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# CULTURAL BRANDING IN THE AGE OF SOCIAL MEDIA

*Master's thesis*

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## Abstract

Rapidly advancing interactive communication technologies and social media platforms increasingly have an unprecedented and unavoidable impact on both the marketing field, brands and consumers, as digital connectivity is facilitated. An increased availability and access to information has made viral strategies a defining strategy within the field of marketing, which consequently has experienced a radical shift in the consumer-company relation, as consumers increasingly take a more active role by engaging in brand messages to co-create value. Via social media, cultural brands now have the opportunity to increase their visibility and power, but consumers are also empowered by these platforms. Due to this development, cultural branding needs to probe the operation and implications of this new environment to continuously remain relevant and powerful.

The purpose of this master's thesis is thus to provide an updated assessment of Douglas Holt's cultural branding theory presented in 'How Brands Become Icons' (Holt, 2004) and examine the interdisciplinary possibilities of integrating viral marketing strategies in the cultural branding model. The aim is to bring the complexity of the co-created experience of brands into marketing research and to provide new research in the field of cultural branding where research is relatively nascent – particularly given the ever-changing nature of social media.

The findings show that Millennials do use the constellation of viral marketing and cultural branding to create value and push their ideologies, and that there are interdisciplinary prospective opportunities by integrating viral marketing in the cultural branding model introduced by Holt (2004). Whilst viral strategies generate virality, and not directly create an identity myth or an iconic brand, it was found that the flow of cultural anxieties are shared amongst Millennials via E-WOM, and that it may aid the authenticity of the identity myth and thus amplify its power. Viral strategies used on social media facilitate the opportunity for consumers to co-create value, which may create an even more powerful identity myth than a brand can create on its own.



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## 1. Introduction

Branding is dead – or at least traditional branding as we know it. Traditional Branding has been perpetuated by leading academics advocating versions of the mind-share model such as Kotler (1991), Aaker (1996), Keller (1998) and Ries and Trout (2001). But in the recent decades traditional branding has been dying a slow death as these strategies no longer prove viable, though they maintain a tenacious grip on organizations' branding activities because such strategies allow easy rationalization of the branding task (Holt, 2004). Yet, branding anchored in the conventional cognitive model of branding like the mind-share model, by which managers have sworn for decades, is in great retreat, and is becoming increasingly outdated, as information and communications technology (ICT) advances and social media platforms substitute it. Consequently, a profound transformation of society and the marketing landscape has taken a grip, making distinct products and services increasingly available through an ever-growing number of communications channels. This availability and increased access to information causes a burgeoning complexity of offerings, and, resultingly, brand communication via viral strategies have become a defining marketing strategy. Prahalad, C. and Ramaswamy, V. (2004), referred to as the founders of the co-creation term (Prahalad & Ramaswamy, 2000), established that ubiquitous connectivity, globalization and technology convergence blur industry boundaries and product definitions, and as the power has shifted, companies can no longer act autonomously (Prahalad & Ramaswamy, 2004). Adding to this, Varian, H. and Shapiro, C. (1999) declared that: "*The technology infrastructure makes information more accessible and hence more valuable*" (Varian & Shapiro, 1999, p.8) – thus, with social media platforms facilitating new co-creation capabilities for customization, addressability and interactivity different marketing opportunities arise and value now assumes different forms (Fournier, 1998).

Enabled by these technologies, marketing has undergone a radical shift, as consumers take a more active role in the consumer-company relation and increasingly engage in brand-communication as co-creators of brand messages to create value independently. Here, the Millennial generation, characterized by being digital natives, have brought along a rebirth of branding strategies. With their distinct values and ideologies characterizing their generation, and as the largest generation in history and the biggest demographic wave (Goldman Sachs, 2016), they bring along an enormous influence on the marketplace, in which they greatly interact, and empowered by technology and social media, co-creation of brand messages is becoming the new norm. Marketing has evidently undergone a



revolution wherein the strategies of viral marketing seemingly intervene with cultural branding introduced by Douglas Holt in his textbook ‘How Brands Become Icons’ (Holt, 2004). Whilst Holt’s cultural branding model have had – and still have – great success, the theory needs to probe the operation and implications of this new marketplace and the possible interdisciplinary opportunities of integrating virality, including the permeating values and ideologies of Millennials.

Whilst traditional branding may be dead, cultural branding is up for a revival – with the ever-growing empowerment of modern mass communication, consumers increasingly inhabit a world in which the circulation of brands has become a central economic and social activity. Due to the concept of supply and demand, the market gravitates to produce what consumers value most, but the modern consumers of the new generations also claim an active role to create value independently on their own initiative – and on their own terms.

## 1.1 Identification of problem field

When identifying the problem field of this thesis I will first and foremost emphasize that in this research, a problem is not referred to as a problem in laymen’s terms. Rather, a problem in the academic sense is characterized by being a phenomenon we do not yet know the answer to. In order for a question to be regarded as an academic question, it must be complex enough for it to be considered interesting to subject to an academic research. Thus, the problem in this thesis is comprised of the opportunity to seek new insights and broaden the scope of cultural branding. To enable the creation of new knowledge, it is important to problematize the matter, for if nothing constitutes a problem, there is no reason to subject it to change (Ankersborg, 2009). The problem which this thesis uses as a starting point is to be found in the latest theoretical waves within branding; cultural branding and viral marketing (Heding, Knudtzen & Bjerre, 2016) and the generational cohort of Millennials – the academic question in this research is thus based on both theory and empiricism.

As Holt (2004) established when developing the cultural branding model, brands themselves have evolved into a cultural platform where they serve not just as simplifying heuristics, but also as sociopolitical ideology statements, referred to as brand myths, which are deeply founded on the identity desires and anxieties of consumers and based on acute tensions prevailing in society. At the time, these taken-for-granted assumptions undergirded the three predominant models; mindshare,



emotional and viral branding models. In ‘How Brands Become Icons’ Holt (2004) established that mindshare- and emotional branding strategies were both wrongheaded strategies, if used to create successful iconic brands (Holt, 2004). Holt (2004) further asserted that cultural branding also stood apart from the, at the time, recent challenger; viral branding, a strategy focusing on how non-company actors influence consumers to value the brand, because viral effects were artifacts of the brand's success, not causes – rather, the brand’s myth was the cause (Holt, 2004).

Though cultural branding was perceived as the future of branding at the time of its introduction, the technological development has leapfrogged Holt’s theory, wherefore certain assumptions now prove outdated. Obviously, he could not predict the future, including the advancement of technology, the dimensions and ubiquity of the internet and the emergence of social media. And his findings on cultural branding have indeed profoundly changed the approach of the branding discipline, and for this reason he is greatly acknowledged. However, history has taken a new direction and technology is inevitably becoming a cultural development, which arguably has created a new culture of brand consumption. With this thesis, I therefore seek to challenge the cultural branding model introduced by Holt in 2004, and more specifically I intend to examine whether viral marketing strategies can integrate with the cultural branding model. In Holt’s most recent Harvard Business Research article from 2016, he acknowledged that in the era of social media, brand building has become a vexing challenge and stated that “(...) *social media seems to have made brands less significant.*” (Holt, 2016, p.1). With this thesis, it is my ambition to argue the opposite; that social media poses new ample opportunities when integrating viral marketing with the cultural branding model.



## 1.2 Research question

Following the above, the aim of this thesis is to research whether viral marketing successfully can be integrated with cultural branding and identify if there are any possible interdisciplinary opportunities hereof. Moreover, the objective is to examine Millennials' incorporation in viral strategies to create value. The research question is:

*Does an integration of viral marketing strategies in the cultural branding model introduced by Douglas B. Holt (2004) yield any interdisciplinary prospective opportunities, within the field of marketing, given Millennials use this constellation to create value and push their ideologies?*

### 1.2.1 Sub research questions

- From a millennial perspective how does cultural branding perform in today's society?
- How do Millennials use social media to create value and push ideologies?
- What characterizes the Millennial generation?
- Towards an integration of viral marketing strategies in cultural branding

## 1.3 Delimitation

This thesis is compelled to conduct certain delimitations. First and foremost, the purpose this thesis is to reach a theoretical extension of the cultural branding theory, and this research will therefore focus specifically on the theoretical interdisciplinary opportunities and potential synergistic effects of cultural branding and viral marketing, grounded in the Millennial generation. This thesis will hence exclude extensive practical implications, and the operational and strategical application of the theories, as e.g. presented in the textbook 'Cultural Strategy' by Douglas Holt and Douglas Cameron (2010) and by viral marketing practitioners and researchers – this task will be assigned to future research. This thesis is confined to the theoretical aspect of the branding discipline in this perspective due to the time frame, resource constraints and formal limitations. Also, the theoretical aspect of these disciplines is of considerable dimensions themselves, and, arguably, a thorough applied research hereof is to give preference to. Regarding the delimitation in terms of the theoretical aspect, this thesis is delimited from a theoretical discussion of Douglas Holt and critics of the theory. Finally, this thesis is delimited to focus solely on the Millennial generation due to several considerations in terms of this



generation's applicability as an empirical research object. Based on their age, Millennials are arguably well-established consumers – they have gained great brand knowledge and experienced both the marketing landscape and the different types of brand communication herein throughout their adolescence. To add, due to their age, Millennials have arguably experienced profound societal events, and in regard to the cultural branding aspect of this research, Millennials are hence an appropriate empirical research object. Millennials are not least digital natives (Dimock, 2019), wherefore they are considered to provide useful insights in regard to viral marketing.

#### 1.4 Purpose and relevance

The specific purpose of this thesis is to provide an updated assessment anno 2020 of Holt's cultural branding theory and examine the interdisciplinary possibilities of combining cultural branding with viral marketing strategies. The aim is to bring more of the complexity of the co-created experience of brands into the marketing research and theories for future research to foster new theorization on cultural branding. Though Holt (2004) provided a thorough research and theory on cultural branding, besides Holt's research, the cultural branding literature is still relatively nascent, and more research is needed – particularly given the ever-changing and growing nature of digital and social media environments in which consumers are situated and interact in. Also, as recognition of the strategic value of branding has increased, the scope of application of these branding insights has expanded beyond products and services to e.g. focusing on consumers. Allen, Fournier and Miller (2008) have established that the concept of culture and consumers is underrepresented in mainstream branding research (Allen, Fournier & Miller, 2008) – the intend of this research is hence to supplement prevailing conceptions of branding and brands.



## 2. Methodology

The purpose of this methodology section is to outline the methodological, scientific theoretical and empirical selections and rejections, and to present the research design. The purpose of this section is thus to provide a clear and deliberate reflection of how this thesis seeks to approach knowledge creation and is simultaneously a review of the scientific considerations in terms of the research design.

### 2.1 Scientific theoretical paradigms

A paradigm is a worldview and a framework from which the human experience is understood. Paradigms represent a constellation of assumptions, beliefs, concepts, values and practices that constitutes ways of viewing reality for the members of a given community who share them. Hence researchers are operating under a set of assumptions about the way the world works – or should work – and constitute ways of viewing and creating knowledge (Kuhn, 2012). Paradigms thus determine the view of the researcher; whether a phenomenon is important or unimportant, legitimate or illegitimate, reasonable or unreasonable – and ultimately – what to attend to and what to ignore (Ratcliffe, 1983). Concordant with paradigms, a theory of science is a series of philosophical considerations about how the reality is constituted, and how knowledge about this reality can be brought forth (Bird, 2006). Accordingly, these theories of sciences are defined by the ontological and epistemological stance they adhere to. Whilst ontology fundamentally refers to the phenomenon itself, the prerequisite of its existence and the way in which it exists, epistemology refers to how the researcher acknowledge this very same phenomenon and its existence – it concerns how the researcher acknowledge the ontologically defined reality and the processes the researcher choose to form part of to produce knowledge (Nygaard, 2013). In the following section I will therefore direct effort towards establishing the scientific theoretical stances this thesis will endorse.

#### 2.1.1 Social constructivism

This thesis will endorse the social constructivism paradigm. This scientific theoretical paradigm focusses on understanding from the perception that communication constitutes the world, and, hence, humans cannot separate the self and the world from the communication of these (Mumby, 2013). So, an understanding of the perception of reality and the preconditions under which reality is created and



communicated is necessary, to assess how this affects the type of research the research question invites to perform.

The approach to theory of science in social constructivism is based on the perception that ‘truth’ is not simply discovered through research, as in e.g. positivism, but is rather constructed or created – i.e. a single, universal truth does not exist, because the perception of the truth depends on the perspective from which the phenomenon is viewed, and is in this way similar to Nietzsche’s philosophy of perspectivism (Anderson, 2017). When the truth is not universal, it means that truth is instead constituted of a string of constructed truths which become meaningful in certain perspectives, underlying values and social and historic contexts (Pedersen, 2012). Social constructivism argues that a phenomenon, normally perceived as ‘natural’ and existing independently, as in positivism, is human-made and formed by human interests, which indicates that all human cognition and the existing phenomena are hence cultural-based social constructions (Collin, 2015). As such, reality is perceived as a social construction indicating that our perception of the world will always be an interpretation, and this interpretation is of decisive importance in terms of what we assume as being the existing reality. However, this does not prevent seizing reality, which in social constructivism is understood as a *social* reality (Mumby, 2013).

The concepts examined in this thesis; brands, cultural branding and viral marketing are phenomena, which are informed by scientific traditions advanced in sociology, anthropology, cultural studies and mass communication, and these methodological orientations emphasize a ‘real world’ approach, which means that researchers participate in the real world of the subjects of investigation (Heding et al., 2016). Moreover, the cultural aspect of this research is a fluid concept, which means that it presumes various forms depending on how and by whom it is assessed, and thus such concepts as culture, brands etc. are based on my interpretations of it as a researcher. Further, social constructivism focusses on humans as central to the construction of reality, by which culture is an important element in the creation of nature (Mumby, 2013). This is one of several reasons this thesis endorses this scientific theoretical paradigm, cf. the cultural branding model and the theory’s format as a *cultural* branding theory. Lastly, social constructivist theories are categorized by their scientific or analytical focus. Here, some theories focus on micro-structures; constructions are formed in social interactions between humans, and others on macro-structures; societal discourses and power relations are determining for humans’ interpretations and actions in terms of the phenomena they encounter



(Pedersen, 2012). When examining the concept of cultural branding, such data on micro-level perspectives are interpreted in a macro-level perspective, and by investigating social patterns (Holt, 2004; Heding et al., 2016), as stated by Holt: *“I will use microlevel data – people’s stories about their consumption – to investigate macrolevel constructs”* (Holt 2002, p.73). Alike Holt’s cultural branding model (Holt, 2004), this thesis will combine the use of microlevel data and macrolevel constructs, which proves determining for the methodological approach of this thesis, as the research design will illustrate.

### 2.1.1.1 Ontology

As established, reality is perceived as a social construction in social constructivism. This implies that our perception of the world will always be an interpretation, but as found in the previous section it does not hinder the accession of reality – a *social* reality created in *social* processes. As a result, with only few exceptions, social constructivism rejects an objective reality and objective knowledge, as humans base their knowledge and reality on individual terms (Collin, 2015). Further, in the social constructivist line of thought, communication is central in our creation of reality and thereby communication is not merely to be considered a channel whereby already constructed ideas about an objective reality is transmitted (Mumby, 2013). This indicate that there is no objective reality; it will always be mediated through communication. Hereby, the perception of reality, rather than the reality itself, forms the basis for knowledge creation (Darmer & Nygaard, 2007). Consequently, we can only consider reality through other’s perceptions of it, and hence our own perceptions of reality are built on structures established by others. On this basis, this thesis will have a subjective ontological stand, as phenomena are perceived to be existing dependent on humans, and the researcher. Consequently, an objective stand is rejected, as perception is affected by the way in which a phenomenon is being investigated (Ebdrup, 2015). In practice, this means that as the theories researched in this thesis revolves how parts of reality are connected, I will set forth my own interpretations and perceptions, and seek to establish the ontological manifestation of reality. With the cultural branding theory, Holt (2004) focused on the symbolic creation of value through communication, and arguably he similarly endorses the social constructivist stand, as exteriorized in his ontological perception of brands as being cultural artifacts (Holt, 2004), which will form the basis for the interpretations of brands I will put forward in this thesis.



### 2.1.1.2 Epistemology

Epistemology revolves how knowledge is created, and within the social constructivist paradigm knowledge is produced subjectively (Darmer & Nygaard, 2007). Thus, knowledge is dependent on the subject creating it – this constitute the perception fundamental to social constructivism; that the experience of a phenomenon is closely connected with the subject, and as a result, the removal of the subject will remove the phenomenon. Put differently, I as a researcher constitute the knowledge creation process and via my analysis of the aforementioned reality, I am subsequently creating it. In social constructivism, a brand is only existent through the communicative construction of it by subjects, and humans' perception of the world and its phenomena, including the researcher and the researched phenomena, will hence inevitably be affected by opinions, interests and prejudices of the individual subject. By this means, the ontology of the researched phenomena will be changed, as phenomena will take a different form. Consequently, an objective epistemological stand is rejected, as perception is affected by the way in which a phenomenon is being investigated (Ebdrup, 2015). As a researcher I do not seek exact objective knowledge, rather I aim to gain an understanding of how reality is socially constituted and (re)produced. Using cultural branding as a theoretical point of departure, I seek to elucidate how the theory (re)presents reality and to examine viral marketing and the interdisciplinary possibilities of an integration of these theories through an interpretation of the theories and empirical data (Darmer & Nygaard, 2007).

### 2.1.2 Hermeneutics

Social constructivism originates from hermeneutics, and therefore, it naturally calls for an interaction between the two paradigms (Rasborg, 2004). In terms of ontology and epistemology, hermeneutics is placed within the constructivist paradigm – hence, it shares its scientific theoretical origin with other scientific theories, such as semiotics and phenomenology (Darmer, 2007). Hermeneutics is an interpretive social science practice. The prominent position of interpretation in social sciences is due to our understanding of ourselves, each other and the surrounding world not being immediately accessible. The meaning behind phenomena is not immediately observable, measurable or objective, as in positivism where knowledge is evidence-based, objective, contextually independent and not affected by values. Rather, meaning is hidden in human (inter)actions and must be brought forth through interpretation. For instance, a brand, a branding message or a societal event may be



interpreted in entirely different ways because its meaning is not fixed and unambiguous but is based on a preunderstanding (Juul, 2012).

The premise of hermeneutics is that understanding depends on the individual subject, and therefore it proves important to gain knowledge about the cultural and sociological background of this individual, as the understanding and interpretation of this background will explain the actions, expressions and opinions of the subject. As such, the researcher must understand and interpret issues to be able to provide an explanation of them – this illustrates the hermeneutical rejection of an objective approach to knowledge ideals, as in social constructivism. In hermeneutics the researched phenomena are often meaningful phenomena. Hence, what provide value is namely the analysis of social actors' reasons for their actions, norms and expressions (Rasborg, 2004). However, interpretations are manifold – meaning that by definition, and in the word's literal sense, interpretations are unsure. Interpretations does not build on empirical observations or measures but rather on the researcher's ability to exceed the existing phenomena and interpret the hidden meaning – hereby hermeneutics defy the positivistic fact-based paradigm. For this reason, the researcher must be aware of the role s/he plays in the research – Heidegger, whom developed the philosophic hermeneutics, established that the interpreter, i.e. the researcher, is positioned neither outside of, nor in front of, an interpreted world, the researcher is an integrated part of this world, and Heidegger is hence inspired by phenomenology (Juul, 2012). As I am both being the researcher of this thesis and form part of the empirical research object, I am therefore an integrated part of my research. Obviously, this has certain implications as to the reliability and validity of the research, which will be elaborated in section 3.5.

As the theories which this thesis include are focused on context and societal- and historic events, this thesis will draw on hermeneutics, as it views humans as a historic being which is embedded in a historic context. The need for brands to be viewed in a hermeneutic manner is acknowledged by Holt (2006): "*We need a hermeneutic approach, locating the meaning and value of brand symbolism in a particular historical context.*" (Holt, 2006, p. 359). Practically, this thesis will endorse the hermeneutic circle in the entire thesis, yet it will primarily find expression in the analysis and in the transcribed interviews, where an understanding of the researched phenomena is sought. Furthermore, the hermeneutic circle supports the explorative approach and continuous search for understanding through interpretation and meaning. It refers to the idea that the researcher's understanding of the



phenomenon as a whole is established by reference to the individual parts, and the understanding of these parts provides an understanding of the phenomenon as a whole. Neither the entity of the phenomenon nor the individual parts can be understood without reference to one another – hereby it forms a dynamic and continuous circle of interpretation, understanding and meaning (Juul, 2012).

### 3. Research design

The purpose of a research study is usually classified as either being exploratory, descriptive, or explanatory. This thesis will conduct an exploratory study, as means of finding “*(...) what is happening, to seek new insights, to ask questions and to assess the phenomena in a new light (...)*” (Robson, 2002, p. 59). The rationale behind an exploratory approach is its flexibility, and the possibility to combine a deductive and vast theoretical account with more inductive techniques. Adams and Schvaneveldt (1992) points out that this flexibility does not exclude nor constitute an absence of direction to the inquiry, as it initially allows one to investigate the broad picture and subsequently become more focused as the research progresses (Adams & Schvaneveldt, 1992). As the research hence take an abductive approach (Saunders, Lewis & Thornhill, 2006), adaptability proves important, as it is a necessary prerequisite that the researcher is ready to change direction or to reconsider the findings on the basis of new available data – the process is iterative as the researcher goes back and forth to interpret and create meaning (Adams & Schvaneveldt, 1992).

#### 3.2 Qualitative research

Fundamentally, the world can be researched by using two different scientific methods; a qualitative method and a quantitative method. The aim of qualitative research is to examine and uncover patterns appearing in our perceptions and practices, and how these are connected to the situations in which they appear. The researcher seeks to understand, interpret, describe and analyze how phenomena are perceived by certain individuals in certain situations (Petersen & Christoffersen, 2017). Qualitative research must be conducted within limits rendering the most valid conclusions possible. The qualitative method therefore imposes certain scientific requirements; research must be proportionate to the literature in the field, theoretical knowledge must be used to analyze data and to ensure that the conclusions drawn from the data is valid, the research can be supplemented by additional research methods. Additionally, the data must be ‘saturated’ to the extent that they provide a comprehensive



description of the research field – at a certain point, conducting more interviews are unlikely to uncover decisive data and are therefore unnecessary. If these requirements are met, and the research field is delimited, it will be possible to generalize from a specific knowledge interest. Qualitative data used to provide a description of patterns of social dynamics hence enable what is characterized as ‘analytical generalization’, i.e. qualitative research used in a generalizing manner to explore the direction of certain patterns (Hoffmann, 2013). The purpose of this research is not to provide definitive answers to the researched phenomena, but to gain insights into Millennials’ tacit knowledge and internalizing characteristics to explore explicit structures and externalizing behavior. Although this research consequently cannot be considered representative as such, since the research study an entire generation, it will present fairly the examined phenomenon, and function as a representational study for elucidating tendencies.

### **3.2.1 Semi-structured interviews**

Semi-structured research interviews will be used to gather primary data to examine the researched phenomena. The purpose of conducting interviews is to gain insights into the characteristics and values of the Millennial generation and to investigate Millennials’ perception of how brands address political, social and cultural issues in society. Also, to establish Millennials’ use of social media, and to gain insights into whether, and why, Millennials take an active role in the consumer/company relation.

This type of interview implies that the researcher defines and controls the interview by introducing the subject to the informant, and then following up on the answers of the informant. The questions are adapted regarding sequential order and phrasing, to eventually narrowing the focus, and include some free-association questions to support the explorative approach to knowledge creation supported by this thesis. These interviews thus have a certain structure, as it is based on an interview guide (Appendix, 9.1) consisting of themes and prepared questions to ensure that theoretical aspects are covered, yet, it may deviate from it. Questions may be elaborated and explained as needed, and the informant’s questions can be answered. Additionally, follow-up questions and unplanned questioning can be done as needed. In this way, the interview is a dynamic process of data- and knowledge acquisition (Kvale & Brinkmann, 2015). Therefore, the performed interviews may take various forms due to possible differentiation of the questions in each interview. Due to the current Covid-19



pandemic the interviews have been conducted by telephone, and the implications of this, together with the generalizability of these interviews, will be elaborated in section 3.6. The transcribed interviews include interjections; however, these will be omitted when citing to promote understanding. To add, as I as a researcher form part of the Millennial segment and endorse the social constructivist paradigm, I am aware of the mutual, implicit understandings which I become part of, which find expression in e.g. slang, expressions or the wordings of the informants' answers – therefore such wordings have been 'translated' in the transcription to create a common ground.

The informants will be presented anonymously by referring to them as s/he (Cambridge, n.d.), as the aim is to gain the most upright answers, which is often aided by them being assured of the anonymity of their answers (Kvale & Brinkmann, 2015). Prior to the interviews, the informants have been briefed about their anonymity and have been guaranteed total confidentiality in terms of the assessment and handling of the data collected for educational purposes, and the subsequent disposing hereof. Specifically, personally identifiable data will be anonymized – unless stated on the informant's own initiative, as these have no immediate relevance. The four informants are selected intentionally based on preliminary theoretical considerations, and assumptions of their relevance for elucidating the research question. Thereby, the variables found to be important for this research is that the interviewed informants form part of the younger segment of the Millennial generation and are 25-30 years of age. This specification is based on the perception that these informants can provide useful insights into brand communication experiences, the effects of a digital adolescence and of societal events.

### 3.2.2 Netnography

Netnography is qualitative, ethnographic research which is adapted to include the Internet's influence on contemporary social worlds – though it may take a quantitative form if e.g. doing data mining. As such, it is the culturally oriented study of technologically mediated social interactions and encounters occurring through the Internet. The advantage of Netnography is that the study only requires a computer, yet the disadvantage concerns where to focus with this enormous access to data, which is tackled by having a research question and adapting it in response to the data collection opportunities (Kozinets, 2010). In this research Netnography serve as a way to illustrate consumers' responses to cultural branding messages and brands' integration in social media. Due to the Covid-19 pandemic



and the limitations in this regard, it is an obvious methodology. Whilst cultural branding serves as a theoretical framework for understanding how brands address societal structures in a macro-level perspective, the empirical data collection provides the micro-level perspective of Millennials and finally, Netnography examines groupings, communities or collections of people on the meso-level. Whilst the element of communication is the focal point of Netnography, it assumes different and more forms than in the offline world. In this way, communication is the exchange of meaningful symbols, meaning that all manners of human symbol systems are being digitized and shared via online networks and communities. This provides useful data as indicative of cultures or communities (Kozinets, 2010).

Practically, data collection happens alongside basic data analysis, and I will thus include examples of the aforementioned activities by brands and consumers to illustrate eventual findings (Belk, Fischer & Kozinets, 2012). The use of Instagram and Twitter is based on Kozinets' (2010) guidelines, presented in Belk et al. (2012), for deciding which site or community to pursue when doing Netnography; the site or community should be relevant, active, interactive, substantial, heterogenous and data-rich (Belk et al., 2012) – and with the enormous amount of users and thereby user-generated content, these serve as viable platforms. Consistent with the social constructivist and hermeneutic paradigms I may form part of the research by including introspective self-reflections, as being a Millennial using social media myself, to provide a first-hand source of data. However, it has some implications – certainly, the act of participating changes the nature of data collection, as established with this thesis endorsing a subjective epistemological stand within the social constructivist and hermeneutic paradigms. However, this is the nature of such stand and it is therefore inevitable and accepted, as long as it does not impede the validity and reliability. In this connection, I am aware of my bias as being a Millennial myself and thus my inattentiveness of certain implicit generational understandings, which I will pay regard to.

### 3.2.3 Semiotics

To understand the production and circulation of cultural meaning central to cultural branding, a certain approach to data collection and assessment is required. As previously established, the field of cultural studies suggest a variety of methods and data inspired by different interpretive research traditions, such as sociology and anthropology – what binds such studies together is that all data is



interpreted in a macro-perspective, and that the basics of semiotics are important to understand, if collecting and creating knowledge about the production and circulation of cultural meaning, and cultural consumption (Heding et al, 2016). Semiotics is introduced on the basis that it will help going beyond the taken-for-granted meanings of Millennials' perceptions of how brands communicate by deconstructing these objects of study, i.a. quotations by informants, comments on social media etc.

According to Chris Hackley (2003) "*Semiotics is, broadly, the study of signs and their meaning in communication. A sign in this sense is something that can stand for something else.*" (Hackley, 2003, p.161). Whilst semiology is usually associated with Ferdinand Saussure's study of linguistic signs (1974), semiotics reflects the study by Charles Sanders Peirce (1953-66, 1986) and his triadic model of the sign. Yet, scholars have borrowed from each tradition causing the distinction between them to be blurred in many research studies. This research though emphasizes the concepts and terminology of the latter tradition; semiotics. Semiotic analysis attempt to reveal the hidden codes, through which individuals draw meaning from signs in their particular cultural context. However, the meaning of signs is arbitrary, meaning that the hidden codes are neither stable nor enduring, and does not pre-exist the relation of the sign and the interpretant, i.e. principally, anything could stand for anything else – what frames the interpretation of signs and imbues signs with localized meanings, is the cultural context. Naturally, the variation of cultural contexts will then produce differing interpretations of the same signs (Hackley, 2003).

In practice, when deconstructing strings-of-signs or decoding signs to derive meaning from them, our interpretation is a matter of enculturation, i.e. we are taught the meanings of certain signs and therefore, our ability to decode signs are based on our cultural knowledge (Hackley, 2003). This links semiotics to the social constructivist and hermeneutic paradigms, as interpretation and preunderstandings affects the meaning and creation of phenomena, and because these paradigms likewise are based on the individual subjective decoding of phenomena to construct meaning and knowledge, which are based on social and cultural contracts. As I as a researcher endorse these paradigms and also form part of the Millennial generation, I am aware that I may have different preunderstandings and another enculturation than my reader.



### 3.3 Quantitative research

A mixed-methods design combining qualitative and quantitative research methods and analysis techniques is chosen to strengthen the research (Schoonenboom & Johnson, 2017). Tashakkori and Teddlie (2003) argue that multiple methods designs are useful because they provide better opportunities to answer the research question and allows to better evaluate the reliability and validity (Tashakkori & Teddlie, 2003). Saunders et al. (2006) argue that the two major advantages are that different methods may be used in the same study, and that it allows triangulation (Saunders et al., 2006). This study employs an explorative approach and thus interviews have been conducted prior to using a questionnaire to collect data, in order to first get an in depth, explanatory portrait of the Millennial generation to get a feel for which descriptive, numerical data will be needed to ensure answering the research question in a valid and reliable way.

This research design ensures that scope is not being sacrificed for detail, which is generally what happens when only performing qualitative research. With both methods no compromises are made in terms of neither scope nor detail. Quantitative research methods are used to investigate the dissemination of the phenomena by measuring and operationalizing it (Silverman, 2005). As established, the use of social constructivism and hermeneutics as research paradigms is based on the premise that the social world is understood through the subject's experience. Though quantitative methods belong to the positivistic paradigm (Gilje, 2012), by incorporating quantitative research methods, it becomes possible to quantitise the qualitative data on subjective attitudes of the individual Millennial consumer. Thereby, it becomes possible to obtain an understanding of their attitudes on a larger scale by creating numerical data (O'Dwyer & Bernauer, 2014).

#### 3.3.1 Questionnaire

A questionnaire is a research method used to quantify the research question by creating numeric, quantitative data and investigating overall patterns, opinions, reflections and attitudes (DeFranzo, 2011) – in this case regarding Millennials' social media behavior and attitudes toward companies and brands using cultural branding. The main purpose is most often to be able, to generalize from a specific knowledge interest by performing a representative sampling. If certain correlations are to be found, it can be concluded that these correlations with a certain probability is applicable to the entire segment (Rasmussen, Østergaard & Andersen, 2010). In this research I have chosen a selection



method which does not build on probability solely – the questionnaire has been distributed deliberately on Facebook and LinkedIn, where the Millennial segment is most likely to be found, yet, the respondents are random. However, a criterion for participating in the questionnaire has been set; the respondent must form part of the Millennial generation, i.e. is between 24-39 years of age. To ensure that this criterion is met, a skip logic has been set, ensuring that the questionnaire ends if the respondent is under 24 or over 39 years of age. The sample has been delimited and the questionnaire thus closes after 100 responses, as this amount of data is estimated to provide a properly saturated sample. Combined with qualitative methods this research should represent fairly the researched phenomenon and enhance the reliability and validity, as each method compensate for the other in terms of deficiencies and hereby cancel out weaknesses. As mentioned, when evaluating the quality of a questionnaire, the determinative factor is the representativeness of the sample, and one way of controlling this is to examine the background variables in the sample and in the segment. Whilst the purpose of this questionnaire mainly is to gain large-scale insights into the Millennial generation, and their social media behavior and attitudes towards cultural branding, another purpose is to control these characteristic variables found in Millennial theory. The questionnaire (Appendix, 9.2) has been organized in such a way that introductory questions are placed early in the questionnaire followed by clusters of questions indirectly grouped by their topic to create a meaningful flow. Only questions which aid answering the research question have been included to assist a high response rate and avoid desertions. Finally, prior to the questionnaire the respondents have been informed about their anonymity and the confidentiality of the data collected.

### 3.4 Empiricism

The collection of data concerns the contribution of the researcher in the process – whether the data is collected personally; *primary data*, or whether the data has been collected by other researchers, institutions etc.; *secondary data*. A sub-criterion of primary data refers to the researched phenomenon, and whether it has been exposed to an intentional stimulus causing a reaction, e.g. an interview, by the researcher in relation to the data collection process. Such data are referred to as *stimuli data*, which is in opposition to *non-stimuli data*, such as observations (Andersen, 2019). Qualitative, primary, stimuli-data have been collected via conducting interviews, whilst quantitative, primary stimuli-data has been collected via a questionnaire. Secondary data from existing data



material such as literature, academic journals, statistics, documents and research data are included to supplement and support the primary data.

### 3.5 Validity and reliability

As this thesis endorse the social constructivism paradigm, I am operating with a relativistic understanding of the construct of reality and a subjectivist perception of knowledge. This indicate that the objective of this research is not to investigate whether or not Holt's cultural branding model and the viral marketing strategy, is more or less valid than the other, or to compare them to other branding theories – instead, I intend to focus on the possible interdisciplinary combination of the two. Within this paradigm, communication pose the focal point of the research of reality (Mumby, 2013). As reality can only be accessed through interpretations and because this is never an entirely accurate indication of the phenomenon, the accuracy can always be subjected to doubt. Consequently, no definitive facts nor universal knowledge will be presented. Our increased communication via ICTs during this Covid-19 pandemic is a perfect example of how context affects reality. Rather than objective knowledge, the ideal of this thesis is to gain a thorough understanding of the researched phenomenon within its existing context by identifying social perception- and practice patterns and examine how these are linked with the situational context. As this thesis endorses the hermeneutics, the researcher is not merely a neutral observer but carry prejudices in the process of understanding. This is not simply a problem, which makes the researcher biased and hinder the understanding – these interpretations are actually productive for the perception of phenomena and without these prejudices, the researcher would be lost in the knowledge creation process, as the researcher would not be able to ask relevant questions (Juul, 2012). Whilst I as a researcher cannot remove myself from this research due to endorsing the social constructivism and hermeneutic paradigms, I thus seek to draw on my own experiences as forming part of the Millennial generation, whilst maintaining my professionalism as a researcher and avoiding biases. In terms of the collection of primary data the precautions needed are taken to enhance the validity and reliability of data, as elaborated in respectively section 3.2.1 and in section 3.3.1. As a researcher, I am aware of the biases which may occur when collecting primary data – as I form part of the researched phenomenon, I should especially be attentive and critical to my material, whilst maintaining my position as a researcher within the social constructivist and hermeneutic paradigms.



### 3.6 Limitations

The findings from this research should be considered in the light of several constraints, which this thesis is limited by. Firstly, this is a thesis anno 2020, which means that this thesis has more limitations and other circumstances affecting the preparation of it than ordinarily. The Covid-19 pandemic has paralyzed the society making daily life quite challenging and fragmented, as new societal structures prevail due to lockdown, and it will inevitably be a topic permeating this research. This situation has especially limitations regarding data collection, as all institutions are closed, including libraries, wherefore I have been compelled to rely on online databases to find and access literature. As a consequence of the Covid-19 pandemic, the collecting of primary data has been restricted due to the assembly ban enforced by the Government, which has had certain implications. Interviews have been conducted by telephone and therefore, I have not had access to non-linguistic information in the form of gestures, facial expressions etc. However, when conducting these types of interviews, the informant may find it easier to disclose details than in a face-to-face interview – this though requires ethical sensitivity from the researcher (Kvale & Brinkmann, 2015). However, a positive aspect is that during lockdown Millennials may resort to social media, including answering questionnaires on social media, making data readily accessible.

In terms of the operationalization of the research some implications also emerge. The generalizability of the findings from this research is limited by the use of the quantitative sample of Millennials, opposed to e.g. a larger cluster. Also, the relatively small-scale acquisition of qualitative data via interviews limits the generalizability of this research – however, with the supplement of Netnography, the data are estimated to be saturated to the extent necessary for the given purpose of this thesis, and in proportion to its dimensions and resource constraints.



## 4. Theoretical framework

This theoretical section presents the theories applied in this thesis. As this thesis employs three principal theories, which by nature have relatively broad scopes, within each theory specified scopes are presented, in order to adjust focus on the research question.

### 4.1 Cultural Branding

Cultural branding is fundamentally branding in the light of cultural influences – it emphasizes cultural forces and the impact of branding practices on the globalized culture and market. It is analyzed as “*a cultural artifact moving through history*” (Holt, 2004, p.215) and is a distinctive approach to strategy, and the management of brands, informed by theories of culture, anthropology, sociology and politics. As such, brands should be understood as cultural entities, i.e. ‘storied products’, able to communicate relevant and interesting stories, opposed to being restricted to traditional commercial communication. These stories though are neither particularly related to the sender nor the receiver of the brand message – the focus on stories is related to the cultural substance found elsewhere in socio-political-economic-cultural change processes. Cultural branding focus on culture in a macro collective perspective, instead of the conventional micro perspective, applying findings from the surrounding culture to branding practices and establishing the brand as a significant political and financial power, assessing cultural issues in a society. Herein lies a focus on consumer culture rather than a focus on the individual consumer, which points to a *social* definition of culture (Heding et al., 2016).

#### 4.1.1 How Brands Become Icons

When former Harvard professor and Chair of Marketing at the University of Oxford, Douglas B. Holt, in ‘How Brands Become Icons’ from 2004 introduced the cultural branding model, a new paradigm and branding discipline was brought forth. ‘How Brands Become Icons’ presents the first comprehensive research on branding in a cultural perspective (Heding et al., 2016). When developing the cultural branding model, the main quest was to figure out how brands become powerful cultural symbols and why consumers need particular meanings at particular historical junctures, and lastly why we accept these cultural icons as symbols for valued ideals (Holt, 2004). The theory is built by reverse-engineering the success of a selection of successful American iconic brands, which represent a variety of industries, consumer segments, competitive environments and corporate histories. With Holt’s research it became apparent that these iconic brands, despite their differences, showed



definitive commonalities leading to their success. These success stories formed the foundation for the cultural branding model; the theory of ‘How Brands Become Icons’ (Heding et al., 2016).

With this new theory, Holt discarded the conventional mind-share branding model, the emotional branding model and the recent challenger to both of them; the viral branding model, as “(...) *the reduction of the brand to a handful of abstract concepts will never lead to the building of an iconic brand*” (Holt, 2004, p.20), and “*while appropriate for some categories, these recommendations are wrongheaded for identity brands*” (Holt, 2004, p.27), and lastly “*viral branding itself is not a viable approach for building an iconic brand*” (Holt, 2004, p.29). As for viral branding, this strategy overall focus on the paths of public influence and collective, digital processes of value- and identity-creation, and according to Holt (2004), this strategy do not create a potent nor viable identity myth, because viral branding, according to Holt (2004), essentially is a fashion branding model, and the buzz generated from using this model is not due to the viral branding model but is the result of the power of the brand’s myth (Holt, 2004).

#### 4.1.2 What is an iconic brand?

Holt’s (2004) cultural branding model is composed of a set of tacit principles, or key axioms, which is outlined in the following (Holt, 2004). Holt (2004) finds that iconic brands address acute contradictions in society and that these brands provide extraordinary identity value because they address the collective desires and anxieties of a large fraction of society. These similarities emerge because people construct their identities in response to the same historical changes that influence them. Moreover, Holt (2004) assert that icons take on a pervasive meaning in society, because they represent a particular type of story – an *identity myth* – which consumers utilize to address their identity desires and relieve certain anxieties. Because these icons carry a heavy symbolic load, they thus possess an extraordinary value for their most enthusiastic consumers. Icons successfully perform the myth society needs at a given historical period of time. According to Holt (2004), many valuable brands have developed according to similar principles, and the most successful of these brands become *iconic brands*; brands strong enough to be considered exemplary symbols. As consumers value certain products for their symbolic benefits more than their functionalities, the *identity value* of a brand’s story proves essential, acting a vessel for self-expression and self-understanding. Hence, brands are imbued with stories, which consumers find valuable in their construction of identity. In



this way, these brands become consensus expressions of particular values held by a group of members of a society. Desires and anxieties linked to identity are thus widely shared across a large section of a nation's citizens, and this is due to people constructing their identities in response to historical changes influencing the entire nation (Holt, 2004).

Iconic brands perform identity myths that address these desires and anxieties, but whilst many conventional identity brands employ simple status symbols and utilize the everyday life as a setting, iconic brands use different identity myths, which are simple fictions or imaginary worlds that address the anxieties from a distant perspective. Instead of literal expressions of consumers' aspired identities, iconic brands express aspirations via imaginative myths. Thus, powerful identity myths resonating with consumers offers a potent solution to relieve personal anxieties and tensions, helping them to consolidate their desired identity when found under stress. With time, the brand becomes a symbol, as it performs its myth, and consumers come to perceive the myth as residing in the brand's attributes, such as logo, name and design. Hereby, the brand becomes both a symbol and a material embodiment of the myth, which consumers utilize and share as a *ritual action* to experience the myth and lessen their identity burdens. When the cultural myths succeed, it creates a *halo-effect*, which is the tendency for positive impressions of a brand in one area to positively influence the opinion in other aspects of the brand. Consequently, successful myths enhance the brand's quality reputation, distinctive benefits and status value (Holt, 2004).

These identity myths are often set in *populist worlds*; places which are separated from everyday life and the realms of commerce and control, often existing in the margins of society, or groups expressing a distinctive ideology through their activities. People living in populist worlds share a distinctive ethos providing the motivation for their actions and uniting them through their unapologetic actions founded in the desire to do certain things simply because they want to, not because they seek status or power. When iconic brands perform their myth, they draw from these populist worlds, as source material, to create credibility to assert the authenticity of the myth and its grounding in real people's lives, which are guided by these values. In this way, iconic brands function like *cultural activists* by addressing, and leading, current cultural changes and encourage people to perceive themselves differently than conformable social prescriptions. In this case, identity value resides in its alignment with society's identity desires rather than in the myth itself. Another characteristic of iconic brands is the few masterful myth performances they execute; they do not deliver a myriad of consistent brand



messages – instead they rely on a chosen few trenchant myth performances which linger on for years and thus elevate the brand to iconic status (Holt, 2004).

#### 4.1.3 How does a brand become iconic?

The empirical studies which the cultural branding model is founded on establish that the development of a brand to an iconic brand happens mainly via conventional advertising but can also be aided by cultural industries, e.g. product placement, and populist worlds, e.g. viral branding. Iconic brands compete in myth markets not in regular product markets, and here the most appropriate myth must be identified though it can be a difficult task, as the myth market is dynamic and is constantly destabilized by cultural disruptions breaking down existing myths to stimulate new ones. Essentially, to become an icon, a brand must target the most advantageous contradiction in society and identify, compose and perform the right myth in the right manner. Cultural branding requires strategic direction, when creating the right myth, as irrelevant guidelines may distort the myth. Strategies should hence prescribe what kind of story the brand can tell in order to address the prevailing cultural contradiction (Heding et al., 2016).

Holt (2004) asserts that for a brand to rise to iconic status certain mechanisms and elements ought to be considered (Holt, 2004). There are four common denominators how of iconic brands communicate; The brand should *target a cultural contradiction* in society and perform a powerful myth accommodating and connecting with the contradictions and consumers' desires and anxieties (Heding et al., 2016). The brand should *act as a cultural activist* by leading culture and address the leading edges of cultural change: "*Icons act as cultural leaders, as activists encouraging people to think and act differently through their stories*" (Holt 2003, p.7). Brands should also an *create original and expressive culture* meaning that the brand must lead and not follow trends – iconic brands manage to provide something new and original to their consumers via their own unique visual expressions. Finally, brands must *develop an authentic populist voice* in order to be perceived as a credible representative of the populist world, and to be able to display an understanding of the topic it represents (Heding et al., 2016).



#### 4.1.4 Crowdcultures

Holt (2016) asserts that brands succeed when they break through in culture and that branding is a set of techniques, which are designed to generate cultural relevance (Holt, 2016). Whilst Holt (2004) opposed viral marketing strategies, meant to leapfrog traditional media, when he identified what makes brands iconic (Holt, 2004), in a Harvard Business Review article Holt acknowledge that digital technologies have created potent new social networks. These social networks and their alteration of how culture works and alter how culture works, in terms of the digital crowds serving as effective innovators of culture is a phenomenon, which Holt refers to as *crowdculture*. Holt propose that such crowdculture change the rules of branding, including which techniques work and which do not. As social media have emerged, new flows of cultural innovation has similarly emerged and changed the diffusion of new ideas – from the margins of society via social movements and artistic circles that challenged mainstream norms and conventions to interconnected online communities. Whereas companies used to act as intermediaries, diffusing new ideas into the mass market, they are now inconspicuous actors in the communication. Because social media connect once geographically remote communities together, the pace and intensity of collaboration increase. Hereby, once-remote communities have become densely networked causing their influence to become direct and substantial (Holt, 2016).

Holt (2016) further identifies two types of subcultures; *subcultures*, which incubate new ideologies and practices, and *art worlds*, which break new ground in entertainment. Subcultures may be of various shapes and revolve around different topics, e.g. coffee, the demise of the American Dream, gender, cars, gaming, equality, sustainability etc. and social media have expanded and democratized these subcultures – one can now easily enter any subculture online and view the participants' interactions. And these members can push forward new ideas, practices, products and aesthetics by bypassing mass-culture gatekeepers. In terms of art worlds, it concerns how cultural entrepreneurs gather online to exchange ideas, fine-tune their content etc. The result is a new mode of ‘cultural prototyping’ where the participant gets instant data on the reception of ideas, so it can be adjusted and only the most resonant content surface (Holt, 2016).



## 4.2 Viral marketing

In 1998, viral marketing became a great internet buzzword (Helm, 2000) and since then it has become a technique which increasingly has gained ground within the field of marketing due to the advancement of ICTs, social media and consumer inter-connectedness. Yet, literature dealing with viral marketing appear limited, and, a limited understanding of this marketing technique prevails as indicated by Helm (2000): “(...) *definitions and backgrounds are hardly focused*” (Helm, 2000, p.1) and De Bruyn and Lilien (2003): “*It is difficult to (...) explain why and how [viral marketing] works*” (De Bruyn & Lilien, 2003, p.4). Naturally, as digitization continuously prosper, the concept of viral marketing and its definition is condemned to remain fluid. Meanwhile it opens up for various areas of academic viral marketing research. And, across several researches it is though possible to extract a general, consensus understanding.

