ONLINE MARKETING AND SOCIAL MEDIA

-A STUDY OF HOW CONTENT BECOMES VIRAL

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WE WOULD LIKE
TO THANK…

Inger Lassen – for her contagious positive mind, patience and thorough guidance.

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ABSTRACT

Den teknologiske udvikling og fremkomsten af sociale medier inden for de seneste år har bidraget med nye markedsføringsmuligheder, hvilket har resulteret i et massivt fokus på sociale medier. Med de nye muligheder følger dog også nogle udfordringer såsom et clutter og en overload af information, der kan gøre det svært for virksomheder at få deres budskab i gennem og nå deres kunder.

Med udgangspunkt i dette udsprang den undren, som har lagt grund for dette speciale, nemlig hvordan man kan tale om samt lave viral markedsføring, når virksomheder principielt ikke selv kan styre, om deres markedsføring opnår viralitet. Formålet med dette speciale var derfor at undersøge, hvad der fanger brugerne af de sociale mediers opmærksomhed i mængden af information og får dem til at dele virksomheders indhold. Med en kritisk realistisk tilgang, der anerkender, at vi ikke direkte kan undersøge de underliggende mekanismer eller forklaringer på, hvorfor videoer eller content bliver delt, valgte vi de to videoer Do it for Mom og First Kiss, som allerede havde opnået viralitet, samt spørgeskemaer herom som empirisk materiale til at undersøge, hvorfor netop disse er blevet delt. På den måde kunne vi finde nogle virale tendenser i forhold til de to videoer, hvilket vi gjorde ved både at analysere videoerne samt udsende spørgeskemaer til brugere af det sociale medie, Facebook.

Ved først at lave en kvalitativ analyse af de to videoer, fandt vi ud af, hvordan disse er opbygget, samt hvilke virkemidler, der synes at være anvendt. Samtidig forholdt vi os, ved brug af den eklektiske tilgang, sensitivt til det empiriske materiale og de elementer, det præsenterede. Resultaterne af disse blev derefter sammenholdt med Jonah Berger's seks principper om viralitet og Philip Kotler's ideer omkring den nye epoke inden for marketing for at undersøge, hvordan de forskellige elementer måske kunne have påvirket delinger på Facebook.

På den måde blev vi i stand til, på baggrund af både empiri og teori, at uddrage nogle antagelser om, hvorfor brugere deler content. Disse antagelser testede vi derefter kvantitativt ved at udforme og udsende spørgeskemaer via Facebook for at undersøge, om dette også virkede til at være faktiske forklaringer på, om respondenterne ville dele.

Resultaterne af disse undersøgelser viste, at indhold med humoristisk indhold og seksuelle undertoner er brugbare virkemidler i forhold til at fange opmærksomheden og opnå delinger. Derudover øger elementer som originalitet, et godt budskab og indhold, man kan relatere til, chancerne for deling. Det blev ydermere fundet, at tydelig markedsføring og afsender ikke påvirkede, om respondenterne ville dele videoerne, men at når afsenderen ikke var tydeligt præsenteret blev denne heller ikke associeret med indholdet og de eventuelt positive opfattelser heraf.

TABLE OF CONTENTS

10

CHAPTER 1
INTRODUCTION

HAVE WE
BECOME IMMUNE?

Today, the Internet has become accessible from almost everywhere and going online is no longer something *we do* occasionally; it is something *we are* – almost consequently. The Internet has become a news media, information source, shopping mall, communication device, TV and a social playground all in one (Kotler & Armstrong 2012, 29). Changes in technology towards more and more digitalization have influenced marketing both in terms of the channels and possibilities of content as well as features on these channels, but also in the way we use the new technology (Kotler et al., 2010, xi). This shift has not passed by unnoticed, and corporations today are aware that a substantial part of their consumers is always online, making the Internet in general a sublime media channel for distributing marketing messages as it; "allows significantly more interaction, targeted communication, increased reach, and better evaluation of the results, all at a low cost" (Petrescu & Korgaonkar 2011, 209).

In terms of online marketing, there are several different disciplines, which develop simultaneously with the technology. One of the disciplines that has increased rapidly and gained more attention over the past decades is social media marketing, which has occurred as a result of the increasing use of social media worldwide (Zarrella, 2010, 1).

However, with marketers focusing on the opportunities that social media platforms provide in terms of spreading information, the load of information users on the social media networks are presented with today has equally increased (Backstrom 2013). Information overload is therefore "... a subjective experience of individuals in the modern world in which they feel overwhelmed by more data than they feel able to handle" (Oxford 2016 - Information Overload). With this overload of information, it can, in spite of marketing opportunities, be difficult for organizations to catch the consumers' attention in the clutter on social media as well as making the consumers somewhat immune towards the bombard of (online – and offline) information and ad-

vertising. The development within marketing on social media platforms therefore necessitate for the organizations to differentiate themselves and their content from the clutter in terms of breaking through the potential immune system created as a resistance to the overload of information (Kotler et al. 2010; Garfield & Levy 2013; Gordon 2013; Gobé 2001).

. . . MAYBE NOT?

However, this development within the online world has affected the emerge of viral marketing. Today, fair amounts of online marketing are designed as buzz marketing, meaning that it has been created with the purpose to spread, and it is spread through the receiver re-sharing or co-sending information on social media networks and thereby contributing to it becoming viral or 'contagious'[1] , as 'Viral marketing' is "a marketing strategy that encourages consumers to pass along messages to others in order to generate added exposure'' (Petrescu & Korgaonkar 2011, 217,). Moreover, the term 'viral marketing' has a reference to medicine terminology signifying the ability to spread like viruses (Wilson 2012; Berger 2013, 6).

Today, people seem somewhat willing to share information on the social media networks and thus they become 'co-senders' by lending their name to or passing on the message from the organization without any kind of reward from the organization. Thereby, the receivers contribute to the message spreading and create Word-of-Mouse, which can be seen as the online counterpart to Word-of-Mouth, as it is can be described as follows:

> "... any positive or negative statement made by potential, actual, or
> former customers about a product or company, which is made available
> to a multitude of people and institutions via the Internet."
> (Petrescu & Korgaonkar 2011, 219)

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[1]Berger's terminology: "Certain stories are more contagious and certain rumours are more infectious. Some online content goes viral while other content never gets passed on" (Berger 2013, 13).

Recognizing that this viral behavior is seen daily on the social media networks, despite the possible overload of information and marketing messages, it shows that maybe we have not become immune yet. This has led to inquisitiveness about what exactly makes people find (some) viral marketing campaigns interesting and apparent in the clutter and makes them willing to share these with others? What makes users stop on their journey through the news feed and (occasionally) contribute to the spread of information?

Moreover, virality is achieved when and if people share or talk about the message and content, and is therefore dependent on the receivers being part of the spreading. Recognizing this, how and what can marketers do to construct a viral campaign, which virality they basically cannot control, and this is the wonder we seek to uncover in this thesis. We will therefore examine possible tendencies within viral marketing both in the way organizations create their campaigns and further, how these are perceived, which will enable us to find traces of what appears to create successful viral marketing campaigns and contribute to their spreading or 'contagiousness'.

As mentioned, a majority of humans are online – not sometimes – but almost constantly and seen from a marketing perspective, social media platforms provide opportunities to reach a large amount of consumers and spread a message. Through this study, we therefore want to examine why people share content on social media and in that way offer applicable knowledge which organizations can use to create content that are likely to obtain virality, and thereby enhance brand awareness. In that sense, we want to contribute to an understanding of what appears to be significant elements that ought to be taken into account when seeking to create virality, and therefore, the problem statement of this study is as follows:

PROBLEM STATEMENT

In times, when online media in general and social media in particular have become so contaminated with information and marketing messages, what may be learned from the ways in which marketers behind the videos Do it for Mom and First Kiss have constructed their messages for these to break through the clutter and become viral?

RESEARCH QUESTIONS

What are some predominant elements found in each of the two viral marketing cases that (might have) led to widespread sharing on social media?

Are these elements also the actual reasons for users to share the videos – and if not, what is perceived to be so?

TWO VIDEOS
THAT GOT VIRAL

Seeking to contribute with knowledge regarding virality, we have chosen to examine two highly efficacious viral advertisements to find traces of what made them successful.

The first viral video is created by the Danish travel agency, SPIES, and is called Do it for Mom (Appendix 1). Simon Spies established the agency in 1956 and over time he became a Danish example of 'The American Dream', being a hardworking child of divorced parents and managing to build one of the largest travel agencies from scratch. Simon Spies became the essence of the marketing of the organization. He is often described as a rebellion, and he understood the fact of the media always seeking sensations from which an increase in sales always followed. Thus, the travel agency was – and is still - associated with him and his rather untraditional way of living (Spies 2016 – Simon Spies; Den Store Danske – Simon Spies).

Known as the controversial player in the field, SPIES has over time made some fairly unusual marketing choices. For example commercials of men burying beach toys to hide them from children with the message of some hotels being solely for adults, and further, encouraging people to go on vacation to have more sex and make babies in the light of the decreasing Danish birth rate (Spies 2016 - Reklamefilm). The latter is a viral marketing campaign consisting of two viral videos named Do it for Denmark from 2014 (YouTube – Do it for Denmark) and Do it for Mom from 2015 (See Appendix 1). The video Do it for

Mom was released on YouTube September 29, 2015 and on SPIES's Facebook page on September 30, 2015 and as of May 17, 2016 has been viewed 7.793.651 times on YouTube and shared 21.229 times on Facebook (YouTube 2016 – Do it for Mom; Facebook 2016 - Spies) Moreover, in 2016, Do it for Mom was nominated to receive an award in regards to being the best commercial in 2015 in Denmark (Facebook 2016 - Spies). Additionally, the video made it across borders and became a major subject of attention in the US and UK being referred to in the Huffington Post and The Independent among others, as they described it as controversial (Hansen 2015).

The second viral video was launched by the American clothing company, WREN, on March 10, 2014 and is called First Kiss (Appendix 3). The video was initially sent out on a website called style.com after which the video was uploaded on YouTube and from there send out on Facebook, Twitter, Pinterest etc. The viral quickly became viral the next day it was spread more than 2 million times and within a week more than 61 million times. Moreover, the video created word of mouth and was thereby covered in Wall Street Journal, CNN and New York Times etc. as being "the most successful fashion film of all time" (Coker 2014). As of May 19, 2016, the video has been viewed more than 113 million times on YouTube (YouTube 2016 – First Kiss).

FACEBOOK
– A SOCIAL MEDIA PLATFORM

Facebook is an online social media platform founded in 2004 by Mark Zuckerberg in USA with the organizational mission;"... to give people the power to share and make the world more open and connected" (Facebook 2016 – Company Info). Today, the online platform has in average 1.09 billion, March 2016, active users on a daily basis (Facebook– Company Info).

Facebook is a platform on which users and organizations are able to create a profile adding pictures, videos and content about themselves and further, are

able to create a 'network' of either Facebook friends or followers (Facebook 2016 – Products). Moreover, the feature referred to as the "News feed" is a list on every profile for people to share updates, stories and content with others and Facebook explains that; "People use Facebook to stay connected with friends and family, to discover what's going on in the world, and to share and express what matters to them" (Facebook 2016 – Company Info). Additionally, Facebook gives users the possibility to react to organizational and personal content, which is referred to in the way of 'liking' something by pressing the 'like' button or start conversations with others making a comment to a post. The 'News feed' is therefore, in other words, a way for people to stay updated and connected.

Organizations are able to create a 'Page' on Facebook, which enables them to connect with communities and those who follow the organizational page (Facebook 2016 - Products). Marketers are thereby able to create online content and share this with their community and followers. Logically, the more people who are interested in a Facebook Update, the greater the exposure of the organizational message is on the 'News feed'. Marketers might find this new way of marketing interesting as; "… people come to Facebook to discover what's happening in their world and around the world, and to share all kinds of things, whether that's updates that are happy, sad, funny or thought-provoking" (Facebook 2016 – News).

Thereby, Facebook is a social media platform that empowers people to share and connect with the world and today is the world's largest social media platform and the organization is employing 13,598 people (Facebook 2016 – Company Info) (Statista 2016). In March 2016, Facebook reached a revenue of 5,382 million US dollars (Facebook– Investor Relations).

THE CONCEPT OF SHARING

In the following, the interpretation of 'sharing' within this thesis will be accounted for. 'Sharing' is understood in broad terms, meaning that it refers to both sharing actively on one's Facebook page by using the 'share' function that Facebook provides. However, it does also refer to the action of 'commenting' or 'tagging' (writing someone's name) in a given post on Facebook.

Furthermore, the 'like' function gives a possibility for the users to show a positive attitude towards content. This is shown in the 'News Feed' of the user's Facebook friends. Thereby, this can be seen as another way of sharing and spreading content.