The digital space provides a place for consumers to communicate with brands and peers using social media, hereby making it the source for users to generate brand related content (Trivedi, 2017). Viral marketing refers to marketing techniques where pre-existing online social networks are utilized to spread a branding message by choosing a specified group of people or individuals whom act as distributors passing on the viral marketing message to other social networks and animate them to also transmit the brand message (Helm, 2000). It is thus a self-perpetuating process as distribution messages are diffused rapidly in an dynamic process. Resultingly, the brand message has the potential to reach a large group of people at an exponential rate and is a low-cost strategy for distribution, brand awareness and brand evaluation (Lindgreen & Vanhamme, 2005). Other advantages of the strategy are higher credibility, reach, first mover advantages and better targeting of consumers (Trivedi, 2017). However, applying this strategy imply a risk of a contrary effort as the brand is liable to be ‘hijacked’ by users who take it in unintended directions through autonomous meaning-making processes, where the brand evolves into a networked narrative, hereby distorting the intended brand message (Heding et al., 2016). Akpinar & Berger (2017) propose that in the quest to become viral, companies risk that consumers perceive the brand message as a superficial sell attempt causing consumers to not share it. Consequently, advertising effectiveness is sacrificed (Akpinar & Berger, 2017). Likewise, brand messages can be negatively affected, as they may become filtered, biased and incomplete as the result of the marketer’s absence and the lack of monitoring distortion processes (Helm, 2000). Social media provide the ecosystem for viral marketing, but the concept is rooted in



traditional Word-Of-Mouth (WOM) marketing. The forwarding of electronic content is now referred to as Electronic Word-Of-Mouth (E-WOM) (Ho & Dempsey, 2010).

#### 4.2.1 Consumer integration and advocacy

As indicated, the concept of viral marketing assumes various forms, and research concerning it, likewise. Out of necessity, to properly answer the research question, the scope of the concept is therefore delimited to specifically revolve the mechanisms of consumer integration and advocacy.

The objective of utilizing viral marketing is mainly to achieve marketing goals by creating brand messages that appeal to individuals whom have a high probability of acting as distributors (Ambily, 2018). When consumers support the brand message, their autonomy automatically give the brand authenticity (Heding et al., 2016). Also, Influentials, i.e. a minority of individuals who influence a large number of peers, are important to the formation of public opinion (Watts & Dodds, 2007). And as the creation of virality rests on these networks or individuals, according to Ho and Dempsey (2010), viral marketing practices require an understanding of internet users' motivation to forward online branding messages, since the decisions and motives to forward content is entirely voluntary, and a prerequisite for it to become viral and achieve the marketing objective (Ho & Dempsey, 2010). On this basis, the infrastructure of how information flows between companies, influentials and consumers is not the focal point of this research – such topics have previously been presented by e.g. Katz and Lazarsfeld (1955) with their Two-Step Flow model. The necessary aspect to examine is the consumers' motives for distributing certain brand messages and their message process integration.

Helm (2000) asserts that viral marketing activities vary in the degree of requiring the consumer's activity in distributing a branding message, i.e. the degree of consumer integration in the marketer's marketing process differs. Helm (2000) classify viral marketing strategies into *low integration* and *high integration* strategies. Low integration strategies require little activity from the consumer, as forwarding of the branded content is easily facilitated. High integration strategies, also referred to as 'active viral marketing', demands a proactive participation of the consumer in acquiring new users, e.g. when consumers actively need to convince other users to use a service to obtain certain benefits (Helm, 2000). Adding to Helm (2000), Granata and Scorzese (2018), make a similar distinction, though identified as *frictionless viral marketing* and *active viral marketing*. In frictionless viral



marketing, information is unconsciously distributed by the user, whereas in active viral marketing the user takes an active role in distributing information and is thereby a pro-active distributor (Granata & Scozese, 2018).

Building on the conceptual framework presented by Schutz (1966) – his three-dimensional theory of interpersonal behavior named FIRO (Fundamental Interpersonal Relations Orientation) Ho and Dempsey (2010) sought to identify the key motives associated with the internet user's propensity to engage in forwarding online content – hereby identifying the motivations related to the three dimensions of interpersonal communication found by Schutz (1966); *inclusion* (the need for attention or to be recognized as part of a group), *affection* (to show appreciation or concern for others) and *control* (the need to exert power in one's social network) (Ho & Dempsey, 2010). Ho and Dempsey (2010) though posit that the inclusion aspect is comprised of two dimensions; *the need to belong* and *the need to be unique (public individuation)*, and further posit that the *affection* need is related to the concept of *altruism*, or concern for others, and suggest that altruistic motivations may be the most relevant indicator of the affection need. The same goes for the need for control – they suggest that forwarding of online content may provide personal growth and be a means to develop knowledge, hereby making them motivated by personal growth.

The research found that the amount of content being forwarded online is affected by interpersonal motivations. Hereof, the interpersonal need for inclusion and affection were key motivators when engaging in E-WOM and forwarding content – the only exception was the control need, which did not positively affect online forwarding of content. In terms of the inclusion need, only the individuation needs influenced E-WOM. With the affection need, altruism was a positive predictor of E-WOM. They further found a correlation between the amount of consumed content and the forwarding of content implying that individuals who actively seek information are more inclined to engage in E-WOM. This was further found to be consistent with findings proposing that opinion leaders put more effort in acquiring important information (Ho & Dempsey, 2010).

#### 4.2.2 Valuable virality

To understand why consumers distribute certain content, an understanding of the characteristics of that content should also be attained, as it represents another determinant of its virality. Creating brand



messages with a high probability of being distributed is important, as the degree of virality, its reach, is the pivotal point of the strategy, and a deciding factor for accomplishing most marketing objectives (Ambily, 2018). Accordingly, shares and reach have become an important advertising metric, and not all brand messages are equally likely to be shared – also, consumers become increasingly aware of potential sell attempts or agendas. Therefore, to increase the probability of distribution, shares and virality, companies increasingly focus on designing advertisements and campaigns which are shareable and contagious (Akpinar & Berger, 2017).

Virality is generally initiated when a brand is attributed a certain amount of ‘coolness’, or another form of differentiation (Heding et al., 2016), but approaching more targeted value drivers is necessary – a key question is how to create valuable virality (Akpinar & Berger, 2017). Akpinar and Berger (2017) propose the term *valuable virality*, i.e. valuable *and* viral content, and examine how advertising content influence shares and brand evaluation. They suggest that different types of advertising appeals affect shares and brand-evaluation differently. The study found that *emotional appeals*, which are designed to appeal to emotions via emotion-eliciting strategies, without the brand as an integral part of the content, lead to higher shares, whereas *informational appeals*, which use objective information and describe a brand’s attributes or benefits, and integrate the brand in the content, boost brand evaluation and purchase intent. Consumers should evaluate the latter positively, as informational appeals incorporate an element of persuasion. Further, the study sought to examine whether an advertisement can generate both benefits simultaneously. They found that *emotional brand-integral advertisements*, i.e. advertisements using emotion appeals and use the brand as an integral part of the content, in fact can combine the benefits of both appeals. Such advertisements encourage consumers to share it by using emotion-eliciting strategies, whilst boosting brand-related outcomes by incorporating the brand in the narrative and increasing brand knowledge, hereby also generating a positive perception of the brand’s use of persuasion (Akpinar & Berger, 2017).

#### 4.2.3 Value co-creation

The notion of value co-creation was introduced by Prahalad and Ramaswamy (2004) and it has since gained popularity in management literature (Leclercq, Hammedi & Poncin, 2016). Research in marketing has asserted value creation as a paradigm shift due to the growing scholarly recognition of consumers’ active, rather than passive, roles and behaviors in brand-related processes. Co-creation is recognized as one of the most important marketing paradigms, as consumers no longer occupy the



end of the value chain – they are an active part of it. Hereby, the basic economic logic has been changed as power is shifting from companies to consumers, companies can thus no longer act autonomously (Pongsakornrungsilp & Schroeder, 2011). ICTs and social media accelerate the adoption of the strategy and facilitate customization and interactivity, as proximity and centrality no longer restrict consumers from intervening in branded content (Ramaswamy, 2011). With viral marketing, WOM and co-creation strategies the concept of the ‘prosumer’, combining ‘producer’ and ‘consumers’, has emerged, describing how consumers can openly and easily share their product or service experiences with a large group of other consumers (Fine & Petrescu, 2017). Co-creation refers to joint processes where companies and consumers collaborate or otherwise participate in creating value (Leclercq et al., 2016). The process creates an experience environment in which the consumer has the opportunity to actively engage in dialogues and co-construct personalized experiences – it allows the consumer to co-construct the product to suit the consumer’s context. Though the product or service remains the same, different experiences can be constructed. Co-creation is not confined to individual consumption but extends to the social level of consumption taking form as brand communities, subcultures of consumption etc. (Pongsakornrungsilp & Schroeder, 2011).

With co-creation, the process of value creation and the meaning of value are shifting from a product- and company-centric view to a personalized consumer experience. The changed view of the company-consumer relation consequently redefines the meaning of value, and reflect that value goes beyond the conventional, homogeneous exchange process of products from the company to the consumer; value arise from services and products, and from the co-creation process (Ramaswamy, 2011). However, value does not only represent the functional and economic value but also include the consumer’s interpretation of the product, brand etc. Hereby, brand value has moved beyond the functional purposes – now focus is placed on the symbolic consumption. Therefore, companies should understand what consumers value, which life projects that occupy them and how they seek to enact their life narratives. As such, value appear as a fragmented phenomenon, wherefore consumers may customize value and meaning to achieve certain goals or other reasons like cultural value purposes (Pongsakornrungsilp & Schroeder, 2011).



## 4.3 Millennials as a generational cohort

The Millennial generation is the demographic cohort following Generation X and preceding Generation Z. Several definitions of the year and age-range of the Millennial generation exists, for which reason there is no clear, singular delineation. Yet, according to Dimock (2019), millennials are born between 1981-1996 making them between ages 24-39 in 2020 (Dimock, 2019). However, Berger (2018) asserts that generations appear as mere analytical constructs (Berger, 2018) – and Dimock (2019) follow this view and contend that generations are cohorts established to create analytical meaningful assertions about a group of people, and thus provide a way to understand how formative experiences interact with the life-cycle and shape the individual's world-view. Dimock (2019) acknowledge that key economic, political, cultural and social factors define the Millennial generation's formative years. Therefore, though demographic variables are a viable way of distinguishing groups of individuals, generational cohorts provide a deeper understanding of both intrinsic and extrinsic perspectives (Dimock, 2019). Generational cohorts are defined as a group of individuals who share characteristics and behaviors, were born at a similar time, and have experienced similar major societal and historical events (De Run & Ting, 2013). Generational cohorts provide the opportunity to examine individuals by their place in their lifecycle and their membership in a group of individuals. As such, obviously there is a great age-gap between the oldest and the youngest Millennial, but they are grouped together in a generation because they share important similarities and distinguish themselves from other groups. Such large groupings of individuals though have certain implications as to generalizations, but these generational typologies have been widely used amongst marketers, as a way of determining generational differences (Berger, 2018).

### 4.3.1 Characteristics of the Millennial generation

A greatly defining event of the Millennials' formative years is the advent of the internet. Millennials have grown up with the internet and have lived in an always online, ubiquitous digital world, and during technological change. As such, digital technology, and particularly the rapid evolution of how individuals communicate and interact on social media, and the constant connectivity that comes with it, is a great generation-shaping factor affecting their behaviors. Technological advancements, social media, globalization etc. combined with them being perpetually caught in the crossfire of social, political, and economic commotion have cumulated given them a different set of experiences, needs and behaviors. Yet, whether such great implications will cause lasting generational imprints, or if



these will become increasingly muted over the course of their adulthood have not been investigated – therefore tracking this generation as it evolves is of significant importance for future generational research. Millennials have not only lived during a time of technological change and the evolution of social media but also during globalization, the 9/11 terrorist attacks and its historic significance, the wars in Iraq and Afghanistan, the Arab spring, the financial crisis in 2008, the 2008 election of the first African-American president in the United States, the international climate strike ‘School Strike For Climate’ lead by Greta Thunberg in 2018 – and the immediate 2020 Covid-19 pandemic (Dimock, 2019).

There has been great debate about whether Millennials are more narcissistic than previous generations due to assertions that Millennials have been brought up with a heightened sense of entitlement, their selfie-posting behavior on social media and need for self-actualization, which are being linked to narcissism. But studies examining this correlation between Millennials and narcissism have failed to verify it due to unreliable data (Berger, 2018). However, a recent research published in the journal PLOS One has obtained insights into young adults between the ages of 18 and 25 and their personality traits, age-group stereotypes, and their views on narcissism and entitlement both as traits and labels for their generation. The research found that these young adults actually believe that their generation is the most narcissistic and entitled living generation (Grubbs, Exline, McCain, Campbell & Twenge, 2019). On the other hand, Millennials are generally regarded as being more open-minded, self-expressive, receptive of different ways of living and new ideas, supportive of the LGBT community and gay rights, supportive of equal rights for minorities, supportive of racial and ethnic diversity, and advocates of different gender identities than previous generations (Dimock, 2019). The researcher of Millennials and president of the Center for Generational Kinetics, Jason Dorsey, suggest a generational divide is based on life paths and stages. These cohorts have been identified by Dorsey as the ‘Me-lleennials’ and the ‘Mega-lleennials’. Me-lleennials are characterized by their ‘slow’ start in life – they struggle to find their place in their career, finances and life path in general. On the contrary, Mega-lleennials do not identify with the typical Millennials because they are more ahead than Me-lleennials, which the ‘mega’ prefix connotes (Dorsey, n.d.).

Millennials are the largest generation in history and are foreseen to be the global economy’s main source of wealth and spending, and according Goldman Sachs (2016) they will be a secular growth tailwind and differentiator for companies, and thus result in changing consumption patterns. Due to



technology, they are ‘smart’ consumers because of the proliferation of smart devices, and their affinity for technology. They are used to instant access to price comparisons and product information to make informed buying decisions (Goldman Sachs, 2016). Yet, a study by Deloitte found that Millennials are expressing pessimism about their careers, life and society (Deloitte, 2019). Additionally, according to a report published by Pew Research Center, based on findings from a Pew Research Center survey conducted in 2011 among 2,048 adults, including 808 young adults (ages 18-34), in the United States, Millennials were hit hard by the financial crisis influencing several aspects of their lives, such as life choices, future earnings etc. A finding from the report showed that 31 percent of Millennials postponed either getting married or starting a family (Taylor, Parker, Kochhar, Fry, Funk, Patten & Motel, 2011). Millennials’ priorities have evolved – they are delaying several aspects and instead seek experiences, careers and making positive impacts on society, communities and the environment which they express great concern for (Deloitte, 2019; Bialik & Fry, 2019).

## 5. Analysis

This section presents the analyses of the theories presented in the theoretical section. In order to answer the research question, the analysis is based on the sub research questions, and will have the same structure as presented in the theoretical section. Yet, when analyzing the respective sub research questions, key theoretical terms will be presented as they emerge from analyzing the empirical insights.

### 5.1 From a millennial perspective how does cultural branding perform in today’s society?

To establish if an integration of viral strategies in the cultural branding model yield any interdisciplinary prospective opportunities, I will start by establishing how cultural branding perform in today’s society from the perspective of Millennials. This first section of the analysis should hereby identify how Millennials perceive brands using cultural branding in relation to the key principles presented in the respective theoretical framework, and thus assess whether cultural branding is continually an applicable strategy. When Holt (2004) introduced the cultural branding model, the socio-political-economic-cultural environment was different – there was no such thing as social media, and Holt (2016) acknowledged that social media do change the rules of branding. So, in the light of this, how do Millennials perceive brands assessing cultural issues in today’s society?



When asking Millennials if companies should focus on political, social or cultural issues and thereby show what they stand for 55 percent answered ‘yes’ and 18 percent answered ‘no’, whilst 27 percent answered, ‘do not know’ – some of which stated that “*It depends on the company*” and “*I don't think it is sincere if they do. I believe companies only are interested in profit maximizing*” and also “*They should put their money where their mouth is, which doesn't happen often.*” (Appendix 9.2, Q17). Evidently, the majority of the respondents endorse brands utilizing political, social or cultural issues in their branding. But if diving into the obvious, these statements also uncover that Millennials are very outspoken and opinionated about not tolerating empty words and insincere brand messages, when brands address cultural issues in their branding. This is an important point to take note of when using cultural branding as a strategy to reach this exact generation, as this is a pitfall some brands apparently tend to fall in to, as the latter respondent indicates. Another respondent brings forth an example of this problematic self-contradiction emerging when brands do not follow through on these issues they bring forth: “*The problem is that they can say one thing but do something differently. Take for example H&M who 'fights' for sustainability and the environment but is involved with fast fashion and has lots of sweat shops in Asia.*” (Appendix 9.2, Q17). According to Millennials there should thus also be an alignment between the issue a brand address via cultural branding and their actions in this regard. This can be interpreted as brands, in the eyes of Millennials, otherwise lose their credibility as a brand sincerely caring for the prevailing contradictions in society and not solely profit, as informant 1 also expresses: “*(...) if you present an ad about women empowerment or equality, then you must also abide by it throughout the brand's entire value chain (...)*”, and mentions that it is great if brands support a great issue, instead of merely focusing on profit, yet if doing so, they must follow suit (Appendix 9.1.1.1, 1.33) – though cultural branding greatly uses symbols and cultural codes to communicate the brand message, Millennials appear to give preference to brands going beyond these symbolic representations with their actions.

### 5.1.1 Actions speak louder than words

Seemingly, in the eyes of Millennials, addressing a cultural issue in society goes hand in hand with supporting it – which may be why Millennials express that brands should show how they support the issue or supposedly a cause related to it. In this connection, informant 2 mentions a phenomenon called ‘pinkwashing’, which is the practice of presenting something as supportive of LGBT in order



to downplay aspects of the company considered negative (Dahl, 2014). The informant provides an example: “*(...) if they make some kind of pride-edition of a product but does not support any pride organizations by doing so, they are pinkwashing it (...)*” (Appendix 9.1.1.2, 2.35). From this understanding, in a marketing perspective this may then concern not supporting the cause, and not necessarily pinkwashing to downplay negative aspects of the company. The Danish bakery Bodenhoff experienced the consequences of not stating whether they supported the LGBT community when marketing a rainbow-colored Pride cake on Instagram to celebrate the Pride Week in 2019 (Appendix, 9.3.1). As evident from the post they published on Instagram, consumers on social media expect brands or companies utilizing such cultural influences in their branding to be transparent, or else they will certainly request the information themselves, as evident from the several comments asking how much of the profit goes to a LGBT-organization (Appendix, 9.3.1). Informant 2 expresses that it is not really supportive when brands do not explicitly support the cause, as it seems like the brand merely made a product to market themselves on the premise that they theoretically support something (Appendix 9.1.1.2, 2.35) – perhaps it is because it is not expected in this product category? A recurrent theme is hence found to be transparency and taking action on the cultural issues put forth.

But not all cultural brand messages are accepted by Millennials, it seems: *"I don't think companies should involve in politics, but they should care for the societies they influence with their business"* (Appendix 9.2, Q17) – this is supported by informant 3, who similarly states that politics – whether a brand is left- or right wing – and in particular radical political opinions are not of interest (Appendix 9.1.1.3, 3.30). This can also be interpreted as how Millennials view brands and companies – as socially responsible corporations, or at least this is how they should act according to them, yet without incorporating strong political opinions into their branding. Evidently, the statements put forward so far generally connote that Millennials have a fundamental skepticism towards brands acting as cultural activists, i.e. brands leading the edges of cultural change (Holt, 2004), which finds expression in their profound request for transparency, straightforwardness and sincerity, which can be deduced from the presented findings so far. Holt (2004) does not indicate whether a brand must act in accordance with the cultural issues they bring forth, when utilizing the cultural branding model, which is a point of criticism as any brand in principle may indirectly claim being cultural activists, or at least present themselves as being so. And, this may interfere with brands who genuinely and actively utilize the cultural branding model, at least on social media, because though social media create transparency, it is also an environment with endless streams of information and brand



communication. Thus, one can deduce that due to Millennials' skeptic mindset, negative experiences with a brand might create a negative halo-effect on other brands utilizing cultural branding, and hereby make Millennials cautious, or be a possible source to Millennials' skepticism or simply amplify it. However, Holt (2004) does assert that brands acting as cultural reactionaries do not become *iconic* brands, as these practices are the opposite of the activism that is required (Holt, 2004). This exemplify that brands should be thoughtful when deciding on a cultural branding strategy – at least on social media – as missteps may impede becoming an iconic brand.

### 5.1.2 Originality and authority is key

But where does this skepticism come from? When asked about whether the informants believe that brands are communicating about political, social and cultural issues for the publicity or because they actually want to make a difference, informant 2 express that: “*(...) I always hope that they do it because they actually want to do a difference, but there are so many examples of companies only doing it for the attention (...)*” (Appendix 9.1.1.2, 2.38). Informant 4 similarly seems to recognize this lack of sincerity and the tendency for some brands to capitalize on a cultural trend: “*(...) the Gillette ad... it's about men's behavior and manners, especially towards women, right? There are a lot of undertones of MeToo in that ad and they have obviously been inspired to make this ad due to MeToo (...)*” (Appendix 9.1.1.4, 4.29) – and when followingly asked what s/he thinks about brands intervening in these issues s/he express that it definitely can backfire. The example brought forth by the informant refers to the Gillette ad ‘We Believe: The Best Men Can Be’ published in January 2019 on social media, 30 years after their original tagline ‘The Best a Man Can Be’ was first launched, and was hence an attempt to create a new identity myth (Gillette, n.d.). Though receiving appraisal, it also received major criticism for tapping into the cultural anxiety related to sexual harassment, toxic masculinity, gender inequality etc. and trying to break with the ideology of conforming to traditional stereotypes of masculinity (The Guardian, 2019). This cultural anxiety prevailed particularly after the viral hashtag #MeToo circulated on social media creating attention on this social anxiety. Though Gillette’s ad was meant to relieve these anxieties, it triggered the debate in a negative way and created a backlash – on YouTube the ad has received 1,5 million ‘dislikes’ versus 812,654 ‘likes’ and has been viewed more than 33 million times (Gillette, 2019). The criticism was mainly based on the ad being accusing and stereotypical about men, and some consumers even made comments on Twitter stating that they would never buy Gillette products again and the hashtag #gilletteboycott spread



(Appendix 9.3.2). This is an example of a brand following the trend instead of being a cultural activist and this may be interpreted as the cultural material for relieving the cultural anxieties was not original or relevant for the consumers. Thus, originality – which is the core of being a cultural activist – is key for Millennials. Eventually, a brand should be sharp at identifying the trend before it becomes a trend – and if a brand does see a trend – it should definitely do the opposite. This aligns with Holt (2004) stating that brands cannot easily replicate another brand's myth embedded in products (Holt, 2004) – indicating that a myth working for e.g. Nike may not work for a competitor, or another brand or product, as the myth should be altered specifically to that brand or product – because Nike ‘just do it’ does not mean that other brands likewise can.

Whilst this Gillette case is only a single example, it does not stand alone – the respondents overall show uncertainty concerning companies' general authenticity and sincerity – 51 percent believe companies are only ‘somewhat’ authentic and sincere, whilst 25 percent believe that companies ‘to a lesser degree’ are authentic and sincere and only 13 percent believed that they are ‘greatly’ authentic and sincere (Appendix 9.2, Q16). And when asked to what extent the respondents believe that companies focusing on political, social or cultural issues in society are sincere about their messages 49 percent answered ‘somewhat’ and 22 percent answered, ‘to a lesser degree’ and 15 percent answered ‘greatly’ (Appendix 9.2, Q21), and though these findings cannot be directly compared as the focus in the latter question is directed towards the authenticity of the branding message, these two findings still demonstrate a striking resemblance in the answers. It also shows that addressing cultural issues in brand messages does not directly impact the authenticity of the company or brand, which one may be led to believe, as caring for other factors than profit should display some form of humanity and social responsibility. Yet, the reason for this result may be due to the aforementioned skepticism of Millennials. This amplify that brands should be thoughtful about choosing their identity myth, and that they should ensure that they align it with their target segment to secure credibility and their reputation, which may be affected if either making a major misstep or if too many minor missteps accumulate. The authenticity of a cultural activist also relates to the populist voice of the brand as stated by Holt (2004): “*Brands that claim an affiliation with a populist world, but then behave in ways motivated by commercial rather than populist interests, are perceived as shallow and opportunistic.*” (Holt, 2004), which in combination with the findings underline the importance of being authentic in the eyes of the consumers. To add, it also exemplifies how these brand messages and their identity myths travel on social media – perhaps more so, if it provokes negative responses



as it seemed to be the case for Gillette as they gained many views yet many dislikes. Holt (2004) does not address the consequences of consumers not endorsing a certain ideology or not identifying with the cultural anxiety the identity myth is grounded in. However, this finding that Millennials, and other segments such as e.g. the Gillette consumers, are opinionated about brands addressing cultural issues, shows the importance of not only identifying the targeted segment's desires and anxieties, including which identity myths they are utilizing in their self-expression, but also the importance of showing actions to properly relieve them – especially in these times with social media where opinions of all kind are diffused rapidly.

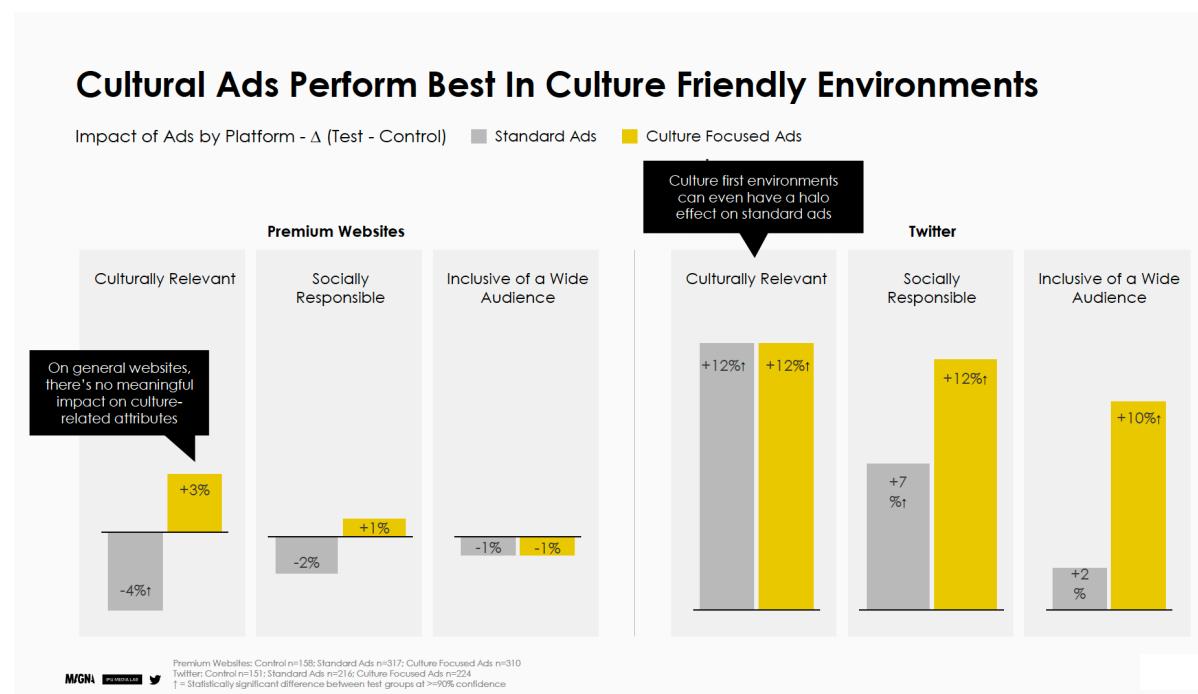
According to Holt (2004) cultural activists should lead the cultural change opposed to following it (Holt, 2004), and hitherto this seems to be a contributory reason for Millennials' skepticism – brands merely following trends rather than being leading actors seems to weaken the brand's credibility, as it thus appear as they are trying to capitalize on a serious topic, as the aforementioned comments on social media and the respondents' statements are signs of. Hereby, the concept of being a cultural activist align with the expectations of the consumers, in this case Millennials. According to Holt (2004), the success of a brand's prior myths establishes the reputation of the brand, and the brand thus becomes renowned for telling certain types of stories addressing certain social desires and anxieties, i.e. from the brands prior myths cultural authority and political authority is established (Holt 2004). Apparently, from the perspective of Millennials, certain brands who do not have a history of telling certain myths, thus have not earned the authority to address these issues, which aligns with Holt's (2004) assertions that a brand's history of making myths establishes their authority to do so (Holt, 2004). However, opposed to many of the iconic brands Holt (2004) analyzes, some brands do not have a history of conveying identity myths about anxieties related to cultural issues – and Holt (2004) does not assert how a brand without this authority may utilize the cultural branding model. Another factor leading to unsuccessful utilization of cultural branding may also be that such brands are not targeting the myth market most appropriate for the brand, as it can be interpreted happened in Gillette's case, besides their lack of authority.

### 5.1.3 Where does cultural branding perform best?

From the presented findings and from interviewing the Millennial informants, it is clear that all of them have noticed that brands are intervening in political, social and cultural issues in today's society



(Appendix 9.1.1). Informant 3 mentions that s/he has noticed that fashion and beauty brands especially are utilizing these types of issues prevailing in society in their branding: “*(...) there are lots of fashion and beauty brands on social media, especially on Instagram, who tells how important women empowerment is etc. so it sticks with you (...) political agendas are taking up more and more space on social media in the form of brands, trends etc., I think.*” (Appendix 9.1.1.3, 3.29). This statement highlights an important point about cultural branding and its continuous justification for existing in today’s society. Whilst cultural branding prior to social media have been confined to the internet and traditional media, it has evidently increasingly integrated with social media, as experienced by the informant. Moreover, this statement shows an alignment between Holt’s (2004) assertion that cultural branding applies particularly to categories, in which people tend to value and use products or brands as means of self-expression, such as clothing, beauty, leisure etc. (Holt, 2004). This linkage between fashion brands or beauty brands and cultural branding, in the form of e.g. focusing on women empowerment as a socio-political-economic-cultural topic, seemingly create a strong branding message, which sticks with the informant. Whilst the informant does not explicitly mention why s/he feel that this type of branding message stick with him/her, the theoretical assumption that cultural branding is particularly applicable and successful in these categories aligns with the experiences of the informant. And one can assume that it is because the informant is targeted on social media, i.e. in a comfortable, relaxed environment. A study published by Twitter and the company MAGNA in 2019, with recruited participants from a representative panel representing the United States’ general population aged 18 plus, researched the impact of culture on branding on the social media platform Twitter. One of the findings from the study was that cultural ads perform best in culture friendly environments.



(Twitter & MAGNA, 2019)

As evident from the illustration, cultural ads both perform better than standard ads, but they also perform better in culture friendly environments, which they find to be Twitter. The illustration also suggest that culturally relevant ads may in fact have a positive halo-effect on standard ads, whilst on general websites there is no meaningful impact of culturally relevant ads, which underline the impact of cultural branding on social media especially (Twitter & MAGNA, 2019). However, this is a study performed by Twitter themselves, which is a noteworthy bias in this aspect, and one can argue that other social media platforms likewise can be culture friendly environments, as social media aid globalization and support people in communicating, socializing, interacting etc. and facilitates interculturality in this way. Opposed to websites, social media is an apparent environment for cultural branding, which supports its continuous applicability in today's society.

#### 5.1.4 New consumer demands

Similarly to informant 3 mentioning that political agendas are taking up more and more space on social media as presented before, informant 1 states that in recent times s/he has noticed that brands use these types of branding messages, however, s/he mentions that this tendency might be due to consumer demands: “(...) you see it all the time with the major brands like Nike or Adidas or even beauty brands (...) you see it much more now than previously because it is actually what we as consumers demand and they must take this into account as brands and companies (...)” (Appendix



9.1.1.1, 1.29). This statement also indicates that especially fashion and beauty brands are utilizing cultural branding as part of their branding strategy, yet s/he also indicate that this is due to new consumer demands. When followingly asked if the informant believes that it is a demand which particularly comes from his/her generation s/he answered that s/he believes it is, and that it is because Millennials realize that their children are the future generation (Appendix 9.1.1.1, 1.30), implying an awareness of their consumption behavior in relation to the future and in the light of environmental anxieties in this connection – this may increase the awareness of consuming brands showing a similar sense of responsibility. The previously mentioned study published by Twitter and the company MAGNA in 2019, also found that a brand's cultural involvement makes up 25 percent of a consumers purchase decision. This means that a brand's involvement with culture is a significant consideration when weighing whether or not to make a purchase, alongside other factors such as price and quality (Twitter & MAGNA, 2019). When asked whether the respondents would choose a company over other companies, if it represented or focused on a political, social or cultural issue or topic in society, 57 percent answered 'yes' and 24 percent answered 'no', whilst 19 percent answered 'do not know' – one respondent elaborated stating that: "*It depends on what the company sells. If it is generally, it would have a positive effect, if it fx. contributed to a social/cultural issue. But the effect and effort should be transparent. Many merely use it as easy marketing and do not really contribute with a lot in the end.*" (Appendix 9.2, Q18). This statement suggest that cultural branding have a significantly positive effect on the decision-making process which might have a positive effect on the brand perception as well, yet it depends on the product, the transparency and the contribution or actions.

Despite Millennials' skepticism towards brand utilizing cultural branding on social media, they do actually want brands to address cultural issues as found earlier. Informant 2 acknowledge brands who address political, social or cultural issues, as s/he finds that it is good to know what the brand supports, as s/he then knows what to expect when shopping, which indicate a more practical approach relating to the decision-making process, and shows that ads based on cultural branding principles extends into the customer journey (Appendix 9.1.1.2, 2.30). Informant 3 mentions that: "*(...) I would definitely be more inclined to buy from a brand, if it addressed some social issues which they have handled (...)*" (Appendix 9.1.1.3, 3.31), and this is a common denominator amongst the informants – all of the informants, except for informant 4, would choose a brand who addresses a political, social or cultural issue above a brand who do not. As the only informant, informant 4 expresses a skepticism towards this form of branding as also found previously, as s/he believe that brands only care for profit, but



also because s/he chooses products based on their functionality and whether they improve his/her everyday life and makes sense for him/her (Appendix 9.1.1.4, 4.32). This leads to the identity value term proposed by Holt (2004) – findings show that all of the informants opposed to theoretical assumptions do not directly utilize brands for their identity value as such, as they all mention that they use brands for their functional benefits, wherefore it appears that the findings do not correspond with the theoretical assumptions. However, when going beyond this assertion, it appears they do use brands for their identity value and as means of self-expression, yet differently than prescribed by Holt (2004). Informant 3 mentions that s/he mostly chooses brands based on price, quality and sustainability but states that: “*(...) but also what the brand stands for – if it is something I can vouch for and want to support by buying their products, so the price, quality, values and the brand's values.*” (Appendix 9.1.1.3, 3. 3.46). This denotes that the symbolic value and the brand's values are important factors, and that for this informant brands act as a vessel for his/her self-expression and self-understanding, as the informant vouches for a brand by using it.

Moreover, when asked if the respondents think that brands addressing political, social or cultural issues stand out from the masses, 55 percent of the respondents said ‘yes’ whilst only 24 percent said ‘no’ and 21 percent said, ‘do not know’ – a respondent elaborated and stated: “*Partially. There are more and more companies gradually doing it.*” (Appendix 9.2, Q19), which is a sign that it is a phenomenon becoming more common, and thus continually a justified strategy as it performs well in terms of creating a competitive advantage in creating consumer attention. A brand's stance on political, social or cultural issues can thus offer a differentiating factor in a fast-paced marketplace which is a characterizing aspect of social media.

### 5.1.5 Crowdcultures

In line with society changing in terms of the socio-political-economic-cultural environment after Holt (2004) introduced cultural branding, the digital environment has similarly changed. Holt (2016) acknowledges that digital technologies have created potent new social networks, and that these alter how culture works, in terms of the digital crowds serving as effective innovators of culture, which is the phenomenon he calls ‘crowdcultures’ (Holt, 2016), and this corresponds with the prior findings that culturally relevant ads perform better on social media, and that they appear to create more attention and stand out. However, this does not align with a statement by Holt (2016) that: “*(...)*



*social media seems to have made brands less significant (...)"* (Holt, 2016) – quite opposite, the findings suggest that brands utilizing cultural branding as a strategy on social media has the opportunity to create significant branding messages, which both create attention but also resonate with Millennials, though on the premise that they are original cultural activists and actively support the cultural contradiction they address in their myth. However, this line of thought brought forward by Holt (2016) may be based on the perception of social media as this digital universe where brands drown in the endless flow of brand communication, which is a fair assumption, however, this 'risk' can seemingly be averted by leading the culture as an original and transparent cultural activist. In the era of these social media platforms and hence a plethora of available content to consume, Holt (2016) asserts that brand building has become a vexing challenge (Holt, 2016). Brands are increasingly presented on social media and new flows of cultural communication have emerged, as findings from the previous section presented.

Cultural branding seemingly intervenes with these social environments and can hereby change the diffusion of new ideas, which is a principle of crowdcultures. Holt (2016) contend that subcultures may be of various shapes and revolve around different topics. When asked whether the respondents are part of any social media group that deals with a particular topic, hobby, leisure interest or similar, 80 percent answered 'yes' whilst only 20 percent answered 'no' showing a majority of Millennials forming part of a social media group. To gain more insight into this question the informants were asked the same question, whereby 2 of the four informants said that they form part of a group of this format. Informant 1 mention that s/he recently joined several animal rights activist groups on Facebook and also 'liked' some Facebook pages and activist people, and further state that s/he also intend to do the same on Instagram – the reason being that s/he seeks the exposure to this type of content (Appendix 9.1.1.1, 1.62). Informant 3 state that s/he has joined some vegan, sustainability and climate-oriented groups – the reason being that s/he wants: "*(...) to get inspiration and keep updated and gain tips and tricks about what I can do in my everyday life to be more sustainable (...)"* (Appendix 9.1.1.3, 3.59). From this, these Millennials seem to form part of subcultures rather than art worlds, as subcultures incubate new ideologies and practices, which is the essence of these statements. The informants pursue new ideologies, respectively animal rights activism and veganism and sustainability, including new practices in this regard to incorporate in their everyday lives. This corresponds with Holt (2016) as he contends that in these subcultures, members are collectively



pushing forward new ideas, products, practices etc., and hereby bypass mass-culture gatekeepers causing unrelated ‘noise’, such as the media (Holt, 2016).

Social media has expanded and democratized subcultures. YouTube is a platform filled with these subcultures and art worlds, as exemplified by Holt (2016) – he brings forth the example of one of the most popular YouTubers, Swedish PewDiePie with more than 100 million subscribers, who posts barely edited films with satirical voice-over commentary on the video games he plays. Here, crowdculture propelled him to global fame and influence in record time (Leskin, 2020; Holt, 2016). Eventually, youth subcultures formed around videogames creating a subcultural force now referred to as E-Sports, but Holt (2016) states that gaming is just one of hundreds of genres created by crowdcultures – these genres fill out every imaginable gap in popular culture, such as girl’s fashion (Holt, 2016). Informant 1 express that: “*(...) I actually enjoy watching YouTube and use Instagram, social media, to find inspiration in terms of shopping or how I can put together an outfit myself (...)*” (Appendix 9.1.1.1, 1.8), which can be interpreted as s/he is part of a subculture in the genre of fashion, alike what Holt (2016) mentions. And many of the 80 percent respondents stating that they are part of a social media group likely form part of subcultures revolving different genres similarly related to sources of inspiration or topics of interest. This suggest that there may be an ample opportunity for brands to tap into these crowdcultures and champion their ideology – by utilizing cultural branding and innovate with ideology, reactions from diverse crowdcultures can emerge and stimulate the debate. However, previous findings suggest that brands should selectively choose the cultural anxiety of their target segment and be conscious about which actions they are willing to take in this regard, as the debate may otherwise take an unwanted direction.

Holt (2016) contend social media facilitate crowdcultures which may otherwise have remained locked within a fraction of society. Instead, these crowdcultures have the ability to trigger the debate and push their anxieties into the mainstream via social media (Holt, 2016). Whilst none of the informants directly indicate that they form part of social media groups based on this, informant 1 express that s/he use Facebook because of the amount of groups: “*(...) Facebook, because they have a lot of groups where people from all over the world gather and there is this community about what they support (...)*” (Appendix 9.1.1.1, 1.63), and when asked what makes him/her repost a post made by a company, the informant states that s/he reposts, if s/he feels that it is something more people should know about (Appendix 9.1.1.1, 1.74) – as this informant has stated that s/he is very passionate about



animal rights activism, one can deduce that this statement might also apply in terms of re-posting something from a group that s/he is part of consisting of a subculture revolving this topic.

Evidently, there lies a potent opportunity for brands to effectively use social media, if targeting these crowdcultures. As found in the previous sections, some brands chase after trends instead of being cultural activists, most likely in their pursuit of relevance, however, by targeting novel ideologies flowing out from crowdcultures, brands can advocate a point of view that stands out in this crowded social media environment.

### 5.1.6 Cultural branding sub conclusion

To sum up, the majority of the respondents endorse brands utilizing political, social or cultural issues in their branding. But the analysis uncovered that Millennials do not tolerate insincere brand messages. According to Millennials there should also be an alignment between the cultural issue a brand address via cultural branding and their actions in this regard, otherwise their authenticity might be compromised. These findings altogether indicated their profound request for transparency, straightforwardness and sincerity. Findings also show that Millennials generally do not perceive brands as genuine and suggest that the skepticism may not only be found in brands following trends rather than acting as original cultural activists, and because they do not have the cultural authority, but may be caused by negative experiences with brands appearing as they are capitalizing on serious topics. Findings show that cultural branding increasingly integrate with social media, and that cultural ads perform best in culture friendly environments – here, social media in general is argued to be culture friendly environments. Finally, findings suggest that cultural branding have a positive effect on both the decision-making process and brand salience – and if tapping into crowdcultures on social media, which the majority of Millennials form part of in the form of a subculture, brands can target novel ideologies.

## 5.2 How do Millennials use social media to create value and push ideologies?

This part of the analysis seeks to uncover Millennials' engagement on social media in relation to viral strategies and identify how they create value on these platforms. This should eventually establish the potential of viral strategies and co-creation on social media in relation to cultural branding.



As found in the theoretical section covering the characteristics of Millennials, Millennials are synonymous with the Internet and social media – they are characterized by their adolescence heavily influenced by technology and are as complex as the digital environment they immerse themselves in. Yet, they comprise a large, economically powerful group as the largest generation in history, wherefore it proves worthwhile to analyze their engagement on social media and how they create value, to identify how to target this segment properly in this environment and eventually identify how viral strategies may be integrated in the cultural branding model. Both the informants and the respondents in this research all answered that they use social media, making it an obvious environment to target this segment. Amongst the respondents, Instagram (43 percent) and Facebook (41 percent) are found to be the most used social media followed by YouTube and Snapchat (Appendix 9.2, Q6). In this connection, when asked how many hours the respondents think they approximately spend on social media a day, 40 percent said that they spend 2-3 hours, whilst 37 percent said they spend 1-2 hours a day on social media (Appendix 9.2, Q7). This is a great indicator that Millennials are not only users of social media but are active users, which aligns with the assumption about Millennials being incarnated digital natives – but how exactly do they use social media in relation to viral marketing?

As presented in the theoretical section, the digital space provides a place for consumers to communicate with brands and peers using social media, hereby making it the source for users to generate brand related content (Trivedi, 2017). However, this research suggest that Millennials do not communicate with brands on social media. When asked how often the respondents comment on something a company has posted on social media, findings show that 53 percent ‘rarely’ comment, 36 percent ‘never’ comment and only 10 percent ‘sometimes’ comment on brand generated content (Appendix 9.2, Q11). Moreover, when asked how often the respondents share something that a company has posted on social media, findings show a similar tendency – 56 percent ‘never’ share, 28 percent ‘rarely’ share and 15 percent ‘sometimes’ share brand-generated content (Appendix 9.2, Q12). These findings suggest that Millennials do not engage directly with company- or brand-generated content on social media. And findings also indicate that they neither forward content posted by companies or brands.

Akpınar & Berger (2017) propose that in the quest to become viral, companies risk that consumers perceive the brand message as a superficial sell attempt causing consumers to not share it, and



consequently, advertising effectiveness is sacrificed (Akpinar & Berger, 2017). Based on the previous findings related to cultural branding in section 5.1 showing a profound skepticism amongst Millennials towards brands utilizing cultural branding, this is a quite probable cause, but is it the only cause? When asked how often the respondents forward something that a company has posted on social media to friends, family or acquaintances, 38 percent answered ‘rarely’, 28 percent answered ‘sometimes’, and 16 percent answered ‘never’. However, there is a small segment consisting of respectively 12 percent who ‘often’ forward brand-generated content and 6 percent who ‘very often’ forward this type of content on social media. When asking the informants about how they interact with companies or brands on social media, none of them directly interact with them by e.g. commenting on their posts, but two out of four informants mention that they do interact with companies or brands by ‘liking’ branded-generated content, informant 3 states that: “(...) *I ‘like’ great amounts of content, so in that way I do interact with them (...)*” (Appendix 9.1.1.3, 3.63) and informant 2 states that: “(...) *I would never comment something like ‘yes, that’s great!’ I think I would ‘like’ it instead (...)*” (Appendix 9.1.1.2, 2.65). Rather than directly showing support or engaging by commenting on brand-generated content, some Millennials seemingly show their support or engage with companies or brands in the form of ‘likes’. Apparently, though spending much time on social media, Millennials seems to create value in different ways than by directly engaging with branded content.

But if Millennials are active users on social media, yet do not comment or otherwise engage directly with brand-generated content, how then do Millennials engage on social media? When the respondents who do forward content produced by a company or a brand, findings show that they most often forward it to friends (73,7 percent) and family (15,1 percent) (Appendix 9.2, Q14). Though on a relatively small scale, these findings indicate that E-WOM do occur, as information is being distributed from one individual to another on social media, however, it appears to be confined within networks of certain individuals. As found from the theoretical section, Helm (2000) contend that viral marketing refers to marketing techniques where pre-existing online social networks are utilized to spread a branding message by carefully choosing a specified group of people or individuals, whom act as distributors passing on the viral marketing message to other social networks and animate them to also transmit the brand message (Helm, 2000). In the light of this, the findings present that it proves important to locate the Millennial individuals who do engage or share brand-generated content, as they evidently are more inclined to act as distributors of E-WOM to push their ideologies and create



value. This though appear to be quite challenging as most Millennials do not prove viable as distributors – and as the theory do not suggest how to distinguish these individuals from the larger segment consisting of Millennials who are not viable as distributors, an appearing question is thus how to identify and target these specific individuals?

### 5.2.1 Consumer integration and advocacy

As presented in the theoretical section, the objective of utilizing viral marketing is mainly to achieve marketing goals, such as producing exponential increases in brand awareness, promotion, distribution, brand-building etc., through self-replicating viral processes. And this is done by creating brand messages that appeal to individuals whom have a high probability of acting as distributors (Ambily, 2018). As just found in the previous section, the majority of Millennials do not directly engage with brand content on social media, and it therefore proves important to be able to distinguish between Millennial individuals who are not viable distributors, and those who are. This is seemingly a challenging task, especially because Ho & Dempsey (2010) assert that viral marketing depends on individuals' voluntariness (Ho & Dempsey, 2010). And for this reason, according to Ho and Dempsey (2010), viral marketing practices require an understanding of internet users' motivations to forward online branding messages, which may help distinguishing what Watts and Dodds (2007) refer to as influentials, i.e. a minority of individuals who influence their peers. So, what are these Millennial individuals' motivation for engaging with brand content and distribute it to their network?