THE PROCESS OF COMMUNICATION

In this thesis, our study is based on central parts within the general process of communication. We have chosen parts of this process to enhance the ability to look deeper and see how these are carried out by the sender and furthermore, perceived by the receiver. We will therefore explain where in this process our research is placed and which parts of it we will be examining. Hereafter, we will elaborate the structure of this thesis, in an attempt to provide a basis for how to understand and read the thesis, as well as an elaboration of how the research has been conducted.

According to Kotler and Armstrong, when a message is sent out, it happens through a communication process. In their book *Principles of Marketing* (Kotler & Armstrong 2012, 438-39), they argue that one must understand how this process works in order to communicate effectively (see the model below). On the basis of this conventional model, we have built this thesis looking at the communication process after it has happened. As stated before, we have chosen to examine tendencies within the sharing of viral marketing on social media with the aim of obtaining an understanding of why the two videos got contagious and spread, despite the clutter, and thus, why these stood out from the 'noise' on social media.

To examine this, we will look deeper into the process of communication in regards to the encoded content, the message, the media used, the receiver's decoding process, as well as the response. Thereby, we choose not to consider the feedback aspect as it does not contribute to the understanding of why people share.

THE PROCESS OF COMMUNICATION
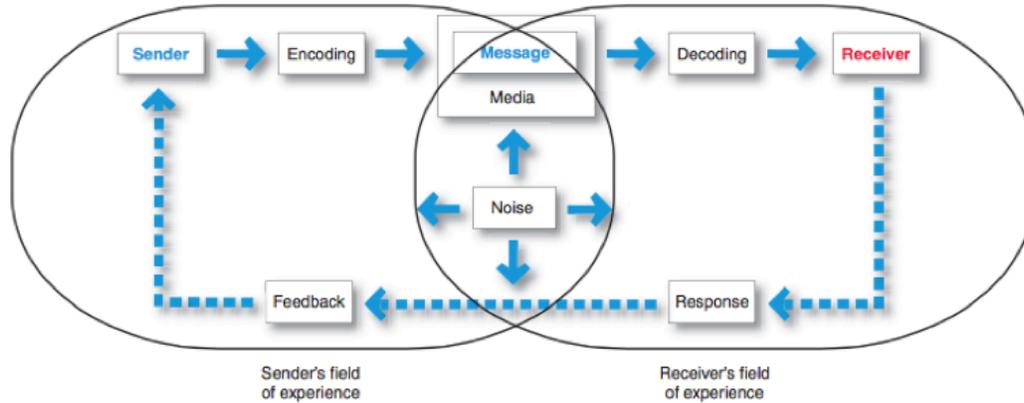
Figure 1: Kotler and Armstrong 2012, 438-39

We examine the chosen media in relation to Web 2.0, the development within the social media, and how these are used frequently today within the context of marketing (see Chapter 3). We seek to examine the messages by analyzing the two viral videos in Chapter 4, in an attempt to address the considerations and choices made by the organizations in the encoding process, as we look into the 'words, sounds and illustrations', they seem to have encoded in videos in order to "… convey the intended message" (Kotler & Armstrong 2012, 439). Lastly, in chapter 5, we want to examine how the receivers actually have decoded and responded to the videos by distributing a questionnaire seeking to understand how "… the receiver assigns meaning to the symbols encoded" (Kotler & Armstrong 2012, 439).

STRUCTURE

To end this **1st chapter** of the thesis, a brief overview of the structure and content of each of the following chapters is conducted.

In the next and **2nd chapter**, an account for the methodological conside-rations made for this research, including theory of science, methodological approach, ways of understanding, and empirical choices will be presented.

In the **3rd chapter**, firstly, a review of relevant literature is provided to give an insight in the different fields of research in which this thesis and problem is situated. Furthermore, to analyze the empirical data, different theories have been chosen, and an account for these will be presented in this chapter.

Chapter 4 contains an examination of the two viral videos as we seek to un-derstand which elements the organizations have encoded in the messages using theories to understand how this theoretically may influence the per-ception hereof.

In **Chapter 5**, the results from chapter 4 will be tested in questionnaires to get an understanding of how the receivers actually perceived the videos, and how this may influence whether or not they would share these. This means that this chapter covers both the decoding process when examining the percepti-ons of the receivers and the responses in terms of how this might influence sharing.

In the **6th chapter**, the conclusion and the answer to the problem statement are comprised.

With outmost respect to the researchers within the different fields, a list of references can be found in **Chapter 7.**

Last but not least; the **8th chapter** contains appendices such as the videos, transcriptions hereof as well as data from the questionnaires.

CHAPTER 2
METHODOLOGY

METHODOLOGY

In this thesis, we examine possible reasons for viral marketing videos to rapidly spread on the social media. The methodological considerations regarding this study will be accounted for in the following chapter. Furthermore, the purpose of this chapter is to clarify the choices made in regards to the methodology and hereunder, the considerations regarding the scientific positioning, the chosen research design and the empirical and theoretical choices.

THEORY OF SCIENCE

According to Collin and Køppe (2014), theory of science is the philosophical discipline concerned with the study of scientific methods in order to understand phenomena. There exist three scientific approaches and they are referred to as natural sciences, humanities and social sciences. As apparent in their names, these approaches are concerned with different areas of study within the field of science. Within humanities, humans are perceived to be "thoughtful, acting and communicative beings"[2] and the tradition perceives human actions as subjects for interpretation (Collin & Køppe 2012, 24-27). This thesis is therefore placed within humanities, as we seek to understand and explain some kind of human activity and interpret the meaning of it.

The behavior exhibited throughout social media sites nowadays is, as mentioned earlier, allegedly fairly individual and subjective. However, employing a critical approach makes it possible for us to move to a deeper level and thereby be able to clarify and explain underlying structures in regards to behavior on the social media platforms. This will enable us to give potential answers as to why and how viral marketing is likely to spread. Furthermore, the theory of science of this thesis is based on critical realism, which is a perspective often employed within the social sciences. One could therefore argue that we, to some extent, incline towards the social sciences, however, as we seek to

[2]Own translation of "tænkende, handlende og kommunikerende" (Collin & Køppe 2012, 24)

explain human behavior both in terms of the empirically observable and underlying mechanisms, we see our work located within the critical realism as it recognizes interpretation as a requisite to enhance knowledge (Andersen 2007, 25), which therefore places us within the humanities.

CRITICAL REALISM

Critical realism is a philosophical grounding of science that seeks to identify the unobservable mechanisms, which also distinguishes this approach from other traditions. According to Fuglsang et al. (2013, 38), within critical realism, society can be perceived as an iceberg, as a small part of the iceberg is above the surface, while the rest is hidden below. The part under the surface can not be directly observed like the visible top of the iceberg, and it is these structures we seek to obtain knowledge about (Fuglsang et al. 2013, 38). However, "Critical realists stress the generalizing task of scientific activity" (Alvesson & Sköldberg 2009, 40), which is not to be confused with the one of positivism (natural sciences) regarding creating general patterns, as critical realism instead "… seeks to identify those deeper lying mechanism which are taken to generate empirical phenomena" (Alvesson & Sköldberg 2009, 40). In that sense, positivist and constructivist scientific approaches are seen as being "… too superficial and non-theoretical in their way of doing research" (Alvesson & Sköldberg 2009, 39), as they (mostly) study the observable. The critical realism approach, furthermore, takes its point of departure in the view of "… the reality as such, as distinct from our conception of it" (Alvesson & Sköldberg 2009, 41).

Critical realism is positioned within a meta-theoretical perspective that provides an alternative to the two fairly dominant aspects within the social sciences - namely positivism (natural science) and the hermeneutical philosophy (humanities). In other words, critical realism offers a third way and is placed between the two and becomes open towards both the objective and subjective interpretation (Andersen 2007, 11). According to Alvesson and Sköldberg (2009), critical realism is based on the thought that;

*"While it is evident that reality exists and is what it is, independently
of our knowledge of it, it is also evident that the kind of knowledge that is
produced depends on what problems we have and what questions
we ask in relation to the world around us"*
(Alvesson & Sköldberg 2009, 41).

Roy Bhaskar, the founding father of critical realism, has been developing the approach since the 1970s (Alvesson & Sköldberg 2009, 40). Basically, the epistemology[3] has been reflected within the field, but according to Bhaskar, there has been a shift, by which it is now the ontology[4] and the consideration of mechanisms behind the events instead of the actual events (Alvesson & Sköldberg 2009, 40; Andersen 2007, 13-14).

This relates closely to Bhaskar's three domains of reality – 'the real', 'the actual' and 'the empirical' (Bhaskar 1998, 41-42). The mentioned mechanisms constitute 'the real domain', which eventually generates an event that exists in 'the actual'. Such an event is observable but exists independent on whether or not the researcher actually observes it. When these events are empirically observed, they are placed within 'the empirical' domain (Alvesson & Sköldberg 2009, 40). To simplify this, it can also be depicted as shown in the following figure:


Figure 2: Own illustration based on Bhaskar's theory

[3]"A branch of philosophy concerned with the nature of knowledge, its scope and limitations." (Oxford Reference – Epistemology)

[4]"The Branch of philosophy that deals with questions of being, existence, and reality" (Oxford Reference – Ontology)

Based on Bhaskar's philosophical perspective (Bhaskar 1998), *'the real'* is depicted as the blue box and is supposed to cover the whole reality, which is both the things and phenomena, we can actually see and observe, and also the underlying structures and mechanisms, which we cannot. The whole reality is presented in the blue box and, basically, there is nothing beyond that.

The second domain, *'the actual'* (green box) is therefore also located within and part of 'the real' (blue box). This domain is what Bhaskar (1998) refers to as 'the actual' and contains the things and phenomena we can observe. A phenomenon or event is therefore placed within 'the actual' domain, if it somehow is observable. Hence, 'the real' domain differs from 'the actual' by containing underlying mechanisms, which we cannot observe, and it will be with reference to these, when distinguishing between 'the real' and 'the actual'. Similarly, the third domain, 'the empirical' is a part of 'the actual'. As described, 'the actual' consists of everything that can be observed, while *'the empirical'* is the part of 'the actual' that it is chosen to observe (Andersen 2007, 27-28). In other words:

'The real' = is everything (the actual + what we cannot observe)
'The actual' = is the observable (the empirical and the things and phenomena we have chosen not to examine e.g. another theory or another viral advertisement etc.)
'The empirical' = is the selected of the observable (the chosen focus)

The actual include, as mentioned, the phenomena and events that exist regardless of whether they are observed or not. In this thesis, this domain is used to expound the two viral advertisements, as we have found that content is shared extensively on the social medias. These empirical data are selected from various others, in which extensive sharing can be observed. Our aim is to find traces of underlying and non-observable mechanisms and structures on 'the real' level, causing this spread. Therefore, to look deeper into the underlying structures and mechanisms, our study will examine reasons why people react to and share videos on social media. A questionnaire will be constructed, which also exists on 'the empirical' level, as we choose to include and consider these, when seeking to find the non-observable reasons why the videos have been shared. Moreover, the results of the observations will

be compared with the actual videos, and we are therefore working between 'the actual' and 'the real' domain. In summary, we choose to focus on a selected ('empirical') part of the observable ('the actual') to find some underlying structures and mechanisms ('the real'). Further, as this thesis is based on critical realism, we aim to move to 'the real' level, which helps clarify what we cannot directly observe (Alvesson & Sköldberg 2009, 40).

By means of the interaction between these levels, we can examine the underlying structures and mechanisms that might contribute to the creation of successful viral videos on social media. In this way, it is also apparent how we work hermeneutically, as we work in circles and thereby constantly acquire new knowledge. In other words, through the study, we seek to understand the parts individually to achieve a greater understanding of the whole (Collin & Køppe 2012, 145-47). This can also be seen in our approach to the analysis of the videos, which we have chosen to divide into smaller sections in order to gain an understanding of each part of the film, and thus, a greater understanding of the video as an entity. Consequently, this is another reason that this thesis is placed within the humanities rather than social science.

ABDUCTION

Additionally, there are three different approaches in the process of research in regards to ways of understanding – namely induction, deduction and abduction (Andersen 2007, 113). One of these constitutes the base of understanding in this thesis and reflects likewise the hermeneutic way of thinking when acquiring new knowledge, which we will return to shortly.