When asked whether the respondents are more likely to post something that a company has posted on social media if it is easy, 45 percent answered, 'has no significance' and 44 percent answered 'yes'. Hereby, the findings are inconclusive in relation to the classification of low integration and high-integration strategies presented by Helm (2000) in terms of requiring the consumer's activity in distributing branding messages, and likewise in relation to the distinction of frictionless viral marketing and active viral marketing brought forth by Granata and Scorzese (2018). However, one can argue that 'liking' a post by a company or brand can be viewed as low integration and frictionless, as it requires little activity and because it is often a rather unconscious action based on momentary emotions. However, no distribution is involved in this action, for which reason it cannot be definitely concluded whether respectively low integration or high integration strategies have an impact on the respondents' likeliness or motivation to post something a company or brand has posted. Yet, one can



argue that a low integration strategy, or frictionless viral marketing, may be a greater incentive for reposting brand content opposed to high integration or active viral marketing.

Although the Millennial respondents did not provide any insights regarding the motivations behind forwarding brand content, the Millennial informants all disclosed different motivating factors. Informant 1 states that s/he forward brand messages if: “*(...) if it is a positive message, then I share it to also give others the good experience that I got (...)*” (Appendix 9.1.1.1, 1.71) and further explains that s/he thinks that his/her friends also deserve that feeling, and s/he thus forward it if s/he believe it makes them happy. Informant 2 mentions that s/he would forward content posted by a company or brand to someone in their network if the informant believes that the person s/he forward the content to can gain something from it (Appendix 9.1.1.2, 2.68). Informant 3 mention that s/he forward such content to keep other people in his/her network updated, but also if it corresponds with the informant’s values and if this also applies to the person s/he sends it to (Appendix 9.1.1.3, 3.68). Informant 4 states that: “*Well, if it is a great offer on a cool product or something similar, then I would share it with other people I know to help them save some money, if I know that they have the same interest in the product (...)*” (Appendix 9.1.1.4, 4.58). Hereby, more telling motivations have been uncovered, which corresponds with the forms of motivations found by, who built on the conceptual framework FIRO presented by Schutz (1966) and sought to identify the key motives associated with the e-maven’s propensity to engage in forwarding online content. Their research found that the amount of content being forwarded online is affected by interpersonal motivations, which corresponds with all of the informants’ statements. Moreover, their research found that the interpersonal need for inclusion and affection were key motivators when engaging in E-WOM and forwarding content. From the findings, the affection need seem to be the key motivator for Millennials when engaging in E-WOM and forwarding brand content, as all of the informants state that they forward content to either help the people in their network or to provide them with a positive experience. According to Ho and Dempsey (2010), concerning the affection need, altruism was found to be a positive predictor of E-WOM – informant 3 mentions that s/he would forward brand-generated content, if the content corresponds with his/her values and the other person’s values. This suggest a focus on not merely the affection need, but also a form of altruism, i.e. concern for others, hereby another alignment between the findings and the theory occurs. In terms of the control need, Ho and Dempsey (2010) found that this was the only exception in terms of affecting online forwarding of content, as this need did not have a positive effect. However, this research suggests differently. Ho and Dempsey (2010) suggested



that the control need would provide Internet-mavens (E-mavens) personal growth and be means to develop knowledge, and hereby make them motivated to forward content. Findings from this research suggest that this actually may have a positive impact – informant 1 mentions that: “*(...) now that I have become passionate about this issue with animals, I have actually started sharing these things because I haven't been aware of it and then I feel like I have to share it with others, in case they don't know either (...)*” and the informant further state that: “*(...) if I saw something or learned something from a brand, then I could quickly share it in a story or send it to a friend and be like; ‘this is something you should see.’*” (Appendix 9.1.1.1, 1.68). This show a behavior gap in terms of the theoretical assumptions that this need does not positively impact forwarding, as this informant indicate that s/he forward brand content in connection with personal growth, and as means to develop her and the receiver's knowledge, suggesting that s/he finds the control need a motivating factor which evidently positively impact the forwarding of brand content. In terms of the inclusion need, Ho and Dempsey (2010) found that only the individuation needs significantly influenced E-WOM. From the findings presented in the beginning of this section, none of the informants indicate that they feel motivated the individuation need, rather as they all feel motivated by the affection need, one can deduce that the informants may experience a sense of being part of a group or that it may amplify their recognition as part of the group they forward content to, and thus not a need for attention. However, this finding proves inconclusive, as no explicit statements support this assumption.

This research by Ho and Dempsey (2010) further found a correlation between the amount of consumed online content and the forwarding of online content implying that individuals who actively seek information are more inclined to engage in E-WOM. This was further found to be consistent with other findings by Ho and Dempsey (2010) proposing that opinion leaders put more effort in acquiring and comprehending important information (Ho & Dempsey, 2010). This corresponds with informant 1, as s/he actively seek and acquire information and simultaneously is found to engage in E-WOM – on this basis, the informant appears to be an influential, as this informant put effort in acquiring and comprehending information, as found previously. This also appear to apply in regards to brands who address or represent a political, social or cultural issue: “*(...) I try to do more research (...)*” and mention that the reason is that s/he does not want to support something which s/he does not support (Appendix 9.1.1.1, 1.34). This is another indicator that brands utilizing cultural branding should practice what they address in their brand myth, as the influentials actively seek information themselves to establish whether or not to forward the content. This also shows that for this influential,



it is important that the cultural anxiety and the brand myth addressed by the brand comply with the values of the influential.

Heding et al. (2016) assert that when consumers support the brand message, their autonomy automatically give the brand authenticity (Heding et al., 2016). In this connection, the informants were asked whether or not they would be more inclined to buy a product if a friend, family member or an acquaintance advocated for the product. Findings showed that all of the informant would be more inclined to buy a product if this was the case and they all mention that the reason is that they find these individuals more trustworthy. Informant 3 mentions that: “*(...) I know that they wouldn't tell something that wasn't true, they are an independent third party (...) so they are a more trustworthy independent source (...)*” (Appendix 9.1.1.3, 3.75), and further mentions that though s/he is influenced by influencers, friends are also a kind of influencer for him/her because they can affect his/her buying behavior and attitude towards brands. Moreover, s/he mention that one of his/her friends has made her aware of brands, which s/he did not know, did not reflect the same values as him/her and that this affects his/her buying behavior (Appendix 9.1.1.3, 3.75). From this, it is apparent that the influential's autonomy gives the brand message authenticity. The influential advocate for the brand message being forwarded and as trust is hereby established between the parties, this seemingly impact the perceived trust towards the brand and thus enhance the authenticity.

From these findings it is evident that trusted influentials advocating for brand content is of great importance, especially in terms of cultural branding messages, which in section 5.1 was found to lack authenticity due to inadequate transparency. But what are the implications of trustworthiness and authenticity in relation to social media and virality? The nature of social media is that proximity and centrality no longer restrict consumers like they once were, when only traditional media prevailed. Also, anyone can contribute with content, which means that the trustworthiness of contributions suffers, and as found this apply to brands as well, and because most individuals do not search the internet or social media passively for new information, they often rely on their network and people whom they trust as a credible source of information, i.e. friends, family or acquaintances, as suggested by the findings. Hereby, content spread among networks creating E-WOM dynamics, as the findings also showed – hence, informational noise is filtered out. In the digital environment, voices can via these E-WOM dynamics travel far, provided they are trusted voices.



## 5.2.2 Valuable virality

As presented in the theoretical framework, Ambily (2018) asserts that to understand why these influentials distribute certain content, the characteristics of the content being distributed should also be attainted, as it represents another determinant of its virality. When utilizing viral marketing strategies, it is important to create brand messages that have a high probability of being distributed, as its virality is the pivotal point of this strategy (Ambily, 2018). As found from the previous section, the informants share content based on an affection need, which is reflected in the type of content they forward. When asked what type of content they often forward, three out of the four informants express that they share content which elicit emotions. Informant 1 mentions that the content which s/he forward is: “*(...) posts that move me very much, I think, posts that make me emotional and really evoke my feelings – and that can both be ones that make me happy, but also very angry and sad.*” (Appendix 9.1.1.1, 1.70). Informant 3 similarly mention that s/he forward content if: “*(...) if it is something that evoke some emotions, I think I am very liable to forward it (...)*” (Appendix 9.1.1.3, 3.69). Informant 2 also mentions that s/he very often forward content if it evokes emotion, however, s/he is mention that s/he forward funny content and mentions memes as an example hereof, but s/he also mention that information is something s/he forward as well (Appendix 9.1.1.2, 2.69). From this it is evident that the type of content most often being forwarded is emotion-eliciting content. This finding partly aligns with the study by Akpinar and Berger (2017), who propose the term ‘valuable virality’ and examine how advertising content influence shares and brand evaluation. Their study found that *emotional appeals*, which are designed to appeal to emotions via emotion-eliciting strategies, without the brand as an integral part of the content, lead to higher shares (Akpinar & Berger, 2017). Though the informants do forward content appearing to utilize emotional appeals, they do not state whether or not the brand is an integral part of the content. However, these informants mention that such content have a high probability of being shared by them, which aligns with the theoretical assumption that emotion-eliciting content lead to higher shares. In the study by Akpinar and Berger (2017), informational appeals, which use objective information and describe a brand’s attributes or benefits, and integrate the brand in the content, were found to boost brand evaluation and purchase intent (Akpinar & Berger, 2017). Though informant 2 mentions that s/he also forward content with informational appeals, and informant 4 likewise does (Appendix 9.1.1.4, 4.59), they do not mention whether or not the brand is an integrated part of this content, or if it has an impact on their purchase intent, wherefore this finding is inconclusive in this respect.



However, the study by Akpinar and Berger (2017) also examined whether an advertisement can generate both benefits simultaneously. They found that *emotional brand-integral advertisements*, i.e. advertisements using emotion appeals and use the brand as an integral part of the content, in fact can combine the benefits of both appeals. Such advertisements encourage consumers to share it by using emotion-eliciting strategies, whilst boosting brand-related outcomes by incorporating the brand in the narrative and increasing brand knowledge, hereby also generating a positive perception of the brand's use of persuasion. Based on the findings, it can be assumed that these informants would be encouraged to share emotional brand-integral advertisements though it cannot be decidedly concluded – yet, because of their affection need they might find this type of content shareable and contagious. As found from the analysis of cultural branding in section 5.1, it is evident that Millennial consumers have become increasingly aware of potential sell attempts or agendas, and this is the exact reason that Akpinar and Berger (2017) assert that brands should focus on designing shareable and contagious content to increase the probability of distribution (Akpinar & Berger, 2017).

### 5.2.3 Value co-creation

As found both from the analyses so far and from the theoretical framework, proximity and centrality no longer restrict the consumer from intervening in branded content due to social media. Though findings show that Millennials do not engage directly with brand content, they are very outspoken on social media about brands not practicing what they preach when utilizing cultural branding and cultural myths in their brand messages. And exactly the advancement of technology and social media accelerates the adoption of co-creation strategies as it facilitates capabilities for customization and interactivity, as Ramaswamy (2011) stated when introducing the co-creation strategy (Ramaswamy, 2011). As found in the previous section about valuable virality, informant 2 mentioned that that s/he forward funny content and mentions memes as an example. According to the Encyclopedia Britannica, a meme is defined as a “*unit of cultural information spread by imitation*” and they often take the form of pictures, videos etc. containing cultural information that becomes deliberately altered by individuals rather than mutating randomly. The replication or distribution of a meme occurs when an individual forward this unit of cultural information comprising a meme to another individual (Rogers, 2020). From this definition, it is evident that memes are a social media concept where these co-creation and customization capabilities are especially evident. Though memes are often created as



a reaction or as a commentary to brands making missteps, at least within the field of brands, like when Gillette launched the previously mentioned ‘We Believe: The Best Men Can Be’ ad (Appendix, 9.3.3), it is seemingly also a concept from which virality can occur and thus be utilized in a constructive and pro-active manner. An example hereof is the high-end fashion brand Gucci whom in their 2017 campaign promoting a line of watches, dared referencing this fluctuating and at times volatile online world of memes. The ‘That Feel When Gucci’ campaign was a collaborative meme project, with commissioned artists whom adapted memes to feature their watches, and hereby Gucci embraced this social media culture and meme-world (Gucci, 2017). By tapping into this online culture and thus participating in creating value here, Gucci established themselves as cultural activists within this online culture – a meme-world which has otherwise been co-created internally social media users amongst (Appendix, 9.3.4).

This aligns with Leclercq et al. (2016) who establish that co-creation refers to joint processes where companies and consumers collaborate or otherwise participate in creating value (Leclercq et al., 2016). According to Gucci, the campaign was “(...) *designed to help viewers express themselves online*” (Gucci, n.d.), and this was facilitated by the hashtag #TFWGucci which not only established co-creation opportunities but also aided virality when users shared the hashtag, as evident from the 1,807 posts shared with the hashtag (Appendix, 9.3.5). This aligns with the assumptions put forward by Pongsakornrungsilp and Schroeder (2011) who suggest that the co-creation process creates an experience environment in which the consumer has the opportunity to actively engage in (continuous) dialogues and co-construct subjective, personalized experiences (Pongsakornrungsilp & Schroeder, 2011). Hereby, both the process of value creation and the meaning of value is shifting from a product- and company-centric view to a personalized consumer experience. And Ramaswamy (2011) asserts that this changed view redefines the meaning of value – as evident from the aforementioned example, with co-creation strategies value goes beyond the conventional, homogeneous exchange process of products from the company to the consumer, rather value arise from the co-creation process (Ramaswamy, 2011). This can be deduced from the example brought forth, where it is evident that value created via social media and co-creation does not only represent the functional and economic value. Rather, brand value lies in the symbolic meaning of consumption and consumers are invited to imbue the brand with their own meaning and co-create their own value by using the hashtag #TFWGucci. Therefore, as presented in the theoretical section, Pongsakornrungsilp and Schroeder (2011), suggest that companies should understand what consumers value, which life projects that



occupy them and how they seek to enact their life narratives (Pongsakornrungsilp & Schroeder, 2011). This was a factor Gucci, as a cultural activist, was aware of – they understood that this is i.a. how Millennials utilize social media.

From this co-creation process, the brand thus appears as a multidimensional construct, which exists in the interpretations and redefinitions of the social media users. This corresponds with Holt (2004) who parallels this continuous process of communication as the construction of a brand story. Without this, Holt (2004) argues that the markers of the brand, its logo, name, design etc., are empty, and the brand does not exist – only when these markers are filled with ideas and meanings about the brand, the brand exists. Furthermore, Holt (2004) state that: "*The difference is that these markers have been filled with customer experiences.*" and in this connection that: "*A brand emerges as various "authors" tell stories that involve the brand.*" (Holt, 2004, p. 3). These statements provide a complex yet encompassing definition of a brand as a multidimensional construct that exists in a continuous process of authoring. Pongsakornrungsilp and Schroeder (2011) state that though the product or service remains the same, different experiences can be constructed. And that co-creation is not confined to individual consumption but extends to the social level of consumption taking form as brand communities, subcultures of consumption, co-consuming groups etc. which relates to the crowdculture term Holt (2016) presents. In the light of this perception and how Holt (2004) characterize a brand, it can be deduced that a brand in fact is co-authored and co-created – not merely because these markers Holt (2004) mentions become filled with consumer experiences and become a material embodiment and symbol of the brand, but because consumers themselves customize its value and meaning by telling stories that involve the brand – on an individual yet social level. Findings did not suggest whether or not Millennials engage directly in co-creation alike in the example with Gucci but did show that Millennials do not engage directly with brand messages, wherefore, they might be more inclined to engage in this manner.

#### **5.2.4 Viral marketing sub conclusion**

In sum, the analysis showed that Millennials do not directly engage with brand content on social media nor do they share it – rather they engage by ‘liking’ brand content. Yet, when they do forward content, they most often forward it to friends or family. However, the analysis uncovered a small segment who often and very often share brand content and hereby generate E-WOM – these individuals are named influentials or internet-mavens. The affection need is the key motivator for



Millennials to engaging in E-WOM and forwarding brand content, including altruism, however, the control need was also found to positively affect forwarding. Informant 1 was found to be an influential because s/he put effort in acquiring information and this underline that brands practicing their brand myth is important, and that it should also comply with the values of the influential. Findings also showed that the influential's autonomy gives the brand message authenticity and positively affect the purchase intent of the receiver of the forwarded content. Finally, findings showed that the type of content most often being forwarded is emotion-eliciting content, and that brands acting as cultural activists may benefit from tapping into social media cultures and invite consumers to create their own value.

### 5.3 What characterizes Millennials?

This section seeks to establish the characterizing aspects of the Millennial generation. As presented in the theoretical section related to cultural branding, Holt's (2004) cultural branding model is composed of tacit principles, or key axioms, one being that iconic brands address acute contradictions in society – iconic brands provide extraordinary identity value because they address the collective anxieties and desires of a fraction of society. So, what characterizes this generation and which collective anxieties and desires within the Millennial generation can be deduced from this?

As established in the theoretical section, a generational cohort is formed by significant life events, such as technologies, wars, major economic transitions etc. and these events contribute to the formation of values, ideologies and expectations of that generation. The Millennial generation is often being linked with their coming of age in the digital revolution making them comfortable in their use of digital technology and social media, as presented in the theoretical section. This corresponds with how the informants overall characterize their generation; as digital natives. Yet, informant 2 though mentions that: “*(...)on the other side, we are also the last generation which has not grown up with a mobile phone in their hands (...)*” (Appendix 9.1.1.2, 2.1) which points to the fact that the newest Generation Z is born into this digitalized world – and informant 2 follows up by stating that: “*(...)we are the ones learning the digitalization in a more natural way because it developed while we grew up*” (Appendix 9.1.1.2, 2.1) indicating that as the first ‘real’ digital generation, Millennials are this ‘middle-generation’ learning as they go and by watching the technological development grow, adapt and alter at an incredible rate – and Millennials have been there for all these permutations and have



correspondently adapted. This has likely created an incredibly adaptable and flexible generation that knows how to roll with the punches. However, this statement also suggests a paradox; whilst Millennials can recall a world without technology and social media, Generation Z is born into a technological world, and surely that would make it more natural to them than Millennials? Yet, the statement indicates that this may not be the case – that perhaps being born into it rather than watching it develop creates a skeptic and unnatural relationship with technology and social media. Informant 4 states that: “*(...) we have seen how the conditions in many ways have changed before our eyes, whereas the following generations are more born into it, and in this way, it is a given for them (...)*” (Appendix 9.1.1.4, 4.2) indicating that Generation Z may view technology and social media as an extension of themselves, whereas Millennials more so view it as a tool due to their different upbringing with technology. Informant 3 similarly mentions this difference between watching the digital evolution versus being born into the digital world, and state that this digitalization is more prevalent in the Millennial generation than the previous or even the newest generation (Appendix 9.1.1.3, 3.2), which also points to the assertion that Generation Z perhaps take it for granted – or at least as a given. Perhaps it is then more suitable to label Generation Z as digital natives opposed to Millennials, and instead refer to Millennials as digital pioneers?

Besides technology, globalization is viewed as a defining factor of the Millennial generation according to two of the four informants – informant 4 states that: “*(...) we are a generation which has grown up with a higher degree of globalization. For example, we master the English language better than the generations of our parents and grandparents.*” (Appendix 9.1.1.4, 4.1). Informant 2 mentions that “*(...) we create a lot of our relationships using the digital – I do not really know any other generations, besides the following generation, who uses digital media to connect with others*” (Appendix 9.1.1.2, 2.2) and further explains that s/he has several friends from other countries whom s/he met via social media due to sharing the same interest or forming part of an online community (Appendix 9.1.1.2, 2.3). Obviously, this global interconnectedness due to the internet and social media has affected the Millennial generation. The combination of globalization and the internet has not only changed how they meet people – if taking a broader look, the ways in which they fall in love (Tinder), search for jobs (LinkedIn, online job portals), plan their holiday (travel apps) has all changed, and one can question, if there at all is an aspect in modern life that has not been affected by the digitalization? In relation to the crowdcultures mentioned in section 5.1, this is an example of



how Millennials now can gather in once-remote communities and become densely networked due to social media and globalization.

Though characteristics do vary depending on contexts, Millennials are arguably due to globalization and digitalization becoming more similar worldwide than previous generations, and thus represent a ‘global generation’. From this it may not be wrong to assert that these defining social influences of the modern age have made it possible for Millennials worldwide to have the same formative experiences forming this emergent ‘global generation’. This global outlook is also evident in terms of their intergenerational view and concerns regarding the future – informant 1 mentions that: “(...) *we are a generation that tries to change the traditional ways (...)*” (Appendix 9.1.1.1, 1.1) and then explains that this is i.a. related to the climate changes. The generational difference becomes evident as s/he feels that previous generations are more stuck in their traditional ways of doing things (Appendix 9.1.1.1, 1.1), and from this, one can reason that Millennials are viewed as being more proactive than previous generations, and that they regard it to be their ‘mission’ to convert the previous generations in their pursuit of better times. For informant 1 the ethical and social issues relating to the climate especially characterizes Millennials (Appendix 9.1.1.1, 1.2) – apparently, this global aspect also finds expression in anxieties related to the future.

### 5.1.1 Self-entitled narcissists or open-minded do-gooders?

As presented in the theoretical section no academic studies have been able to confirm the correlation between Millennials and narcissism. However, as also presented in the theoretical section a research published in the journal PLOS One found that these young adults actually believe that their generation is the most narcissistic and entitled living generation (Grubbs et al., 2019), yet because they believe it does not make it true. Whilst one would expect some skepticism or denialism, Dr. Josh Grubbs, the lead author of this research has in an article in The Independent explained that these young adults may be adopting this stereotype because it is often emphasized in the media (O’Malley, 2019). When asked about whether they have noticed any dominant views about their generation, almost none of the informants mentioned this narcissism stereotype indicating that perhaps it is not as prevailing as otherwise established. However, when asked directly, informant 3 did mention that s/he recognize this narcissistic stereotype and the term ‘Generation Me’ yet dissociate from it: “(...) *I do not feel that we are narcissistic but I can see where it comes from (...)*” (Appendix 9.1.1.3, 3.23) and explains



that it may be due to events such as the financial crisis, the climate crisis etc., causing people to care for themselves more than others, but s/he also mentions that the media plays a role as they often frame how certain things are presented and might have affected the view of the Millennials in this direction (Appendix 9.1.1.3, 3.23), as proposed by Dr. Josh Grubbs. And one can imagine that with social media, and the rapid flow of information, such assumptions can travel far. To add, the results from the aforementioned research also showed that young adults reacted negatively towards their age group being described as narcissistic and entitled (Grubbs et al., 2019). This exaggerated view of Millennials being narcissists may be due to the aforementioned framing by the media and informant 1 further explains that: “*(...) we have greater and faster access to more nuanced news, I feel, whereas they [older generations] might be more stuck in only watching the news on TV, where it may be presented quite unambiguously (...)*” (Appendix 9.1.1.1, 1.1) – hereby indicating that older generations may be more likely to buy into a stereotype that is perpetuated by the traditional news media. Yet, as found from the research published in the journal PLOS One, apparently Millennials themselves have bought into it as well. Or perhaps, this stereotype has become a self-fulfilling prophecy because Millennials are worried about confirming it? In other words, the reason Millennials believe that they are narcissistic may be because they keep hearing that they are.

Evidently, there are several perceptions related to this narcissistic stereotype, and as Dr. Josh Grubbs has stated: “*All generations think that the youngest generations (millennials and generation Z) are the most narcissistic and entitled generations.*” (O’Malley, 2019), referring to these indirect generational ‘warfare’s’ – often between the Baby Boomer generation and the younger generation, Millennials. Though not directly linking to narcissism, informant 2 mentions that: “*I think that we are being accused of being lazy and people are like ‘ugh why can’t they get a job or why don’t you buy a house, why don’t you do this and that?’ – well because you ruined the economy, Karen.*” (Appendix 9.1.1.2, 2.22) though said jokingly, in all seriousness it refers to a perception of the Baby Boomer generation’s uncomprehending attitude towards how the financial crisis affected Millennials’ economy and the profound cultural anxieties some of them experienced in this connection. It denotes this generational ongoing debate often founded on such societal conditions and cultural anxieties, which apparently affect each generation, and the existing generation gap which perhaps is the root to the lack of understanding and relieving of such cultural anxieties.



Narcissistic or not, Millennials' values suggest that they are do-gooders seeking to challenge and improving status quo. When taking a look at the informants' values; equality, security, democracy, welfare and liberty some values reoccur amongst the informants, and are all related to basic ideologies. And the causes they support are very much related to these values and ideologies; sustainability, CSR, animal welfare, the environment, equality, LGBTQIA+ rights and health (Appendix, 9.1.1). And these values and causes suggest that Millennials are quite altruistic oriented, which aligns with the affection and altruism need found in section 5.2. But why these exact values and ideologies? And are Millennials taking action or is it merely tokenism? From the interviews it is evident that there are several reasons as to why they endorse these causes, but their anxiety related to the environment is a common denominator. For all of the informants their increased attention towards the climate challenge started in their early to mid 20s when they either on their own initiative, via their education or the media obtained greater knowledge. Informant 2 states that: “*(...) LGBT is probably based on my acquaintances and I feel like there's a lot of injustice in the world and we should fight all of it, but you always begin where you have a personal investment in it, I guess (...)*” (Appendix 9.1.1.2, 2.7). Informant 3 also explains that events such as 9/11 and the financial crisis has influenced and his/her values (Appendix 9.1.1.3, 3.14). Obviously, acquaintances and external influences greatly shape the informants support of causes – but their values are also influenced by their parents' generation: *(...) yes, well I have always learned that you should treat people with respect and that everyone should be equal (...) there are many fundamental values – and I think that they are so fundamental that it is hard to put into words what they are (...)* (Appendix 9.1.1.1, 1.11). Informant 3 also mentions that it is hard to put into words how values from the parents' generation are being inherited but mentions equality as an example, yet with a different focus: “*(...) Fx. in terms of equality, this is something I have inherited but I focus more on gender roles and this ‘women empowerment’ phenomenon instead of race (...)*” (Appendix 9.1.1.3, 3.15). Though several variables play a part in the increased engagement and attention of the Millennial generation related to these causes and e.g. the climate crisis, it appears that Millennials' values and behavior is heavily influenced by the dominating norms within the family, manifested in their parents' values and behavior. The style of upbringing may in this way have influenced Millennials' openness and attitude towards prevailing cultural and societal issues.

Values are clearly a deeply embedded part of Millennials, and two of the four informants mentions that they have modified their inherited values to fit them. Informant 3 also mentions that it depends



on the current agenda and that his/her younger siblings have been raised with different and softer values because the societal agenda has changed during their individual adolescence and uses the current climate debate as an example hereof (Appendix 9.1.1.3, 3.11). This is supported by senior lecturer at Copenhagen University, Anders Blok who has stated that “*Many of them [Millennials] have grown up in a society where the climate always has been on the agenda. This doesn't apply to other generations because the climate didn't become a stable part of the media until the mid 2000s.*” (Thingsted, 2019). Evidently, as certain events appear on the societal agenda, Millennials experience cultural anxieties which they seek to relieve. And, this seemingly find expression in their actions as expressed by informant 2: “*(...) I am starting to be more aware of where I shop and what kind of message the different companies are spreading relative to the environment (...)*” (Appendix 9.1.1.2, 2.8), and this is a common trend across all informants who all mention that they either sort their waste, buys organic products, minimize fast fashion, buys locally etc. indicating that Millennials are a generation, which indeed are ready to take action in order to relieve their cultural anxieties – yet on a small scale, and in areas where they have some form of personal investment.

Other societal and cultural anxieties are similarly linked to the societal events mentioned in the theoretical section. When asking the informants about their anxieties related to either the present or the future, two out of four mention that the current Covid-19 pandemic give rise to anxieties, or rather how it affects the everyday life, consumption, the future in terms of how the society will function in the aftermath and the economy being weakened affecting the labor market – as informant 3 explains (Appendix 9.1.1.3, 3.38). Informant 1 likewise express a concern related to the Covid-19 pandemic: “*(...) right now my concern is definitely our health and we cannot neglect that a drastic change must occur in our behavior (...)*” (Appendix 9.1.1.1, 1.44). Moreover, three of the four informants mention that the climate crisis also give rise to anxieties, as expressed by informant 2: “*(...) the environment concerns me VERY much, because it seems like all the experts say the same; that we have to do something soon (...)*” (Appendix 9.1.1.2, 2.41). Moreover, informant 2 mentions that LGBT issues and social inequality also are concerns of him/her, yet that s/he believe that in the main, it is an issue which after all is heading in the right direction (Appendix 9.1.1.2, 2.42). This statement is supported by the respondents, where 76 percent believe that brands have become more inclusive (Appendix 9.2, Q24). However, when asked to what extent the respondents feel represented in advertisements 43 percent said ‘somewhat’ whilst 25 percent said, ‘to a lesser degree’ suggesting that there is room for improvement (Appendix 9.2, Q23). From these findings, Millennials’ anxieties are clearly grounded



in societal and cultural events, and their cultural anxieties are related to their values presented previously.

### 5.1.2 Mega-lle-nials and Me-lle-nials

As presented in the theoretical section Millennials' priorities have evolved; they are delaying marriage and starting a family, and instead seek experiences, careers and making positive impacts on society, communities and the environment, which they express great concern for – and these priorities can be said to contribute to the characterization of Millennials as well. Whilst researchers argue that this change of priorities is due to the financial crisis (Bialik & Fry, 2019), findings from this analysis suggest differently. Though two of the four informants do mention the financial crisis and express a concern for it, when asked if they have any anxieties related to the major events, which have occurred during their lifetime. They though state that it has not had a direct influence on them, because they were too young at that point in time. However, two of the four informants express that they are questioning having children due to concerns related to the climate challenges (Appendix, 9.1.1), and from this it can be argued that they possibly seek to make positive impacts on society to reduce this anxiety, which corresponds with the assumption that they delay starting a family, and that they instead seek to make an positive impact on society and the environment, yet this is not due to the financial crisis, as otherwise suggested.

Hence, the findings do not fully align with the theoretical assumptions – seemingly the informants do not quite identify with the prevailing assumptions about Millennials. This particularly apply the negative stereotypes described earlier, but also the assumption that the 'typical' Millennial has been overwhelmed by financial struggles due to the financial crisis. This may be due to their age and the fact that they form part of the younger segment of the Millennial generation, which they mention themselves, and thus entered the recovery period of the economic recession. But at the other end of this Millennial spectrum, many older Millennials seemingly came of age and entered the workforce at the height of the economic recession, and therefore experienced these tough circumstances, as often associated with Millennials. As presented in the theoretical section, according to a report published by Pew Research Center some young adults were hit hard by the financial crisis influencing several aspects of their lives, such as life choices, future earnings etc. (Taylor et al., 2011). From these findings an internal difference within the Millennial generation appear and cause a generational



divide, alike the cohorts identified by Jason Dorsey as the ‘Me-lleennials’ and the ‘Mega-lleennials’ (Dorsey, n.d.). Hereby, it is evident that the informants form part of the Mega-lleennials as the informants do not identify with the ‘typical’ Millennials.

Evidently, the financial crisis affected the older Millennials, but the younger Millennials have likewise been affected, though in a different manner. The younger Millennials got the benefit of learning from the older Millennials by watching the recession unfold, and by not experiencing it directly, they learned what to do and not to do without the ensuing economic pain. This has made younger Millennials more risk-averse and made them aware of the risk of a bad economy, and this show through their purchasing behavior as well, as they seek to get more value from the products they buy (Hoffower, 2019). Informant 3 express exactly this risk-aversion: “*(...) the financial crisis we saw in 2008 has made me more financially considerate (...) it is evident that regarding our buying behavior, it is different now – and I believe that it is rooted in this financial crisis (...)*” (Appendix 9.1.1.3, 3.13). Informant 3 also explains that after the financial crisis, one is forced to be attentive in terms of one’s financial consumption (Appendix 9.1.1.3, 3.21). Ultimately, though previously finding that this informant was too young to be directly affected by the financial crisis, these statements show an indirect impact related to the aforementioned risk-averting trait. As none of the remaining informants express being directly affected by the financial crisis neither, and neither express any personal life related consequences of it, they thus appear to form part of the Mega-lleennials, as they rather express this risk-averting trait, and generally do not appear to associate with the economic struggles experienced by Me-lleennials. Yet a point of critique is that whilst Dorsey do not make this distinction based on age, but on life paths and stages, the concurrence between their age and the circumstances seemingly shows a causal connection; older Millennials (Me-lleennials) bore the brunt of the financial crisis and dealt with the tough circumstances, whilst younger Millennials (Mega-lleennials) experienced the aftermath of the financial crisis, entered a better job market in the recovery period, and do not identify with the assumptions associated with the ‘typical’ Millennial, i.e. the Me-lleennials.

### 5.1.3 A sociology of Millennials

As presented in the section above, two of the four informants express that they are questioning having children due to concerns related to the climate challenges – whilst this was not a result of the financial crisis as otherwise suggested by researchers, the media etc., because the informants were too young,



it excellently shows that these major events do have an impact on the generation experiencing them, and that it shapes the values of this generation as well. Informant 2 express a ‘existential’ dilemma arising due to such an event; on whether to compromise on one’s values or to not fulfill what to some people may be characterized as a life goal or the way of the world: ”*(...) well, both me and a lot of my acquaintances consider if it is at all ‘justifiable’ to have children, if we are leaving behind a planet prone to breaking down anyways (...)*” (Appendix 9.1.1.2, 2.43). This has similarities with the somewhat comparable dilemmas the Me-lleennials experienced after the financial crisis, as they were delaying having children, and thus suggest that though Mega-lleennials did not directly experience the financial crisis, they now face another crisis; the climate challenge. Though the climate challenge affects all generations, it seemingly affects Mega-lleennials in a different way, as they are facing a new and defining stage in their lives, which is being reconsidered and reevaluated, including their values, beliefs and attitude towards their future. Moreover, they are in the midst of the Covid-19 pandemic, which is another generation defining event with great economic, social, political and cultural consequences making circumstances difficult for Mega-lleennials, and all generations in general, yet they are facing an uncertainty alike Me-lleennials’, when experiencing the financial crisis. From this it is apparent that great societal events shape, divide and characterize generations. All of the informants reveal that such events inevitably affect everyone, as expressed by informant 4: “*(...) all of the events have affected everyone in many ways... whether you are aware of it or not (...)*” (Appendix 9.1.1.4, 4.18). This is a perception informant 3 particularly share: “*(...) we have been exposed to great events in the world, which in some way have shaped our way of perceiving or viewing the world (...)*” The informant exemplifies the statement and reveals that the 9/11 attacks and the financial crisis has made some Millennials more pessimistic, or at least attentive of the economic aspects (Appendix 9.1.1.3, 3.1). This informant also mention that this event spurred the informant’s interest for equality as a cause, and that the current Covid-19 pandemic has directed his/her attention towards the health aspect (Appendix 9.1.1.3, 3.9). Informant 1 similarly indicates that the Covid-19 pandemic has directed attention to the health aspect, and also towards supporting animal welfare (Appendix 9.1.1.1, 1.4). Combined, it is evident that these events have had an influence on several aspects; behavior, physically and mentally. Evidently, these societal, economic, political and technological factors may exist in a cause and effect relation, which have certain effects shaping and characterizing the generation experiencing them, as illustrated in the table below.



| Factor                 | Example          | Effect example   |
|------------------------|------------------|--|
| Societal               | Equality         | Tolerance, acceptance, women empowerment                         |
|                        | Corona pandemic  | Health, animal welfare   |
| Economic and political | Globalization    | Interconnectedness, similarity, consumer choice and availability |
|                        | 9/11 attacks     | Austerity, vigilance   |
|                        | Financial crisis | Risk-aversion, cautiousness                                      |
| Technology             | The Internet     | Free information and communications                              |

Table 1: The ‘cause and effect’ relation relating significant historic events to Millennial’s generational values or characteristics, mostly using the findings from the analysis as examples.

### 5.1.3 Millennials sub conclusion

Technological advancements, social media, globalization etc. combined with them being perpetually caught in the crossfire of social, political, economic and cultural commotion have cumulated given them a different set of experiences, needs, behaviors and values. These values can be characterized as altruistic and are based on basic ideologies. Findings suggest that both intrinsic factors related to values inherited from parents and extrinsic influences such as acquaintances, education, the media etc. have affected the Millennial generation, and influenced their values, the causes they support and the ideologies they identify with. However, Millennials show an independent mindset and behavior, as they adjust these values to fit their socio-political-economic-cultural environment and agenda. These values are the result of education, free information via the internet and social media etc. Societal events also greatly affect Millennials’ values and behavior and is thus found to exist in a cause and effect relation affecting their cultural anxieties. Millennials are disrupted and disruptors – this find expression in the generational divide and their ‘mission’ to challenge status quo.



## 6. Towards an integration of viral marketing strategies in cultural branding

As evident from the analysis of cultural branding in section 5.1, in contemporary consumer culture brands carry a continuous importance not only as signs and symbols that define certain products or services, but also as symbolic bearers of meanings, values, ideologies and culture. Through this symbolic capacity brands are consumed for their non-functional value, seemingly because their brand myth and identity value enable Millennial consumers to create and express their identities and values. However, the Millennial consumer do not use brands as direct symbolic vessels of self-expression, rather they choose brands and products based on their functionalities through which they find symbolic value in terms of self-expression and their construction of identity. The contemporary Millennial consumers choose brands based on their perceived functional benefits and how these matches their values and ideologies to actively rather than symbolically relieve their anxieties. Findings in this context also suggest that Millennials vouch for the products they purchase and identify themselves with, hereby the functional aspects of the brands combined with the symbolic aspect become the vessel of self-expression. This suggest a different way of consuming brands and products than when Holt (2004) introduced the cultural branding model – different consumption patterns seems to be found in the pro-active and altruistic characterization of the Millennial, which is found to be different from the more passive, symbolic consumption presented by Holt (2004). From the values, causes and ideologies – and not least Millennials' cultural anxieties tied to these – found in the analysis of Millennials, it is clear that these are strongly connected to their perception of brands and that it affects their consumption of brands. Millennial consumers demand that brands address their anxieties, which is a demand that seemingly is based on their values and their proactive mindset in terms of changing status quo.

On this basis, it is evident that the socio-political-economic-cultural environment is different than when Holt (2004) introduced the cultural branding model because different consumer demands have arisen based on values seemingly caused by different societal events. But social media have also drastically changed the branding practice of cultural branding and how Millennials engage with brands. Now, Millennial consumers are empowered to speak their mind when brands do not follow suit when addressing these anxieties, as consumer demands suggest. And this also indicate that contemporary consumer demands possibly also arise because they via social media have gained a new position in the company-consumer relation enabling them to engage in brand messages, and in



the value creation. If targeting the Millennials influentials cultural brands can target consumers' anxieties in an entirely different and authentic manner via E-WOM. As found, social media is a culture-friendly environment, and hereby pose ample opportunities in terms of integrating viral strategies in the cultural branding model. The rise of social media has not only empowered Millennials, but also proliferated and facilitated the significance of brands as a sign system for meaning creation. Brands utilizing cultural branding can now participate in the culture around them in powerful new ways and tap directly into the consumer culture, as Gucci was an example of. Cultural brands are enabled to cultivate the brand myth by feeding content via social media to consumers who adapt and personalize it to create value on their own, hereby brands can leverage the power of consumers as co-creators and use them to explicitly build the brand – and arguably this may make the identity myth even more powerful. But another ample opportunity for cultural brands, facilitated by social media, is that they can tap into the flow of ideologies existing in crowdcultures as Holt (2016) indicates, and which findings show the majority of Millennials form part of. Hereby, they can champion their ideology to relieve and push anxieties into the mainstream, hereby crowdcultures can emerge and stimulate the debate (Holt, 2016).

When developing the cultural branding model, Holt (2004) firmly asserted that the recent challenger to cultural branding, viral marketing, would not create a potent nor viable identity myth, and neither an iconic brand. He argued that the strategy merely generates virality and that the buzz generated from using this strategy rather is the result of cultural branding and the power of the identity myth (Holt, 2004). However, this research suggests differently – whilst viral strategies do generate virality, and not directly create an identity myth or an iconic brand, the flow of cultural anxieties are shared amongst Millennials via E-WOM, and actually aid the authenticity of the identity myth and thus amplify its power. Moreover, viral strategies on social media facilitate the opportunity for consumers to co-create value, which arguably creates an even more powerful identity myth than any brand can create on their own. Though virality do not create an identity myth on its own, when integrated in the cultural branding model, evidently, interdisciplinary opportunities arise.



## 6. Conclusion

The purpose of this thesis was to extend the cultural branding model by providing an updated assessment of the cultural branding model introduced by Holt (2004) and examine viral strategies in relation to Millennials to hereby find the interdisciplinary possibilities of integrating viral marketing into cultural branding. The analyses in this thesis has provided several sub conclusions from the sub research questions examined – combined, these enable a thorough answer to the research question proposed in this thesis.

The first sub conclusion verified the continuous applicability of cultural branding in today's society. Cultural branding maintains its status as a successful and powerful strategy. Brands addressing cultural anxieties are endorsed and even demanded by Millennials. However, according to Millennials, brands should not merely focus on symbolic representations but act on the issues they address in their identity myth, and, the cultural issue a brand address should be aligned with their actions, otherwise their authenticity might be compromised. A skepticism was found, which is mainly due to brands following trends rather than acting as original cultural activists. Findings altogether suggested that Millennials have a profound request for transparency, straightforwardness and sincerity. Cultural ads were found to perform best in culture friendly environments, which social media were argued to be and that if tapping into crowdcultures on social media, brands can target Millennial subcultures and novel ideologies.

The second sub conclusion found that Millennials do not engage directly with brand content nor share it, rather they engage by ‘liking’ brand content. However, the analysis uncovered a small segment of influentials who share brand content and hereby generate E-WOM. The affection need was found to be the key motivator for Millennials to engaging in E-WOM and forwarding brand content, including altruism, however, the control need was also found to positively affect forwarding. Findings also showed that the influential’s autonomy gives the brand message authenticity. Finally, findings showed that the type of content most often being forwarded is emotion-eliciting content, and that brands acting as cultural activists may benefit from tapping into social media cultures and invite consumers to create their own value.



The third sub conclusion established that Millennials' values can be characterized as altruistic and are based on basic ideologies. Findings suggest that both intrinsic factors related to values inherited from parents and extrinsic influences such as acquaintances, education, the media etc. have affected the Millennial generation, and influenced their values, the causes they support and the ideologies they identify with. However, Millennials show an independent mindset and behavior, as they adjust these values to fit their socio-political-economic-cultural environment and agenda.

The last sub research question sought to examine how viral strategies may integrate with cultural branding, and this section found that Millennials choose brands based on their functionalities and how these match their values and ideologies to actively rather than symbolically relieve their anxieties, and through these they also find symbolic value in terms of self-expression. Via social media, Millennials were not only found to be empowered to speak their mind when brands do not follow suit when addressing their anxieties, but also empowered to push their ideologies and create value by sharing brand content to friends and family and by forming part of crowdcultures, hereunder subcultures.

Ultimately, this thesis found that Millennials do use the constellation of viral marketing and cultural branding to create value and push their ideologies and that there are interdisciplinary prospective opportunities by integrating viral marketing in the cultural branding model introduced by Holt (2004). Whilst viral strategies generate virality, and not directly create an identity myth or an iconic brand as criticized by Holt (2004), it was found that the flow of cultural anxieties are shared amongst Millennials via E-WOM, and that it actually may aid the authenticity of the identity myth and thus amplify its power. Moreover, viral strategies used on social media facilitate the opportunity for consumers to co-create value, which may create an even more powerful identity myth than a brand can create on its own. Though virality do not create an identity myth on its own, when integrated in the cultural branding model, evidently, interdisciplinary opportunities arise.



## 7. Future implications

The purpose of this thesis was to theoretically examine whether an integration of viral marketing in cultural branding could yield any interdisciplinary opportunities, and, as suggested focus was hence specifically placed on the theoretical aspect of this area of research within the field of marketing. Therefore, this research naturally invites other researchers to examine the operational and strategical application of this combination of viral marketing strategies and cultural branding. Further research into the interdisciplinary opportunities found in this thesis may also provide useful insights and ample opportunities for creating a conceptual framework. Here, the rather unexplored social media environment could be researched further to examine the flow of value and the practice of value-creation, to gain actionable insights into how value is created on a more practical level. This would perhaps make it easier for marketers to distinguish the individuals who engage in E-WOM from the larger target group, which was not established by Helm (2000). From the findings of this research, it is apparent that in this age of social connectivity branding integrate with social media, and one can imagine that branding increasingly become a collaborative exercise between stakeholders, whereby the value of the brand is co-created and co-constructed, wherefore it constitute a continuous area of research. Other future areas of research are how brand equity is developed and how customer loyalty attained. To add, viral strategies do have certain implications in terms of autonomous meaning-making activities by users, and here, research into how to refrain from negative E-WOM.



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## 9. Appendix

In this section the collected data will be presented.