Induction concerns the idea that observations made on the basis of a number single cases are valid to create general assumption (Alvesson & Skjöldberg 2009, 3). In other words, this approach is concerned with the study of empirical data from which a somewhat new theory is constructed. Deduction, on the other hand, concerns using general knowledge (theory) to deduce knowledge about an isolated case. Meaning, that knowledge from a general theory derives about knowledge about the empirical data (Andersen 2007, 113). The third approach, abduction, distinguishes from the inductive and the deductive, as it includes an attempt of understanding as well (Alvesson & Sköldberg

2009, 4). Abduction is namely concerned with understanding something in a new way by considering it in a new context. Induction and abduction is essential within a realistic orientation, and in this thesis, we use abduction as the explanatory model of our understanding (Andersen 2007, 113). This understanding deals with considering individual concrete objects as parts of an overall structure, which is often not directly observable. In other words, the aim is to obtain knowledge about structures and mechanisms that are a part of the whole. It alternates between theory and empirical findings as Alvesson and Sköldberg (2009) state:

> *"The analysis of the empirical fact(s) may very well be combined with, or preceded by, studies of previous theory in the literature; not as a mechanical application on single cases but as a source of inspiration for the discovery of patterns that bring understanding. The research process, therefore, alternates between (previous) theory and empirical facts whereby both are successively reinterpreted in the light of each other".*
> (Alvesson & Sköldberg 2009, 4)

Therefore, abduction is also fairly similar to the hermeneutic way of thinking, as we are trying to understand and interpret the parts in relation to the whole (Alvesson & Skjöldberg 2009, 4; Andersen 2007, 114). With the abduction as the way of understanding, we become able to look deeper and consider the underlying mechanisms as mentioned throughout this chapter, which is the aim of our study in general. The method thus becomes an interaction which contributes to the understanding as the purpose of this thesis is to find possible, but not directly observable explanations for viral marketing videos to spread. Subsequently, we will become wiser about what captures users and creates virality reviewing our empirical data in the light of inspiring theories to capture these patterns of behavior.

This means that this thesis is anchored in critical realism as scientific position and we seek to find traces of tendencies within sharing or creation of word-of-mouse on social media. Thereby, we aim to examine possible underlying structures and mechanism of 'the real', while we simultaneously work in hermeneutical circles in the way of acquiring new knowledge. Moreover, this also indicates our approach to understanding, namely abduction, as we

throughout the research combine the empirical data with existing theories, which create a basis for understanding the underlying structures. In that way, we constantly change between empirical data and theory to elucidate new patterns and attain new knowledge.

As we have now anchored our overall approaches of this thesis, the following paragraph will contain a view of the specifically applied methodology, namely a mixed methods approach.

RESEARCH DESIGN

Basically, there are three methods for scientific empirical studies – the qualitative, the quantitative and mixed methods research. The premise for selecting one or the other approach (method) is based on the problem and how this desirably is examined (Johnson et al. 2007, 112-113). The focal point of the problem statement for this thesis revolves around human behavior as it seeks to understand of tendencies of why people share content on social media and thus help to create Word-of-Mouth (WOM). In other words, the interest is concerned with human behavior and interactions on social media. Thus, our wonder and problem statement regarding this study appears, based on comparison of the definitions of the two approaches, to be qualitative. Given that there are many different definitions of the qualitative and quantitative approaches to research, an example of each of these can, according to Corbin and Strauss's definition of the qualitative approach, and Muijs (2004) definition of the quantitative approach, be as follows:

"… research that produces findings not arrived by statistical procedures or other means of quantifications. It can refer to research about persons' lived experiences, behaviors, emotions, and feelings as well a about organizational functioning …"
(Strauss & Corbin 1998, 11)

"… is essentially about collecting numerical data to explain a particular phenomenon…"
(Muijs 2004, 2)

However, according to Muijs, both approaches concerns explanations of phenomena, and that they, therefore, due to their different methods of research, to some extent can complement each other (Muijs 2004, 1). A triangulation of the qualitative and the quantitative method will, therefore, contribute to a more comprehensive collection of empirical data in regards to our problem statement, as these approaches complement each other strengths and weaknesses (Flick 2009, 27).

MIXED METHODS RESEARCH

In this thesis, we have therefore chosen our method for the research to be both qualitative and quantitative. We have elected two specific viral marketing videos as the first part of our empirical data, which is thus a reflection of the qualitative method. These are examined to understand the content and structure of the videos respectively. Furthermore, this knowledge helps conduct the quantitative research of the ('the actual') reasons for their spreading. Using both research methods will therefore provide us with the ability to understand both aspects of the problem statement, as they contribute to the creation of a more thorough and profound analysis. In other words to quote Mujis: "... we take the pragmatist approach to research and use different methods depending on the research question" (Muijs 2004, 6), and adopt a triangulating approach and include both scientific research methods. According to Creswell (2004), the approach involving both the qualitative and quantitative research is also called 'mixed methods approach', where a triangulation of multiple approaches of collecting data is utilized (Creswell 2004, 15). To this way of doing research, there are various fairly similar definitions and having used Creswell's terminology, we also take the point of departure in his definition rendered by Johnson, Onwuegbuzie and Turner:

"Mixed methods research is a design (or methodology) in which the researcher collects, analyzes, and mixes (integrates or connects) both quantitative and qualitative data in a single study or a multiphase program"
(Johnson et al. 2007, 119)

The similarities are among others seen in the definition by Johnson and Onwuegbuzie (in Johnson et al. 2007) as they state:

"Mixed methods research is the class of research where
the researcher mixes or combines quantitative and qualitative research
techniques, methods, approaches, concepts or language into a
single study or set of related studies"
(Johnson et al. 2007, 120)

As part of the mixed methods approach, there are three general strategies (method designs), and they are called 'Sequential', 'concurrent' and 'transformative'. In this project, we use the sequential procedure when trying to explain conclusions of one method with the other (Creswell 2004, 16).

"Sequential procedures, in which the researcher seeks to
elaborate on or expand the findings of one method with another method.
This may involve beginning with a qualitative method for exploratory purpo-
ses and following up with a quantitative method with a large sample
so that the researcher can generalize results ..."
(Creswell 2004, 16)

We use the results found in the qualitative research to construct questionnaires that will help us to collect quantitative data in order to answer the problem statement. In that way, it can be argued that using the two different approaches combined in the mixed methods approach can help us validate the findings in the research and give us an understanding of the particular study. Accordingly, we choose a mixed approach, which is done in the attempt to explain the spread of viral marketing videos on the social media, and what organizations can do to influence this behavior. The collected data is, as mentioned, two frequently viewed and shared viral videos as well as constructed questionnaires. The choices hereof will be accounted for in the following section.

CHOICE OF EMPIRICAL DATA

The empirical data for this thesis will, as explained in the previous paragraph, consist of both qualitative and quantitative data. In this paragraph, we will account for the choices and criteria made in regards to selecting the qualitative data in the form of the two viral videos, and subsequently, account for the choices made in terms of composing the two questionnaires including reflections concerning representativeness, validity and reliability.