### 9.1 Interview guide

#### Part 1 – introduction and framework

| Theme                                  | Notes  |
|--|--|
| <b>Presentation of the interviewer</b> | The interviewer, Bolette Løvgreen, is the researcher and author of this master's thesis about cultural branding and viral marketing, which marks her finalization of the Master of Arts (MA) in International Business Communication in English (Multicultural Communication in Organizations).  |
| <b>The purpose of the interview</b>    | The purpose of this interview is to gain insights into the characteristics and values of the Millennial generation. Further the aim is to investigate Millennials' perception of how brands address political, social and cultural issues in society. Also, to establish Millennials' use of social media to engage with brand messages, and to gain insights into whether, and why, Millennials take an active role in the consumer/company relation. |
| <b>Time frame</b>                      | No definitive time frame is established but the interview is estimated to run for approximately 40-60 minutes.   |
| <b>Role assignments</b>                | The role of the interviewer is to ask the interview questions, including clarifying and/or elaborating answers to the eventual questions the informant may have, and to ask follow-up questions, if necessary. The role of the informant is to answer the interview questions and ask questions, if something is unclear or incomprehensible.  |
| <b>Use of data</b>                     | The interview will be audio recorded and will solely be used internally for educational purposes and in the formulation of this master's thesis. The informant will be fully anonymized to ensure that no statement given in the interview can be traced back to the informant.  |



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| <b>Consent</b>    | Prior to the interview, the informant has given consent either in writing or verbally – the declaration of consent will be read out loud regardless.   |
| <b>Disclosure</b> | The informant is of course welcome to ask questions during the interview, if something is incomprehensible or gives rise to doubt. The informant is informed that their participation is voluntary, and that the informant at any time can withdraw their consent. Also, the informant can choose to reject any question during the interview. |

## Part 2 – Characterization of the Millennial generation

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| <b>Præsentation af Millennials generationen</b>                   | Kan du fortælle mig om, hvad der ifølge dig kendetegner din generation, dvs. personer der er mellem 24-39 år?<br><br>Hvad forbinder du især med din generation?<br><br>Hvilke værdier vægter du højt? (f.eks. personlig frihed, lighed, succes, tryghed)<br>- Hvorfor netop disse værdier?<br><br>Går du op i nogle mærkesager? (f.eks. miljøet, ligestilling, LGBT, dyrevelfærd osv.)<br>- <b>JA:</b> Hvilke? Hvorfor?<br>- Er du parat til selv at tage handling?<br><b>JA:</b> Hvordan?<br>- Hvorfor tror du, at du går op i netop disse mærkesager fremfor andre?<br>- Hvornår begyndte du at gå op i disse mærkesager?<br>- <b>NEJ:</b> Hvorfor ikke? |
| <b>Hvordan har informantens værdier og holdninger formet sig?</b> | Føler du, at du er vokset op med nogle bestemte værdier?<br>- <b>JA:</b> Tror du, at disse værdier har haft betydning for, eller ændret, de værdier du har nu?<br>- <b>JA:</b> På hvilken måde?<br><br>Er der nogle værdier eller holdninger, som du vil mene, at dine forældres generation har givet videre til dig?  |



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|---|---|
|   | <ul style="list-style-type: none"><li>- <b>JA:</b> Hvilke?</li></ul> <p>Føler du generelt, at du har haft en privilegeret opvækst?</p> <ul style="list-style-type: none"><li>- <b>JA:</b> På hvilken måde?</li><li>- Vil du mene, at den har været <i>for</i> privilegeret?</li><li>- <b>JA:</b> På hvilken måde?</li><li>- <b>NEJ:</b> Hvorfor ikke?</li></ul> |
| <b>Hvilke betydningsfulde begivenheder har haft en indflydelse på informanten?</b>  | <p>Hvis du prøver at huske tilbage på nogle store begivenheder der er sket i din levetid, nationalt og internationalt, hvilke kommer du så i tanke om?</p> <p>Har de begivenheder påvirket dig på nogen måde? (f.eks. adfærd, økonomisk, fysisk, psykisk)</p>   |
| <b>Hvilket syn har Millennials på fremtiden?</b>  | <p>På baggrund af de begivenheder du nævnte, har du så et positivt eller negativt syn på din fremtid ift. din karriere, familieliv osv.?</p> <ul style="list-style-type: none"><li>- <b>JA:</b> Hvorfor?</li></ul>  |
| <b>Er der ifølge informanten, nogle bestemte syn på Millennials (f.eks. fordomme, stereotyper osv.) der hersker i samfundet? I så fald, hvilke?</b> | <p>Oplever du, at der er nogle bestemte syn på din generation i samfundet, som er dominerende?</p> <ul style="list-style-type: none"><li>- <b>JA:</b> Hvorfor tror du, at der er disse syn?</li><li>- <b>NEJ:</b> Hvilke syn tror du, at det kunne være? Hvorfor?</li></ul>   |

### Part 3 – Cultural branding and crowdcultures

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| <b>Hvad er informantens forståelse for begrebet 'kulturel branding', og hvad er informantens kendskab til denne strategi?</b> | <p>Kender du begrebet 'kulturel branding'?</p> <ul style="list-style-type: none"><li>- <b>JA:</b> Hvad forstår du ved dette begreb?</li><li>- Er det noget, du har bemærket, at virksomheder bruger i deres kommunikation?</li><li>- <b>NEJ:</b> Forklaring:<br/>Kulturel branding er, kort fortalt, når den brand kommunikation virksomheder laver afspejler de ting, der sker i samfundet eller de emner, som folk er betaget af på et givent tidspunkt, f.eks. brandet Nike,</li></ul> |
|---|---|



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|  | <p>der bruger emnet social retfærdighed i deres reklamer og kommunikation.</p> <ul style="list-style-type: none"><li>- På baggrund af denne forklaring, er det så noget, du har lagt mærke til, at virksomheder gør?</li></ul>   |
| <b>Hvad er informantens syn på brands, der agerer som <i>cultural activists</i> jævnfør Holt's begreb om dette?</b>      | <p>Tænker du nogensinde over, hvad en virksomhed eller et brand repræsenterer eller står for?</p> <ul style="list-style-type: none"><li>- <b>JA:</b> Har det en betydning for din mening om brandet? Og i så fald, på hvilken måde?</li><li>- <b>NEJ:</b> Hvorfor ikke?</li></ul> <p>Har du lagt mærke til, at virksomheder og brands blander sig i politiske, sociale og kulturelle problemer i samfundet?</p> <ul style="list-style-type: none"><li>- <b>JA:</b> På hvilken måde?</li><li>- Hvor har du lagt mærke til det henne?</li></ul> <p>Hvad synes du om, at brands blander sig i den slags problemer/emner?</p> <p>Ville du vælge et brand fremfor andre brands, hvis det repræsenterede et politisk, socialt eller kulturelt problem i samfundet?</p> <ul style="list-style-type: none"><li>- <b>JA:</b> Hvorfor?</li><li>- Hvilken betydning har det for dig, om problemet/emnet er noget, som du er optaget af, og som matcher dine mærkesager/værdier?</li><li>- <b>NEJ:</b> Hvorfor ikke?</li></ul> <p>Synes du, at brands der bruger politiske, sociale og kulturelle problemer/emner i deres brand kommunikation skiller sig mere ud fra mængden?</p> <ul style="list-style-type: none"><li>- <b>JA:</b> Hvordan?</li><li>- <b>NEJ:</b> Hvorfor ikke?</li></ul> |
| <b>Er det vigtigt for informanten, at brandet har en autentisk <i>populist voice</i> jævnfør Holt's begreb om dette?</b> | <p>Påvirker det, efter din mening, et brand's troværdighed, at de kommunikerer om politiske, sociale og kulturelle problemer?</p> <ul style="list-style-type: none"><li>- <b>JA:</b> Hvorfor? Og på hvilken måde? (positivt/negativt)</li><li>- <b>NEJ:</b> Hvorfor ikke?</li></ul> <p>Er det din opfattelse, at brands generelt kommunikerer om politiske, sociale og kulturelle</p>  |



|  |  |
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|  | <p>problemer for at få god omtale eller tror du, at de gør det fordi de reelt vil gøre en forskel?</p>   |
| <b>Jævnfør Holt's begreber om <i>desires</i> og <i>anxieties</i>, har informanten da nogle ønsker eller bekymringer ift. nutiden eller fremtiden?</b>  | <p>Er der nogle problemer/emner, der vækker bekymring hos dig ift. nutiden eller fremtiden?</p> <p>Hvilke bekymringer har du, som du tror dine forældres generation ikke havde?</p> <p>Hvilke bekymringer tror du, at generationen efter din, har eller vil have i fremtiden?</p> <p>Har du nogen bekymringer ift. sociale eller kulturelle problemer/emner?</p> <p>Har du nogle ønsker eller bestræbelser ift. nutidens eller fremtidens samfund?</p>   |
| <b>Jævnfør Holt's begreb om <i>identity value</i>, bruger informanten da brands for deres symbolske værdi, til f.eks. identitetsskabelse eller anerkendelse, eller kun for deres funktionelle værdi?</b> | <p>Hvilke parametre vælger du et brand ud fra? (f.eks. funktionalitet, personlig udtryksform af identitet, nem adgang, kvalitet, fordele, pålidelighed)</p> <p>Bruger du primært produkter for pga. deres funktionelle værdi (dvs. det produktet kan) eller deres symbolske værdi (fordi produktet giver en speciel følelse, oplevelse osv.)? Og hvorfor?</p> <p>Vil du mene, at du bruger brands eller produkter som en del af din identitet?</p> <p>I hvilken grad opfatter du brands eller produkter som værende en del af din identitet? Og på hvilken måde?</p> <p>Ved at bruge bestemte brands eller produkter, føler du så, at det kan give dig en følelse af anerkendelse blandt venner, familie og/eller bekendte?</p> <p>Er der nogle brands eller produkter, som du ville sige, at du er loyal over for?</p> <ul style="list-style-type: none"><li>- <b>JA:</b> Hvilke? Og hvorfor?</li><li>- <b>NEJ:</b> Hvorfor ikke?</li></ul> |



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|   | <p>Føler du, at du kan identificere dig med de personer man ser i reklamer?</p> <p>Føler du dig repræsenteret i reklamer? F.eks. din alder, køn, udseende, værdier osv.</p> <ul style="list-style-type: none"><li>- <b>JA:</b> På hvilken måde?</li><li>- <b>NEJ:</b> Ville du ønske at reklamer i højere grad var repræsenterende?</li></ul> <p>Synes du, at brands er blevet mere inklusiv? (dvs. rummelige ift. køn, alder, race, udseende, krops fokus)</p> <ul style="list-style-type: none"><li>- <b>JA:</b> På hvilken måde?</li><li>- Hvad synes du om denne udvikling?</li><li>- <b>NEJ:</b> Synes du, at brands bør have mere fokus på det?</li></ul> |
| <b>Jævnfør Holt's begreb om <i>crowdculture</i>, er informanten med i sådan en?</b> | Er du med i nogle grupper på sociale medier, der omhandler et bestemt emne, hobby, fritidsinteresse eller lignende? <ul style="list-style-type: none"><li>- <b>JA:</b> Hvilken og hvorfor?</li></ul>  |

#### Part 4 – Viral marketing and co-creation

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| <b>Hvad er informantens adfærd på sociale medier?</b>  | Bruger du de sociale medier? <ul style="list-style-type: none"><li>- <b>JA:</b> Hvilke? Og hvorfor?</li><li>- <b>NEJ:</b> Hvorfor ikke?</li><br/><li>- Hvor mange timer tror du ca. at du bruger på de sociale medier om dagen?</li></ul>  |
| <b>Hvordan er informantens adfærd på de sociale medier ift. brand kommunikation og viral marketing samt ift. Prahalad og Ramaswamy's co-creation begreb?</b> | Bruger du sociale medier til at interagere med virksomheder? F.eks. kommunikere, kommentere osv. <ul style="list-style-type: none"><li>- <b>JA:</b> Hvorfor? Hvordan? Og hvor ofte?</li><li>- <b>NEJ:</b> Hvorfor ikke?</li></ul> <p>Kommenterer, deler eller videresender du nogle gange noget en virksomhed har postet på de sociale medier?</p> <ul style="list-style-type: none"><li>- <b>JA:</b> Hvorfor?</li><li>- <b>NEJ:</b> Hvorfor ikke?</li></ul> |



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| <p><b>Baseret på Schutz's (1966) FIRO-framework, videreudviklet af Ho og Dempsey (2010), hvad er da informantens motiv for at engagere sig i brand kommunikation på de sociale medier?</b></p> | <p>Hvad kan få dig til at videresende noget som en virksomhed har delt på de sociale medier til en ven/familiemedlem/bekendt?</p> <ul style="list-style-type: none"><li>- Hvilket slags indhold videresender du oftest? Og hvorfor? (noget der vækker forskellige følelser, noget der giver information eller begge)</li><li>- Hvem videresender du oftest til? Og hvorfor?</li><li>- Hvorfor videresender du ikke noget?</li></ul> <p>Hvad får dig til at re-poste et opslag, som en virksomhed har delt på de sociale medier?</p> <ul style="list-style-type: none"><li>- Hvad re-poster du oftest?</li><li>- Hvorfor re-poster du ikke noget?</li></ul> <p>Ville du være mere tilbøjelig til at købe et produkt, hvis en ven, et familiemedlem eller en bekendt havde anbefalet produktet?</p> <ul style="list-style-type: none"><li>- <b>JA:</b> Hvorfor?</li><li>- <b>NEJ:</b> Hvorfor ikke?</li></ul> |
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### 9.1.1 Semi-structured interviews

Prior to the interviews, the informants were verbally informed about the elements presented in part 1 of the interview guide, such as who the interviewer is, the purpose of the interview, consent, use of data etc. Direct use of citations is highlighted with yellow and indirect use of citations is highlighted with green.

#### 9.1.1.1 Informant 1 – 26 years of age

**Kan du fortælle mig om, hvad der ifølge dig kendetegner din generation, dvs. personer der er mellem 24-39 år?**

1.1 Åha, øhm... hvad der kendetegner min generation... jeg føler, at vi er en generation som prøver at ændre lidt på traditionerne, føler jeg. Øhm... det kan forklares på mange forskellige måder at nu så ser man f.eks. øhm store ændringer i klimaet øhm og det føler jeg, at der er mange der nu tager forbehold for øh fordi at man ser så mange ting ske øh så meget udryddelse og udnyttelse, øhm, af ressourcerne, at det lidt er det der er forskellen på måske mig og mine forældre og den generation jeg kommer fra at man tænker lidt på, jamen man kan ikke blive ved med at holde fast i de her traditioner fordi at det går bare ikke længere, så jeg føler sådan lidt at vi er lidt den generation, som prøver at ændre tingene, øhm, hvor at den tidligere (generation) de holder lidt mere fast i traditioner fordi det er ligesom det de er vant til og det de ved. Øhm og vi har mere adgang, og hurtigere adgang til mere nuancerede nyheder, føler jeg, hvor at de måske stadig hænger fast i at se nyhederne på tv kun, hvor det godt kan være meget entydigt, hvad der vises. Så det er lidt denne her generation der skal omvende den tidligere generation, føler jeg lidt, hvis jeg skal sige det sådan, ja.

**Er det, det du især forbinder med din generation eller er der andre ting, du også forbinder den med?**

1.2 Hmm, ja, altså... nu snakker man meget sådan om etiske øhm og de sociale problemer og også med hensyn til klimaet øhm... så jeg synes ja, at det er især de ting lige nu – og ja så selvfølgelig også det teknologiske øhm, hvor vi er meget bedre på det plan og skal lære dem [forældrenes generation] at bruge IPhone og hvordan man bruger Snapchat og Instagram, ja.

**Hvilke værdier vægter du højt? f.eks. personlig frihed, lighed, succes, tryghed osv.?**

1.3 Øhm, især sådan lighed, øh, at der ikke er nogen der skal udnyttes og bruges øhm... hvilke værdier... ja især det.

**Ja, hvorfor netop den værdi?**

1.4 Øhm... altså det er faktisk her for nyligt at jeg er blevet meget inspireret af hele det her aspekt af lighed fordi jeg synes at man tænker meget på, øh... lighed mellem mennesker øhm hvor nu – det faktisk helt siden starten af Corona (Corona virus, ed.) øhm, der synes jeg at mange de fokuserer på sundhed og den her virus som udrydder øh menneskerne, eller dræber mennesker, men

at man lidt skal tænke på, hvad der er roden til det – og det synes jeg – det kommer faktisk af, at vi udnytter dyrene, så det kan man faktisk sige at, ikke at man måske skal ligestille dyr og mennesker, men at man tænker på, hvordan man masseproducerer kød øh – og det synes jeg ikke er særligt hverken bæredygtigt eller særligt, øh, betænksomt og en god måde at behandle andre på, så sådan – selvfølgelig tænker jeg meget på at mennesker skal behandles ligeligt men pludselig er det gået op for mig, at vi faktisk også skal tænke på sådan andre arter – andre dyrearter – end kun os selv. Det synes jeg er spændende.

**Det leder lidt op til mit næste spørgsmål, der lyder: Går du op i nogle mærkesager? (f.eks. miljøet, ligestilling, LGBT, dyrevelfærd osv.) – og hvilke og hvorfor, hvis du gør det?**

**1.5** Ja, altså det startede for nogle år siden med hensyn til bæredygtighed, eftersom at jeg lærte mere om det, øhm, jeg har ikke altid været bevidst omkring, hvor tøj kommer fra – for eksempel, da jeg var lille og så på H&M mærket at det var fra Bangladesh, men så tænkte man jo ikke over det, altså hvem der faktisk lavede det og hvordan forholdene var og eftersom jeg så nogle dokumentarer og, øh, så også gennem skolen har lært om CSR (Corporate Social Responsibility, ed.) på uni (universitetet, ed.) så øhm tænkte jeg mere over det, at man skal tænke på hvordan folk bliver behandlet, at det ikke er lavet under dårlige kår og siden da har jeg ikke haft lyst til at støtte det, øhm, faktisk så har jeg aldrig været en total stor shopper med hensyn til Fast Fashion (tøjkollektioner baseret på de nyeste modetrends, ed.) så jeg har altid prøvet at tænke meget over at genbruge tøj og er faktisk også blevet ret sådan, for nyligt synes jeg også at det har været en trend at thrifte (at gå i genbrugsbutikker, ed.) øhm så det har jeg også prøvet at lære meget om og nogle gange besøge sådan nogle steder for at man kan leve mere sådan sustainable (bæredygtigt, ed.) og tænke mere på det, øhm... ja og så som sagt for nyligt så er jeg blevet helt vild med hele det her aktivistiske indenfor dyrevelfærd – altså jeg støtter ikke sådan at dyr skal behandles mere kærligt, øhm, jeg er faktisk mere sådan, at jeg gerne vil undersøge mere om dyreaktivisme nu – det er sådan lidt blevet min nye passion.

**Ja, du nævnte det her med at genbrug det er blevet en trend, hvis du skulle give et bud, hvor tror du så, at denne her trend kommer fra?**

**1.6** Øhm, jeg tror især det er fordi, at der kommer meget mere opmærksomhed på det sociale aspekt og også det miljømæssige. Så især fra folk der altså kæmper for miljøet fordi at meget af det tøj der laves det bliver bare smidt ud – det bliver ikke genbrugt eller der bruges en masse vand og øhm, ja jeg tror at det er igennem sådan både aktivister, men også igennem marketing eller branding – øhm, at det sådan er kommet frem at man skal tænke mere på det – og ja det er også blevet trendy fra hele moden og fashion aspektet af det, altså at det er 90'er eller 80'er stilen der er kommet tilbage og så føler jeg, at der er mange nye eller store fabrikant, som laver nyt tøj, hvor det imiterer den gamle stil, men det bedste sted er jo at finde det i de der thrift-shops (genbrugsbutikker, ed.), hvor det er fra den tid.

**I forhold til de her mærkesager, som du nævner at du går ind for, er du så selv parat til at tage handling? Altså er det noget du selv aktivt går ind i?**

**1.7** Ja, det vil jeg sige, altså hmm... bare med hensyn til det bæredygtige så dengang jeg lærte om det så synes jeg, at det var forfærdeligt, at se at jeg ikke vidste det der foregår, hvordan ting bliver produceret og især sådan med alderen – øhm... altså man har flere penge – altså der er mange der kritiserer det her med sådan at bæredygtigt tøj det kan være meget dyrere øh og det er jo også derfor



at det er så nemt bare at købe noget andet fra H&M, fordi det netop er så billigt og ja – det er trendy, men hvis man tænker på, hvordan folk bliver behandlet og sådan noget, så synes jeg helt klart, at man tænker mere over det, når man køber noget og derfor så shopper jeg som sagt aldrig, og ja, prøver at vælge mere bæredygtigt når jeg så endelig gør det.

**Hvorfor tror du, at du går op i netop disse mærkesager fremfor andre?**

**1.8** Hmm... jeg tror, at det sådan handler om, hvad jeg er blevet eksponeret for, altså, fordi at jeg synes at det er blevet så stort et problem og at man – nu er jeg faktisk ret glad for at se, øh, YouTube og bruge Instagram, altså sociale medier, til at finde inspiration til shopping eller hvordan jeg kan sætte tøj sammen selv og der synes jeg at, øh, alle dem på nettet de reklamere for så mange forskellige ting hver eneste uge, og man tænker bare at, altså, der er ikke behov for at der skal produceres så meget tøj, øhm, så derfor så synes jeg bare at man skal gå efter de mærkesager, hvor sådan problemet er størst, øhm, ja.

**Føler du, at du er vokset op med nogle bestemte værdier?**

**1.9** Ja det synes jeg helt klart, øh, ja...

**Tror du, at disse værdier har haft betydning for, eller ændret, de værdier du har nu?**

**1.10** Hmm... ja... altså ja det er nok noget der ligger dybt inde i mig og jeg tror også, at det er derfor at hele det her, øhm, dyreaktivisme har tændt en ild inden i mig eller sådan også dengang jeg lærte om bæredygtighed fordi at man blev lært, eller jeg er blevet opdraget til at man behandler folk med respekt, eller altså... man ser ikke at det der foregår, men når man endelig ser det, så kan man jo godt se, hvad der er rigtigt og forkert og hvornår nogen bliver udnyttet eller ikke gør – så når man har det fundamentale, eller de værdier, på plads så skal der ikke så meget til for at man faktisk ændrer sine handlinger – at man gør noget ved det, ja...

**Er der nogle værdier eller holdninger, som du vil mene, at dine forældres generation har givet videre til dig?**

**1.11** Hmm... nu skal jeg lige tænke mig om... øhm, ja altså jeg har bare altid fået at vide, at man skal behandle folk med respekt og at sådan, man skal være lige eller sådan... jeg har lært at man ikke skal diskriminere – der er mange sådan fundamentale værdier – og jeg tror, at de er så fundamentale, at jeg ikke helt kan sætte ord på, hvad det er for nogle værdier, fordi jeg ved bare at hvis jeg ser noget, så kan jeg sige om det er rigtigt eller forkert, men sådan det er svært at tænke på alt det man har lært, men ja sådan, selvfølgelig det her med – det største er nok det her med at man skal respektere andre.

**Føler du generelt, at du har haft en privilegeret opvækst?**

**1.12** Ja det synes jeg i hvert fald – jeg har to forældre, som stadig er sammen den dag i dag, så jeg er ikke sådan... altså i forhold til mine venner, så har jeg ikke fået den sådan barske oplevelse af, at mine forældre er blevet separeret eller skilt og ja vi har altid haft mad på bordet og blevet lidt forkælet og altså, fået de ting man har ønsket sig, ja... så jeg synes, at jeg har haft en god opvækst.

**Vil du mene, at den har været *for* privilegeret?**

**1.13** Ja... det tror jeg godt at jeg kan sige, øhm, det er tit man ikke selv kan se, hvor forkælet man er, eller, øhm, men det kommer jo bare i kraft af, at man sammenligner sig selv med andre, øhm, og selvfølgelig så synes jeg også at der er mange, der er mere privilegeret end mig, øhm, men der tror jeg bare at jeg har en tendens til at kigge mere på, hvordan andre har det, som har det værre end mig, og ja... ikke tænke så meget på, at mit liv er uretfærdigt, men sætter mere pris på det og derfor så vil man jo gerne gøre noget bedre i form af sine handlinger, når man shopper eller det man vælger at spise, synes jeg.

**Hvis du prøver at huske tilbage på nogle store begivenheder der er sket i din levetid, nationalt og internationalt, hvilke kommer du så i tanke om?**

**1.14** Nogle store begivenheder... hmm, tænker du sådan kriser eller?

**Ja, det kan være positive eller negative begivenheder og ja det kan være kriser, som du nævnte**

**1.15** Altså, vi befinder os jo i hvert fald i en af de største kriser nu, øh, som nærmest bliver sammenlignet med de krige vi har haft, øhm, altså nu med Corona virus og denne her periode har virkelig fået mig til at tænke over, hvordan vi alle sammen lever nu og ja hvor privilegerede vi rent faktisk er, øhm, og at vi også har det bedre end mange andre lande og har et meget bedre system i samfundet, som passer på de svage, øhm, også altså nu ser man en masse historier om de hjemløse, som ikke har et hjem eller der er mange frivillige, der hjælper med hensyn til det, så det er i hvert fald en af de store begivenheder i hele verden nu og det er ikke til at tro, hvad der sker, men ja...

**Og hvis du, i den forbindelse, tænker tilbage på nogen lignende begivenheder eller store events, er der så nogen du kommer i tanke om?**

**1.16** Hmm... ja altså der sker jo hele tiden kriser altså vi lever midt i kriser – der er krig i Syrien, der er oversvømmelser i hele verden, i alle asiatiske lande, øh, og ja, bare hvis man kigger på de andre virusser der har været med hensyn til ebola, eller svine- og fugle influenza – det er bare nogle af dem...

**Har de begivenheder påvirket dig på nogen måde? Det kan være din adfærd, økonomisk, fysisk, psykisk**

**1.17** Ja, det har det bestemt... især nu fordi før så tænkte man ikke så meget over kriserne fordi de befandt sig i andre lande, og selvfølgelig så har man venner i hele verden som måske bliver påvirket af en tsunami i Japan eller... men nu, hvor det også sker i Danmark, at folk mister livet, så tænker jeg meget mere over det – øhm – undskyld nu glemte jeg faktisk spørgsmålet?

**Ja, det er helt okay, det var om de her begivenheder har påvirket dig på nogen måde?**

**1.18** Nåå, ja... altså ja som sagt så har det påvirket mig virkelig meget nu, øhm, altså at jeg synes der skal ske noget med hensyn til den måde vi lever på, at vi ikke fortsætter med for eksempel at masseproducere kød og mejeriprodukter, øhm, fordi det er faktisk det som er roden til den virus vi har nu og det har virkelig påvirket mig, sådan, psykisk fordi at i forhold til det jeg har lært så har jeg



bare fundet ud af, at ja, jeg har fået nogle nye værdier nu i forhold til det her med dyrene ikke... at vi ikke kan blive ved med at behandle dem som produkter så det har i hvert fald ændret sådan hvordan jeg har det, men også at jeg vil gøre noget ved det.

**På baggrund af de begivenheder du nævnte, har du så et positivt eller negativt syn på din fremtid ift. din karriere, familieliv osv.?**

**1.19** Øhm... hvis du spurgte mig for to uger siden så havde jeg ikke været ligeså positiv som nu, men fordi at jeg har haft lidt tid til at cope (håndtere/bearbejde, ed.) med de her følelser jeg har haft, øhm, så synes jeg at fremtiden ser positiv ud, fordi at det netop handler om, at man skal lære folk og, øh, hele verden, omkring hvad der foregår og vise dem, hvordan man kan respektere hinanden meget mere end vi gør nu, og øhm derfor synes jeg fremtiden ser mere positiv ud fordi at jo mere vi lærer jo mere kan vi, øh, få sådan den viden til at træffe nogle bedre og klogere valg med hensyn til alt vi gør, som kun kan gøre fremtiden bedre for alle, øh, både dyr og mennesker, så det synes jeg... ja jeg prøver sådan at vende det til noget positivt.

**Oplever du, at der er nogle bestemte syn på din generation i samfundet, som er dominerende?**

**1.20** Hmm... altså måske sådan, igen det her med sådan lighed og homoseksuelle eller hele denne her Me Too bevægelse og sådan der er mange ting, og ja jeg synes faktisk også at hele det her aspekt med krænkelse, øhm, i forlængelse af Me Too – det synes jeg at sådan, det er nogle af de fokuspunkter der har været meget i vores generation eller den måde man kigger på den generation.

**Hvorfor tror du, at der er de her syn?**

**1.21** Jeg tror bare at det ligger i at man – altså f.eks., hvis man ser dårligt på det så er det fordi at det ikke har været i traditionen – det er ikke noget som de ældre generationer har accepteret og derfor så når sådan nogle ting ændrer sig så bliver man meget sådan fjendtlig mod det, at det er noget anderledes og noget man ikke er vant til.

**Hvad med f.eks. fordomme eller stereotyper omkring din generation – føler du, at der har været det?**

**1.22** Hmm... ja altså, jeg synes hele tiden, at altså det er ikke noget der er gået væk, øhm, at man bliver bedømt ud fra særlige ting, øh, jeg kan ikke rigtig... jeg tror måske det er fordi, at jeg selv har været så privilegeret, at jeg ikke har oplevet så mange fordomme selv, men man ved jo at der foregår stadig kriminalitet og racediskrimination så... ja.

**Du har ikke hørt den fordom eller stereotyp om, at Millennial generationen godt kan være narcissistisk?**

**1.23** Hmm... jo altså, der er hele det her – det handler meget om at portrætttere sig selv på en eller anden måde, ikke? Hele det her med sociale medier det gør også at man vil vise den gode side af sig selv og det kan godt være med selfies (uformelt selvportræt, ed.) – selfie generationen – øh, ja nu når jeg tænker på det... det hele handler meget om det ydre øhm og hvad der sådan er stereotypet nice og populært, øhm, og at man ser flere og flere – altså, der er rigtig mange der bruger sine penge på at rejse og det er lidt sådan... jeg føler, at nogle gange så er det for at vise at man har et spændende og



eksotisk liv, men det er ikke altid at det ligesom er som hverdagslivet – man prøver ligesom at vise det bedste som kan være meget selvcentreret på en måde.

### Kender du begrebet 'kulturel branding'?

**1.24** Øhm, jeg synes at jeg har hørt det før... øh, det ligger sig sikkert op ad noget andet branding, øh, men lige kulturel branding – den term har jeg faktisk ikke selv brugt, så jeg tror ikke, at jeg sådan kan definere det.

**Okay, jamen du kan lige få en forklaring... Kulturel branding er, kort fortalt, når den brand kommunikation virksomheder laver afspejler de ting, der sker i samfundet eller de emner, som folk er betaget af på et givent tidspunkt, f.eks. brandet Nike, der bruger emnet social retfærdighed i deres reklamer og kommunikation. På baggrund af denne forklaring, er det så noget, du har lagt mærke til, at virksomheder gør?**

**1.25** Ja, bestemt. Øhm, jeg tænkte nok, at det var noget i den stil – noget man har hørt før... f.eks. så kender jeg til begrebet 'brand stand' – det her med at brands de skal forholde sig til noget ift. det her sociale og bruge det til at promovere selve brandet, men også det sociale, de sociale problemer der er – ja det synes jeg, at man ser hele tiden faktisk, især med de største brands.

### Er det noget som du især på det seneste har lagt mærke til?

**1.26** Ja, altså jeg tror, at man faktisk har set det gennem hele livet faktisk stille og roligt med nogle brands, men at flere og flere faktisk bruger det som marketing til at promovere sig selv og få opmærksomhed, så derfor så kan det også tit være nogle problemer som ja, er lidt oppe i medierne, øhm, som kan være lidt svære at diskutere... ja det synes jeg at man ser meget mere nu, også fordi at, ja, i kraft af at det ikke kun handler om det økonomiske, men at man også skal tænke på det sociale og bæredygtige, det her CSR – jeg tror, at virksomhederne de er bare tvunget til at acte (handle, ed.) på det, altså, på det der sker i hele verden – hvis folk ikke behandles godt, øhm, så vil man faktisk ikke støtte dem i sidste ende fordi man har de her værdier, øhm, som man mere og mere handler på når man ved, hvad der er galt og det er noget jeg også har lært som sagt fordi at jeg ser hvordan dyr bliver behandlet så har jeg da heller ikke lyst til at støtte ved at købe læder og det samme med tøj – når man så endelig ved, hvordan fast fashion bliver produceret, så har man da heller ikke lyst til at støtte det.

### Tænker du nogensinde over, hvad en virksomhed eller et brand repræsenterer eller står for?

**1.27** Ja, det gør jeg hele tiden nu, øhm, især fordi at nu føler jeg, at jeg er vågnet op... så ja, det er jo ikke kun nu, men det var i hvert fald for nogle år siden når man blev mere opmærksom på det og man ved mere, hvad der foregår...

### Har det en betydning for din mening om brandet? Og i så fald, på hvilken måde?

**1.28** Ja, det har en virkelig stor betydning – jeg har meget mere respekt for brandet og jeg vil støtte op omkring det og ja jeg kanstå inde for det.

**Har du lagt mærke til, at virksomheder og brands blander sig i politiske, sociale og kulturelle problemer i samfundet?**

**1.29** Ja... øhm, f.eks. så ja man ser det hele tiden med de store brands som Nike eller som Adidas eller endda beauty brands (skønhedspleje brands, ed.), øhm, så ja det ser man meget mere nu end før fordi det er det som vi faktisk som kunder efterspørger og det skal de jo tage stilling til som brands og virksomheder.

**Ja... ift. det her med at det er noget kunderne efterspørger – vil du mene, at det især er noget din generation efterspørger eller hvad tænker du ift. hvem der efterspørger det?**

**1.30** Ja det synes jeg at det er... fordi at det er nu at man indser, at det faktisk er vores børn, der skal leve efter os, og hvis man ikke sådan lærer dem eller hvis, hmm... jeg synes også, at man kan sige at de unge, altså den yngre generation som er yngre end mig... jeg tror bare at man skal educates (uddannes, ed.) som man siger, så man kan lære, hvordan man skal tage stilling til ting, men ja – også bestemt min generation netop fordi at vi ved at den næste generation skal også være her efter os og man vil gerne gøre verden til et bedre sted. Jeg har også haft nogle diskussioner med mine forældre, hvor jamen de tænker at altså 'den forskel kan du gøre, men jeg har gjort det her hele mit liv' agtigt – den mentalitet har jeg mødt mange gange fra mine forældre.

**Så de mener, at de har gjort deres og nu er det den næste generation der skal tage over?**

**1.31** Ja det føler jeg... øhm... det er ret sjovt for min søster hun læser en bog – jeg har ikke selv læst den – den hedder 'Earth is Hiring' og hun siger, at den er mega spændende og den handler netop om, at det er Millennials der nærmest er 'the central god', der nærmest skal redde verden, så det er i hvert fald en bog, der taler om det så jeg føler da, at der er noget omkring det med denne her generation.

**Hvor har du lagt mærke til der her med at brands blander sig i politiske, sociale og kulturelle problemer henne?**

**1.32** Hmm... det er noget man ser i medierne når det bliver kørt op og jeg ser det på de sociale medier og hører det fra mine venner og familie, og så selvfølgelig bare når man befinder sig rundt omkring.

**Hvad synes du om, at brands blander sig i den slags problemer eller emner?**

**1.33** Hmm... jeg synes at det er virkelig sejt, øhm, at de står inde for et større problem i stedet for bare at fokusere på at sælge, men så synes jeg også bare at man skal gøre som man siger, øhm, som brand – altså hvis man kommer ud med sådan en reklame omkring at det er women empowerment (styrkelse af kvinder, ed.) eller equality (lighed, ed.) øhm så skal man også stå ved det i hele brandets værdikæde og ikke selv undgå at betale ens medarbejdere, selvom det ikke er dem der står i butikkerne, men det er i hele kæden at man kan se, at deres værdier skinner igennem, og at de står ved det på den måde – at det ikke bare er noget de siger, men at de rent faktisk gør det, det er det vigtigste for mig.

**Ville du vælge et brand fremfor andre brands, hvis det repræsenterede et politisk, socialt eller kulturelt problem i samfundet?**

**1.34** Ja helt sikkert, øhm, det er noget jeg har tænkt på siden jeg lærte mere om det, øhm, så jeg prøver at researche (undersøge, ed.) mere også hvis man ser en flot bluse eller kjole, så har jeg ikke bare tænkt mig at købe den med det samme, men så prøver jeg at finde ud af, hvor den er lavet henst faktisk, øhm, for ikke at falde i den grøft, hvor at man støtter noget man faktisk ikke står inde for, men hvis et brand siger, at de står inde for noget og man har researchet lidt, og det ikke bare er sådan noget de skriver i deres rapport som er løgn – jeg tror, at det er denne her viden jeg har gør, at jeg kan træffe lidt bedre beslutninger og man ikke bliver manipuleret med. Så ja helt klart ville jeg vælge et brand, hvis jeg vidste, at det står inde for noget, som jeg også står inde for.

**Har det nogen betydning for dig, om problemet eller emnet som brandet adresserer, er noget, som du er optaget af, og som matcher dine mærkesager eller værdier?**

**1.35** Undskyld den skal jeg lige have igen?

**Om det har nogen betydning for dig om det problem eller det emne, som brandet adresserer, er noget som du er optaget af eller som matcher dine mærkesager eller værdier?**

**1.36** Hmm... jeg synes helt klart, at, øh, det går hånd i hånd, at det som jeg synes det gør brandet også og at det som brandet kommunikerer og også viser, øhm, i form af hvordan de opererer, så ja helt klart.

**Har det nogen betydning for om du køber et produkt eller ej?**

**1.37** Ja helt sikker, øhm, som sagt så vil jeg hellere købe et produkt – altså jeg prøver at researche lidt når jeg så ser noget som jeg godt kan lide og, øhm, hvis jeg ikke helt står inde for det og hvis jeg kan se at det er et brand, som ikke betaler deres medarbejdere jamen så har jeg ikke nødvendigvis lyst til at købe det, øhm, og det er noget jeg siger, men det er også noget jeg gerne vil gøre, så derfor prøver jeg, så vidt muligt, at tænke på det når jeg skal købe noget.

**Så det vil sige, at du mener at der skal være et match mellem dine værdier og det produkt du køber? Er det forstået rigtigt? Eller har det ikke nogen betydning om der er et match?**

**1.38** Nej det, ja jeg synes helt klart at der skal være et match, øh, ja fordi at hmm, hvis min værdi er at jeg ikke støtter at medarbejdere ikke bliver betalt eller arbejder under nogle forfærdelige kår, så har jeg ikke bevidst kyst til at købe et produkt fra et brand som udnytter deres medarbejdere, hvis jeg ved det, så undgår jeg det brand – og det er også det samme nu med dyr, øh, det er jo mine værdier nu at jeg mener, at det er dyremishandling og derfor så har jeg ikke lyst til at støtte at de bliver brugt til læder og tøj generelt. Så ja de to ting går helt klart hånd i hånd.

**Synes du, at brands der bruger politiske, sociale og kulturelle problemer/emner i deres brand kommunikation skiller sig mere ud fra mængden?**

**1.39** Hmm, ja det gør de – det får en til at tænke sig om så på den måde så vækker det interesse og det gør, at det får mere opmærksomhed ift. andre brands fordi, at som sagt i kraft af, at verden ændrer



sig, så vil man også have at virksomhederne gør mere – fordi, at det er der også debat om for hvad kan den enkelte person gøre? Øhm, og at det er faktisk virksomhederne der skal tage ansvar og ændre tingene, men på den anden side så er det jo også supply and demand (udbud og efterspørgsel, ed.) så hvis vi som kunder bare kan finde ud af, at agere efter vores værdier, så ville de jo også ændre deres produkter og det er jo også det man ser mere med tiden – i hvert fald med tøj, øh, tøjproduktionen, ift. de miljømæssige konsekvenser og hvordan folk bliver behandlet.

**Påvirker det, efter din mening, et brand's troværdighed, at de kommunikerer om politiske, sociale og kulturelle problemer?**

**1.40** Ja det synes jeg helt klart – jeg kan meget bedre lide brands som kommunikerer at de prøver at motivere folk eller få folk til at tænke sig om eller agere på en bestemt måde, øhm, frem for andre som ikke gør det, men hele troværdigheds-aspektet handler også om, jamen gør de som de siger og hvis det gør det, så finder jeg dem troværdige.

**Er det din opfattelse, at brands generelt kommunikerer om politiske, sociale og kulturelle problemer for at få god omtale eller tror du, at de gør det fordi de reelt vil gøre en forskel? Venligst uddyb dit svar.**

**1.41** Øh, desværre synes jeg, at alt for mange gør det bare for at manipulere alle – de gør det for opmærksomhed, for at man skal kunne lide dem eller for at sælge, øhm, fordi de ved, at nu er det det sælger; det er at man tænker mere over de her ting, så desværre synes jeg, at mange gør det kun af den grund, øhm, også fordi at man taler også lidt om det her med, at man er lidt ligegladsmed brands, f.eks. at de ikke bruger ligeså meget plastik eller at de genanvender ting – altså man er ligegladsmed grunden bag, så længe de gør det, men så skal de også gøre det, det skal ikke være falskt det de siger; at det er sustainable (bæredygtigt, ed.), jamen så skal det ikke være sådan, at dem der tjekker efter finder ud af, at det er ikke, altså falsk marketing. Ja desværre, så ser man det bare – altså f.eks. H&M eller alle de der fast fashion brands, som markedsfører sig selv som om at de er sustainable, og så har de lige recycled (genanvendt, ed.) noget tøj, men altså... ja, jeg tror at det er fordi, at jeg ved meget om de her forskellige labels (mærkater, ed.) eller dengang har kigget på det, at sådan der er forskel på, hvad der er af certificering labels.

**Er det så forstået rigtigt, at som du nævnte så skal de ligesom vise at de handler på det de markedsfører sig på?**

**1.42** Ja, og øh det tror jeg også at mange gør, men det er stadig mange gange ikke godt nok, altså, de viser måske at de bygger en skole og så er det det, men så udnytter de stadig medarbejdere. Jeg tror bare, at det sådan, hmm... det er det hele, altså ja fair nok, du bygger en skole i et u-land, men så kan man ikke blive ved med at udnytte medarbejderne. Så jeg tror at jeg er ret kritisk mht. sådan, hvad virksomheder siger, også når man ser at de gør noget, så synes jeg stadig at jeg er kritisk fordi, at man har hørt så mange historier.

**Er der nogle problemer eller emner, der vækker bekymring hos dig ift. nutiden eller fremtiden?**

**1.43** Ja – lige nu som første prioritet er det kødindustrien og mejeriindustrien. Det er meget bekymrende for mig, at der ikke er sket mere hurtigere og den nye pandemi, som kommer til at udvikle sig... så min største frygt er, at man ikke lærer af fejlene, øhm, men heldigvis så ser man, at



der sker nogle ting, i hvert fald i Kina, eller man læser, at vilde dyr ikke skal sendes på markeder, men der er altid mere man kan gøre, men det kommer aldrig til at være perfekt og hurtigt nok, men ja...

**Hvilke bekymringer har du, som du tror dine forældres generation ikke havde?**

**1.44** Øhh... især det miljømæssige – man ser bare på klimaforandringerne og nu, øh, er min bekymring bestemt vores helbred og man kan bare ikke komme udenom at der skal ske en drastisk ændring i adfærdens, øhm, så jeg håber også at man ser flere brands tage initiativ for dyreaktivisme... ja.

**Hvilke bekymringer tror du, at generationen efter din har eller vil have i fremtiden?**

**1.45** Bestemt stadig det miljømæssige, og så selvfølgelig også det sociale, øh, jeg synes også, at man er mere privilegeret i Danmark ift. de andre lande, øhm, så hvis man får børn i Danmark, så har de en fordel frem for andre lande, men det betyder også at man kan gøre mere – man kan ændre mere, hvilket jeg også håber, at de fleste vil lære deres børn, ja at der skal ske noget nu og ellers ødelægger vi altså jordkloden.

**Du nævnte lige kort noget med noget socialt – er det noget du kan uddybe?**

**1.46** Ja altså det sociale... jeg tror det mest fundamentale er, at man skal tænke på og respektere andre of det er det her med lighed og det ser man meget i Danmark, men der er stadig meget diskrimination og man skal sådan kunne være sig selv of være accepteret som den man er, så både lighedsmæssigt ift. at man skal elske den man vil, men også at der er forskel mellem kvinder og mænd, men der skal stadig være lighed. Og det er jo også nogle ting, som har været meget i medierne med kønsroller, øhm, i vores generation, men fordi at vi nu er i denne her krise, så er jeg betaget af det, men der er selvfølgelig også det her med lighed og kvinderoller og hvordan man tror at mænd skal være på en bestemt måde.

**Ja... nu har du lige nævnt nogle af de her sociale og kulturelle problemer eller emner, vil du sige, at det er noget som du har nogle bekymringer ift.?**

**1.47** Ja altså sådan selvfølgelig er jeg bekymret for at man ikke har den værdi, hvis man ikke har den, fordi at det betyder, at der er en masse der bliver undertrykt – og den de synes at de er eller den de gerne vil være, øhm, og jeg synes at man skal have den frihed at kunne være det man gerne vil være. Det synes jeg er vigtigt at man lærer børn og det tror jeg også er den bedste måde at lære folk om lighed, det er også at man ikke sætter mennesket over dyr på den måde at de bare kan bruges som produkter, så faktisk synes jeg at denne her Corona pandemi har lært mig noget.

**Har du nogle ønsker eller bestræbelser ift. nutidens eller fremtidens samfund?**

**1.48** Ja det har jeg bestemt. Jeg ønsker at der ikke er så meget had i verden, at der ikke er så meget krig og ødelæggelse og at vi alle sammen tænker mere over miljøet og dyrene, øhm, ja... så mit ønske er virkelig at folk tager mere ansvar og ikke er så egoistiske – nu talte vi om det lidt tidligere, at jeg synes at det handler meget om hvad man selv vil og hvordan man iscenesætter sig selv, men man skal



også tænke på sin generation og den efter. Men der er også mange ting, som har ændret sig, hvilket er godt, men det går også for langsomt og det ser man jo bare på alle klimaforandringerne.

**Hvilke parametre vælger du et brand ud fra? Er det f.eks. funktionalitet, fordi det viser din identitet eller fordi det har en god kvalitet osv.?**

**1.49** Jeg tænker meget mere på kvalitet nu og det synes jeg også går hånd i hånd med hele det her bæredygtige aspekt med at ting af god kvalitet det holder bedre og længere og man kan bruge det mere og er bedre og... ja mest kvalitet og det her med at det stemmer overens med de værdier jeg har.

**Det svarer måske lidt på mit næste spørgsmål, men du får det lige alligevel... bruger du primært produkter for pga. deres funktionelle værdi (dvs. det produktet kan) eller deres symbolske værdi (fordi produktet giver en speciel følelse, oplevelse osv.)? Og hvorfor?**

**1.50** Øhm, jeg synes både og selvfølgelig – det skal være funktionelt, men også at jeg har det godt når jeg bruger det – jeg synes bare ikke altid at det er i alle sammenhænge at man måske kan have det lige godt med det man køber, også fordi man ikke måske er herre over, hvor det er lavet eller har de forskellige valgmuligheder eller, øhm, og derfor så kan man også være lidt sådan at man køber det, der er mest convenient (bekvemt, ed.) for en i det øjeblik, men faktisk så ja, så prøver jeg altid at tænke over det – meget mere nu end før, lige meget hvor jeg er, og så vil jeg allerhelst bare lade være, hvis der ikke er noget jeg står inde for.

**Vil du mene, at du bruger brands eller produkter som en del af din identitet?**

**1.51** Ja, hmm... nu gør jeg mere end jeg nogensinde har gjort, men det er ikke altid at jeg lige gør det, øhm, og jeg tror bare at det er i kraft af at det ikke, altså hvis det sådan er småting, øhm, så er det lidt sværere og ikke lige så nemt at få fat på synes jeg.

**Hvordan vil du sige, at du bruger det til at skabe din identitet eller som en del af din identitet?**

**1.52** Hmm... jeg tror at det sådan handler om at man gerne vil stå inde for det man køber og ja, altså selvfølgelig ens identitetsdannelse... altså nu har jeg også en Instagram profil så jeg er en del af det her med at man iscenesætter sig selv for at man bliver set på en eller anden måde, som man gerne vil så det er ikke fordi at jeg skriver at alt mit tøj er bæredygtigt fordi, altså det er det heller ikke, i alle kontekster eller sådan, øh, mht. labels, så er det ikke alle der vil kvalificere det som bæredygtigt, øh, men det er en måde at udtrykke sig på og jeg har prøvet at udtrykke, hvordan jeg er med mit tøj og nu også i form af, hvad jeg spiser – jeg har også prøvet at være vegetar og så har jeg lært meget mere om at jeg faktisk gerne vil være veganer og øh nu så gør man jo også, altså man vil ikke stå i modstrid til sine værdier så derfor spiser man ikke animalske produkter, og det er det samme med tøj, altså man vil gerne sådan vise hvem man er eller sådan ift. humor – altså, så vil man gerne vise at man er glad i dag, og så har man friske farver på.



**I hvilken grad opfatter du brands eller produkter som værende en del af din identitet? Og på hvilken måde? Det har du måske svaret på, men kan du uddybe?**

**1.53** Øhm, jeg ser det sådan at jeg gerne vil vise hvem jeg er med det jeg har på, øh, af de brands jeg bruger og derfor så køber jeg også make-up som er cruelty-free (ikke testet på dyr, ed.) og vegan (vegansk, ed.) og som er inden for det jeg værdsætter eller ja, mener, så på den måde så er det noget med min identitet.