VIRAL VIDEOS: DO IT FOR MOM AND FIRST KISS

It has been chosen to examine possible explanations for sharing of viral videos through the example of two campaigns which became viral and reached a significant amount of shares and views on both Facebook and YouTube. In the first part of the analysis, we seek to examine the predominant elements within the two videos. The main reasoning for choosing the two specific best practice viral campaigns is as follows.

SPIES - *Do it for Mom:* This campaign was chosen as it gained a substantial amount of views and shares on YouTube and Facebook, and additionally got attention from both Danish and international news media (cf. Chapter 1). Especially, the fact that several international medias have mentioned and commented on the viral video indicates the widespread of the campaign. This caught our attention and even though it has not gained as many shares or views as the other campaign chosen for this project, it is still our conviction that it contributes to this thesis as a successful example on a Danish campaign that has become viral and reached farther than most Danish campaigns, as well as gained attention overseas. This video has, as earlier mentioned, been viewed 7.793.651 times on YouTube and shared 21.229 times on Facebook - as of May 17, 2016. This video can be found in **Appendix 1**, and a transcript of the dialogue is enclosed in **Appendix 2**.

In an attempt to give as fulfilling a representation as possible in terms of answering the problem statement and the scope of the thesis, we have chosen to include WREN's viral video, First Kiss, as a non-Danish, or more precisely, an American origin counterpart.

WREN – *First kiss:* With 113.850.719 views on YouTube (May 19, 2016) and 1.392.296 shares on Facebook within just 31 days of its release in 2014 (cf. Chapter 1), it can be argued to represent an international successful campaign in terms of virality. WREN's viral video also spread overseas and was apparent on Danish Facebook user's news feeds due to its wide spread (own observation). This video is to be found in **Appendix 3**, and a transcript of the dialogue is enclosed in **Appendix 4.**

It may be mentioned that the number of views and shares respectively may be due to the difference in regards to population the two countries in between.

TWO BEST PRACTICE CASES

Choosing two best practice videos, which have successfully reached virality, provide us with two examples that presumably contain content that people want to share and talk about. They are both, as mentioned, widely and internationally spread and have managed to get people's attention and further, even made a large amount of people react to it. This was the main criterion for choosing these vidoes as we seek to examine the phenomena of sharing. As stated earlier, it was found that the choice of two campaigns instead of several gives us the ability to work deeper into the details of each campaign, their content and tools used to obtain some kind of virality. Moreover, it was chosen to include two campaigns not only because it provides an insight in possible differences or similarities, but also because these could contribute in terms of creating a more valid study of the tendencies of successful viral campaigns as well as a broader point of view than having only examined a single case. Further, this could evidently also have been done through the choice of one successful and one failed viral campaign. However, as the aim of this thesis is to examine some apparent tendencies in regards to virality, it appears fairly evident to take a few examples of successful campaigns that have experienced great media attention in order to see what this success may be due. Furthermore, the campaigns represent a Danish as well as an international case both spread across boarders, which therefore also gives us reason to assume them to be successful campaigns and further, are able to contribute with knowledge regarding tendencies within virality (cf. Chapter 1).

CRITIQUE

As mentioned, the two campaigns represent successful examples of virality. To get a more valid insight in the tendencies of what seems to have created this virality, it could have been appropriate to include examples of vague attempts as well. However, this was not found to be relevant in regards to our particular research, as we seek to find traces of the successful elements to view patterns in terms of creating virality and not to review 'do's and 'don't's within the field. Another critical matter regarding the choice of the two campaigns is that they arguably have considerable differences not only in terms of their origin, but also in the way they are constructed and framed (visuals, content, structure etc.). However, for them to be somewhat similar is not seen as a predominant parameter, as the fact of both being widely and internationally spread fulfils the criteria for consideration.

The chosen videos will therefore work as the empirical data for an analysis of the content of each viral campaign. Combining these findings with theoretical background should therefore form a valid basis for some questionnaires of which the choices will be explained in the following paragraph.

QUESTIONNAIRES

The second part of the analysis is based on empirical data gathered using field research in the form of two questionnaires. The questionnaires are constructed on the basis of the assumptions found in the first part of the analysis, as we from these seek to examine what actually did or could motivate people to share the two best practice viral videos. Furthermore, the questionnaires should function as sort of a testing of the findings in the first analysis. It should enable us to find tendencies within virality, however, we are of the firm belief that by adding this quantitative research method we can get a bit closer to the understanding of human activity. The design of and choices behind the questionnaires will be elaborated in the following.

A questionnaire is a quantitative research method used when seeking to collect empirical data, which can be measured and compared (cf. Chapter 2 - Mixed Methods Approach). The questionnaires were distributed via Facebook on April 12, 2016 and were accessible in around 2 weeks. With 236 and 308

answers to respectively *Do it for Mom and First Kiss* (Appendix 5 and 8), these questionnaires, given our context, provide a significant amount of responses for us to get an insight in the behavior of virality, however, the research will never be completely representative. Moreover, we cannot measure exactly why the two videos have become viral only from examining the videos and their content. Firstly, we cannot simply access the mind of people in terms of their perception of the videos and secondly, in terms of why they might or might not share these. Therefore, the questionnaires can help us examine the possible reasons in an indirect way (Muji 2004).

From a communication point of view, the phrasing and exact words in the questions of the questionnaire might be an measurement error, as words are subjectively interpreted, and thus, the respondents may have another or slightly different understanding of a word, and if so, possibly give an answer to something different than what was intended. However, we cannot measure how many might have misunderstood a question, unless they have commented in a way that reveals such an misunderstanding. For that reason, we have aimed to phrase the questions in a language and with a use of words that most presumably can understand. Moreover, Muji (2004, 71-74) presents a statistical measurement formula, but as we are unable to measure these possible misunderstandings, we exclude from calculating the reliability. Furthermore, besides including a crossing of the perceptions of the videos and the influence on the probability of sharing, which can be seen in appendix 6 and 9, we generally exclude from further mathematical formulas in the processing of the data.

The questionnaires were composed in both Danish and English with the prospect that it would spread to the United States in order to examine possible explanations of why both advertisements managed to cross over seas. Given that our network on Facebook in regards to the English-speaking people mainly are Americans, it is assumed to be those who have answered the questionnaires in English and that this therefore gives a fair insight in what has made the advertisements viral in both Denmark and America. Furthermore, we have chosen not to include explanations for cultural aspects and differences, but instead focus on what specifically appears relevant for this particular research; namely to find traces of tendencies in viral marketing ba-

sed on two best practice examples of international virality. This does not necessarily necessitate a cultural dimension, but could lead to further research.