**Ved at bruge bestemte brands eller produkter, føler du så, at det kan give dig en følelse af anerkendelse blandt venner, familie og/eller bekendte?**

**1.54** Hmm... ja altså en form for respekt, tror jeg – altså blandt mine veninder så heldigvis har vi de samme værdier, føler jeg, så jeg synes at, øhm, i kraft af at vi sammen har fået viden omkring hvordan tøj er blevet produceret eller hvordan miljøet ændrer sig eller man indser hvad der er retfærdigt, øh, så tror jeg at det giver en form for respekt, at andre kan se at man gør som man føler.

**Er der nogle brands eller produkter, som du ville sige, at du er loyal over for? I så fald, hvilke og hvorfor?**

**1.55** Hmm... ja øh jeg tror fordi at det er noget som jeg står inde for, f.eks. så kan jeg rigtig godt lide The Body Shop, som er cruelty-free og øhm ja ikke tester på dyr, så ja det har jeg blevet ved med at støtte, og så har jeg også været helt vild med det her brand, øh, efter jeg så sådan en dokumentar – denne her dokumentar 'True Cost', hvor det hedder 'People Tree' hvor de virkelig fokusere på det her sociale aspekt af fast fashion, så ja derfor har jeg støttet det brand Patagonia og øh ja... altså det er ikke altid at jeg kan støtte et brand, føler jeg, øh men så tager jeg f.eks. Dr Martens, jeg ved at de laver lædersko, men så har jeg vegan-støvlen, som jeg har brugt hele vinteren, så det er ikke altid at jeg kun gør det for brandet, men mere sådan produktet, tror jeg faktisk, det er lidt nemmere at forholde sig til, eller sådan make-up produkter – jeg er rigtig glad for make-up, og der er måske nogle brands, som er under andre, men det er ikke fordi at jeg så boykotter det, øh, jeg går meget med NYX make-up og jeg tror at det hele er cruelty-free og så tror jeg, at de har nogle veganske produkter, men det er mere sådan i de der lag, produktmæssigt, nu hvor jeg tænker mig om.

**Føler du, at du kan identificere dig med de personer man ser i reklamer?**

**1.56** Øhm ja altså nu synes jeg at man ser flere reklamer fra influencere (person med stor indflydelse på sociale medier, ed.) på sociale medier og dem kan jeg identificere mig meget mere med end bare celebrities (berømtheder, ed.) og jeg er også virkelig glad for at se en masse ting på YouTube og igennem influencere – netop fordi at jeg føler at jeg kan identificere mig selv med dem og det er mht. interesser og værdier og jeg følger dem som har det til fælles fordi jeg er inspireret af dem og gerne vil lære af dem.

**Hvad med ift. kommunikation fra virksomheder – altså den slags reklamer?**

**1.57** Ja altså om jeg kan identificere mig selv?

**Ja med de personer man ser i reklamer fra de store brands i tv'et f.eks.**

**1.58** Ja altså hvis man har samme værdier – tit kigger jeg på udseende, altså om de ligner mig og om vi har fælles interesser og værdier...

**Føler du dig repræsenteret i reklamer? F.eks. din alder, køn, udseende, værdier osv.**

**1.59** Øh ja det føler jeg hvis de bruger nogen som er omkring min alder, så tit er det sådan fordi at det er det der er deres målgruppe, så prøver de at bruge nogen som er den aldersgruppe, ja... som ligner at man er den aldersgruppe, så på den måde ja...

**Synes du, at brands er blevet mere inklusive? (dvs. rummelige ift. køn, alder, race, udseende, krops fokus osv.)**

**1.60** Ja helt sikkert – det ser man bare mere og mere af, øh, og f.eks. Fenty Beauty – ja man ser især sådan både med tøj, men også make-up, at man har kritiseret meget at der ikke er alle farver foundations i butikkerne, hvor at der er nogle brands der går meget op i, at der skal være alle farver og, øh, også mht. størrelser, at der er meget mere variation af størrelser af tøj – så på den måde synes jeg helt klart, og ja meget mere omkring body positivity (kropspositivitet, ed.) i både reclamer, men også at det bliver omtalt af alle, både almindelige, men også kendisser, føler jeg.

**Ja, hvad synes du om denne udvikling?**

**1.61** Øh den synes jeg er virkelig god... som sagt så en af mine værdier det er sådan meget det her om lighed og jeg synes, at folk der måske ser anderledes ud de bliver meget ekskluderet fra samfundet, så helt klart synes jeg, at det er en positiv ting, at man sætter mere fokus på det, men også i kraft af produkter, så alle kan føle sig inkluderet på den måde – så det synes jeg er rigtig godt – jeg har bare også en lidt kritisk sans for sådan noget, altså det her med body positivity, det kan også gå i den anden grøft, øhm, hvor man ligesom promoverer en usund levestil på en eller anden måde, øh, så det synes jeg også at der kan være et problem i, at man prøver at normalisere overvægt, øhm, og selvfølgelig skal der være plads til alle, og man skal ikke se ned på nogen fordi, at de ser anderledes ud, men... det må heller ikke reklamere for, at det er okay at være usund.

**Er du med i nogle grupper på sociale medier, der omhandler et bestemt emne, hobby, fritidsinteresse eller lignende?**

**1.62** Øhm, det er sjovt at du spørger nu, fordi at **de sidste par dage har jeg meldt mig ind i en masse dyreaktivist grupper på Facebook** – og normalt bruger jeg ikke Facebook på telefonen, jeg har slettet app'en, men jeg bruger Messenger, så især på Facebook så har jeg gjort det – også **fordi at jeg vil lære mere, så der har jeg liket (tilkendegivet, ed.) nogle sider og aktivister for at blive eksponeret for deres indhold**, øh, og så fordi at jeg er i eksamensperiode lige nu, så har jeg fjernet Instagram så jeg ikke bliver forstyrret, men **jeg tror også at jeg vil melde mig ind i nogle ting der**, for at hold mig opdateret.

**Nu nævnte du lidt selv, at du bruger sociale medier, men hvilke bruger du og hvorfor?**

**1.63** Ja nu er det jo bare Facebook fordi at, øh, jeg sidder i eksamensperiode og ikke vil blive distraheret, men ellers bruger jeg også Instagram og YouTube, øh, jeg bruger også YouTube i disse dage for at se nogle debatter om dyreaktivisme, men... ja, faktisk Facebook, fordi at de har en masse grupper, hvor folk fra hele verden samles og der er ligesom et fællesskab omkring det de går inden for.

**Hvor mange timer tror du ca. at du bruger på de sociale medier om dagen?**

**1.64** Hvis man tæller YouTube med, fordi at nu er jeg blevet ret betaget af det her, så øh måske sådan 3 timer. Og det er ret lang tid og altså før så... altså det er jo lidt i intervaller også med Instagram, så det havde nok været værre, hvis jeg ikke havde slettet den app.

**Bruger du sociale medier til at interagere med virksomheder? F.eks. kommunikere, kommentere osv.**

**1.65** Øh, nej overhoved ikke – jeg skriver aldrig til virksomheder.

**Nej? Hvorfor ikke?**

**1.66** Øhm... altså generelt følger jeg ikke så mange brands, og hvis jeg gør det, så kommenterer jeg ikke, altså jeg interagerer ikke med dem fordi at, hmm... jeg føler lidt, at det som de står inden for det kan man finde på deres hjemmeside, og jeg kan ikke lige se, hvordan en person bag skulle kunne hjælpe mig – jeg har ikke rigtig haft spørgsmål til et brand som sådan.

**Er det så rigtigt forstået, at du finder mere værdi i at deltage i de her grupper som du f.eks. nævnte?**

**1.67** Ja det synes jeg, øh... og det er ikke fordi, at jeg skriver med nogen af dem som er i grupperne, men jeg ser hvad de slår op og liker for at vise at jeg støtter det – også bare for at undervise mig selv.

**Kommenterer, deler eller videresender du nogle gange noget en virksomhed har postet på de sociale medier? Eller noget en gruppe måske har delt?**

**1.68** Ja altså bestemt nu, altså, jeg har ikke brugt Facebook til så meget andet end at jeg nogle gange har støttet venners musikkarriere med at dele nogle sange, men altså, mest Facebook har jeg ikke brugt til så meget andet end sådan noget der, men så nu hvor jeg er blevet passioneret omkring det her problem med dyr, så er jeg faktisk for nyligt begyndt at dele de her ting, fordi at det er faktisk ikke noget som jeg har været så opmærksom på, og så føler jeg at jeg skal dele det med andre, hvis de heller ikke ved det, og så synes jeg også at jeg f.eks. godt kunne finde på at dele et opslag fra et brand, hvis jeg stod inden for det de gjorde, øhm... jeg tror mere, at det måske er fra Instagram at, hvis jeg så noget og lærte noget fra et brand så kunne man hurtigt dele det i en story eller sende et billede til ens venner sådan; 'det her skal du lige se'.

**Er der nogen speciel grund til at du ville videresende det til dine venner?**

**1.69** Ja det er primært fordi at jeg synes at jeg som en person ikke kan gøre nok og at flere skal kende til de her problemstillinger så man sammen kan gøre noget og ændre noget, og det er derfor at jeg også interesserer mig meget for de her aktivister – jeg synes, at det er spændende at se, hvordan de debatterer.

**Jeg tror vi var lidt inde på det, men hvad kan få dig til at videresende noget som en virksomhed har delt på de sociale medier til en ven/familiemedlem/bekendt? Altså hvilket slags indhold sender du oftest videre og hvorfor?**

**1.70** Øhm, det er opslag som rører mig rigtig meget, tror jeg, opslag som gør mig sådan emotionel som virkelig sådan vækker mine følelser – og det kan både gøre mig glad, men også rigtig vred og ked af det.

**Ja – hvorfor er det så at du sender det videre?**

**1.71** Hmm... for netop også at vise andre, øhm, altså sådan, hvis det er et positivt budskab, så deler jeg det for også at give andre den oplevelse som jeg fik, altså hvis jeg fik en rigtig god oplevelse og føler mig opløftet fra en reklame som de også gør, de ved hvordan de trykker på ens knapper, så synes jeg at mine venner fortjener den følelse også, så hvis jeg kan gøre dem glade på den måde Man ved aldrig hvornår folk har brug for at høre et eller andet eller se noget så.

**Kunne det også være for at give noget information videre f.eks. eller er det udelukkende derfor?**

**1.72** Ja bestemt. Nej altså det er netop det – den information man får det gør at man føler noget og det kan gøre en glad eller vred eller ked af det så bestemt, altså for tiden har det været for at informere, de ting som jeg har delt på de sociale medier, og det er noget som jeg føler at andre fortjener at vide.

**Hvem er det du oftest videresender til og hvorfor?**

**1.73** Øhm, jeg deler oftest ting med min familie først og så dem jeg kommer i kontakt med, altså de tætteste venner og veninder, øhm, fordi at de netop har de samme værdier som mig selv, så jeg ved at de måske ville mene det samme som mig, øhm, og så er det noget man kan tale om.

**Hvad får dig til at re-poste et opslag, som en virksomhed har delt på de sociale medier?**

**1.74** Det er i hvert fald at det er noget som jeg føler at flere skal vide noget om, for både at hjælpe dem som enkeltmand, men også hjælpe det større billede, altså verden, for ja netop tit så handler det om større problemer, øhm, ja det er faktisk det det handler om.

**Ville du være mere tilbøjelig til at købe et produkt, hvis en ven, et familiemedlem eller en bekendt havde anbefalet produktet?**

**1.75** Ja bestemt – altså nu siger du ikke sådan helt bestemt ift. hvad eller... men ift. brands, tror jeg?



## Ja præcis.

**1.76** Øhm... ja fordi, at jeg stoler mere på dem, altså jeg stoler mere på mine venner, familie osv., men hvis de ikke ved så meget om det... Det handler meget om viden også. Så jeg tager ligesom råd fra dem, der ved mest. Men ift. at stole på, så stoler jeg selvfølgelig mest på dem jeg kender.

### Det var det sidste spørgsmål – mange tak for din deltagelse, har du noget at tilføje her til sidst?

**1.77** nej ikke rigtig... øhm og det var så lidt.

#### 9.1.1.2 Informant 2 – 25 years of age

### Kan du fortælle mig om, hvad der ifølge dig kendetegner din generation, dvs. personer der er mellem 24-39 år?

**2.1** Øhm, ja... jeg vil sige at vores generation er jo i hvert fald den måske sådan... den yngste halvdel er jo meget digitale, men på den anden side, så er vi også den sidste generation som ikke er vokset op med en mobiltelefon i hånden, øhm, så det er noget vi har haft siden – vi har haft internettet siden barndommen, men vi har jo ikke haft iPad'en som legetøj da vi var små, så på den måde så tror jeg måske, at vi er dem der har lært det digitale på en mere naturlig måde, fordi at det ligesom har udviklet sig imens vi er vokset op, øhm, og derfor er vi sådan sindssygt godt inde i det, men ellers så er vi sådan lidt en underlig mellem-generation, føler jeg. Så ja, den digitale teknologi tror jeg er meget kendetegnende for vores generation, øhm...

### Hvad forbinder du især med din generation?

**2.2** Umiddelbart kommer jeg til at tænke på at vi har sådan... vi skaber rigtig mange relationer vha. det digitale – jeg kender ikke rigtig nogen generationer, altså bortset fra den efterfølgende, men som har brugt de digitale medier til at connecte (skabe forbindelser, ed.) – altså evnen til at connecte med andre gennem sociale medier, kommer jeg til at tænke på.

### Ja – kan du uddybe?

**2.3** Hmm... ja altså, nu er det sådan efter mine egne erfaringer og mine venners erfaringer jeg kender, men det der med at man ligesom, øh, lærer folk at kende gennem medier og jeg har flere venner fra andre lande som jeg har lært at kende gennem sociale medier fordi at man havde den samme interesse og var en del af et fællesskab online, øhm, så det synes jeg er ret kendetegnende for vores generation – og det ser man jo også i de yngre generationer, men jeg tror at det lidt er startet i vores generation.

### Hvilke værdier vægter du højt? F.eks. personlig frihed, lighed, succes, tryghed osv.

**2.4** Øhm... tryghed, øh, og demokrati... øh, og altså velfærd vil jeg sige – vores velfærdssamfund.

### Hvorfor netop de her værdier?

**2.5** Jamen jeg synes at det er noget som skaber enormt stor værdi i vores samfund og at det er noget som er sindssygt vigtigt, kan man især se nu, altså hvis man lige skal tage sætningen 'i disse Corona



tider' – det er noget som er sindssygt vigtigt for at vi har hinanden og at vi har muligheden for at hjælpe hinanden...

**Går du op i nogle mærkesager? (f.eks. miljøet, ligestilling, LGBT, dyrevelfærd osv.)**

**2.6** All of the above... øhm, jeg vil sige især klima – klimakampen – og øhm, LGBTQIA+ rettigheder, øh ja...

**Hvorfor?**

**2.7** Øhm, fordi at jeg synes at det er super skræmmende at tænke at der er så meget videnskabelig evidens for at vores klima er fucked (står meget skidt til, ed.) og at hvis vi ikke ændrer det så går det fuldstændig galt og alle dem der sidder ved magten de er døde inden det er sket og det kommer til at gå ud over os og vores børn, øh, så det synes jeg er sindssygt vigtigt, øh, at der skal fokus på og jo mere jo bedre – og så LGBT er jo nok baseret på min omgangskreds, øh, og jeg synes at der er så meget uretfærdighed i verden og vi skal jo bekæmpe det hele, men man starter jo altid der, hvor man selv har en eller anden personlig investering i det, tror jeg...

**Er du parat til selv at tage handling?**

**2.8** Ja – jeg synes også selv at jeg tænker over det ift. miljøet, at jeg begynder at være mere bevidst omkring, hvor jeg handler henne, øh, og hvad for et budskab de forskellige firmaer kommer med ift. hvad de gør for miljøet, øh, og det samme med – altså jeg kunne aldrig finde på at støtte en virksomhed, som åbenlyst var imod homoseksuelle.

**Hvorfor tror du, at du går op i netop disse mærkesager fremfor andre?**

**2.9** Hmm... jamen det er lidt det samme som jeg sagde før, altså noget man enten har en personlig investering i, som påvirker direkte eller nogen i din omgangskreds og fordi at altså – jeg ville jo gerne være fortaler for alt og være aktivist for alt, men det føler jeg bare ikke er realistisk for mig, og jeg synes at det er sindssygt, øh, hvad hedder det, jeg beundrer dem som står forrest og gør det, men, øh, man burde jo nok også selv gøre mere, øh, men jeg tror det der med at tage handling indenfor noget sådan specifikt har noget at gøre med, hvordan det påvirker dig direkte og personligt.

**Kan du fortælle lidt om, hvornår du begyndte at gå op i de her mærkesager?**

**2.10** Hmm... måske indenfor de sidste 5 år eller sådan noget – det passer nok godt med at det var efter jeg gik ud af gymnasiet – jeg tror at jo mere bevidst jeg er blevet om det, og også jo mere det har været fremme i medierne og jo mere andre er begyndt at tale op omkring det, jo mere er jeg selv blevet bevidst om det.

**Føler du, at du er vokset op med nogle bestemte værdier?**

**2.11** Ja, jeg er vokset op i et meget rødt hjem, hvis man kan sige det sådan – min familie har altid stemt rødt og gået meget ind for, øh, åbenhed og acceptance (accept, ed.) – at der skal være plads til alle og vi skal hjælpe hinanden.

**Tror du, at disse værdier har haft betydning for, eller ændret, de værdier du har nu?**

**2.12** Det har helt sikkert haft betydning for det – jeg tror måske at jeg er endt med at være lidt mere radikaliseret venstreorienteret end resten af min familie, men der har nok også noget at gøre med min omgangskreds, øhm, men det er helt sikkert, det som jeg har lært som barn, og som jeg har kunne se mine forældre gøre, og det har jeg jo også taget til mig, hvis jeg har syntes, at det var det rigtige.

**Er der nogle værdier eller holdninger, som du vil mene, at dine forældres generation har givet videre til dig og hvilke?**

**2.13** Jeg ved ikke om man kan snakke om det som en generation som sådan, fordi at jeg... altså, det er jo meget forskelligt – jeg tror egentlig, at der er flere ting fra mine forældres generation, som man er begyndt at stille spørgsmålstege ved, øhm... ja det ved jeg ikke lige.

**På hvilken måde tænker du, at man er begyndt at stille spørgsmålstege ved det?**

**2.14** Altså det er jo mere sådan noget med om ting er blevet gjort på den rigtige måde, ikke? Men det er jo også tiderne der har ændret sig, øh, jeg tænker mere sådan noget med, jeg ved ikke hvorfor jeg tænker kapitalisme? For det findes jo stadig, så det er jo ikke en ting fra mine forældres generation.

**Føler du generelt, at du har haft en privilegeret opvækst?**

**2.15** Ja. Det gør jeg.

**På hvilken måde?**

**2.16** Vi har aldrig manglet noget, øhm, jeg er ikke blevet sådan forkælet, men jeg har altid haft et hus og begge mine forældre og vi har aldrig manglet mad eller været dårligt stillet på nogen som helst måde, så jeg føler mig sindssygt privilegeret.

**Vil du mene, at den har været for privilegeret?**

**2.17** Nej, det synes jeg ikke... altså det er jo ikke sådan – det er jo ikke fordi at vi har haft et overflod af penge, men vi har haft nok til at kunne leve godt og det er ikke sådan, jeg føler ikke dårlig samvittighed over at vi skulle have doneret helt vildt mange penge til velgørenhed og sådan noget, for det er jo ikke på den måde... men øh... nej jeg synes ikke at den har været for privilegeret – jeg synes at det er godt at anerkende at man har haft en privilegeret opvækst, men ikke... altså jeg har ikke dårlig samvittighed over det, vil jeg sige.

**Hvis du prøver at huske tilbage på nogle store begivenheder der er sket i din levetid, nationalt og internationalt, hvilke kommer du så i tanke om?**

**2.18** Øhm... altså faktisk, så er det første jeg kommer i tanke om det er jo, øh, årtusindeskiftet – der var vi jo ikke så gamle – der var vi, hvad... 6 år gamle – øhm, og så jamen altså 9/11 og øh flere pandemier... ikke bare den vi er i nu, men også Sars, svineinfluenza og fugleinfluenza var der også på et tidspunkt og øh finanskrisen i 2008 – og så er det jo forfærdeligt at der har jo været forskellige terrorangreb – et i Danmark så vidt jeg husker, men også London, Paris og sådan noget og det er jo



helt forfærdeligt for jeg kan ikke huske hvilket årstal nogen af dem har været i, men det der med at terror er blevet en del af vores hverdag, det føler jeg også at det er en rimelig stor ting der er sket i løbet af vores levetid.

**Har de begivenheder påvirket dig på nogen måde? Det kan være f.eks. adfærd, økonomisk, fysisk, psykisk**

**2.19** Hmm... det ved jeg faktisk ikke – jeg tror at på ift. de fleste emner har jeg været for ung til at det har påvirket mig direkte – jeg tror egentlig at det meste, altså det bliver jo spændende at se ift. Corona-krisen nu, hvordan det kommer til at påvirke ens adfærd bagefter... om man kommer til at være, altså om man kommer til ikke at give hinanden hånd til fremmede og man kommer til sådan, hvordan det ligesom ændrer sig, men ellers så tror jeg ikke – fordi vi netop har været så unge at vi gik i skole under finanskrisen, så har det ikke påvirket mig på samme måde, som det f.eks. gør hvis jeg havde et job og var påvirket af det på den måde.

**På baggrund af de begivenheder du nævnte, har du så et positivt eller negativt syn på din fremtid ift. din karriere, familieliv osv.?**

**2.20** Ja... altså lige pt. Så håber jeg selvfølgelig at vores verden kommer tilbage til normal – det kan godt være at der lige går noget tid, men jeg er ikke som sådan – jeg er bekymret for, øhm, altså musikbranchen generelt, som jeg er en del af, fordi at de har det sindssygt svært lige nu, men øh... jeg tror en ting – det der påvirker mig mest ift. min fremtid, det er klimaforandringerne og at jeg overvejer om jeg skal have børn – overhovedet, pga. det.

**Er det så forstået rigtigt, at du har et overvejende negativt syn på fremtiden?**

**2.21** Hmm... det vil jeg ikke sige, nej. Jeg tror, altså sådan ift. karriere og mit personlige liv, der tror jeg at, øh, der tror jeg at mit syn er overvejende positivt, men lige ift. klima så er det måske lidt fifty-fifty.

**Oplever du, at der er nogle bestemte syn på din generation i samfundet, som er dominerende?**

**2.22** Ja jeg synes at vi bliver beskyldt for at være ligeglade og mange er sådan 'årh de kan ikke få jobs og hvorfor køber I ikke bare huse, hvorfor gør I ikke det her eller det her?' – ja fordi du har smadret økonomien, Karen ((griner)). Øhm, så jeg synes at der er mange ting som vi bliver beskyldt for som ikke nødvendigvis passer.

**Hvorfor tror du at der er de her syn?**

**2.23** Altså, jeg har lyst til at sige uvidenhed – jeg tror at det er fordi at man ikke kender hinanden godt nok og at måske generationer har svært ved at se hvad de burde have gjort anderledes, øhm, jeg ved ikke om det har noget at gøre med, at man har svært ved at indse sine fejl, eller også er det bare fordi at der er generationskløfter og at man er uenige fordi verden ændrer sig imens man vokser op og at man har forskellige livssyn, men det er jo også... det er sgu også ret individuelt.

**Kender du begrebet 'kulturel branding'?**

**2.24** Øh ja, altså ikke sådan i detaljer, men jeg synes at jeg har hørt det... hmm.

**Ja – du får lige en forklaring så... Kulturel branding er, kort fortalt, når den brand kommunikation virksomheder laver afspejler de ting, der sker i samfundet eller de emner, som folk er betaget af på et givent tidspunkt, f.eks. brandet Nike, der bruger emnet social retfærdighed i deres reklamer og kommunikation.**

**2.25** Ah yes – og også bæredygtighed og sådan nogle emner? Ja...

**Ja præcis, så på baggrund af denne forklaring, er det så noget, du har lagt mærke til, at virksomheder gør?**

**2.26** Helt sikkert, jeg synes at jeg især har lagt mærke til det indenfor Nike, som du nævner, med ø social retfærdighed, men jeg synes også at bæredygtig er blevet en af de ting som virksomheder brander sig selv mest på pt.

**Tænker du nogensinde over, hvad en virksomhed eller et brand repræsenterer eller står for?**

**2.27** Ja, det gør jeg rigtig tit og nogle gange så synes jeg at man bliver overrasket over, at de ligesom udstiller én ting, men så er der nogle der har undersøgt det og viser at de slet ikke efterlever det, de brander sig selv som.

**Har det så en betydning for din mening og brandet, og i så fald på hvilken måde?**

**2.28** Ja helt sikkert, øh, fordi at brandet virker utroværdigt når det øh ikke er gennemsigtigt og når de prøver sådan at lukke ned for sandheden, eller hvad man kan sige, så det påvirker mig helt sikkert... hvis jeg lige må komme med et eksempel, så læste jeg en artikel om ASOS, som stadig har deres brands PrettyLittleThing og Bohoo, som stadig har deres ansatte på arbejde i sådan nogle pakkehaller fordi at folk shopper så meget, hvor der slet ikke kan være den der anbefalede distance på to meter mellem folk, og folk er i kontakt hele tiden og sådan noget – udelukkende fordi, at de kan tjene flere penge og det synes jeg ikke er i orden.

**Har du lagt mærke til, at virksomheder og brands blander sig i politiske, sociale og kulturelle problemer i samfundet?**

**2.29** Ja – det er underligt specifikt, for jeg synes at jeg har set mange, øh brands, især amerikanske brands på Twitter f.eks. og på de sociale medier generelt blander sig i debatter og viser deres værdier – men også nogle der enten viser støtte til den ene eller den anden side og kalder folk fra den anden fløj ud, eller hvis der er nogen der sådan, altså at de ligesom er blevet mere direkte involverede på en eller anden måde, øh, om det så er sandt det de siger, det ved jeg selvfølgelig ikke, men det er meget sjovt at se at det ligesom er som om der er kommet sådan nogle individer fra hvert brand der ligesom går forrest eller hvad man kan sige.

**Hvad synes du om, at brands blander sig i den slags problemer eller emner?**

**2.30** Det synes jeg egentlig er fint nok – det er egentlig rart at vide, hvad det brand står inde for og hvad man ligesom kan forvente, i hvert fald som udgangspunkt, ved at handle hos dem.

**Ville du vælge et brand fremfor andre brands, hvis det repræsenterede et politisk, socialt eller kulturelt problem i samfundet?**

**2.31** Ja. Det tror jeg at jeg ville – det er i hvert fald noget jeg ville tage med i mine overvejelser, hvis det stod mellem, altså, hvis jeg skulle have en ting og det stod mellem det brand og et andet brand, som ikke viste nogen holdninger på det punkt.

**Ja – kan du uddybe, hvorfor du ville vælge det brand fremfor et andet, der ikke gjorde det?**

**2.32** Hmm... jeg tror, at – altså selvfølgelig kun hvis det er en sag som jeg ligesom også støttede op om og som jeg også er enig i, øhm, så ville jeg føle at jeg på den måde også viste min støtte ved at støtte det her brand, så mit bidrag ville så bidrage til noget større – en større helhed, på en eller anden måde.

**Nu kom du lidt ind på det, men kan du fortælle lidt om, hvilken betydning har det for dig, om problemet/emnet er noget, som du er optaget af, og som matcher dine mærkesager og værdier?**

**2.33** Om jeg ville fortælle om hvad, sorry...

**Bare om du kan uddybe hvilken betydning det har for dig, om der er det her match?**

**2.34** Jamen det betyder jo at jeg ligesom ikke blot med min egne holdninger, men også de ting jeg gør og de ting jeg køber, i det her tilfælde, støtter op om sager som betyder noget for mig, så det er en måde at vise sin støtte og bakke op om det på flere forskellige måder, øhm, hvor at man også selv får noget ud af det... for jeg kunne sagtens donere et beløb til en bestemt velgørenhedsorganisation f.eks. men hvis jeg samtidig står og mangler et par jeans så kunne jeg ligeså godt købe et par jeans hos den virksomhed, som også støtter den velgørenhedsorganisation, som altså, hypotetisk eksempel, men altså, hvis det gav mening...

**Yes – synes du, at brands der bruger politiske, sociale og kulturelle problemer eller emner i deres brand kommunikation skiller sig mere ud fra mængden?**

**2.35** Ja, det synes jeg til dels, øhm, det kommer meget an på, hvordan de gør det synes jeg, øh, fordi at der skal ligesom være en mening med det, f.eks. de der Nike reklamer synes jeg er, øh, gode fordi at de ligesom også tager udgangspunkt i atleter, så det giver jo også mening på den måde, øh – hvis det bare er... altså jeg tror, at man kalder det 'pink washing', hvor de lader som om, at de støtter et eller andet, men så går alle pengene bare til noget andet – så hvis de laver et eller andet pride edition af et produkt, men ikke støtter nogen pride organisationer ved det, så 'pink washer' de det, så altså – så kan det være fuldstændig ligegyldigt, så er det jo ikke en rigtig støtte, så er det bare at de har lavet et produkt, som sælger på at de i teorien støtter noget.



**Okay – det udtryk kendte jeg faktisk ikke, det lyder spændende... Påvirker det, efter din mening, et brand's troværdighed, at de kommunikerer om politiske, sociale og kulturelle problemer?**

**2.36** Hmm... ja det synes jeg – hovedsageligt på en god måde, men der er det igen det der med, at hvis det lige pludselig kommer frem, at de siger, at de står inde for noget, som de ikke gør, så er det jo et kæmpe problem. Men som udgangspunkt vil jeg sige, at det kun er fedt når brands ligesom sætter fokus på et problem, og står ved deres holdninger.

**Er det så rigtigt forstået, at de ligesom skal handle på det for at det ligesom er en positiv ting?**

**2.37** Ja det synes jeg, ja...

**Er det din opfattelse, at brands generelt kommunikerer om politiske, sociale og kulturelle problemer for at få god omtale eller tror du, at de gør det fordi de reelt vil gøre en forskel?**

**2.38** Den er svær – fordi man håber jo, jeg håber altid at de gør det fordi, at de rent faktisk gerne vil gøre en forskel, men der er også bare sindssygt mange eksempler på virksomheder som kun gør det for opmærksomhed.

**Ja? Har du nogle konkrete eksempler eller er der noget du tænker på?**

**2.39** Nej, jeg kan ikke lige huske... der var et eller andet eksempel i forbindelse med kvindernes kampdag, men jeg kan ikke huske, hvad det var, hvor de bare lavede et eller andet, hvor det var lyserødt og der stod d. 8. marts på, men der skete ikke en skid.

**Er der nogle problemer eller emner, der vækker bekymring hos dig ift. nutiden eller fremtiden?**

**2.40** Hvad tænker du ift. det?

**Jamen det kan f.eks. være nogle af de ting du nævnte tidligere – klimaet kan jeg huske, at du nævnte, som var en mærkesag og noget der lød bekymrende...**

**2.41** Ja altså klimaet bekymrer mig HELT vildt meget fordi at det virker som om, at alle eksperter siger det samme; at vi er nødt til at gøre noget snart og alle statsoverhoveder er bare sådan lidt; 'neeej' ((griner)) – det bekymrer mig rigtig meget, at der ikke er nok der tager det seriøst, øhm, og at det kommer til at gå ud over os og vores børn og de yngre generationer, øh, så det bekymrer mig ret meget – det er noget af det jeg sådan tænker over – dagligt – vil jeg sige.

**Ja? Gælder det også ift. de andre mærkesager du går ind for eller andre ting generelt?**

**2.42** Ja, øhm, jeg tror det der bekymrer mig mest... altså man kan sige, der er også så lang vej igen mht. LGBT problematikker og også sådan noget med social ulighed er der sindssygt lang vej igen, men jeg tror, at det er noget af det som trods alt bevæger sig i den rigtige retning, i hovedtræk, men hvor klimaforandringerne, der er det sådan lidt – der løber verden bare hurtigere end at mennesker kan nå at følge med.

**Hvilke bekymringer har du, som du tror dine forældres generation ikke havde?**



**2.43 Øhm, det vil jeg sige at jeg tror hovedsageligt er klimaforandringerne, altså både mig og helt vildt mange jeg kender overvejer om det er 'forsvarligt' i gáseøjne, at få børn, hvis vi alligevel bare efterlader dem til en planet der er ved at gå i stykker, øhm, hvor at det tror jeg aldrig nogensinde har været en tanke i mine forældres generation, øh, jeg tror at der er meget mere pres på uddannelser – at vi bliver skubbet ud i det meget hurtigere med at tage stilling til hvad vi laver og hvad vi gerne vil lave resten af vores liv og vi skal have så høj en uddannelse, som muligt og klare det godt, hvilket selvfølgelig er et pres der har været der længe, men jeg tror at vi er tvunget til at tage stilling til det endnu tidligere nu, ift. vores forældres generation.**

**Hvilke bekymringer tror du, at generationen efter din, har eller vil have i fremtiden?**

**2.44** Jeg tror stadig, at det er klimaproblemerne der kommer til at være det primære for generationen efter vores.

**Har du nogen bekymringer ift. sociale eller kulturelle problemer/emner?**

**2.45** Ja, altså dem jeg allerede har nævnt – øhm ift. klima osv. jeg er ikke et meget bekymrende menneske ((griner)), men øh...

**Har du nogle ønsker eller bestræbelser ift. nutidens eller fremtidens samfund?**

**2.46** Jeg ville ønske at vi var bedre til at være accepterende overfor folk – fordi at det er jo også noget med racer, det har vi slet ikke snakket om, altså hvorfor det stadig er en kæmpe ting i vores politiske landskab, øh, så det ville jeg ønske, at vi var bedre til og at man var bedre til ligesom at sætte tingene i et større perspektiv nogle gange – jeg synes, at der er rigtig mange, som ikke kan se ud over deres egen næsetip og som ikke kan se, hvordan de ting, de gør, påvirker resten af verden negativt, øh, så det ville jeg ønske, at man havde mere forståelse for generelt.

**Hvilke parametre vælger du et brand ud fra? (f.eks. funktionalitet, personlig udtryksform af identitet, nem adgang, kvalitet, fordele, pålidelighed)**

**2.47** Jeg vil sige kvalitet og øhm kan man sige bæredygtighed, er ting jeg tænker over – funktionalitet også selvfølgelig, afhængig af hvad det er... øh, jeg ved ikke rigtig ift. min identitet – hvad mener du med det?

**Jamen om du bruger produkter til ligesom at, enten direkte eller indirekte, vise hvem du er og hvad du står for?**

**2.48** Ahh ja... nej det ved jeg ikke om jeg tænker så meget over faktisk – jeg tror mere, at jeg går op i sådan kvalitet og hvordan det er fremstillet, at det er noget jeg kan stå inde for, sådan etisk...

**Bruger du primært produkter for pga. deres funktionelle værdi (dvs. det produktet kan) eller deres symbolske værdi (fordi produktet giver en speciel følelse, oplevelse osv.)? Og hvorfor?**

**2.49** Funktionel – eller jeg ved ikke... det kommer an på, hvad det er, tror jeg, men som udgangspunkt køber jeg efter hvilke behov jeg har og så er det så lidt op til den enkelte ting, om jeg måske vil have noget som også har en symbolsk effekt, altså noget som er lidt lækrere eller hvad man kan sige, som



giver en form for, jeg har lyst til at sige udstråling, men det er ikke helt det rigtige ord... jeg håber, at du ved, hvad jeg mener.

**Ja – du kom lidt ind på det, men bare for at uddybe, så spørger jeg lige alligevel – I hvilken grad opfatter du brands eller produkter som værende en del af din identitet? Og på hvilken måde?**

**2.50** Det tror jeg ikke at jeg opfatter det som... altså jeg tror ikke at der er nogle ting, materielle ting eller brands, som jeg hægter op på er en del af mig, der tror jeg mere at min identitet kommer indefra, hvis man kan sige det på den måde – altså selvfølgelig er der nogle ting, som jeg identificerer mig selv med, nogle brands, men ikke sådan nogle specifikke ting, som jeg kan komme i tanke om...

**Er det så rigtigt forstået, at du mere bruger produkter som matcher dine værdier fremfor, viser din identitet? Kan man sige det sådan?**

**2.51** Ja det tror jeg er rigtigt...

**Ved at bruge bestemte brands eller produkter, føler du så, at det kan give dig en følelse af anerkendelse blandt venner, familie og/eller bekendte?**

**2.52** Nej, det er jeg sgu ret ligeglads med ((griner)).

**Okay, kan du uddybe?**

**2.53** Øh ja, altså jeg tror ikke... jeg er ikke sådan en der er, øh, der føler at jeg skal gå i dyre ting for at vise det frem eller sådan noget – jeg køber meget ting ud fra, altså, jeg er f.eks. aldrig loyal overfor ét specifikt make-up brand eller tøj brand eller noget som helst – jeg køber ting, alle steder fra ud fra, hvilke behov jeg har og hvad jeg synes er pænt og hvad jeg har brug for – så jeg tror ikke, at altså jeg kunne aldrig finde på, at købe noget for at ligesom at føle, at det højnede min egen værdi.

**Føler du, at du kan identificere dig med de personer man ser i reklamer?**

**2.54** Hmm... ikke sådan som udgangspunkt.

**Nej? Kan du uddybe?**

**2.55** Jeg synes altid, og det er også meget generaliserende, jeg synes altid at reklamer er sådan lidt karikerede, altså du ved, der er aldrig nogen der hopper rundt og er glade når de har menstruation, det sker bare ikke. Så på den måde kan jeg ikke rigtig identificere mig, men der er selvfølgelig nogle ting og nogle reklamer som man ser og tænker at det lyder da som noget jeg godt kunne tænke mig, men så tror jeg at jeg ville gå ind og undersøge det mere før jeg tog en beslutning, ikke sådan udelukkende ud fra reklamer, hvis det giver mening.

**Jo – er det forstået rigtigt, at du ville undersøge brandet før du køber noget fra det eller?**

**2.56** Ja præcis...



**Føler du dig repræsenteret i reklamer? F.eks. din alder, køn, udseende, værdier osv.**

**2.57** Ja, jeg føler mig nærmest overrepræsenteret.

**Ja? På hvilken måde?**

**2.58** Jeg er en hvid, lyshåret, ciskønnet kvinde fra et af de mest velfungerende lande i verden – jeg tror at jeg klarer mig ((griner)).

**Synes du, at brands er blevet mere inklusive? (dvs. rummelige ift. køn, alder, race, udseende, krops fokus)**

**2. 59** Ja, det synes jeg, øh, til dels – jeg synes, at der er plads til forbedring – der er mange brands, som tager det til sig og er mere inkluderende, og det synes jeg er fedt.

**Hvad synes du om den her udvikling? Det har du måske nævnt, men kan du uddybe hvorfor?**

**2.60** Jamen jeg synes at det er mega godt fordi, at de er også blevet bevist rigtig mange gange, hvor vigtigt det er for især børn at føle sig sete og føle sig inkluderede – og repræsenterede – ift. hvordan de sådan udvikler deres selvtillid og sådan noget, så det synes jeg er mega vigtigt.

**Er du med i nogle grupper på sociale medier, der omhandler et bestemt emne, hobby, fritidsinteresse eller lignende?**

**2.61** Hmm... jeg har liket nogle forskellige sådan politiske partier, som repræsenterer mine holdninger på Facebook, men jeg tror ikke at jeg sådan decideret er med i nogle grupper – i hvert fald ikke nogen, hvor jeg er aktiv.

**Bruger du de sociale medier?**

**2.61** Ja.

**Hvilke og hvorfor?**

**2.62** Jeg bruger mest Instagram og Twitter, øh, Instagram fordi at jeg synes at det er – jeg er meget sådan visuel, og jeg kan godt lide at få stillet ting op visuelt, og jeg kan godt lide at ligge mine egne ting op og der følger jeg flest, øh, altså selvfølgelig mine venner, men så følger jeg flest brands fordi at det ligesom er der jeg føler at de udtrykker sig bedst – og så bruger jeg Twitter til alle de ting som man normalt ville skrive på Facebook i 2008, men som der ikke er nogen der gør mere – og det bruger jeg mest som mit eget personlige outlet (afløb for følelser osv., ed.) og til at læse nyheder.

**Hvor mange timer tror du ca. at du bruger på de sociale medier om dagen?**

**2.63** Åh, alt for mange... det ved jeg ikke – fem timer måske...



**Bruger du sociale medier til at interagere med virksomheder? F.eks. kommunikere, kommentere osv.**

**2.64** Liker ja, kommenterer sjældent – ja, altså jeg er ikke sådan super interaktiv, faktisk...

**Nej? Kan du uddybe hvorfor?**

**2.65** Jeg tror, at altså... jeg kunne aldrig finde på at kommentere sådan noget 'ja, hvor godt!' jeg tror at jeg ville like det, og så hvis jeg tror at det var noget der er interessant for nogen jeg kendte, så ville jeg sende det til dem og ligesom gøre dem opmærksom på det – men uover det, så er jeg ikke sådan typen, der kommenterer eller spørger ind til ting på de sociale medier.

**Nu nævnte du det lidt, men kommenterer, deler eller videresender du nogle gange noget en virksomhed har postet på de sociale medier?**

**2.66** Jeg videresender tit, øhm, jeg deler meget sjældent – så er det kun hvis det er en virksomhed som jeg har en forbindelse til, f.eks. som nogen af mine venner arbejder for, at jeg kunne finde på at dele for at hjælpe dem, ikke? Jeg kommenterer sjældent, men videresender rigtig tit.

**Ja? Kan du uddybe hvorfor du gør det?**

**2.67** Øhm, det er mest hvis jeg synes at det er et godt budskab og gerne vil dele det med dem jeg kender, eller hvis det er noget, hvor jeg kender nogen som jeg tror ville have gavn af det, som man gerne vil dele, altså hvis det har en eller anden relevans for noget man har snakket om eller en fælles interesse f.eks.

**Du er måske kommet lidt ind på det, men hvad kan få dig til at videresende noget som en virksomhed har delt på de sociale medier til en ven, et familiemedlem eller en bekendt?**

**2.68** Jamen det er også hvis jeg føler, at de kan få noget ud af det, øh, eller hvis det har relevans ift. noget man har snakket om – hvis f.eks. du siger at du gerne vil have en ny hårbørste og så ser jeg et brand der poster noget med en hårbørste, som skulle være bedre end dem alle sammen eller har et eller andet, hvor du støtter Børne Fonden samtidig med, så ville jeg nok sende det til dig.

**Hvilket slags indhold videresender du oftest? Og hvorfor? Er det noget der f.eks. vækker forskellige følelser eller noget der giver information eller begge?**

**2.69** Jeg tror at jeg videresender rigtig ofte sjove ting – altså det jeg videresender allermest det er memes (sjovt billede med tekst, ed.) ((griner)), men ellers så tror jeg faktisk at det er nyheder, hmm... altså hvis der er nogen der har delt en artikel – f.eks. den der med ASOS som jeg snakkede om tidligere, den har jeg sendt til en af mine veninder fordi at det skal de måske lige være opmærksom på, inden man bestiller femten pakker fra ASOS.

**Så er det rigtigt forstået, at denne her information også vækker nogle følelser?**

**2.70** Ja, helt sikkert.

**Hvem videresender du oftest til? Og hvorfor?**

**2.71** Mine veninder, øhm, fordi det er dem jeg har daglig kontakt med.

**Hvad får dig til at re-poste et opslag, som en virksomhed har delt på de sociale medier?**

**2.72** Det tror jeg kun at jeg ville gøre, hvis... altså jeg re-poster ikke så tit særlig meget, så enten hvis det var noget jeg bare synes var så vigtigt, at jeg ikke stolede på at andre selv ville finde ud af den information og jeg føler at jeg har et ansvar for at dele det og få den information ud, så langt ud som muligt, eller hvis det er noget som jeg har en personlig relation til – hvis jeg har et familiemedlem eller en ven der har noget at gøre med den pågældende virksomhed, eller jeg selv har.

**Så det kommer meget an på dit netværk?**

**2.73** Ja.

**Ville du være mere tilbøjelig til at købe et produkt, hvis en ven, et familiemedlem eller en bekendt havde anbefalet produktet?**

**2.74** Ja, det ville jeg – især hvis det var nogle som altså selv har prøvet det – altså hvis jeg hørte sådan noget med at 'det skulle være godt' så er det fint nok, men hvis man har personlig erfaring med det, så ville jeg helt sikkert være mere tilbøjelig til det.

**Ja? Hvorfor – Kan du uddybe det?**

**2.75** Øhm, fordi at jeg er også typen der læser helt vildt mange anmeldelser inden jeg køber noget fordi, at jeg gerne vil være helt sikker på, at det er i orden, og man stoler jo meget mere på dem man kender i virkeligheden, end folk man ikke kender online, så det er jo sådan noget med troværdighed og at man er sikker på at det ikke er et fejlkøb.

**Det var det sidste spørgsmål – mange tak for din deltagelse, har du noget at tilføje her til sidst?**

**2.76** Øhm nej... og det var så lidt.

**9.1.1.3 Informant 3 – 26 years of age****Kan du fortælle mig om, hvad der ifølge dig kendetegner din generation, dvs. personer der er mellem 24-39 år?**

**3.1** Øhm, ja... det er selvfølgelig at, vi har et større kendskab til teknologi og altså... at vi har været utsat for de her store ting i verden, som på en måde ligesom har formet den måde vi opfatter eller ser verden på – f.eks. det her med 9/11, det har gjort nogle af os sådan lidt mere pessimistiske eller mere sådan opmærksomme på det økonomiske aspekt ift. f.eks. den yngre generation, som måske ikke er så opmærksomme på det, øh, så... men ja vi er bedre til teknologi end den ældre generation.

**Hvad forbinder du så især med din generation?**



**3.2** Jeg vil sige teknologi igen og så sociale medier, øhm, ja det digitale gennembrud – selvfølgelig var det der meget tidligt, men denne her digitalisering fylder meget mere i vores generation end de tidligere generationer og ift. den nyeste generation, som jo er født ind i denne her digitale verden.

### Hvilke værdier vægter du højt? (f.eks. personlig frihed, lighed, succes, tryghed)

**3.3** Lighed vil jeg sige – jeg føler, at tryghed det har vi rigtig meget af her i Danmark, så det er ikke noget som jeg finder særligt vigtigt, eller noget som optager mig, i hvert fald – øhm, jeg føler at lighed er nok mere vigtigt og sådan noget med global opvarmning og at vi ligesom er blevet opmærksomme på det – ikke fordi, at... øhm, jeg efterlever det nok ikke i alt det jeg gør og køber, men det er stadig noget jeg har i tankerne.

### Hvorfor netop disse værdier frem for andre?

**3.4** Jamen ift. det her med bæredygtighed, det er nok mere fordi, at jamen den globale opvarmning har så dårlig indflydelse på os og det er ligesom nu at vi skal acte (handle, ed.) og jeg føler at det er en værdi, som vi alle sammen burde have og tage forbehold for – ift. ligestilling så er det stadig et problem, og derfor er det noget vi burde tage forbehold for, øh, og altså i forhold til f.eks. sikkerhed og tryghed – det er allerede noget som er en del af vores basale behov, hvis man kan sige det sådan – så derfor er det ikke noget der vægter højt og noget jeg tænker på hver dag.

### Går du op i nogle mærkesager? (f.eks. miljøet, ligestilling, LGBT, dyrevelfærd osv.)

**3.5** Det her med bæredygtighed og dyrevelfærd – selvfølgelig ikke i alt det jeg gør, men det er stadig noget som er i tankerne og så også det her med klimaforandringerne og nu er det jo også sådan noget som sundhed, som fylder mega meget ift. Corona (Corona virus, ed.) – og nu ift. Corona er der også en del usikkerhed ift. samfund før, altså ift. jobmarkedet – nu hvor jeg snart er færdiguddannet, men ellers er usikkerheden ikke i så mange andre ting lige nu.

### Kan du uddybe hvorfor?

**3.6** Jamen jeg føler selvfølgelig at virksomheder og brand skal gøre sit og tage deres ansvar, men jeg føler også at vi som forbrugere har et ansvar og kan bidrage meget til forandring i den globale agenda osv. så det er derfor at jeg føler at det er vigtigt... og ja ift. sundhed så har det ramt alle – alle brancher og virksomheder – så derfor er det også en bekymring, som jeg synes at man skal have i mente.

### Ift. de her mærkesager du nævner, er du så klar til at tage handling?

**3.7** Ja det er jeg helt klart – ift. bæredygtighed der prøver jeg at købe lidt mere bæredygtigt – ikke fordi, at det er det mest bæredygtige jeg køber for der er også noget fast fashion ind over, men f.eks. så prøver jeg også at støtte noget lokalt, hvilket også har noget at gøre med denne her Corona-krise, hvor man også prøver at støtte lokalt, så på den måde er jeg klar til at tage handling.

### Hvorfor tror du, at du går op i netop disse mærkesager fremfor andre?

**3.8** Jeg føler, at det fylder meget mere i min hverdag, end mange andre mærkesager, øh, ja igen bæredygtighed det er noget der påvirker os alle sammen på den lange bane, ift. vejret og



vandstandende der stiger, så det påvirker meget i hele verden. Så ja, derfor påvirker det meget når jeg er direkte berørt af det... nogle andre ting berører mig ikke helt så meget, så derfor synes jeg ikke, at det er så vigtigt.

### Hvornår begyndte du at gå op i disse mærkesager?

**3.9 Øh altså ligestilling har sådan set været meget efter 9/11** – hvor at bæredygtighed er noget jeg er blevet meget mere opmærksom på her for nyligt, eller for ca. 5 år siden... efter jeg blev mere og mere opmærksom på, hvordan vores forbrug har en indflydelse på miljøet og jeg føler også at det er der medierne virkelig kommer ind i billedet for de har en indflydelse på hvilket billede man fik af bæredygtighed og klima – og **det her med sundhed det har haft en betydning for mig i et stykke tid efterhånden, men det har fået meget betydning for mig her den seneste tid, hvor Corona har fyldt meget**, igen pga. medierne og i alt det vi foretager os.

**Nu nævner det her med ligestilling og at du begyndte at gå op i det efter 9/11 – kan du prøve at sætte nogle ord på hvordan og hvorfor?**

**3.10 Øhm, jo altså f.eks. så prøver jeg at støtte organisationer der har med det at gøre og så føler jeg, at efter 9/11 kan det godt kan have været svært for folk med anden etniske navne, f.eks. med at finde et job – jeg søger selv job konstant, især her i det sidste halvandet år, og jeg har svært ved at finde et og jeg kan nogle gange mistænke at det nok har været mit navn der har været grunden til det, så det er der, hvor jeg føler, at ja... jeg gik selvfølgelig ind for ligestilling før, men der var jeg meget ung, og det har ligesom fulgt mig siden da og ja nu er det især blevet aktuelt fordi at jeg prøver at finde mig et fuldtidsjob ude i arbejdsmarkedet til når jeg er færdiguddannet om lidt og jeg føler at der godt kan være problemer med ligestilling – endda også med køn, øh, hvor jeg nogle gange godt kan fornemme at det måske er derfor man bliver fravalgt.**

**Føler du, at du er vokset op med nogle bestemte værdier?**

**3.11 Ja det er jeg helt klart – nu har jeg selv nogle yngre søskende og der føler jeg selv, at jeg er opvokset med nogle andre, måske lidt hårdere værdier, end mine yngre søskende, som er vokset op med nogle lidt blødere værdier... hvis jeg skulle sætte ord på det, så er klimaet nok noget som har fyldt meget imens de har vokset op, hvorimod da jeg voksede op der var klimaet ikke så meget på dagsordenen, så på den måde er vi vokset op med forskellige værdier, som så også har formet det syn jeg har på verden.**

**Og hvor gamle er dine søskende?**

**3.12 Den ene er 22 år og den anden er 23 år – og jeg er selv 26 år.**

**Okay, så det her med, at I er vokset op med forskellige værdier – vil du mene, at de begivenheder der sker i samfundet, har haft en indflydelse på det?**

**3.13 Ja det vil jeg helt klart sige – altså, nu er det ift. en helt anden begivenhed, men altså det her med finanskrisen, som vi så i 2008, har gjort at jeg er mere finansielt opmærksom, altså jeg er mere opmærksom på min økonomi – nu er mine søskende også opmærksomme fordi de bor ude selvfølgelig, men man kan godt se det her med, at ift. vores købsadfærd, så er den lidt anderledes nu**

– og ja, der mener jeg at det bunder i denne her finanskrisen og at de her slags begivenheder former de værdier jeg har i dag og min adfærd.

**Tror du, at de værdier du er vokset op med, har haft betydning for, eller ændret, de værdier du har nu?**

**3.14** Hmm... ja det har det, øh, fordi jeg var altid vokset op med at ligestilling ikke helt var på dagsordenen eller miljøet ikke fyldte så meget, men desto ældre man bliver og bliver utsat for 9/11 og finanskrisen, så er det ligesom med til at dirigere, øh, de værdier jeg har i dag ift. f.eks. den mælk jeg køber eller være opmærksom på hvilket energimærke ens mikroovn har osv. så ja det har i den grad formet de værdier jeg har i dag...

**Så vil du sige, at der nogle værdier eller holdninger, som du vil mene, at dine forældres generation har givet videre til dig? Og i så fald, hvilke?**

**3.15** Øhm... selvfølgelig er der nogle værdier, øh, jeg kan ikke lige sætte ord på det... hmm... altså f.eks. det her med ligestilling, altså det har jeg taget videre med mig, men hvor jeg så måske har mere fokus på måske kønsroller og det her 'women empowerment' (styrkelse af kvinder, ed.) i stedet for race, vil jeg sige... øh, det fylder stadig lidt, men ikke nær så meget som sådan – jeg har selvfølgelig taget nogle af mine forældres værdier med også, men formet det til mine egne.

**Føler du generelt, at du har haft en privilegeret opvækst?**

**3.16** Det føler jeg helt klart at jeg har – øh, mine forældre er selv fra Pakistan og hvis man kigger på deres opvækst, så er der helt klart en verden til forskel, altså f.eks. så har mine forældre ikke været så strikse og konservative i deres måde at opdrage på, som deres forældre var... så på den måde har den været privilegeret...

**Vil du mene, at den har været for privilegeret?**

**3.17** Hmm... nej det vil jeg ikke mene ift. den yngre generation – jeg føler at den bliver mere og mere blød i det, eller hvad man skal sige – deres opvækst er mere mild end vores.

**Ja? Kan du sætte flere ord på det eller uddybe?**

**3.18** Ja fordi der er f.eks. det her med at i vores forældres generation der slog man børn, og det var helt normalt, hvorimod nu er det jo slet ikke noget man gør og ulovligt osv., altså man tør næsten ikke at skælde børn ud føler jeg... og ja så er der det her med 'curlingforældre' (forældre der bærer deres børn gennem tilværelsen, ed.) som har været meget debatteret ift. den nye generation, at de ligesom får hjælp til alt og ikke er så selvstændige – og det synes jeg viser, at den nye generation er meget privilegeret, altså de skal jo endelig ikke mangle noget... ((griner))

**Hvis du prøver at huske tilbage på nogle store begivenheder der er sket i din levetid, nationalt og internationalt, hvilke kommer du så i tanke om?**



**3.19** Hmm... 9/11 er nok den tidligste jeg kan huske, og så er der Irakkriegen, øh, Trump der blev valgt i USA og Obama der blev valgt... øh, og klimatopmødet i København og i Paris, øh, så har der været finanskrisen selvfølgelig og ja Corona-krisen nu...

**Har de begivenheder påvirket dig på nogen måde? (f.eks. adfærd, økonomisk, fysisk, psykisk)**

**3.20** Ja det har de helt bestemt... jeg kan ikke helt huske tilbage på de fleste, men altså, jo ift. 9/11 der var jeg jo et barn, men jeg føler stadig at det har påvirket den adfærd jeg har nu ift. omverdenen, hvor jeg måske er lidt mere påpasselig, og jeg kan ikke rejse til hvilken som helst land pga. mit pakistanske pas – ift. Corona-krisen er det fysisk på mange måder fordi, at man er jo lukket inde og på den måde ikke kan gå udenfor og mentalt vil jeg også sige Corona-krisen fordi, at man er indelukket og bange – og ift. finanskrisen, så påvirkede det jo mange økonomisk og det påvirkede alle... så ja de her ting har helt klart påvirket mig direkte på flere punkter.

**På baggrund af de begivenheder du nævnte, har du så et positivt eller negativt syn på din fremtid ift. din karriere, familieliv osv.?**

**3.21** Øhm... ja og nej fordi, at selvfølgelig er det her med bæredygtigt negativt, men det er også en vejledning i, hvordan vi så kan være mere opmærksomme på vores forbrug fremover – så på den måde kan det være noget positivt fordi, at det kan hjælpe os til at vi ikke begår de samme fejl igen, men på den anden side så bliver man jo påvirket negativt f.eks. ift. det her med finanskrisen, hvor man bliver tvunget til at være opmærksom på sit økonomiske forbrug og alt sådan noget, hvilken jo kan være positivt, men også negativt, hvis det forhindrer én i at gøre de ting man gerne vil...

**Oplever du, at der er nogle bestemte syn på din generation i samfundet, som er dominerende?**

**3.22** Ja jeg føler, at vi ofte bliver anset som værende pessimistiske, nok netop fordi, at vi har været der under 9/11 og finanskrisen og alle de her store negative begivenheder gør nok at man bliver lidt mere pessimistisk ift. måske den yngre generation, som måske ikke lige har oplevet en finanskrisje eller været der da de her ting skete – eller de var i hvert fald for unge til at opfatte det og mærke det på samme måde som min generation... så ja, på den måde... og efter de her begivenheder så er der også nogle politiske tiltag, som jo også påvirker os...

**Ja... har du hørt det her med at vores generation bliver kaldt narcissistisk?**

**3.23** Ja det har jeg helt klart – og det er nok fordi, at altså... jeg føler ikke selv, at vi er narcissistiske, men jeg kan da godt se, hvor det kommer fra, øh, men igen – alle de her ting der er sket mht. finanskrisen og klimaet osv. det gør jo bare at man skal tænke på sig selv og sit eget forbrug og måske sætte sig selv lidt foran andre på den måde, men jeg føler ikke selv at jeg eller min generation er narcissistisk... men altså i medierne har jeg også hørt lidt om det her med 'generation me' og ja... men altså det vil jeg måske bare ikke sige at vi er, men medierne framer også tit hvordan alt bliver fremvist og kan måske have påvirket det...

**Kender du begrebet 'kulturel branding'?**

**3.24** Øh... nej.



**Okay, så får du lige en kort forklaring: Kulturel branding er, kort fortalt, når den brand kommunikation virksomheder laver afspejler de ting, der sker i samfundet eller de emner, som folk er betaget af på et givent tidspunkt, f.eks. brandet Nike, der bruger emnet social retfærdighed i deres reklamer og kommunikation. På baggrund af denne forklaring, er det så noget, du har lagt mærke til, at virksomheder gør?**

**3.25** Ja det er det helt klart, øh, f.eks. det her med lighed, det var jo meget udbredt ift. de store brands som Nike osv. da f.eks. homoseksuelle marriages (ægteskaber, ed.) blev lovliggjort – så var det også noget som virksomhederne brugte og det lagde man jo også mærke til, men jeg føler lidt at nogle virksomheder bare vil være med på trenden ved f.eks. at bruge pride-flaget osv. men ja det har jeg lagt mærke til.

**Tænker du nogensinde over, hvad en virksomhed eller et brand repræsenterer eller står for?**

**3.26** Det gør jeg helt klart – specielt i denne tid, hvor jeg føler, at alle virksomheder nærmest reklamerer for noget... netop også fordi at jeg føler, at vi forbrugere kan sørge for at de produkter som vi køber er så bæredygtige som muligt eller bliver fremstillet under gode forhold, øh, nu er jeg selv studerende så jeg har ikke som sådan råd til bæredygtigt tøj, men det er slevfølgeligt noget som man sætter sig ind i, f.eks. da H&M var med i denne her shitstorm, hvor at deres medarbejdere ikke blev betalt nok, jamen der agerede jeg også og stoppede med at købe tøj derfra i noget tid, så ja...

**Har det en betydning for din mening om brandet? Og i så fald, på hvilken måde?**

**3.27** Ja det har det helt klart – ofte hvis det er noget negativt, altså de sociale medier spiller jo en stor rolle, men det har en betydning for om jeg synes godt eller negativt om brandet... hvis de værdier de har, afspejler mine egne så vil jeg slevfølgeligt være mere tilbøjelig til at købe produkter fra det brand, men omvendt, hvis det ikke afspejler eller strider meget imod mine egne værdier, så ville jeg ikke købe derfra...

**Har du lagt mærke til, at virksomheder og brands blander sig i politiske, sociale og kulturelle problemer i samfundet?**

**3.28** Ja det har jeg...

**På hvilken måde – kan du uddybe?**

**3.29** Jamen, der er mange mode og beauty brands på de sociale medier, på Instagram specielt, som fortæller, hvor vigtigt women empowerment er osv. så det sætter sig fast hos en... jeg kan ikke huske, hvilken virksomhed det var, men jeg kan huske at ift. women empowerment så har jeg set det meget på Instagram... ja altså politiske agenda'er fylder mere og mere på sociale medier i form af brands og trends osv, synes jeg.

**Hvad synes du om, at brands blander sig i den slags problemer/emner?**

**3.30** Hmm... jeg synes slevfølgeligt at brands skal have en holdning i disse tider, altså de skal kunne stå for noget og vise deres holdning, og derved også tage afstand til andre ting, f.eks. ulighed i samfundet – men, der er stadig nogle ting, f.eks. om man er højre- eller venstreorienteret, det er jeg



ikke interesseret i at høre om, jeg vil hellere høre om større issues (problemer, ed.) eller emner, som f.eks. klimaforandringer, end om det er højre- eller venstreorienterede, altså sådan nogle ret radikale politiske holdninger er jeg ikke interesseret i at høre om, men jeg synes at virksomheder skal tage deres ansvar ift. at vise deres holdning og de er jo på en måde med til at forme det billede man har af verden, så jeg vil gerne høre deres mening fordi jeg jo støtter det de står for ved at købe deres produkter...

**Ville du vælge et brand fremfor andre brands, hvis det repræsenterede et politisk, socialt eller kulturelt problem i samfundet?**

**3.31** Ja så er det nok mest ift. det sociale – altså når jeg snakker om politiske så tænker jeg ift. det her med højre- og venstre orienteret og det er jeg ikke interesseret i, men sociale problemer er jeg meget interesseret i at høre om... det er ligesom der skellet er for mig – politiske holdninger er jeg ikke interesseret i, men sociale problemer er jeg interesseret i – og jeg ville helt klart være mere tilbøjelig til at købe fra et brand, hvis det adresserede nogle sociale problemer som de har taget hånd om, f.eks. det her med bæredygtighed eller at de har sikret deres arbejdere gode vilkår – det ville jeg gerne høre om...

**Ja – kan du uddybe, hvorfor du er mere interesseret i sociale fremfor politiske problemer?**

**3.32** Fordi at jeg føler, at der er et større skel ift. det politiske – hvis de støtter Trump, så vil jeg decideret ikke støtte dem, men jeg ved også på den anden side, at hvis jeg godt kan lide deres tøj så kunne jeg nok godt finde på at gøre det alligevel, altså det er lidt svært og det kan være lidt af en gråzone nogle gange med nogle ting, men jeg synes stadig at politiske holdninger ikke hører hjemme i et brand.

**Hvilken betydning har det for dig, om problemet eller emnet er noget, som du er optaget af, og som matcher dine mærkesager eller værdier?**

**3.33** Det har meget stor betydning for mig – hvis det matcher mine værdier, mærkesager eller holdninger, så er jeg mere tilbøjelig til at købe fra det brand, øh, der var f.eks. et brand hvor jeg kendte det ikke, men jeg købte deres lotion fremfor en anden fra et kendt brand fordi at den var bæredygtig... så ja det påvirker da min købsadfærd

**Synes du, at brands der bruger politiske, sociale og kulturelle problemer eller emner i deres brand kommunikation skiller sig mere ud fra mængden?**

**3.34** Det vil jeg helt klart mene at de gør, for de er også lettere at huske når man f.eks. er ude at handle eller er ude at købe en bluse... så tænker man 'okay, vent lige der var det her brand som havde lavet denne her fede reklame om f.eks. ligestilling' og jeg vil da hellere støtte sådan et brand end et brand der overhovedet ikke sætter sig ind i sådan noget – f.eks. Zara, hvis jeg husker rigtigt så husker jeg ikke at de har lavet noget med nogle reclamer ift. noget sociale, altså de har da lavet ift. bæredygtighed, men ikke sociale, så der vil jeg være mere tilbøjelig til at købe et andet brand, som havde ytret deres mening omkring det...

**Påvirker det, efter din mening, et brand's troværdighed, at de kommunikerer om politiske, sociale og kulturelle problemer?**

**3.35** Ja det gør det, fordi at hvis de f.eks. kommunikerer om nogle politiske problematikker, så ville jeg miste troværdigheden til dem, hvorimod hvis de kommunikerer om nogle sociale problemstillinger og noget som de går op i, såsom mærkesager, som også afspejler mine egne, så finder jeg det mere troværdigt – og nu til dags føler jeg, at virksomheder bør kunne vise hvad de står inde for så jeg som forbruger ved hvad jeg støtter.

**Er det din opfattelse, at brands generelt kommunikerer om politiske, sociale og kulturelle problemer for at få god omtale eller tror du, at de gør det fordi de reelt vil gøre en forskel?**

**3.36** Øhm, en blanding vil jeg mene, øh, jeg tror at de følger trends i samfundet, men det er også det som de måske burde, f.eks. det her med ligestilling, altså da Trump blev valgt, så var der meget det her med, øh, eller da Me Too bevægelsen var på sit peak (højdepunkt, ed.) så var der også mange virksomheder som støttede op omkring det, selvom at man ved at det er sådan er fordi de følger en trend på en måde, men det kommer også meget an på måden det bliver gjort på, øh, nogle gange kan det godt virke utroværdigt, imens andre gange så passer det meget godt ind i deres image, så ja...

**Så vil du sige, at det påvirker troværdigheden, hvis den trend eller mærkesag de kommunikerer om, ikke passer ind i deres virksomhed?**

**3.37** Ja... det påvirker det negativt, hvis det ikke passer sammen for så er det som om at det bare er noget de gør fordi at de tænker, at det er det de skal gøre fordi at andre virksomheder gør det, så det er måske for at tiltrække kunder og ikke skille sig ud på en dårlig måde, tænker jeg...

**Er der nogle problemer eller emner, der vækker bekymring hos dig ift. nutiden eller fremtiden?**

**3.38** Ja lige nu er det jo meget med Corona virus som påvirker alt i ens hverdag og ens forbrug osv. så det er nok den største bekymring ift. hverdagen lige nu, og ja også i fremtiden ift. hvordan samfundet kommer til at fungere igen og økonomien der bliver svækket i denne tid og påvirker arbejdsmarkedet... men også ift. klimaet, men klimaet er lidt sat på pause, føler jeg, fordi at det her med Corona fylder mere fordi at det foregår her og nu.

**Hvilke bekymringer har du, som du tror dine forældres generation ikke havde?**

**3.39** Hmm... først og fremmest klimaet og så også det her med, øh, de problemer der er med digitalisering og så nævnte du også det her med narcissisme hvor jeg godt kan se at det måske gør os lidt narcissistiske på nogle punkter, men ja, de problemer som sociale medier medfører, dem har vores forældres generation ikke taget forbehold for, men også klimaet – det har de ikke taget forbehold for fordi det ikke var så udbredt eller fordi at der ikke var så meget information om det – det var ikke så well-known (velkendt, ed.) som det er nu, vil jeg sige.

**Ja, nu nævnte du det her med de sociale medier og hvad det medfører – hvad tænkte du ift. det? Kan du uddybe det?**

**3.40** Ja, men altså der er meget snak om det her med at man sammenligner sig selv rigtig meget med andre på de sociale medier og det her begreb om FOMO (fear of missing out, ed.), så ja det er der



nok mere hos os end hos vores forældre pga. de sociale medier – og de sociale medier gør os måske også lidt mere selvglade...

**Tænker du så at det er noget der er kendetegnende for din generation?**

**3.41** Ja altså det vil jeg helt klart sige... at vi er bange for at misse noget og hele tiden skal være online – så ja... og vi er nok ret meget performance drevet, altså vi skal præstere konstant både i den virkelige verden, men også online især, hvor at vi skal følge med hele tiden... så måske er det derfor vi også bliver kaldt narcissistiske, hmm... ja så er vi måske lidt mere narcissistiske end andre generationer fordi vi netop går op i, hvordan vi ser ud på de sociale medier og sådan noget og skal klare os godt – men jeg tror den yngre generation er mere eller vil være mere narcissistiske end os...

**Hvilke bekymringer tror du, at generationen efter din, har eller vil have i fremtiden?**

**3.42** Øhm... det her med klima vil fortsat være et problem – og så nok også det her med sundhed, fordi at mange har oplevet det nu ift. Corona virus, og det har jo også haft mange økonomiske problemer allerede nu og nogle sundhedsmæssige problematikker, så det vil nok sætte sit præg på den næste generation i mange år frem – og ja... så det her med klima og så de her problemer som Corona-krisen efterlader.

**Både sådan økonomisk, sociale osv.?**

**3.43** Ja, men også mentalt tror jeg for mange folk er afskåret fra hinanden og det er så usikkert hvordan samfundet vil se ud efter denne her krise... og bare ift. finanskrisen så tog det mange år før økonomien var god igen, så det er da bekymrende at man ikke har en tidshorisont eller at man ikke har prøvet en lignende krise før og på den måde er, øh, på usikker grund...

**Har du nogen bekymringer ift. sociale eller kulturelle problemer/emner?**

**3.44** Jo, sociale er jo det her med klimaet, igen, hvordan det vil se ud ift. om vi når det her med at mindske temperaturen med to grader... men ja altså ift. det sociale så ligestilling – det fylder stadig meget og kommer nok til at fylde meget efter Corona – og så også det her med jobstabilitet osv. det er nok også noget som kommer til at fylde meget.

**Har du nogle ønsker eller bestræbelser ift. nutidens eller fremtidens samfund?**

**3.45** Jeg håber selvfølgelig, at øh vi kan leve i et samfund, hvor vi alle kan leve sammen og trives, men jeg ved selvfølgelig godt at det måske ikke er muligt, øh, ja fordi vi alle har hver vores idealer, men jeg håber selvfølgelig og bestræber mig på, at det er noget vi kan leve efter og at vi kan få et bedre klima og være mere bæredygtige og conscious (bevidste, ed.) ift. vores forbrug og ja – jeg håber, at jeg kan få indfriet mine egne værdier.

**Hvilke parametre vælger du et brand ud fra? (f.eks. funktionalitet, personlig udtryksform af identitet, nem adgang, kvalitet, fordele, pålidelighed)**



**3.46 Øhm, lige nu er det nok pris fordi at jeg er studerende, men også bæredygtighed, øh, og kvalitet, men også hvad brandet står for – om det er noget jeg kan stå inde for og vil støtte ved at købe deres produkter... så ja, pris, kvalitet, øh, værdier og brandets værdier.**

**Bruger du primært produkter for pga. deres funktionelle værdi (dvs. det produktet kan) eller deres symbolske værdi (fordi produktet giver en speciel følelse, oplevelse osv.)? Og hvorfor?**

**3.47** Lige nu gør jeg det nok mere fordi... hmm... eller jeg har gjort det meget mere... jeg er gået fra den funktionelle til den symbolske eller emotionelle med tiden, føler jeg, øh, eller det er nok stadig en blanding, men jeg kan mærke at jeg hælder mod den symbolske fordi nu er der nogle andre ting, der fylder i min hverdag, hvilket jeg føler har en betydning for hvilken værdi jeg sætter pris på og hvilket slags produkt jeg så køber, og hvorfor jeg køber det...

**Kan du sætte nogle flere ord på, hvorfor du vælger det symbolske?**

**3.48** Hmm... fordi det funktionelle stemmer ikke rigtig overens med mine værdier, hvorimod den symbolske gør, altså f.eks. med bæredygtighed – hvis noget er bæredygtigt, så køber jeg måske gerne noget lidt mere dyrere mælk eller tøj og så på den måde, øh, hvorimod hvis det var den funktionelle så skulle jeg måske bare have købt Arla mælken men fordi, at det er det symbolske jeg handler ud fra så er det den økologiske havremælk jeg køber fordi jeg får det godt med mig selv ved at støtte klimaet.

**Vil du mene, at du bruger brands eller produkter som en del af din identitet?**

**3.49** Ja jeg vil helt klart sige at brands og produkter afspejler den person, som jeg er, og er en forlængelse af den person som jeg er... f.eks. hvis man køber billige produkter, så føler jeg lidt at man bliver sat i en bestemt bås, hvorimod hvis man køber lidt mere lækkre produkter og mere bæredygtigt, så bliver man netop også anset som en mere bevidst person, fremfor en der skider lidt på klimaet og bruger engangsbestik og sådan noget.

**Du er lidt kommet ind på det men i hvilken grad opfatter du brands eller produkter som værende en del af din identitet? Er det i høj grad eller mindre grad, og på hvilken måde?**

**3.50** I høj grad...

**Ved at bruge bestemte brands eller produkter, føler du så, at det kan give dig en følelse af anerkendelse blandt venner, familie og/eller bekendte?**

**3.51** Helt klart for når man er blandt sine venner eller familie så siger man jo også at 'ej denne her er miljømærket' eller sådan noget og det er jo også noget som giver noget anerkendelse og det er jo igen noget der påvirker den symbolske værdi som produktet skaber, så jo det vil jeg sige. Og det er nok mest ift. ens venner, hvor at man føler noget anerkendelse, eller en slags respekt, og hvis de deler de samme værdier eller hvis det er noget der fylder hos dem, så føler man måske også at man er en del af gruppen, og at man har noget til fælles på den måde.

**Er der nogle brands eller produkter, som du ville sige, at du er loyal over for?**



**3.52 Øhm... ja det vil jeg da helt klart sige, at jeg er, og det er nok også noget som adskiller min generation fra den yngre generation, det er det her med at jeg føler at vi er lidt mere loyale over for brands end de er, men ja helt klart... der er da visse brands, hvor at selvom at jeg måske ville kunne få et produkt tilsvarende et andet sted, men jeg køber stadig f.eks. fra det specifikke brand fordi at jeg ved at de har nogle gode værdier eller fordi dem i den gruppe jeg omgås med bruger det osv.**

**Føler du, at du kan identificere dig med de personer man ser i reklamer?**

**3.53 Ikke altid... eller nej overhovedet ikke faktisk – ikke i traditionelle reklamer, føler jeg – jeg føler altid at de vælger en meget flot model som man slet ikke kan identificere sig med, så på den måde, nej, ikke i traditionelle reklamer.**

**Hvad synes du om det?**

**3.54 Øhm... det synes jeg selvfølgelig er ærgerligt fordi det ikke er særligt repræsentativt ift. hvad man kunne tænke sig, men jeg ved heller ikke om det ændrer sig, altså man ser det lidt mere nu, hvor virksomheder vælger lidt mere 'hverdags' personer, men de går altid tilbage til de traditionelle modeller osv. føler jeg, så jeg ved ikke om det er noget der er kommet for at blive, men det ville jeg da ønske at det bliver i fremtiden.**

**Du er kommet lidt ind på det, men føler du dig repræsenteret i reklamer? F.eks. din alder, køn, udseende, værdier osv.**

**3.55 Det er lidt forskelligt fordi at jeg føler, at der er nogle reklamer, hvor jeg føler meget repræsenteret, men der er også mange andre, hvor jeg ikke føler at jeg er repræsenteret – ift. køn føler jeg, at der er mange reklamer der tager forbehold for det issue (problem, ed.), så der er jeg repræsenteret, men ikke ift. udseende som sådan.**

**Ville du ønske at reklamer i højere grad var repræsenterende?**

**3.56 Ja det ville jeg egentlig ønske, at de var fordi det ville nok gøre at jeg kunne identificere mig mere med virksomheden som forbruger ift. deres reklamer og deres brand, så jo det ville jeg helt klart ønske...**

**Synes du, at brands er blevet mere inklusive? (dvs. rummelige ift. køn, alder, race, udseende, krops fokus)**

**3.57 Ja det synes jeg bestemt – der har været større fokus på det i de seneste år og nu vil jeg mene – og ift. vores forældres generation, hvor der var et specifikt look – i dag er det meget ift. at være normal, hvor man inkluderer alle former, hudfarver og køn end tidligere. Så jo det vil jeg mene.**

**Hvad synes du om denne udvikling?**

**3.58 Det synes jeg er fedt – og jeg håber, at man ser mere og mere af det i løbet af årene... ift. det her med etnicitet, så håber jeg, at det vil komme mere frem – nu er kønnene jo virkelig blevet sat på dagsordenen, men hvis f.eks. etnicitet fik større fokus så ville det da også være fedt – fordi at størrelser er også kommet i fokus, men måske ikke de tynde, men mere de lidt større kvinder – og her ville jeg**



ønske at de mindre piger kunne komme i fokus, og der vil jeg sige, at de her ting jeg kunne ønske mig ift. det her er jo også fordi, at det afspejler mig.

**Er du med i nogle grupper på sociale medier, der omhandler et bestemt emne, hobby, fritidsinteresse eller lignende?**

**3.59** Ja jeg følger f.eks. nogle veganer-grupper – bare for at være sådan lidt mere bæredygtig gennem maden – men også bæredygtige grupper og klima-grupper for at få inspiration og holde mig opdateret og få tips og tricks til hvad jeg kan gøre i min hverdag for at være mere bæredygtig – og det har også hjulpet mig en del ift. småting man kan ændre i dagligdagen for at være mere bæredygtig.

**Bruger du de sociale medier?**

**3.60** Ja jeg bruger sociale medier flere gange om dagen i flere timer.

**Hvilke og hvorfor?**

**3.61** Øh, det er mest Instagram og Facebook, og jeg bruger dem for inspiration, for at holde mig opdateret om hvad der sker rundt omkring i verden, øh, men også for at holde mig opdateret omkring hvad mine venner laver – så ja, inspiration og opdateringer...

**Hvor mange timer tror du ca. at du bruger på de sociale medier om dagen?**

**3.62** Her på det seneste er det ikke helt så meget, men nok omkring de fire timer om dagen på de sociale medier.

**Bruger du sociale medier til at interagere med virksomheder? F.eks. kommunikere, kommentere osv.**

**3.63** Ja jeg liker (synes godt om, ed.) rigtig meget, så på den måde interagerer jeg også med dem, øh, og så har jeg også en tendens til nogle gange at skrive reviews (anmeldelser, ed.), så på den måde giver jeg dem feedback – så ja det gør jeg faktisk...

**Udover at det er for at give feedback, hvorfor skriver du så reviews?**

**3.64** Det er så andre folk måske ikke begår samme fejl, eller hvis de er i tvivl om noget, så kan det lige give dem det sidste skub til om de skal købe det produkt eller ej... ja.

**Kommenterer, deler eller videresender du nogle gange noget en virksomhed har postet på de sociale medier?**

**3.65** Ja jeg videresender ofte, hvis jeg føler, at det er interessant, øhm, så videresender jeg meget ofte faktisk, især her på det seneste...

**Ja og hvorfor – udover at det er interessant?**



**3.66 Øh, for også at holde andre folk opdateret... f.eks. så ved jeg at min veninde går meget op i dyrevelfærd, så hvis en virksomhed har lavet en ny burger som er vegansk, jamen så videresender jeg til dem jeg føler har en interesse i det eller, hvis det er noget som jeg tænker, at de ville få gavn af...**

**Er det for at give den værdi videre som du har i form af den information? Kan man sige det på den måde?**

**3.67** Netop – det kan man godt sige – ja det er det jo egentlig... fordi at det er ikke kun dem som kender til det produkt, men det kan også være folk som jeg har snakket med om noget, f.eks. mine søskende, som jeg så sender det til... eller en opskrift jeg finder, som jeg har prøvet og synes er god, eller noget som jeg ikke har prøvet, men tænker at de kunne prøve...

**Hvad kan få dig til at videresende noget som en virksomhed har delt på de sociale medier til en ven/familiemedlem/bekendt? Du kom lidt ind på det, men er der noget bestemt indhold du videresender ofte og hvorfor?**

**3.68** Jo, f.eks. hvis det er noget helt nyt, så videresender jeg det for at holde andre opdateret, men også hvis det er i overensstemmelse med mine egne værdier, eller deres, så videresender jeg det også...

**Hvad med ift. hvis det er noget der vækker følelser eller giver noget information, eller begge dele? Hvad tænker du så?**

**3.69** Ja altså hvis det er noget der vækker nogle følelser, tror jeg at jeg er meget tilbøjelig til at sende det videre – f.eks. hvis det chokerer eller noget jeg bliver glad for, eller også irriterer – ja så det er faktisk en blanding af både det positive, men også noget negativt.

**Hjem videresender du oftest til? Og hvorfor?**

**3.70** Veninder, søskende og min mand, vil jeg sige.

**Hvad får dig til at re-poste et opslag, som en virksomhed har delt på de sociale medier?**

**3.71** Øhm... jeg har faktisk ikke re-postet noget i virkelig lang tid, øh, så skal det være noget virkelig banebrydende, hvis jeg gør det...

**Det er ikke noget du normalt gør?**

**3.72** Nej det gør jeg ikke – jeg videresender kun personligt og ikke offentligt som sådan.

**Hvorfor ikke?**

**3.73** Det ved jeg ikke... jeg føler måske, at hvis andre ikke er enige med mig ift. det jeg så re-postede – altså det er jo ikke alle i min venne-gruppe på Facebook f.eks. som synes at bæredygtighed er interessant, så derfor er det ikke relevant for dem og derfor ville jeg ikke re-poste det.



**Ville du være mere tilbøjelig til at købe et produkt, hvis en ven, et familiemedlem eller en bekendt havde anbefalet produktet?**

**3.74** Helt klart – jeg føler helt sikkert at deres anbefaling er mere troværdig, og derfor vil jeg også købe det baseret på deres mening.

### Hvorfor?

**3.75** Fordi at deres anbefalinger betyder noget – og så kender jeg dem, og jeg ved at de ikke ville fortælle noget som ikke er rigtigt, de er en independent tredjepart, så derfor vil jeg mene, at de på den måde ikke er tilknyttet brandet, som f.eks. celebrities (kendte personer, ed.) er som er blevet betalt for det, så de er en mere, øh, troværdig uafhængig kilde. Altså selvfølgelig så bliver jeg påvirket af influencers på de sociale medier, men jeg synes at venner er mere troværdige... og de er vel også en slags influencer ift. mig fordi at de på den måde kan påvirke min købsadfærd og min holdning til brands og min veninde har f.eks. også gjort mig meget opmærksom på nogle brands, f.eks. ift. Nestlé – de bruger børnearbejde og det vidste jeg ikke så jeg er stoppet med at bruge det... så på den måde har hun gjort mig aware (opmærksom, ed.) på brands som jeg ikke vidste ikke afspejlede de samme værdier som jeg, og det har jo påvirket min købsadfærd.

**Det var det sidste spørgsmål – mange tak for din deltagelse, har du noget at tilføje her til sidst?**

**3.76** Hmm nej ikke rigtig...

#### 9.1.1.4 Informant 4 – 28 years of age

**Kan du fortælle mig om, hvad der ifølge dig kendetegner din generation, dvs. personer der er mellem 24-39 år?**

**4.1** Hmm det er et godt spørgsmål... Øhm, jeg vil sige – at det der især kendetegner vores generation er, at vi er en generation der er vokset op med større grad af globalisering. Vi mestrer f.eks. det engelske sprog bedre end vores forældres og bedsteforældres generation. Vi... vi er også vokset op i en alder, hvor teknologien virkelig har udviklet sig meget på kort tid, foran vores øjne... Og så er vi også en generation der generelt har bedre vilkår, f.eks. har vi flere uddannelsesmuligheder end de tidligere generationer havde – øh måske lidt for mange en gang imellem, til at vi kan beslutte os for hvad vi vil. Hmm, vi er heller ikke lige så bundet på samme måde som tidligere generationer. Vi er en mere fri generation vil jeg sige. Nogen vil måske mene vi har det for godt, og ikke har oplevet de samme kriser og trangeår som vores forældre har, og som de mener har formet dem. Men vi oplever nok vores 'egne' kriser på et eller andet punkt uden at det måske rigtigt går op for os, før om nogle år. Hvem ved?

### Hvad forbinder du især med din generation?

**4.2** Globalisering og teknologi... Både hver for sig som fænomener, men også som hånd i hånd. Globalisering f.eks. med vores mestring af sprog bedre. Vi kan rejse hvorhen i verden vi næsten vil, og føler os fortrolige med det. Hmm, og teknologi ift. at vi er vokset op sammen med den, hvor næste generationer bare bliver født ind i det. F.eks. husker vores generation jo med garanti tydeligt, da



platforme som Facebook kom til og langsomt tog over. Og ja... blev en så essentiel del af dagligdagen for mange. Og det samme med smartphones, hvor mange fra vores generation med garanti kan huske da de havde en Nokia 3310 som ikke engang havde en farveskærm. Og så nu står vi med en telefon i lommen, der er mere kraftig end den computer der blev brugt til at sende den første rumraket til månen. Det er lidt vildt og tænke på... Og vi tager det nok også på mange måder for givet, men vi har set hvordan forudsætningerne på mange områder har ændret sig for vores øjne, hvorimod de efterfølgende generationer er født mere ind i det, og på den måde er det måske bare lidt et given for dem – altså noget de tager for givet.

**Hvilke værdier vægter du højt? (f.eks. personlig frihed, lighed, succes, tryghed)**

**4.3** Hmm... jeg vægter frihed meget højt. Det er nok en af de værdier jeg går allermest op i personligt. Lighed er også en værdi jeg sætter højt – ikke lighed i form af at folk skal være ens, men mere have ens muligheder.

**Og hvorfor netop disse værdier?**

**4.4** Frihed er en utrolig vigtig værdi for mig. Det er næsten aldrig noget... man kan have for meget af. Og så mener jeg også, at det er en værdi, som folk måske ikke så tit tænker så meget nærmere over, men bare går ud fra at de har og lever under. Og lighed er fordi at jeg mener, at alle mennesker skal have de samme lige muligheder for at gøre det de har lyst til.

**Går du op i nogle mærkesager? (f.eks. miljøet, ligestilling, LGBT, dyrevelfærd osv.) og i så fald, hvilke og hvorfor?**

**4.5** Jeg er blevet mere omhyggelig med at sortere affald, f.eks. metal, hård plast, pap, restaffald osv. da jeg synes det er utroligt bekymrende, at der er så meget mikroplast der er endt i havet... og forfærdeligt! Øhh, jeg har set mange videoer, hvor dyr fra havet får trukket det ene og det andet ud af sig, som f.eks. plasticposer, plasticemballage osv. Og det der ender i havet, ender jo i andre dyr, som mennesker spiser, som så derfor ender i mennesker. Det er jo hamrende usundt og giftigt! Hmm... men det er også fordi min kæreste flyttede sammen med mig, og hun også var utrolig omhyggelig med at sortere sit affald. Så hun har ligesom *reinforced* (forstærket, ed.) det hos mig...

**Er du parat til selv at tage handling?**

**4.6** Jeg vil da mene at jeg tager handling, godt nok handlinger i det små, men det er vel også der man skal starte. Ellers gør jeg sgu ikke så meget for miljøet... eller jo – jeg smider ikke længere cigaretskodderne på gaden, det er jeg rimelig stolt over ((griner)) – og nu bliver jeg irriteret når jeg ser andre bare smider dem. Det kan man sgu ikke være bekendt.

**Hvorfor tror du, at du går op i netop disse mærkesager fremfor andre?**

**4.7** Fordi at hvis mikroplast ender i havet, og derved dyrne, så kommer mikroplast også uden tvivl til at ende i menneskers kroppe – og så kan man spørge sig selv 'hvor sundt kan det lige være?' Så det er både for miljøet, dyrenes, men ligeså meget menneskernes egen skyld, at jeg går op i det. Det har en negativ effekt på alt på planeten... Og øh umiddelbart har vi kun en planet at bo på.

**Og hvornår vil du tro, at du begyndte du at gå op i disse mærkesager?**

**4.8** Jeg tror især at jeg blev opmærksom på, hvordan jeg selv kan have en negativ indflydelse på miljøet, da jeg var i midt 20'erne. Sent... men... bedre sent end aldrig, ik'?

**Føler du, at du er vokset op med nogle bestemte værdier?**

**4.9** Ja det er jeg uden tvivl. F.eks. er jeg vokset op med at man skal kunne rejse sig op, og ikke lade sig selv være en dørmåtte for andre – at kunne slå igen, sætte foden i døren, sige fra, sige stop. Hmm... at spise sundt og grønt er også en af de ting der falder ind... og så synes jeg især også, at jeg er vokset op med, at man skal kunne klare sig selv og stå på egne ben.

**Tror du, at disse værdier har haft betydning for, eller ændret, de værdier du har nu?**

**4.10** Ja uden tvivl. Jeg er jo blevet formet af dem på en måde... De værdier man vokser op med, bliver helt sikkert inkorporeret i ens krop og/eller underbevidsthed, på en eller anden måde, som man nok ikke tænker så meget over...

**På hvilken måde – kan du give et eksempel?**

**4.11** F.eks. spiser jeg stort set alt, alt grønt i alle arter og former. Jeg er jo næsten blevet tvangsfodret det ((griner)) – ikke tvangsfodret, men altså det er blevet serveret meget... Så nu sætter jeg også pris på det, og er slet ikke den kræsne type. Og så kan jeg heller ikke lide at føle mig afhængig af andre – jeg elsker mit eget selskab alene, det synes jeg er vigtigt, og øh det hænger nok meget sammen med, at jeg er vokset op med værdier såsom at man skal være uafhængig – at kunne selv.

**Er der nogle værdier eller holdninger, som du vil mene, at dine forældres generation har givet videre til dig?**

**4.12** Ja helt klart, især den med at spise meget forskelligt og have sin ryg så fri som muligt, er noget, der er blevet overført meget fra min mor til mig. Uden tvivl.

**Føler du generelt, at du har haft en privilegeret opvækst?**

**4.13** På mange punkter, helt sikkert. På nogle andre – nej...

**På hvilken måde – kan du uddybe?**

**4.14** Ja... hmm jeg har f.eks. ikke levet i absolut fattigdom. Jeg har haft en mor der hverken drak eller andet. Som var meget stabil, handlekraftig og var god til at være løsningsfokuseret... Jeg har ikke manglet noget rigtigt. I hvert fald ikke materielt, eller omsorgsmæssigt. At jeg så er et diagnosebarn, er så en anden ting, der har gjort at jeg har været mindre privilegeret på mange andre områder. Jeg har f.eks. ikke gået så meget i skole, haft svært ved at skabe relationer og få venner osv. i meget af mit liv. Men det er heldigvis vendt nu...

**Vil du mene, at den har været *for* privilegeret?**



**4.15** Nej absolut ikke.

### Hvorfor ikke?

**4.16** Som nævnt før, har jeg haft en meget tryg base hos min mor i mit barndomshjem, men lige så mange ting jeg har haft, ligeså mange ting har jeg manglet... hmm... at være *for* privilegeret i min verden er, at man aldrig rigtigt har oplevet eller haft livskriser tæt inde på kroppen, eller virkelig følt sin tilværelse truet... Og det har jeg flere gange – så jeg føler ikke jeg har været for privilegeret. Men privilegeret – ja på flere punkter, uden tvivl...

**Hvis du prøver at huske tilbage på nogle store begivenheder der er sket i din levetid, nationalt og internationalt, hvilke kommer du så i tanke om?**

**4.17** Terrorangrebene d. 11. september, 2001 er det første jeg kommer i tanke om. Det er den helt store internationale, ikke? Den rykkede ligesom på hele verden på mange punkter, både i Vesten og det øvrige af verden... Så var der også finanskrisen i 2008. Den oplevede jeg så heldigvis ikke påvirke mig så meget, da jeg var meget ung og gik på efterskole på det tidspunkt, helt ude på landet. Hmm... og så husker jeg Muhammedkrisen meget tydeligt også... Hvor folk i udlandet brændte Dannebrog af.

**Har de begivenheder påvirket dig på nogen måde? (f.eks. adfærd, økonomisk, fysisk, psykisk)**

**4.18** Ja, alle begivenhederne har påvirket alle på mange måder... Enten om man er klar over det ej. F.eks. har terrorangrebene d. 11. september, ikke lige da det skete, men i årene efter, gjort mig meget kritisk overfor officielle forklaringer fra myndigheder og hensigten med mange krige... Øh, verden er ikke så sort og hvid, som de måske nogle gange vil have en til at tro... Og d. 11. september har også gjort mig opmærksom på, hvor tit magthaverne udnytter en krise til at få deres egen politiske agenda igennem, f.eks. i form af lovgivning omkring overvågning osv. Det er virkelig d. 11. september, der har ændret sig hos mig, adfærdsmæssigt og psykisk, ift. at være mere kritisk. Øh... og Muhammedkrisen har især gjort mig taknemmelig over, hvor glade vi skal være for at bo i Vesten, ikke alene Danmark, hvor ytringsfrihed er noget der vægtes meget højt – fremfor andre lande, hvor man kan blive fængslet, tortureret, slået ihjel eller andet... for at sige eller mene nogle ting, der ikke generelt er accepterede i de samfund.

**På baggrund af de begivenheder du nævnte, har du så et positivt eller negativt syn på din fremtid ift. din karriere, familieliv osv.?**

**4.19** Hmm godt spørgsmål... På mange områder har jeg et positivt syn, men jeg prøver også at lade være med at lade positiviteten forblænde mig, for der er stadig mange bekymrende tendenser i vores verden og samfund.



## Hvorfor det?

**4.20** Fordi det lader til, at hver gang der tit opstår f.eks. en ny krise, politisk skandale, eller what not, så bliver folk sure, men en uge efter har de storset glemt det igen, og bevæger sig videre fordi 'sådan er verden jo bare' – Jeg ville nogle gange ønske at folk var bedre til at mobilisere sig og strejke, demonstrere osv. for mærkesager, ligesom de gør det for klimadebatten... Men nu fokuserer alle så meget på klima klima klima, at de måske lige glemmer at stoppe op en gang imellem og tænke på, hvilke konsekvenser det også kan have for samfundet generelt, at man kræver strakse og konsekvente handlinger lige nu og her, og hvilke følger det i sig selv kan have... At noget ikke er helt velovervejet og tænkt til ende, men bare baserer sig meget på følelser... ja...