Furthermore, as the purpose is to examine the behavior on social media, the primary parameter for the study is that it should be Facebook users who answer the questionnaires as they are assumed to have an understanding of the phenomenon of sharing and social media in general. In that sense, we made it possible for all users on Facebook to answer the questionnaires and thereby not seek any kind of delimitation or specific approach to one or more detailed target groups. Furthermore, our research was therefore not dependent on responses based on factors as gender, status, level of education, demography, geography, age, culture etc. On the contrary, the essence of our research is to find traces of tendencies within society and these are therefore not assessed as being relevant within this particular context. Of course, with the understanding that one must at least be 13 years old to be active on Facebook, these are presumably not represented among the respondents (Facebook 2016 – Opret en konto).

Before summing up the choices of empirical data, the answers from the questionnaires have been collected and will appear in the appendices in the following order:

Appendix 5: This appendix holds graphs showing how the answers were divided (in percentages and in numbers) in the questionnaire about *Do it for Mom*. The questions will appear from the appendix and will be referred to as e.g. Q6 or Q6.1. Similarly, **Appendix 8** holds the results for WREN's *First Kiss.*

Appendix 6: In this appendix, some of the answers to how and what the respondents think about the video *Do it for Mom* will be crossed with, how these specific aspects of the video might influence the probability of the respondents sharing. On these, the questions will be stated, as well as the one, they were crossed with, and when referring to these, each crossing has been named (e.g. Q1), which appears from the appendix, and these will be the ones referred to. For the questionnaire about *First Kiss*, the crossings will be in **Appendix 9.**

Appendix 7: To include the different answers from the 'comment-boxes', an excel-document has been enclosed in Appendix 7 for *Do it for Mom*. Regarding this appendix, we refer to the crossing of the column and row, e.g. AB15. This similarly applies to answers to the questionnaire about First Kiss and these will be enclosed in **Appendix 10.**

In Appendix 11 and 12: an index of the respondents and questions has been enclosed for respectively *Do it for Mom* and *First Kiss* to provide an overview of how many of the respondents have answered each question.

To summarize the choices of the empirical data, we, therefore, by examining the videos and explanations to why they may have been shared, first qualitatively through a thorough analysis of the content and tools, and then quantitatively through questionnaires, test why the videos might have become viral. However, in the questionnaires the respondents were able to add comments and thus elaborate their answers; we therefore also work somewhat qualitative within this research.

To examine the empirical data gathered, we have chosen relevant theories for this purpose and the choices of these will be accounted for in the following paragraphs.

CHOICE OF THEORY

To examine the videos *Do it for Mom* and *First Kiss*, we have chosen an eclectic approach, meaning that we use different relevant theories as tools for analysis in an attempt to understand the videos and the characteristics (Antoft and Salomonsen 2007, 38-39). Using the eclectic approach is also concordant with abduction as we take point of departure in the empirical data when finding different prominent elements, but then also consult different theories on the subject to get a better understand of how the different tools and elements may influence the perception of the videos. We do, therefore, not solely find one theory and apply to the empirical data, but try instead to keep an open mind, and thereby, a more explorative approach to the empirical data and

the different elements, which is found relevant in regards to the problem statement. Even though this eclectic approach has been criticized for being 'superficial', 'confusing' and 'self-defeating', as the approach considers many different theories (Geertz 1973, 5 and 88), it was found that by using this, we uphold sensitivity to the voice in the empirical data and as Geertz states; "do justice to the multifaceted nature of the problems involved" (1973, 257).

The theoretical framework will therefore consist of different articles and theories, which have been collected in order to examine the videos and the elements used when trying to make them viral. Moreover, after examining the elements and different possible understandings and perceptions of the video, we aim, as mentioned, to explain how these could influence virality. To do so, one main theory; Contagious by Jonah Berger has been chosen to set the overall framework, however, this will be complemented by ideas from Kotler's theory about Marketing 3.0 and value marketing.

We have found that Berger's theory is useful as an overall framework in terms of sharing. And even though it has some rather critical issues not being completely academically executed and scientifically reasoned, the book still has a more or less academic background with references (peer-reviewed) academic research;

"If you are enthralled with empirical evidence, Berger falls short on providing the answers to your observational and experimental questions within the body of his book. However, Berger's justification of STEPPS can be supplemented with the book's notes section, which contains additional scholarly references, and with his Web site, which contains his peer-reviewed academic research. These resources help Berger's STEPPS gain acceptance from the academic community."
(Billiot 2015, 2).

Moreover, the author of the book, Jonah Berger, is a professor in Marketing at the Wharton School at the University of Pennsylvania. Berger has a PhD in Marketing from Stanford and as can be seen from the quote from Billiot's review above as well as reviews by Maurya (2013) and Gringarten (2013), Berger has researched the topic and has been published in different scholarly journals. With this in mind, we found that this framework by Berger can contribute with valuable knowledge and principles in this thesis. Combining Berger's principles with ideas or principles from Kotler, we will be able to empirically examine if these different principles and basic ideas can be found in the two campaigns chosen as empirical data.

After applying this approach in an analysis of the videos, we will conclude and sum up the findings, and thereby offer explanations as to why people share content on social media. These findings will form the basis for assumptions that we then aim to test at a second round of data collection and analysis by asking Facebook users through a questionnaire.

CHAPTER 3
CONCEPTUAL
FRAMEWORK

CONCEPTUAL FRAMEWORK

The purpose of this chapter is to create an understanding of the fields from which this thesis has originated, clarifying the literary research as well as an overview of the theories applied in this thesis.

LITERATURE REVIEW

As the problem statement revolves around marketing, social media and virality, we start by presenting our reflections in regards to marketing.

MARKETING

"Over the past 60 years, marketing has moved from being product-centric (Marketing 1.0) to being consumer-centric (Marketing 2.0). Today we see marketing as transforming once again in response to the new dynamics in the environment."
(Kotler et al. 2010, xi).

The field of marketing has existed for many years and has been used for businesses to communicate and promote their products and services to the consumers. In the *Oxford Dictionary of Media and Communication*, marketing is defined as: "The process of managing the relationship between firms and customers by organizing the demand for and supply of a product or service. This involves identifying target audiences through research and finding the most effective ways to promote and distribute the product and service" (Oxford Reference - Marketing).