## Oplever du, at der er nogle bestemte syn på din generation i samfundet, som er dominerende?

**4.21** Øh, det er ikke så tit noget jeg tænker over, men jeg har da hørt mange gange fra min forældres generation, at vi ikke ved hvor godt og let vi har det osv.

## Og hvorfor tror du, at der er disse syn?

**4.22** Fordi de ældre generationer måske på en måde er lidt misundelige på os, samtidigt med at de også mener vi kunne have været mere modstandsdygtige over for mange ting, ved ikke at blive beskyttet lige så meget, måske? Det tror jeg kan være nogle af årsagerne...

## Kender du begrebet 'kulturel branding'?

**4.23** Det ringer en klokke... Jeg mindes at have hørt en smule om det... ja... hmm

## Okay, jamen hvad forstår du så ved dette begreb?

**4.24** Altså... det ligger lidt i begrebet, ikke? Kultur og branding... Så brands markedsfører sig selv ved at tage aktuelle temae op, som har rod i kulturen og samfundet, tror jeg?

## Ja det er rigtigt... er det noget, du har bemærket, at virksomheder bruger i deres kommunikation?

**4.25** Hmm... En smule, eller... Jeg har lagt mærke til flere kontroverser der har været i form af reklamer og kampanjer der er gået viralt på de sociale medier. Jeg husker, at der bl.a. var noget med en Pepsi-reklame, en Gillette-reklame omkring mænds adfærd og opførsel... nåå ja, så var der også SAS-reklamen for nyligt, som folk også farede helt op over... det var noget med at... øh... at reklamen proklamerede at intet var ren og skær skandinavisk, men hentet fra andre kulturer.

## Tænker du nogensinde over, hvad en virksomhed eller et brand repræsenterer eller står for?

**4.26** Ja nogle gange gør jeg da helt klart...

**Har det en betydning for din mening om brandet? Og i så fald, på hvilken måde?**

**4.27** Ja det har det helt klart. Hmm... på hvilken måde? Altså det har da en betydning, men jeg går igen ikke så forfærdeligt meget op i, hvilke brands der står for hvad... men hvis et brand sælger noget, der er produceret af underbetalte fattige arbejdere, så er det klart, at der er et markant problem der...

**Har du lagt mærke til, at virksomheder og brands blander sig i politiske, sociale og kulturelle problemer i samfundet?**

**4.28** Ja, jeg synes især de gør det meget mere nu end før, eller også lægger jeg bare mere mærke til det nu?

**Ja? på hvilken måde – har du nogen eksempler?**

**4.29** Jeg tror det bedste eksempel jeg kan komme på, er Gillette reklamen... Den omhandler jo meget mænds adfærd og opførsel, øh især overfor kvinder, ik'? Der er mange undertoner af MeToo i den reklame og de er tydeligvis blevet inspireret til at lave reklamen i kølvandet på MeToo – for... ligesom på en eller anden måde, at adressere et problem eller noget de mener der er i samfundet.

**Hvad synes du om, at brands blander sig i den slags problemer eller emner?**

**4.30** Jeg synes det er fint nok, men det kan jo helt sikkert også give bagslag... Jeg føler også bare, at det er en utrolig nem måde for dem at prøve og sælge nogle flere produkter og score nogle billige point, på bekostning af andre menneskers reelle problematikker og udfordringer... Så jeg synes brands skal være meget varsomme, og virkelig have læst på lektien... ja...

**Ville du vælge et brand fremfor andre brands, hvis det repræsenterede et politisk, socialt eller kulturelt problem i samfundet?**

**4.31** Nej det tror jeg ikke...

**Hvorfor ikke – kan du uddybe?**

**4.32** Fordi jeg vælger et brand ift. om der sælges produkter jeg føler er brugbare og forbedrer min hverdag samt giver mening for mig... ikke rigtig hvilke problemer brandet føler det repræsenterer, eller mener at det repræsenterer. Jeg føler bare ikke at det er et ansvar, der ligger hos brands. Brands går først og fremmest op i penge...

**Synes du, at brands der bruger politiske, sociale og kulturelle problemer eller emner i deres brand kommunikation skiller sig mere ud fra mængden?**

**4.33** Nej ikke rigtig ...

**Hvorfor ikke?**

**4.34** Fordi i takt med, at flere brands løbende gør det, så bliver det den nye 'normal' – den nye standard... og så skiller de sig lige præcis ikke ud fra mængden...

**Påvirker det, efter din mening, et brand's troværdighed, at de kommunikerer om politiske, sociale og kulturelle problemer?**

**4.35** Ja...

**Hvorfor? Og på hvilken måde?**

**4.36** Hmm... Altså når jeg ser et brand kommunikere politiske, sociale eller kulturelle problemer så tænker jeg mig da helt sikkert om en ekstra gang... Om det er til det bedre eller værre er jo ikke til at vide altid...

**Er det din opfattelse, at brands generelt kommunikerer om politiske, sociale og kulturelle problemer for at få god omtale eller tror du, at de gør det fordi de reelt vil gøre en forskel?**

**4.37** Efter min opfattelse er det som tidligere nævnt primært for at skabe mere profit, ved at sælge flere produkter, ved at appellere til flere forskellige kulturer og subkulturer. Jeg er sikker på at der er nogen der reelt set vil gøre en forskel, øh, men tror ikke det er særlig mange... øh, og de vil vel heller ikke gøre en større forskel, end at de stadig kan tjene penge...

**Er der nogle problemer eller emner, der vækker bekymring hos dig ift. nutiden eller fremtiden?**

**4.38** Hmm... Ja – både ift. nutiden og fremtiden bekymrer jeg mig for den store overflod af data vi nærmest drukner i... Både fake news og what not, men også de store mængder af data der bliver samlet om os, og hvad de bruges til...

**Hvilke bekymringer har du, som du tror dine forældres generation ikke havde?**

**4.39** Det jeg lige nævnte...

**Okay og hvilke bekymringer tror du, at generationen efter din, har eller vil have i fremtiden?**

**4.40** Om de har nok følgere på instagram, venner på snapchat og... ((griner)) ej, jeg har ærlig talt ingen idé tror jeg... Jeg tror langt hen ad vejen at det vil være de samme bekymringer som os, og de foregående – om vi passer ind, og hvor vi passer ind... og selvfølgelig klimaet – jeg tror stadig det bliver en bekymring i fremtiden...

**Har du nogen bekymringer ift. sociale eller kulturelle problemer eller emner?**

**4.41** Nej ikke sådan rigtigt... Eller jo! Nu har Corona-pandemien jo ramt hele verdenen, så jeg er forholdsvis bekymret for samfundet som helhed, både nationalt, men også internationalt... især for udlandet mht. arbejdsløshed osv.

**Har du nogle ønsker eller bestræbelser ift. nutidens eller fremtidens samfund?**

**4.42** Jeg ønsker, at vi som samfund bliver endnu mere kritiske generelt... og at vi bliver bedre til at tale om de ting vi er uenige om, uden at kalde hinanden det ene og det andet, og sætte hinanden i kasser...

**Hvilke parametre vælger du et brand ud fra? (f.eks. funktionalitet, personlig udtryksform af identitet, nem adgang, kvalitet, fordele, pålidelighed)**

**4.43** Funktionalitet og kvalitet helt sikkert... funktionalitet som i at det skal være nemt og effektivt at bruge, og kvalitet som i at det ikke er noget der har en kort 'leveperiode' eller hvad man skal sige.

**Bruger du primært produkter for pga. deres funktionelle værdi (dvs. det produktet kan) eller deres symbolske værdi (fordi produktet giver en speciel følelse, oplevelse osv.)? Og hvorfor?**

**4.44** Hmm... Jeg bruger primært produkter pga. den funktionelle værdi, først og fremmest, øh, ingen tvivl om det. F.eks. kan jeg godt lide at bruge iPhone fordi den har et styresystem der er nemt, sikkert og meget funktionelt... og det giver mig en følelse af tryghed og overskuelighed. Så er der også en symbolsk værdi i at have en iPhone... bare i navnet ikke? i-Phone... Det ruller nemt på tungten synes jeg, øhh, og selve navnet og også måden det er stavet på signalerer noget personligt... havde i'et ikke været lille, men derimod stort, havde det ikke haft den samme 'effekt' tror jeg. Apple har virkelig tænkt over det...

**Vil du mene, at du bruger brands eller produkter som en del af din identitet?**

**4.45** Hmm, ja altså som nævnt før er min iPhone vel en del af min identitet og fortæller vel at jeg er en del af dem der ligeledes har en iPhone... altså sådan symbolsk kan man sige... men det er nok det eneste jeg kan komme i tanker om – også fordi jeg for det meste køber på baggrund af funktionalitet.

**I hvilken grad opfatter du brands eller produkter som værende en del af din identitet? Og på hvilken måde?**

**4.46** I en væsentlig grad, måske stor... Jeg er ikke helt sikker, og øh, jeg er absolut heller ikke ekspert i alle brands... ((griner)) Jeg tror dog at brands siger meget om... øhh, den person man er, og hvordan man ser sin egen identitet... brands er ikke udelukkende med til at forme ens sociale identitet, men siger også noget om den... som nævnt før... Især de brands man åbenlyst bruger som f.eks. smartphone, tøjmærker, sko, jakker osv. Det signalerer ligesom til andre, hvad man godt kan lide tror jeg og det fortolker de så ud fra, tror jeg... Det er er ligesom med til at give et billede af hvad ens tilsyneladende identitet er, hvis man kan sige det sådan... ja...

**Ved at bruge bestemte brands eller produkter, føler du så, at det kan give dig en følelse af anerkendelse blandt venner, familie og/eller bekendte?**

**4.47** Det er et meget interessant spørgsmål... Det er ikke noget jeg rigtigt har tænkt over på den måde før tror jeg... øhh, i hvert fald ikke på den dybe måde, som du fremstiller det ((griner)). Men ja, jeg føler at det delvist kan give mig en anerkendelse at bruge et bestemt brand... Hvis jeg f.eks. har fået en ny iPhone og så viser den til venner, familier osv. er jeg ikke et sekund i tvivl om de vil synes den



er fed, men hvis det derimod er en smartphone, der måske øøh, ligner iPhone meget, men ikke decideret er det, så er jeg sikker på, at de ikke vil have en lige så anerkendende reaktion. Helt sikkert...

**Er der nogle brands eller produkter, som du ville sige, at du er loyal over for? Og i så fald, hvilke og hvorfor?**

**4.48** Hmm... Altså, jeg kan f.eks. godt lide at game (spille, ed.) og jeg gamer primært på spilkonsoller... og der er der ligesom tre af de helt store brands man plejer at vælge imellem, eller øh, man kan selvfølgelig også have mere end et mærke, men man plejer primært at have en favorit tror jeg... og der er der f.eks. Nintendo, Xbox og Playstation, og øh, der er jeg så primært loyal over for Playstation... Jeg har før haft Xbox og også Nintendo, men Playstation er det jeg mest identificerer mig med og klart foretrækker. Jeg tror grunden er, at Nintendo er mest markedsført som familievenlige spil og underholdning, øh, og Xbox er markedsført som både spillekonsol, men også mediecenter, så... Ja, jeg foretrækker Playstation, fordi det er mest marketed (markedsført, ed.) mod casual voksne gamere... og så har Playstation også de bedste eksklusive titler efter min mening. Øhh ((griner)) og så selvfølgelig iPhone, som jeg nævnte før fordi det er nemt, sikkert og en god finpudset brugeroplevelse... øh ja...

**Føler du, at du kan identificere dig med de personer man ser i reklamer?**

**4.49** Ja selvfølgelig hvis de er samme køn som mig, samme hudfarve, samme udseendemæssige træk osv. øh, og kropsbygning osv. osv.

**Føler du dig repræsenteret i reklamer? F.eks. din alder, køn, udseende, værdier osv.**

**4.50** Ja helt sikkert, at se en hvid mand i en reklame er jo rimelig standard og generelt... men altså det er altid de der flotte maskuline mænd der vises i f.eks. Gillette reklamer... og det er jo sådan ret stereotypet egentlig for reklamer...

**Synes du, at brands er blevet mere inklusive? (dvs. rummelige ift. køn, alder, race, udseende, krops fokus) og i så fald, på hvilken måde?**

**4.51** Ja helt sikkert, altså øh... jeg kan ikke liiige nævne nogle konkrete brands, men generelt synes jeg f.eks. at man ser flere kvinder med forskellige kropsformer i reklamer for tøj osv., og så er det også blevet meget mere 'in' at markedsføre f.eks. madprodukter som vegetariske, veganske osv. Nogle gange synes jeg dog, at brands kan blive *for* inklusive, øh, det handler jo igen bare om at skabe større omsætning for dem. Det er der jo egentlig heller ikke noget galt i... det er fint, øh, f.eks. at have reklamer med folk der f.eks. har forskellige kropsformer, men jeg ser heller ingen grund til at være så inkluderende, at man reklamerer med folk der lider af ekstrem overvægt, det kan også sende et forkert signal synes jeg... Det er lidt en hårfin grænse altså... på den ene side skal man være inkluderende, men på den anden side skal man heller ikke være for promoverende.

**Er du med i nogle grupper på sociale medier, der omhandler et bestemt emne, hobby, fritidsinteresse eller lignende?**

**4.52** Ikke rigtig nogen jeg konkret kan komme i tanke om, at der er værd at nævne. Jeg er mest med i nogle grupper, der omhandler mit studie, boligforening osv. Det er sådan set det jeg er medlem af.

**Bruger du de sociale medier?**

**4.53** Ja det gør jeg – hvem gør ikke det? ((griner))

**Hvilke og hvorfor?**

**4.54** Jeg bruger Facebook, Twitter, Reddit og LinkedIn... Facebook fordi det er ligesom et given (en selvfølge, ed) at man skal have det, for der har man ligesom mange af sine kontakter fra skolen, foreninger, familie osv. osv., øh, dog bruger jeg mest selve Messenger-delen af Facebook da, øh, jeg synes at Facebook generelt er blevet for meget ligesom en spam-side... faktisk oprettede jeg for nyligt en Twitter igen, da det er en simpel måde at holde sig opdateret på omkring mange aktuelle emner osv., og det er meget kortfattet ift. f.eks. Facebook. Reddit kan jeg rigtig godt lide, fordi det er lidt ligesom... hmm, jeg tror folk kalder det for internettets 'forseite', fordi man kan finde alt, og jeg mener virkelig ALT derinde, og der kan man også holde sig opdateret omkring aktuelle emner som interesserer en... f.eks. holder jeg øje med et subreddit (specifik gruppe af opslag, ed.), der hedder 'worldnews', især her i Corona-krisen, for så har jeg nem og overskuelig adgang til de seneste nyheder omkring udviklingen af krisen... Også andre nyheder generelt, men nu har Corona ligesom overtaget opmærksomheden inde på det subreddit ((griner)) LinkedIn har jeg lige oprettet fordi jeg så småt er gået i gang med at søge jobs, og jeg er blevet anbefalet det af flere – altså at oprette sådan en og begynde at bruge det... Øhh, nå ja! YouTube er også værd at nævne – det kan man vist også godt kalde for et socialt medie, ikke? Øhm... Man tænker jo mest videoside, men det også i lige så stor grad en side, hvor man kan kommentere og like videoer osv.

**Hvor mange timer tror du ca. at du bruger på de sociale medier om dagen?**

**4.55** Puha... Øh, nok mere end jeg næsten tør tro... nok 5-6 timer om dagen... Det er vildt at tænke på. Lidt uhyggeligt faktisk – det er jo ca. halvdelen af min dag der går på det... tidsrøver uden lige...

**Bruger du sociale medier til at interagere med virksomheder? F.eks. kommunikere, kommentere osv.**

**4.56** Ja det gør jeg nogle gange, det er mest person-til-person, ik'? Så øh, det er meget begrænset, hvor tit jeg rent faktisk interagerer med virksomheder... det er mest til at interagere med andre venner, bekendte, familie osv.

**Kommenterer, deler eller videresender du nogle gange noget en virksomhed har postet på de sociale medier?**

**4.57** Ja det gør jeg, f.eks. hvis det er noget interessant, f.eks. en artikel, eller et sjovt meme så gør jeg. Så ryger det videre til kammeraterne og så får vi et godt grin over det... men det er mest åndssvage ting jeg deler eller videresender ((griner))

**Hvad kan få dig til at videresende noget som en virksomhed har delt på de sociale medier til en ven/familiemedlem/bekendt?**

**4.58** Altså hvis det er et godt tilbud på et, øh, f.eks. fedt produkt eller lignende, så kan jeg godt finde på at dele det med andre jeg kender for ligesom at hjælpe dem med at spare nogle penge, hvis jeg ved



de har samme interesse for produktet... et godt tilbud på et produkt jeg synes om, er primært grunden til at jeg deler det... eller et nyt produkt der fanger min interesse...

**Hvilket slags indhold videresender du oftest? Og hvorfor? (noget der vækker forskellige følelser, noget der giver information eller begge)**

**4.59** Gode tilbud på produkter jeg er interesseret i... så det er vel bare information...

**Hvem videresender du oftest til? Og hvorfor?**

**4.60** Det skifter... mest venner vil jeg mene... men hvis jeg, øh, f.eks. ved at min mor skal bruge en ny telefon, så kan jeg godt holde lidt udkig efter gode tilbud, og så videresender jeg det til hende for at være hjælpsom...

**Hvad får dig til at re-poste et opslag, som en virksomhed har delt på de sociale medier?**

**4.61** Jeg re-poster meget sjældent opslag, og hvis jeg endelig gør, så er det mht. til f.eks. personer der søger bolig eller lignende...

**Ville du være mere tilbøjelig til at købe et produkt, hvis en ven, et familiemedlem eller en bekendt havde anbefalet produktet?**

**4.62** Ja helt klart, fordi så har den ven eller det familiemedlem jo været 'forsøgskanin' ((griner)) Men det kommer helt an på hvilket produkt... nogle produkter eller brands ville jeg ALDRIG vælge, lige meget hvor godt en jeg kendte, sagde det var – f.eks. YouSee – men jeg ville helt klart være mere tilbøjelig, hvis en jeg kendte havde sagt god for det, helt klart... Men, øh, det kommer også an på, hvilken person det var, og hvad de ved om produkter inden for den kategori eller emne osv.

**Det var det sidste spørgsmål – mange tak for din deltagelse, har du noget at tilføje her til sidst?**

**4.63** Hmm... nej...



## 9.2 Questionnaire

# Report

*Cultural branding & viral marketing*

### Q0 - Introduction to the questionnaire

Thank you for participating in this questionnaire.

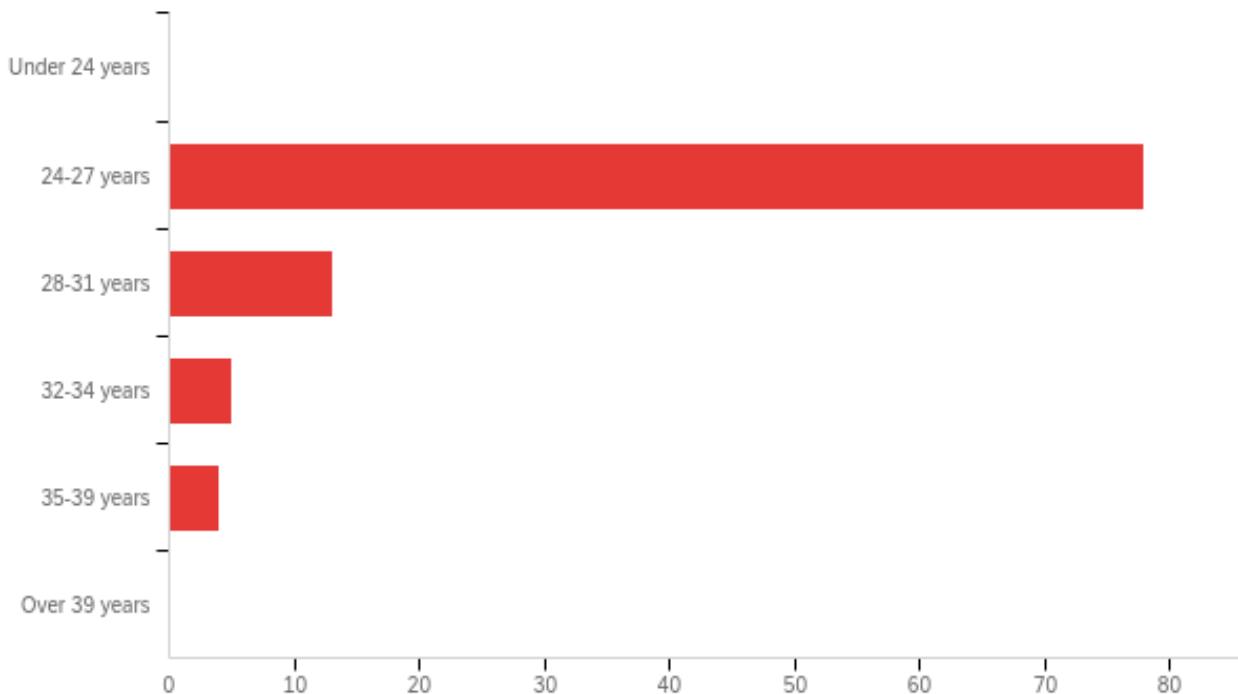
I'm in my final semester of my master's, and as part of preparing my master's thesis, I explore the behavior of the Millennial generation on social media, as well as their attitude towards companies and brands that use political, social and cultural issues as part of their branding. The purpose of this questionnaire is to provide insights into these topics from the Millennial consumers' perspective.

The only criteria for participating in this questionnaire is that you are between 24-39 years of age. The questionnaire is provided in both Danish and English.

The questionnaire is anonymous and will be treated confidentially.

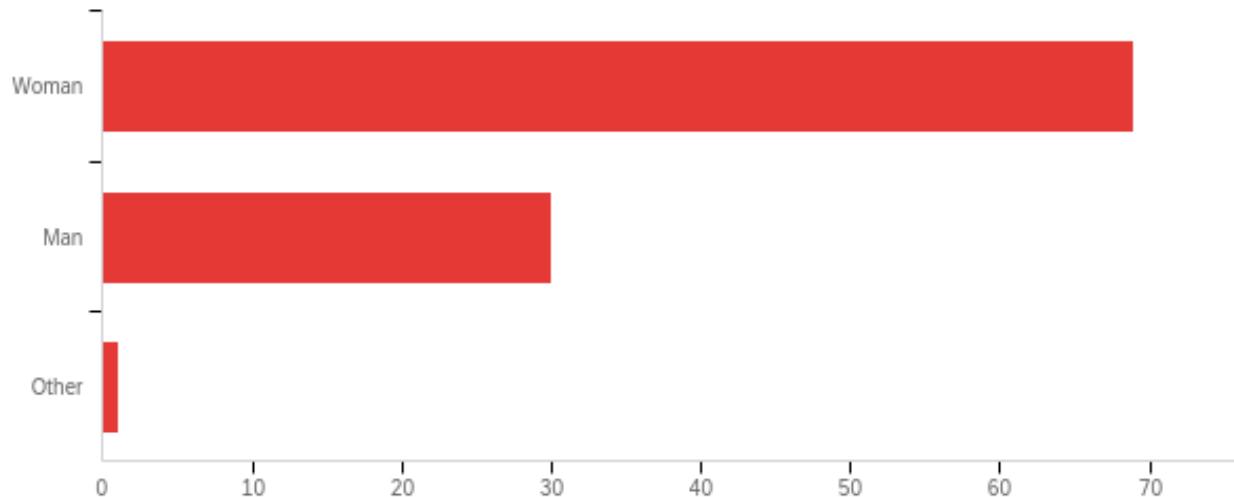
The questionnaire takes approximately 4 minutes to fill in.

If you have any questions or inquiries regarding this questionnaire, you are welcome to send me an email at [bolo18ab@student.cbs.dk](mailto:bolo18ab@student.cbs.dk).

**Q1 - How old are you?**

| # | Field            | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|------------------|---------|---------|------|---------------|----------|-------|
| 1 | How old are you? | 2.00    | 5.00    | 2.35 | 0.75          | 0.57     | 100   |

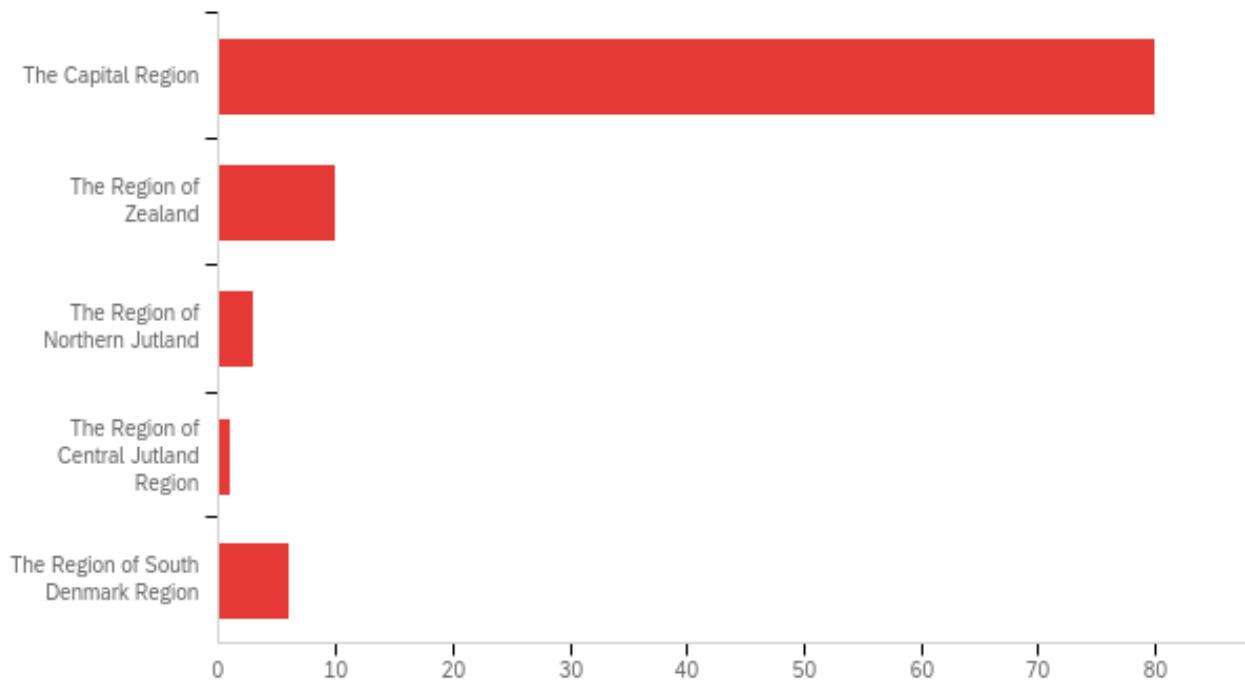
| # | Answer         | %      | Count |
|---|----------------|--------|-------|
| 1 | Under 24 years | 0.00%  | 0     |
| 2 | 24-27 years    | 78.00% | 78    |
| 3 | 28-31 years    | 13.00% | 13    |
| 4 | 32-34 years    | 5.00%  | 5     |
| 5 | 35-39 years    | 4.00%  | 4     |
| 6 | Over 39 years  | 0.00%  | 0     |
|   | Total          | 100%   | 100   |

**Q2 - What is your gender?**

| # | Field                                  | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|--|---------|---------|------|---------------|----------|-------|
| 1 | What is your gender? - Selected Choice | 1.00    | 3.00    | 1.32 | 0.49          | 0.24     | 100   |

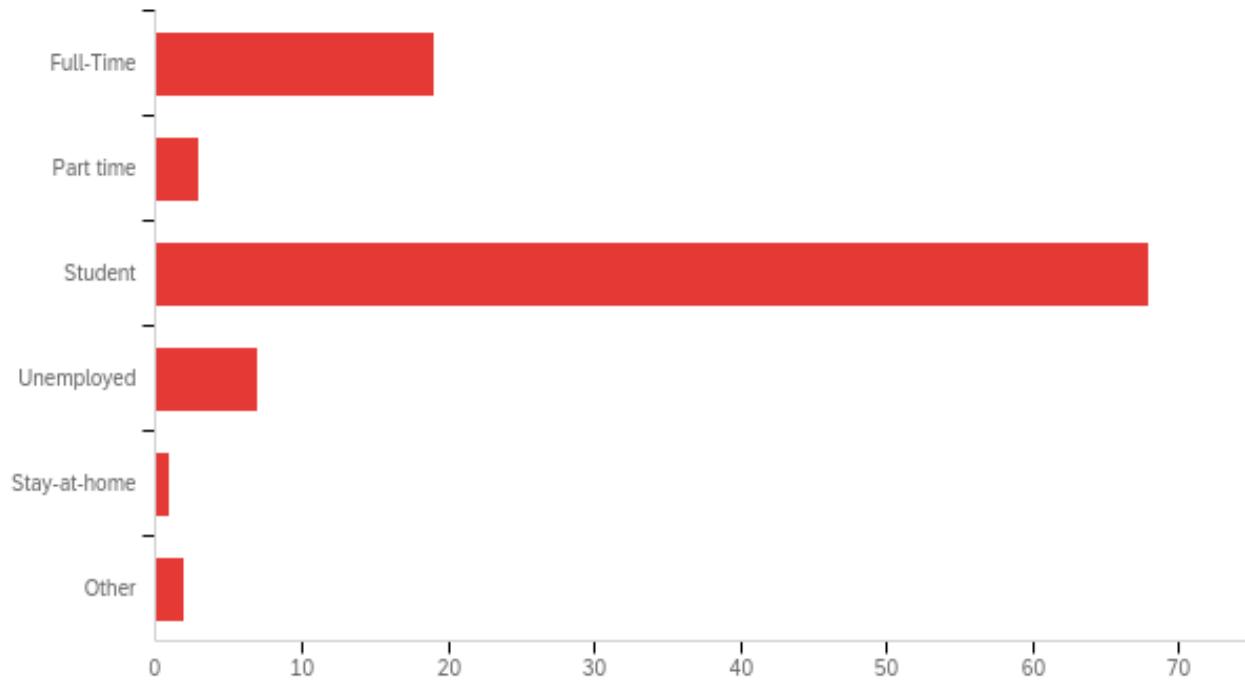
| # | Answer | %      | Count |
|---|--------|--------|-------|
| 1 | Woman  | 69.00% | 69    |
| 2 | Man    | 30.00% | 30    |
| 3 | Other  | 1.00%  | 1     |
|   | Total  | 100%   | 100   |

### Q3 - Where do you live?



| # | Field              | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|--------------------|---------|---------|------|---------------|----------|-------|
| 1 | Where do you live? | 1.00    | 5.00    | 1.43 | 1.04          | 1.09     | 100   |

| # | Answer                               | %      | Count |
|---|--------------------------------------|--------|-------|
| 1 | The Capital Region                   | 80.00% | 80    |
| 2 | The Region of Zealand                | 10.00% | 10    |
| 3 | The Region of Northern Jutland       | 3.00%  | 3     |
| 4 | The Region of Central Jutland Region | 1.00%  | 1     |
| 5 | The Region of South Denmark Region   | 6.00%  | 6     |
|   | Total                                | 100%   | 100   |

**Q4 - What is your main occupation?**

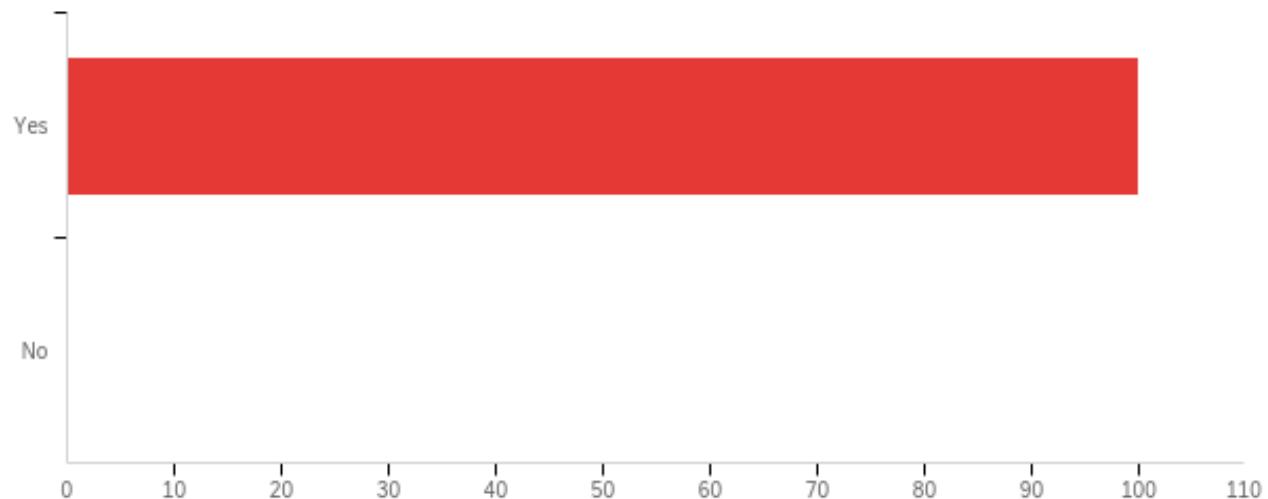
| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | What is your main occupation? - Selected Choice | 1.00    | 6.00    | 2.74 | 1.01          | 1.01     | 100   |

| # | Answer       | %      | Count |
|---|--------------|--------|-------|
| 1 | Full-Time    | 19.00% | 19    |
| 2 | Part time    | 3.00%  | 3     |
| 3 | Student      | 68.00% | 68    |
| 4 | Unemployed   | 7.00%  | 7     |
| 5 | Stay-at-home | 1.00%  | 1     |
| 6 | Other        | 2.00%  | 2     |
|   | Total        | 100%   | 100   |

**Q4\_6\_TEXT - Other**

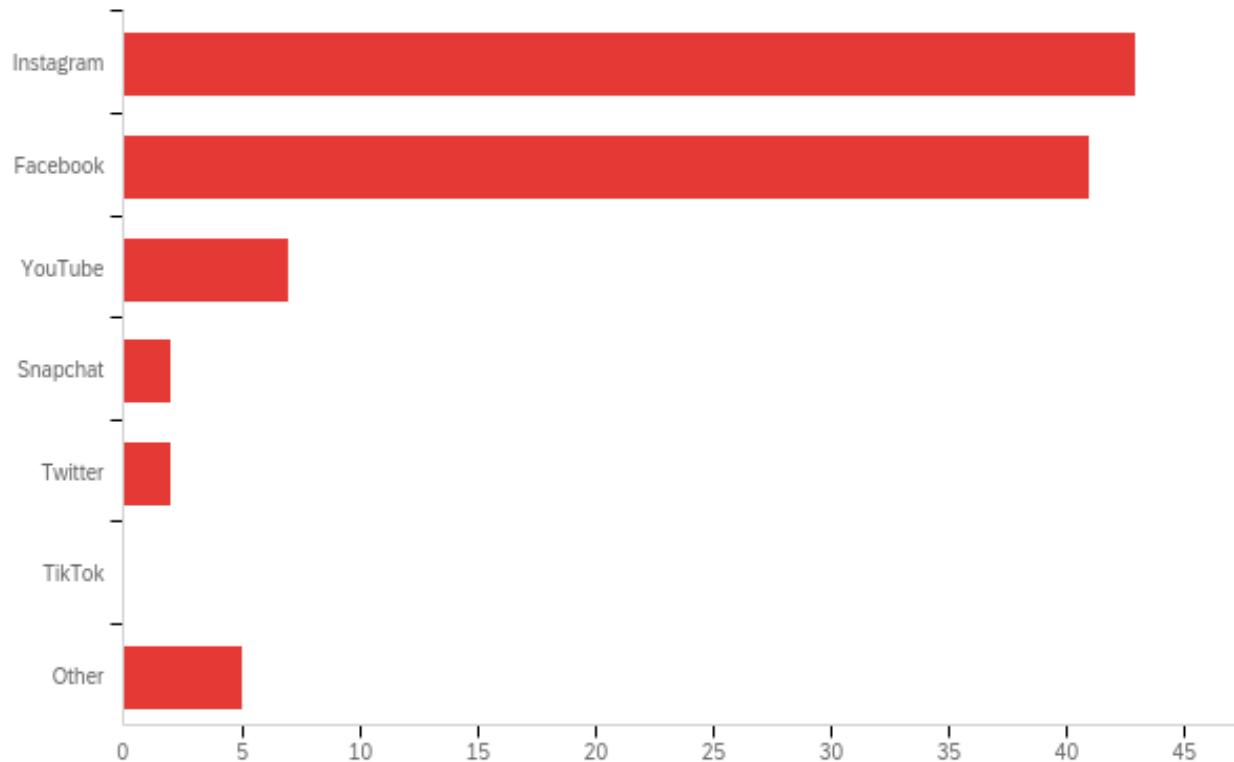
Other - Text

Selvstændig

**Q5 - Do you use social media?**

| # | Field                    | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|--------------------------|---------|---------|------|---------------|----------|-------|
| 1 | Do you use social media? | 1.00    | 1.00    | 1.00 | 0.00          | 0.00     | 100   |

| # | Answer | %       | Count |
|---|--------|---------|-------|
| 1 | Yes    | 100.00% | 100   |
| 2 | No     | 0.00%   | 0     |
|   | Total  | 100%    | 100   |

**Q6 - Which social media do you use most?**

| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | Which social media do you use most? - Selected Choice | 1.00    | 7.00    | 1.99 | 1.42          | 2.01     | 100   |

| # | Answer    | %      | Count |
|---|-----------|--------|-------|
| 1 | Instagram | 43.00% | 43    |
| 2 | Facebook  | 41.00% | 41    |
| 3 | YouTube   | 7.00%  | 7     |
| 4 | Snapchat  | 2.00%  | 2     |
| 5 | Twitter   | 2.00%  | 2     |
| 6 | TikTok    | 0.00%  | 0     |
| 7 | Other     | 5.00%  | 5     |
|   | Total     | 100%   | 100   |

## Q6\_7\_TEXT - Other

Other - Text

Discord

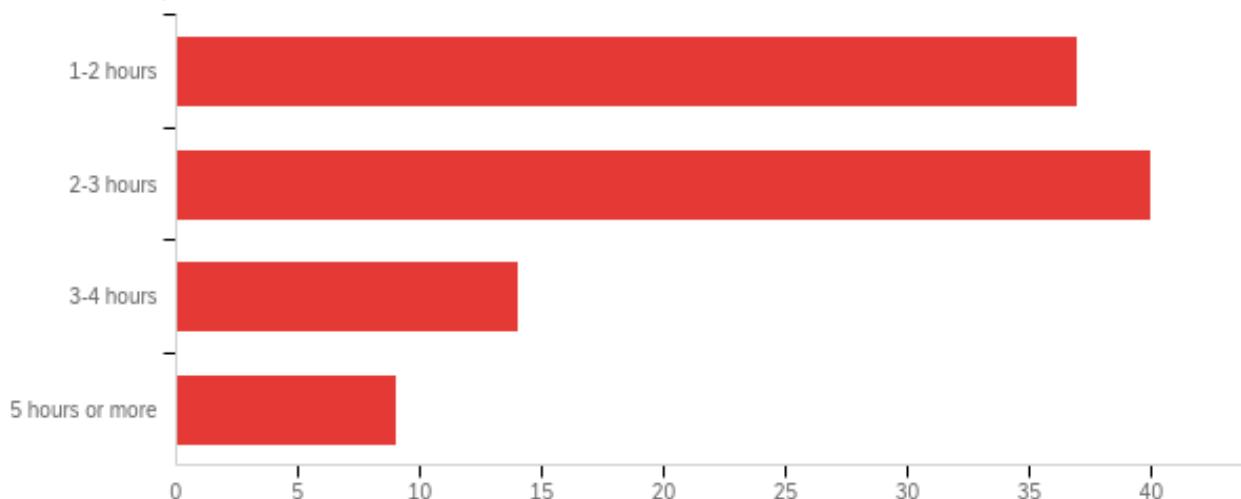
Reddit

Jeg bruger LinkedIn, Instagram og Twitter ifm mit arbejde, men i min fritid er det nok Instagram

Reddit

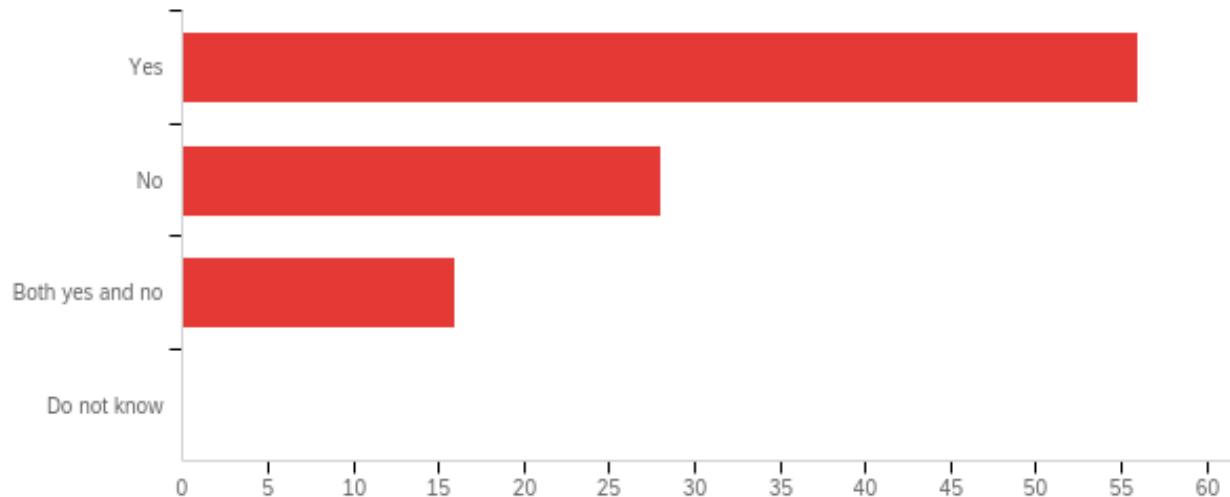
LinkedIn

## Q7 - How many hours would you think you would approx. spend on social media a day?



| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | How many hours would you think you would approx. spend on social media a day? | 1.00    | 4.00    | 1.95 | 0.93          | 0.87     | 100   |

| # | Answer          | %      | Count |
|---|-----------------|--------|-------|
| 1 | 1-2 hours       | 37.00% | 37    |
| 2 | 2-3 hours       | 40.00% | 40    |
| 3 | 3-4 hours       | 14.00% | 14    |
| 4 | 5 hours or more | 9.00%  | 9     |
|   | Total           | 100%   | 100   |

**Q8 - Do you think you spend too much time on social media?**

| # | Field  | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|--|---------|---------|------|---------------|----------|-------|
| 1 | Do you think you spend too much time on social media?<br>- Selected Choice | 1.00    | 3.00    | 1.60 | 0.75          | 0.56     | 100   |

| # | Answer          | %      | Count |
|---|-----------------|--------|-------|
| 1 | Yes             | 56.00% | 56    |
| 2 | No              | 28.00% | 28    |
| 3 | Both yes and no | 16.00% | 16    |
| 4 | Do not know     | 0.00%  | 0     |
|   | Total           | 100%   | 100   |

**Q8\_3\_TEXT - Both yes and no**

Both yes and no - Text

---

Sociale medier er en tidsrøver, men samtidig også noget jeg nyder at bruge

---

I nogle perioder synes jeg at jeg bruger for lang tid på sociale medier - det er lidt i perioder

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Nogle gange kan det godt tage overhånd og gøre at det er svært at fokusere på noget andet der er værtigere

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Nogle dage ja

---

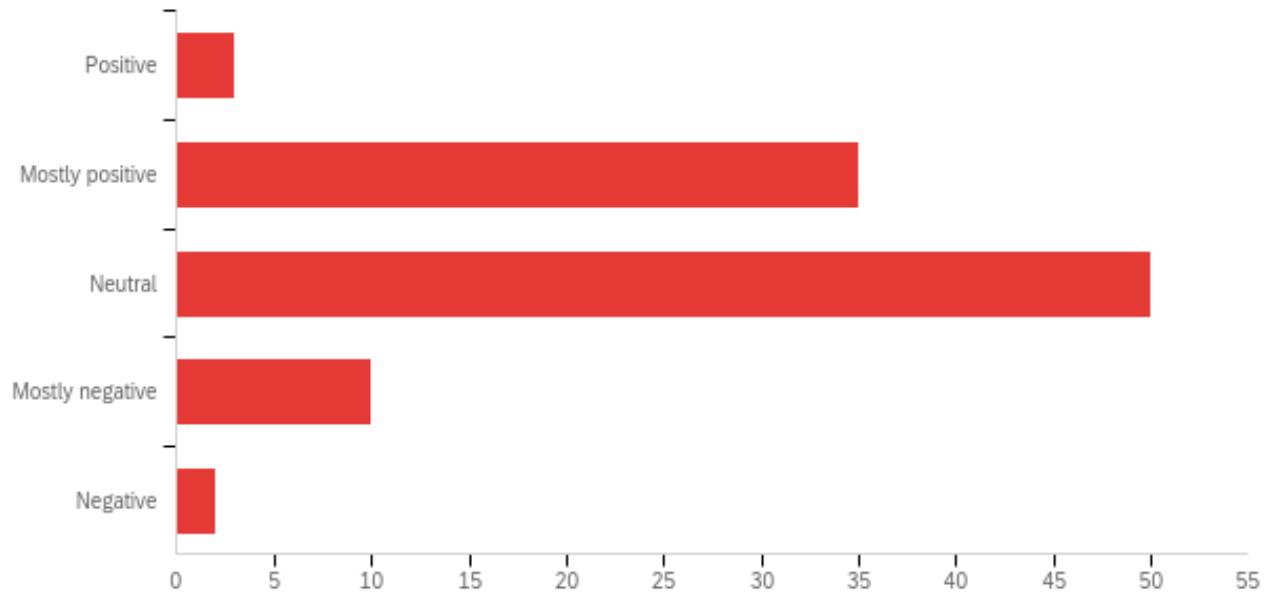
Jeg bruger (i min fritid) for lang tid på at kigge på ingenting. Jeg bruger nok reelt kun 1/3 af den tid på interessant indhold

Jeg føler ikke det overtager mit liv, men tiden kunne da være brugt mere fornuftigt.

Depends on days

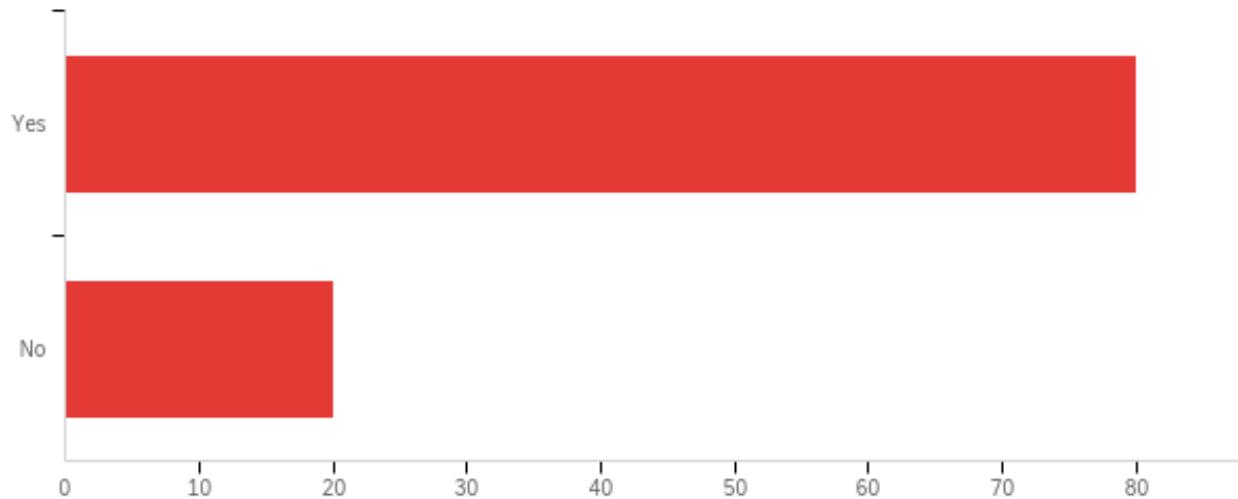
Under en normal hverdag men, men lige for tiden ja.

### Q9 - What influence do you think social media has on you?



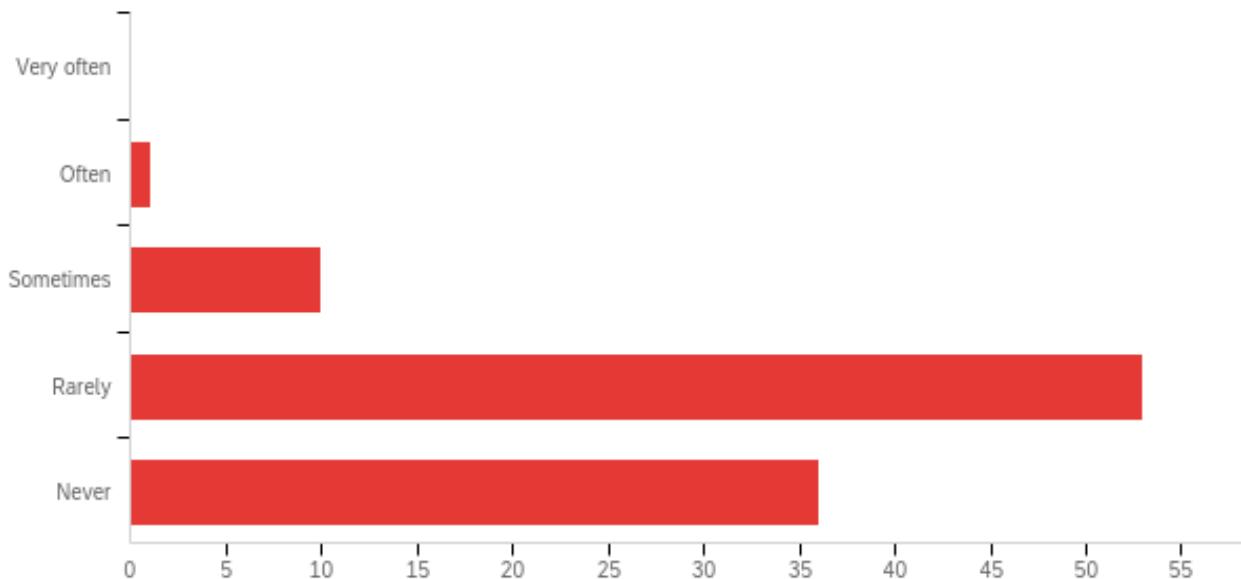
| # | Field  | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|--|---------|---------|------|---------------|----------|-------|
| 1 | What influence do you think social media has on you? | 1.00    | 5.00    | 2.73 | 0.76          | 0.58     | 100   |

| # | Answer          | %      | Count |
|---|-----------------|--------|-------|
| 1 | Positive        | 3.00%  | 3     |
| 2 | Mostly positive | 35.00% | 35    |
| 3 | Neutral         | 50.00% | 50    |
| 4 | Mostly negative | 10.00% | 10    |
| 5 | Negative        | 2.00%  | 2     |
|   | Total           | 100%   | 100   |

**Q10 - Are you part of any social media group that deals with a particular topic, hobby, leisure interest or similar?**

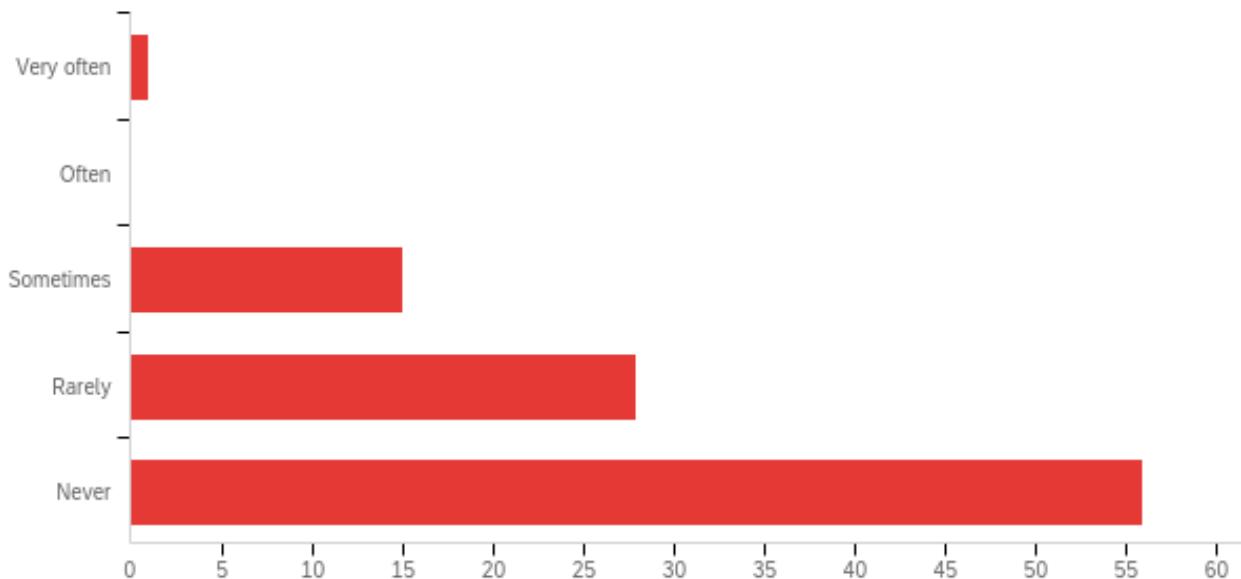
| # | Field  | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|--|---------|---------|------|---------------|----------|-------|
| 1 | Are you part of any social media group that deals with a particular topic, hobby, leisure interest or similar? | 1.00    | 2.00    | 1.20 | 0.40          | 0.16     | 100   |

| # | Answer | %      | Count |
|---|--------|--------|-------|
| 1 | Yes    | 80.00% | 80    |
| 2 | No     | 20.00% | 20    |
|   | Total  | 100%   | 100   |

**Q11 - How often do you comment on something a company has posted on social media?**

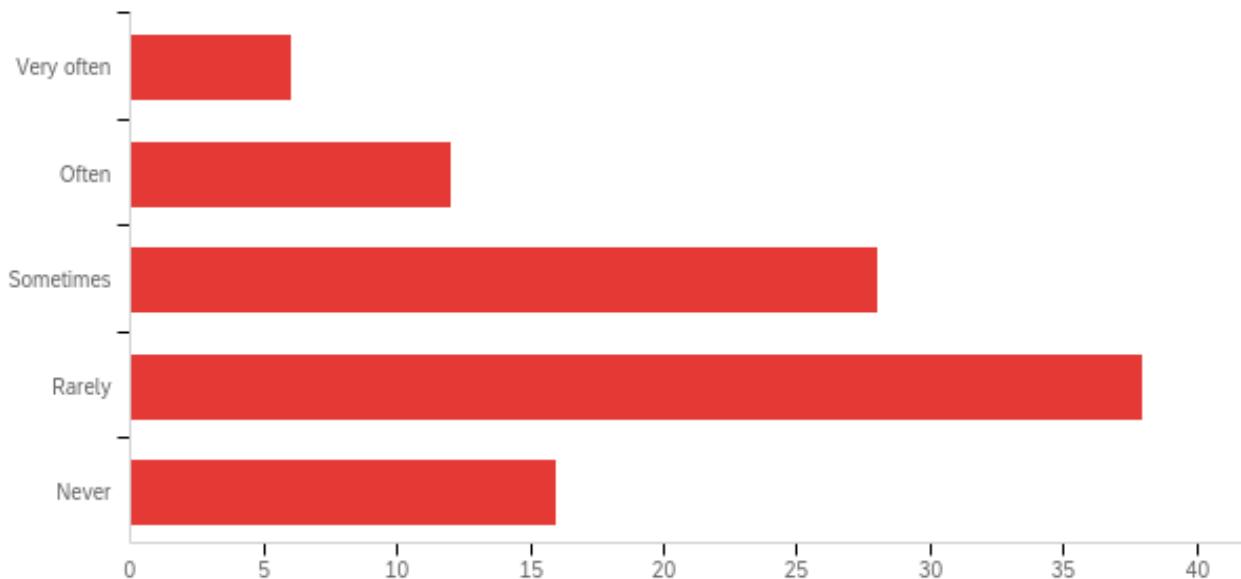
| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | How often do you comment on something a company has posted on social media? | 2.00    | 5.00    | 4.24 | 0.67          | 0.44     | 100   |

| # | Answer     | %      | Count |
|---|------------|--------|-------|
| 1 | Very often | 0.00%  | 0     |
| 2 | Often      | 1.00%  | 1     |
| 3 | Sometimes  | 10.00% | 10    |
| 4 | Rarely     | 53.00% | 53    |
| 5 | Never      | 36.00% | 36    |
|   | Total      | 100%   | 100   |

**Q12 - How often do you share something that a company has posted on social media?**

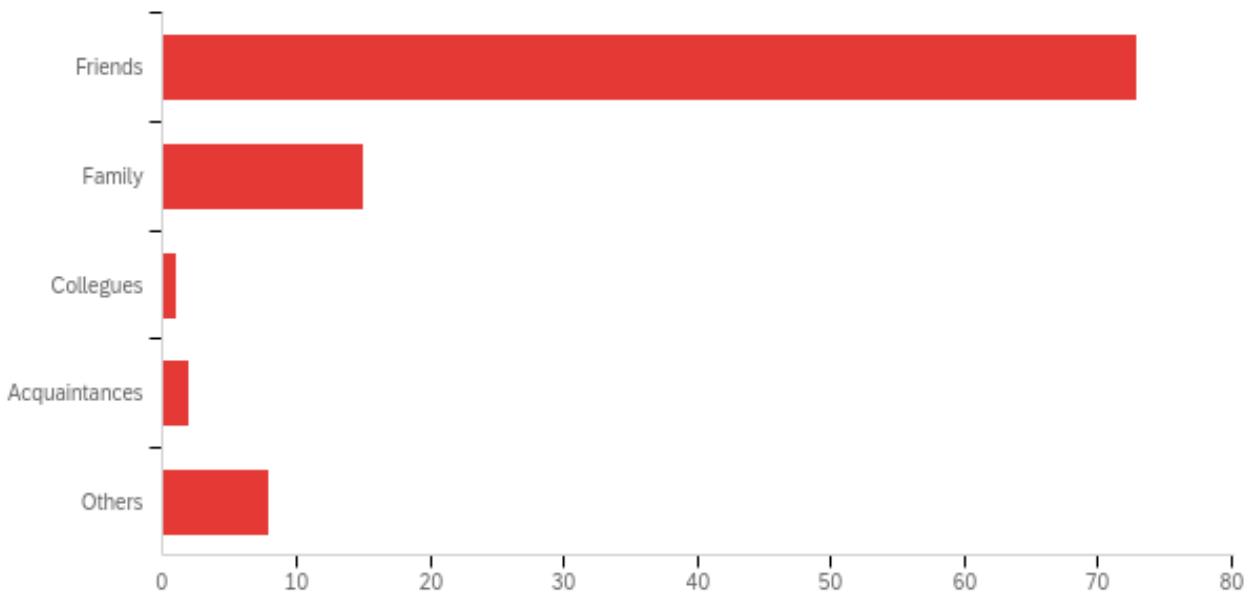
| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | How often do you share something that a company has posted on social media? | 1.00    | 5.00    | 4.38 | 0.81          | 0.66     | 100   |

| # | Answer     | %      | Count |
|---|------------|--------|-------|
| 1 | Very often | 1.00%  | 1     |
| 2 | Often      | 0.00%  | 0     |
| 3 | Sometimes  | 15.00% | 15    |
| 4 | Rarely     | 28.00% | 28    |
| 5 | Never      | 56.00% | 56    |
|   | Total      | 100%   | 100   |

**Q13 - How often do you forward something that a company has posted on social media to friends, family or acquaintances?**

| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | How often do you forward something that a company has posted on social media to friends, family or acquaintances? | 1.00    | 5.00    | 3.46 | 1.08          | 1.17     | 100   |

| # | Answer     | %      | Count |
|---|------------|--------|-------|
| 1 | Very often | 6.00%  | 6     |
| 2 | Often      | 12.00% | 12    |
| 3 | Sometimes  | 28.00% | 28    |
| 4 | Rarely     | 38.00% | 38    |
| 5 | Never      | 16.00% | 16    |
|   | Total      | 100%   | 100   |

**Q14 - Who do you most often forward something that a company or brand has posted to?**

| # | Field  | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|--|---------|---------|------|---------------|----------|-------|
| 1 | Who do you most often forward something that a company or brand has posted to? - Selected Choice | 1.00    | 5.00    | 1.56 | 1.17          | 1.36     | 99    |

| # | Answer        | %      | Count |
|---|---------------|--------|-------|
| 1 | Friends       | 73.74% | 73    |
| 2 | Family        | 15.15% | 15    |
| 3 | Colleagues    | 1.01%  | 1     |
| 4 | Acquaintances | 2.02%  | 2     |
| 5 | Others        | 8.08%  | 8     |
|   | Total         | 100%   | 99    |

**Q14\_5\_TEXT - Others**

Others - Text

Jeg videresender ikke

Jeg videresender ikke kommercielle posts

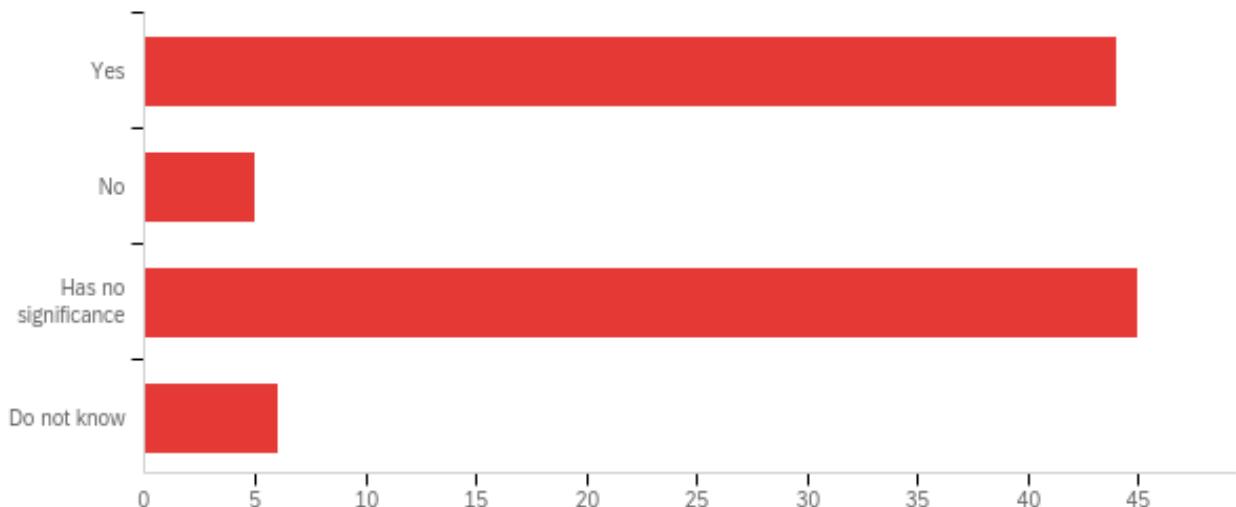
Ingen

Gør ikke

I don't

Deler aldrig opslag

I don't

**Q15 - Are you more likely to post something that a company has posted on social media if it is easy?**

| # | Field  | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|--|---------|---------|------|---------------|----------|-------|
| 1 | Are you more likely to post something that a company has posted on social media if it is easy? - Selected Choice | 1.00    | 4.00    | 2.13 | 1.06          | 1.11     | 100   |

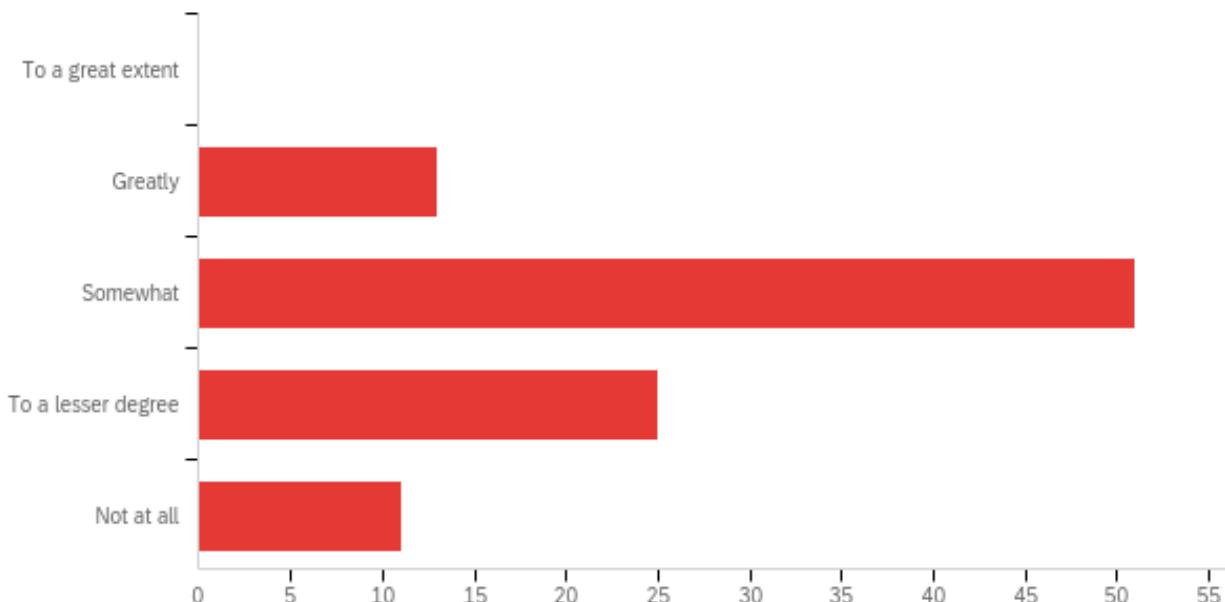
| # | Answer | %      | Count |
|---|--------|--------|-------|
| 1 | Yes    | 44.00% | 44    |
| 2 | No     | 5.00%  | 5     |

|       |                     |        |     |
|-------|---------------------|--------|-----|
| 3     | Has no significance | 45.00% | 45  |
| 4     | Do not know         | 6.00%  | 6   |
| Total |                     | 100%   | 100 |

**Q15\_4\_TEXT - Do not know**

Do not know - Text

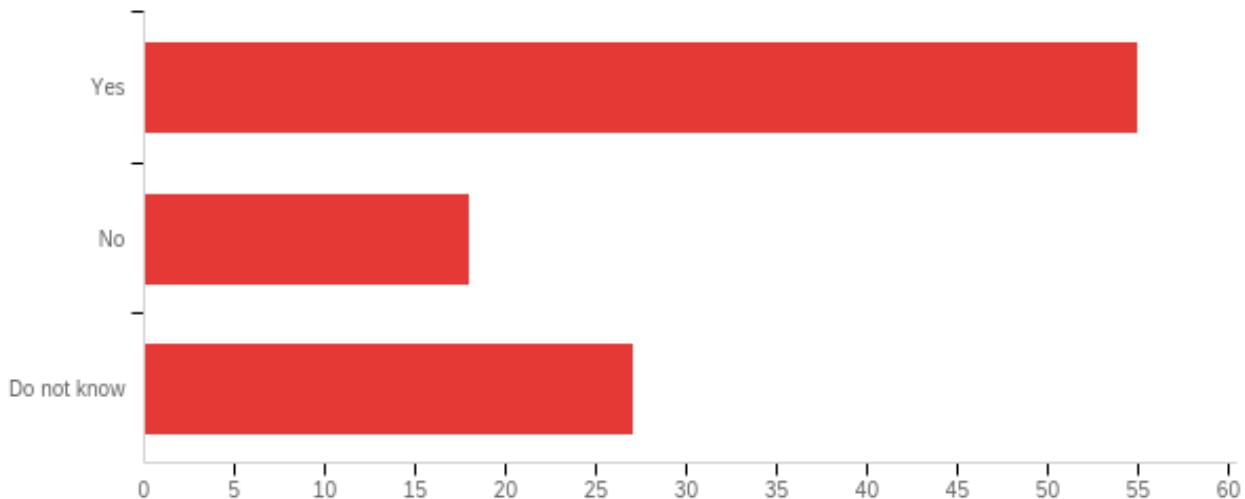
Det er allerede nemt

**Q16 - To what extent do you generally think companies are authentic, sincere and genuine in their way of communicating?**

| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | To what extent do you generally think companies are authentic, sincere and genuine in their way of communicating? | 2.00    | 5.00    | 3.34 | 0.84          | 0.70     | 100   |

| # | Answer            | %      | Count |
|---|-------------------|--------|-------|
| 1 | To a great extent | 0.00%  | 0     |
| 2 | Greatly           | 13.00% | 13    |
| 3 | Somewhat          | 51.00% | 51    |

|   |                    |        |     |
|---|--------------------|--------|-----|
| 4 | To a lesser degree | 25.00% | 25  |
| 5 | Not at all         | 11.00% | 11  |
|   | Total              | 100%   | 100 |

**Q17 - Do you think that companies should focus on political, social or cultural issues or topics, and thereby show what they stand for?**

| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | Do you think that companies should focus on political, social or cultural issues or topics, and thereby show what they stand for? - Selected Choice | 1.00    | 3.00    | 1.72 | 0.86          | 0.74     | 100   |

| # | Answer      | %      | Count |
|---|-------------|--------|-------|
| 1 | Yes         | 55.00% | 55    |
| 2 | No          | 18.00% | 18    |
| 3 | Do not know | 27.00% | 27    |
|   | Total       | 100%   | 100   |

Q17\_3\_TEXT - Do not know



Do not know - Text

Nej. Virksomheder står kun for en ting og det er bundlinjen. Alt andet er populistisk leflen med henblik på at tjene flere penge.

Hvis det giver mening for virksomhederne, så ja

Depends

Det kommer an på, hvilken virksomhed der er tale om

Kun hvis de har noget at have det i. Det klinger hult når tøjindustrien snakker om klima

Er ligeglads

Problemet er at de kan sige en ting, men gøre noget andet. Tag for eksempel H&M der "kæmper" for bæredygtighed og miljøet, men er involveret i fast fashion og har masser af sweat shops i Asien

Det kommer an på hvilken type virksomhed

They should put their money where their mouth is, which doesn't happen often.

I don't think it is sincere if they do. I believe companies only are interested in profit maximizing

Jeg ved det ikke helt

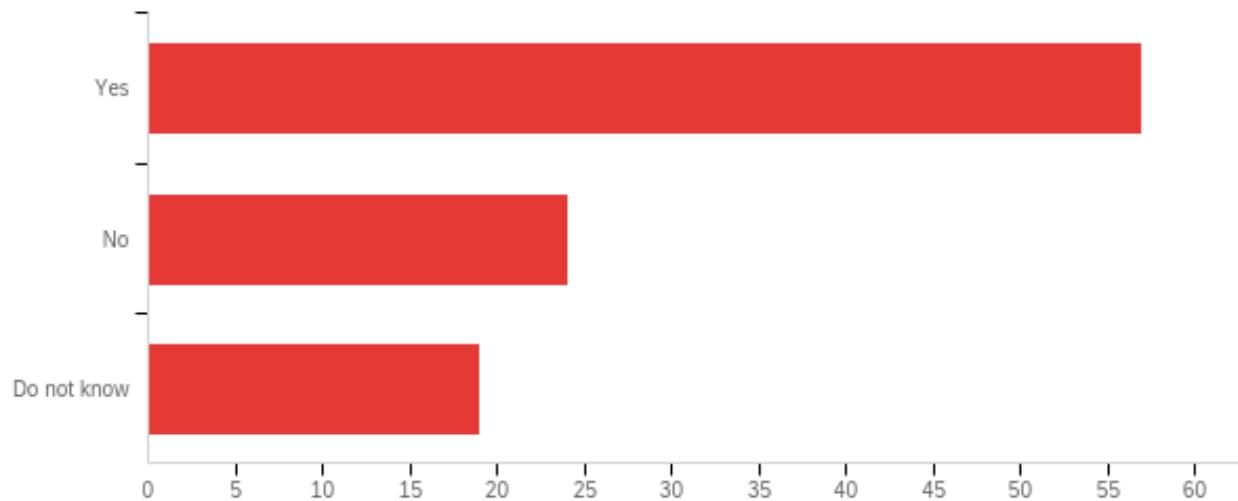
Kommer an på virksomheden

I don't think companies should involve in politics, but they should care for the societies they influence with their business

Afhaenger af hvilken virksomhed, der er tale om.

CSR for the sake of having but not actually complying

What companies stand for is irrelevant. Most of it is just to increase profit.

**Q18 - Would you choose a company over other companies, if it represented or focused on a political, social or cultural issue or topic in society?**

| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | Would you choose a company over other companies, if it represented or focused on a political, social or cultural issue or topic in society? - Selected Choice | 1.00    | 3.00    | 1.62 | 0.78          | 0.62     | 100   |

| # | Answer      | %      | Count |
|---|-------------|--------|-------|
| 1 | Yes         | 57.00% | 57    |
| 2 | No          | 24.00% | 24    |
| 3 | Do not know | 19.00% | 19    |
|   | Total       | 100%   | 100   |

**Q18\_3\_TEXT - Do not know**

Do not know - Text

Kommer an på i hvilken sammenhæng, jeg skal vælge en virksomhed

Økologisk og bæredygtig produktion

Hvis produktet og prisen er det samme, kunne jeg godt finde på at vælge den politiske, såfremt jeg var enig i budskabet

Det kommer an på om der ligger handling bag ordene. H&M kan jo sagtes fokusere på et kulturelt problem i samfundet men stadig producere tøj på en ikke-bæredygtig måde, både for miljøet og deres medarbejdere

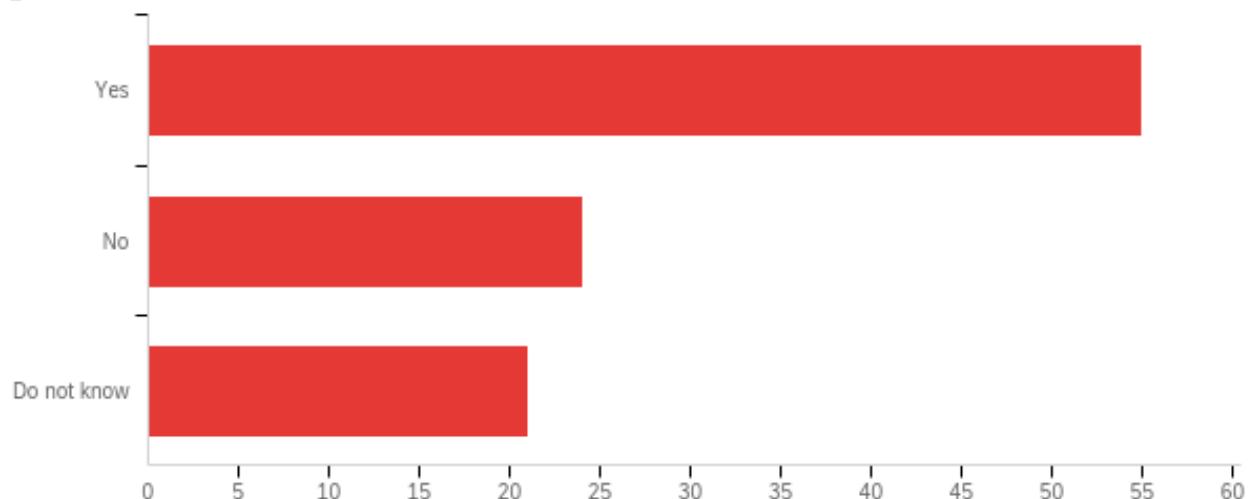
It depends what it focuses on, but I would prefer a socially active company yes

Ikke hvis det var politisk

Det kommer da meget an på hvad virksomheden sælger. Hvis det er helt generelt, så ville det have en positiv effekt, hvis den f.eks. bidrog til et socialt/kulturelt problem. Men effekten og indsatsen skulle være transparent. Mange bruger det bare til nem marketing og bidrager egentlig ikke med det store i sidste ende.

Again, it completely depends on the company

### Q19 - Do you think companies that use political, social and cultural issues or topics in their communication stand out more from the crowd?



| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | Do you think companies that use political, social and cultural issues or topics in their communication stand out more from the crowd? - Selected Choice | 1.00    | 3.00    | 1.66 | 0.80          | 0.64     | 100   |

| # | Answer | %      | Count |
|---|--------|--------|-------|
| 1 | Yes    | 55.00% | 55    |
| 2 | No     | 24.00% | 24    |

|   |             |        |     |
|---|-------------|--------|-----|
| 3 | Do not know | 21.00% | 21  |
|   | Total       | 100%   | 100 |

### Q19\_3\_TEXT - Do not know

#### Do not know - Text

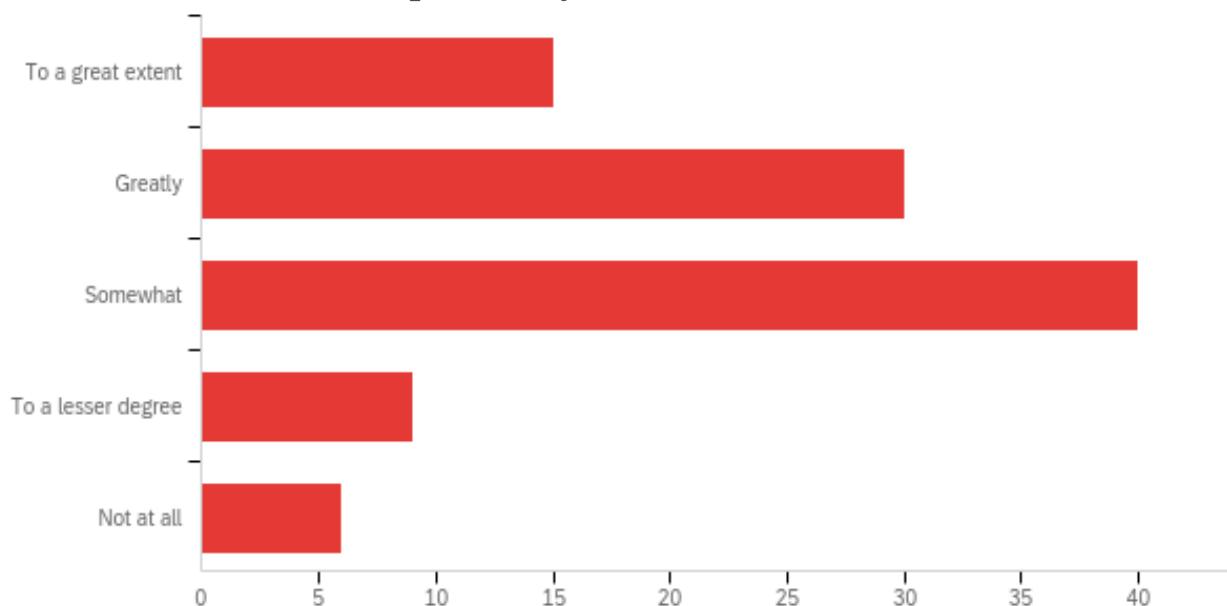
Når en virksomhed påberåber sig sociale, miljømæssige eller kulturelle værdier er det uærligt. Mennesker har værdier og virksomheder er tvunget til at lefle til disse for at få adgang til deres kapital.

Delvist. Der er flere og flere virksomheder, det gør det efterhånden.

Det kommer meget an på emnet

Det kommer an på hvordan de gør det. Mange af de virksomheder der gør det er allerede så kendte at de i forvejen skiller sig ud fra mængden

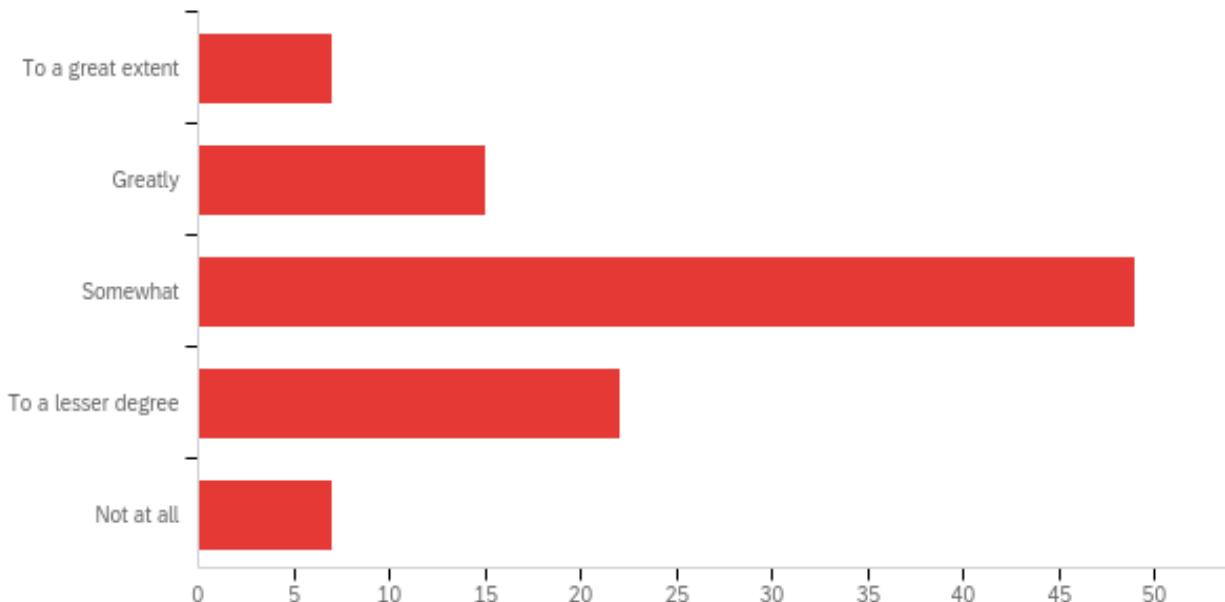
### Q20 - To what extent is it important to you, that you share the same values or attitudes as the brands and products you use?



| # | Field  | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|--|---------|---------|------|---------------|----------|-------|
| 1 | To what extent is it important to you, that you share the same values or attitudes as the brands and products you use? | 1.00    | 5.00    | 2.61 | 1.04          | 1.08     | 100   |



| # | Answer             | %      | Count |
|---|--------------------|--------|-------|
| 1 | To a great extent  | 15.00% | 15    |
| 2 | Greatly            | 30.00% | 30    |
| 3 | Somewhat           | 40.00% | 40    |
| 4 | To a lesser degree | 9.00%  | 9     |
| 5 | Not at all         | 6.00%  | 6     |
|   | Total              | 100%   | 100   |

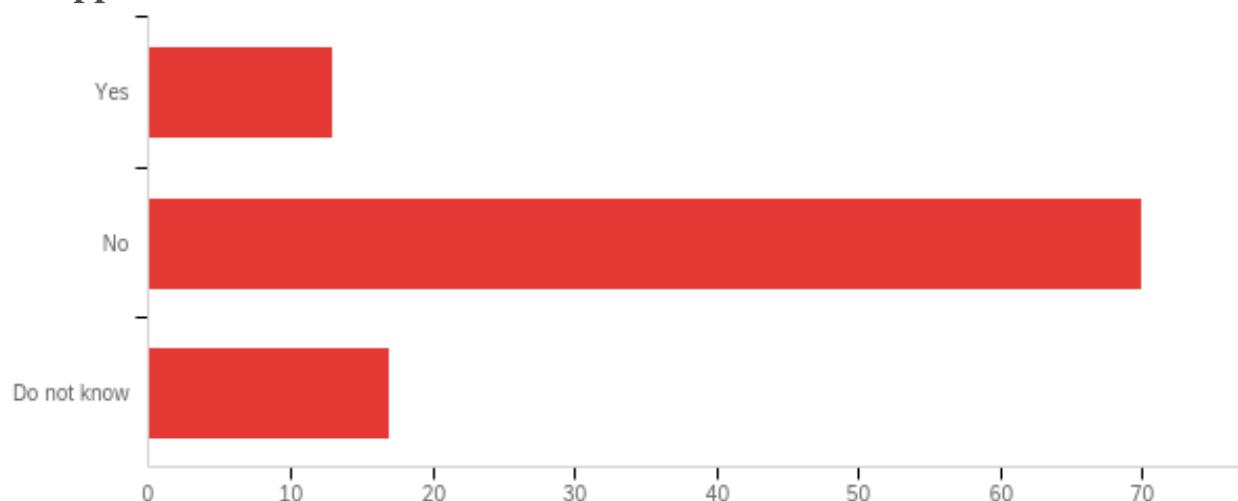
**Q21 - To what extent do you think companies that focus on political, social or cultural issues in society are sincere about their messages?**

| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | To what extent do you think companies that focus on political, social or cultural issues in society are sincere about their messages? | 1.00    | 5.00    | 3.07 | 0.96          | 0.93     | 100   |

| # | Answer            | %     | Count |
|---|-------------------|-------|-------|
| 1 | To a great extent | 7.00% | 7     |

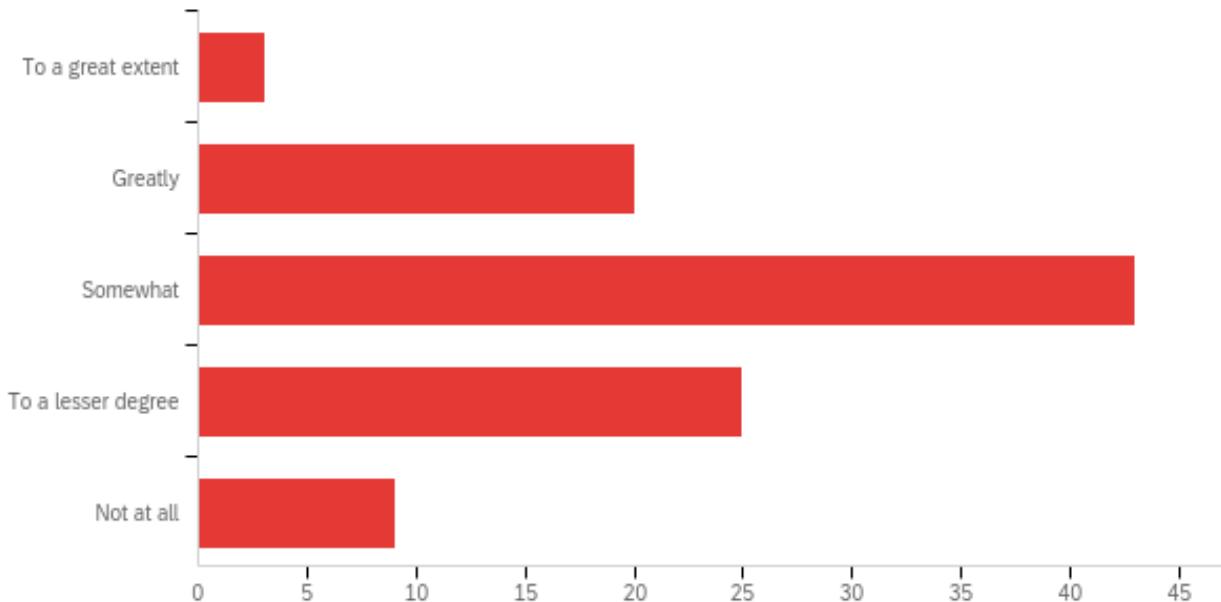
|       |                    |        |     |
|-------|--------------------|--------|-----|
| 2     | Greatly            | 15.00% | 15  |
| 3     | Somewhat           | 49.00% | 49  |
| 4     | To a lesser degree | 22.00% | 22  |
| 5     | Not at all         | 7.00%  | 7   |
| Total |                    | 100%   | 100 |

**Q22 - Do you feel that you can mirror yourself in and/or identify with the people who appear in advertisements?**



| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | Do you feel that you can mirror yourself in and/or identify with the people who appear in advertisements? - Selected Choice | 1.00    | 3.00    | 2.04 | 0.55          | 0.30     | 100   |

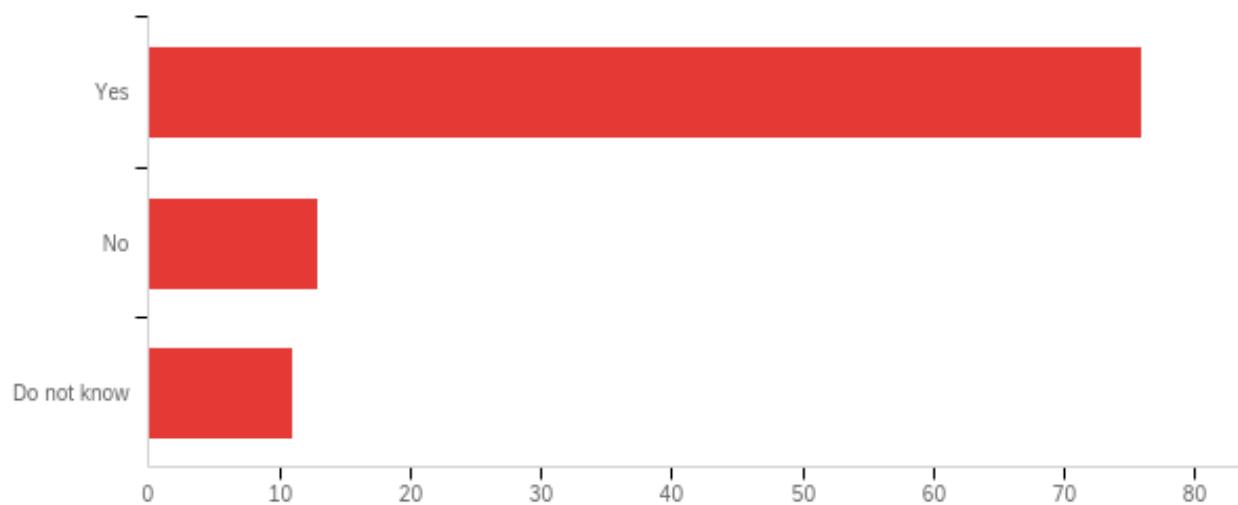
| #     | Answer      | %      | Count |
|-------|-------------|--------|-------|
| 1     | Yes         | 13.00% | 13    |
| 2     | No          | 70.00% | 70    |
| 3     | Do not know | 17.00% | 17    |
| Total |             | 100%   | 100   |

**Q23 - To what extent do you feel represented in advertising? (e.g., age, gender, appearance, values, etc.)**

| # | Field   | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|---|---------|---------|------|---------------|----------|-------|
| 1 | To what extent do you feel represented in advertising?<br>(e.g., age, gender, appearance, values, etc.) | 1.00    | 5.00    | 3.17 | 0.95          | 0.90     | 100   |

| # | Answer             | %      | Count |
|---|--------------------|--------|-------|
| 1 | To a great extent  | 3.00%  | 3     |
| 2 | Greatly            | 20.00% | 20    |
| 3 | Somewhat           | 43.00% | 43    |
| 4 | To a lesser degree | 25.00% | 25    |
| 5 | Not at all         | 9.00%  | 9     |
|   | Total              | 100%   | 100   |

**Q24 - Do you think companies have become more inclusive in their advertising? (i.e. inclusive in terms of gender, age, race, appearance, body focus, etc.)**



| # | Field  | Minimum | Maximum | Mean | Std Deviation | Variance | Count |
|---|--|---------|---------|------|---------------|----------|-------|
| 1 | Do you think companies have become more inclusive in their advertising? (i.e. inclusive in terms of gender, age, race, appearance, body focus, etc.) - Selected Choice | 1.00    | 3.00    | 1.35 | 0.67          | 0.45     | 100   |

| # | Answer      | %      | Count |
|---|-------------|--------|-------|
| 1 | Yes         | 76.00% | 76    |
| 2 | No          | 13.00% | 13    |
| 3 | Do not know | 11.00% | 11    |
|   | Total       | 100%   | 100   |

## Q24\_3\_TEXT - Do not know

Do not know - Text

---

Hvis "rummelighed" dækker over en større repræsentation af mangfoldighed i reklamer, kan man vel godt sige det. Mennesker ønsker inklusion og virksomheder ønsker menneskers kapital.

---

Ja, men ikke nok på dansk tv

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I have seen no change. However, I do not look for this.



## 9.3 Netnography

### 9.3.1 Reactions on Bodenhoff's Pride themed cakes to celebrate Pride Week 2019



bodenhoff\_officiel • Følg  
Bodenhoffs Bageri - Hovedside

Hvor stor en del af jeres profit går til LGBT+-organisationer?

38 u. 24 Synes godt om Svar

Hvor meget af overskuddet fra jeres salg går til LGBTQIA+ organisationer????

38 u. 16 Synes godt om Svar

Flotte kager 😍  
Hvor meget af overskuddet donerer I?

38 u. 10 Synes godt om Svar

Hvor meget af salget går til LGBTQIA+

80 Synes godt om

3. AUGUST 2019

Tilføj en kommentar ... Slå op

(Instagram @Bodenhoff\_officiel)

### 9.3.2 Comment from Twitter user illustrating the negative response from the 'We Believe: The Best Men Can Be' campaign and the use of the hashtag #gilletteboycott



The problem with the ad is its premise is insulting - the premise is that all men are bad somehow and need correcting. It's actually quite offensive to men. Why are they lecturing us?! Most men are good. I will join the boycott.

#gilletteboycott #GilletteAd

6.30 PM · 15. jan. 2019 · Twitter Web Client

17 Retweets 93 Likes

· 16. jan. 2019

Watch to the end of the ad. The good men show up and point out bad behavior. That's what makes the ad good. #gilletteboycott



### 9.3.3 Gillette meme indicative of their viral backlash after their campaign 'We believe: The Best Men Can Be'

**Gillette: "Respect Women!" Also Gillette:**

1 points · 0 comments · 1772 Views

↑ UP

↓

f Facebook

t Tweet

...

Next Meme »

#### Gillette: "Respect Women!" Also Gillette:



### 9.3.4 The 'That Feeling When Gucci' #TFWG 2017 campaign imitating the meme concept

When you got that new watch and have to show it off





### 9.3.5 ‘That Feeling When Gucci’ 2017 campaign shares on Instagram using the hashtag #TFWGucci

Instagram  Search Log In Sign Up

#tfwgucci  
1,807 posts

Related Hashtags #funnymoods #swagboy #bl6ckgirls #amaizing #famousgirl #ceraadi #topmodel #geogirl #spamspage #swaggyp

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is infinitely on point