According to Kotler et al. (2010), marketing has gone through three stages called Marketing 1.0, Marketing 2.0 and now Marketing 3.0. The first era, Marketing 1.0, Kotler describes as being about selling products from the factories

to any consumer who would buy them. The goal was to standardize and to bring down costs of production in order to lower the prices and make the goods more affordable (Kotler et al. 2010, 3). The second era, Marketing 2.0, came into existence from the information age, in which the consumers became more informed and able to make their own opinions about products and compare them with similar products. In this marketing era, the product value was defined by the consumers, and subsequently organizations consider the consumers' demand and wishes. The consumers passively receive marketing campaigns everyday and therefore marketers try to send out campaigns that give the consumers value and touch their heart and mind to make the marketing stick (Kotler et al. 2010, 4).

Leading to the third era, Marketing 3.0, which Kotler describes as a value-driven era where the consumers are seen as more than just consumers. Marketers consider and approach them as human beings that are looking for more than products and services. "In a world full of confusion, they search for companies that address their deepest needs for social, economic, and environmental justice in their mission, vision, and values." (Kotler et al. 2010, 4). Kotler's theory explains how marketing is becoming more and more complicated and how organizations are expected to send out messages that create value and address social issues that the consumers can relate to (Kotler et al. 2010).

BRANDING

To give an understanding of the way marketing works through branding it seems relevant to provide a definition of branding. In the Oxford Dictionary of Media and Communication the term "branding" is defined as:

> *"The marketing processes by which a company, product or service acquires a distinctive identity in the minds of consumers – becoming associated with particular values, lifestyles, and meanings."*
> (Oxford Reference - Branding).

Therefore, within the field of marketing, marketers use branding as a way of market products, services and organizations. In his book from 2001 *Emotional Branding*, Marc Gobé acknowledges the importance of the consumer as which

he states that the key to success is to understand how to create value for the consumers: "By emotional I mean how a brand engages consumers on the level of the senses and emotions; how a brand comes to life for people and forges a deeper, lasting connection." (Gobé 2001, xiv).

Morrison (2009, 296) states that a brand has an image-creating dimension and a brand can be considered a trademark, which distinguishes a product or service from similar products. Liz Nickles and Savita Iyer (2012, 5) furthermore determine that brands are no longer tools for the powerful organizations. Consumers create relationships with brands and see themselves as 'brand ambassadors'. They use the term 'Brandzilla Effect', meaning that the traditional way of brand messaging is no longer through traditional advertising such as TV or printed ads. According to Nickles and Iyer (2012, 5), the consumers have instead become walking billboards that engage others with the brand through WOM. The consumers have been 'interrupted' with marketing ads their entire life and therefore the marketing has to be somewhat different and interesting to catch the consumer's attention. The 'Brandzilla Effect' requires the organizational brand as part of a story that matters and adds value to the consumers (Nickles & Iyer 2012, 49).

SOCIAL MEDIA

"The advent of social media has substantially changed
the manner in which many people, communities, and/or
organizations communicate and interact."
(Ngai, Tao & Moon 2014, 33)

Through the past decades, the technology has developed significantly allowing people to connect with each other using the Internet and the online world (Web 2.0). This means that it is actually possible to interact and be social even when you physically are by yourself. In other words; "Technology has become less about connecting computers and more about connecting people." (Cross 2013, ch. 1). Considering that social media is a relatively new phenomenon, which has only first made its entrance during the past decade, our search of the topic has been aimed at finding the most current literature.

Historically, in 1997, the first social networking site, on which people were able to create profiles, was launched and called "SixDegrees" (Boyd & Ellison 2007, 214). Boyd and Ellison propose a fairly practical definition of social media sites;

"… web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system."
(Boyd & Ellison 2007, 211)

According to several academic scientists, social media was created as a result of Web 2.0 and reflects technological and societal change which further, according to Hay in her guide *Social Media and Web 2.0 Optimization from 2009*, "… weathered the social media storm" (Hay 2009, 16). In their journal about social media challenges and opportunities, Kaplan and Haenlein also acknowledge Web 2.0 as the social media stepping stone, as they define it as; "… a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content." (Kaplan & Haenlein 2010, 61).

Consistent with the definition by Kaplan and Haenlein, Weber describes social media as "… online environments where people with common interest share their ideas and comments" (Weber 2009, 4). Furthermore, it is common to "… rely on these platforms to keep in touch with family and friends, gather information and share what is important to them" (Duggan et al. 2015).

Therefore, from literature and definitions of social media, some of the recurrent characteristics seem to be; web-based services that allow the creation and sharing of content and social platforms where users can interact and communicate with each other as well as organizations.

According to Michael Cross in his book about Social Media Security, "…social technology has become a way of life in how we socialize and do business" (Cross 2013, ch. 1). Moreover, Lon Safko, author of several books about social media, the fundamental shift from marketing monolog to an online dialogue is, however, also a shift in how corporate messages are becoming uncontrollable in a world where the consumers no longer seem to trust the corporate messages and commercials (Safko 2012, 5). According to Kotler et al. (2010), the users of social media seem to affect each other more than ever before by giving reviews and expressing their opinions about and experiences with organizations and brands online. These expressive media therefore leave the organizations weaker when trying to sell their products or messages (Kotler et al. 2010, 24). Safko seems to share this point of view stating that; "They want their information from people they know, have a relationship with, and share a bond with through trust" (Safko 2012, 5).

Furthermore, Kotler et al. (2010, 24) predicted social media to be the future within the field of marketing as they predicted the future of marketing to be about 'co-creation', 'communitization' and 'character building'. The 'co-creation' means that the marketers should include consumers in the creation of marketing by e.g. encouraging feedback (Kotler et al. 2010, 32-33). 'Communitization' refers to the features of creating 'communities' on social media, in which consumers can interact with one another (Kotler et al. 2010, 33-34), and lastly, 'character building' is meant in regards to brands being able to create a credible character on social media to improve relations to consumers (Kotler et al. 2010, 34).

Searching within the field of social media, one of the terms that seem inevitable is 'Word-of-Mouth' (WOM), which Kirby and Marsden (2006) places as part of what they call 'Connected Marketing'. Connected Marketing is described as an umbrella term covering different types of word of mouth. Besides WOM, they mention Viral Marketing and Buzz Marketing, which in general are used interchangeably (Kirby & Marsden 2006, xvii-xviii). Today, Connected Marketing or WOM is more widespread and used especially on social media platforms, as the traditional marketing, which Safko (2012) states, is not trustworthy enough for the consumers anymore.

WOM

In line with Kotler, Ian H. Gordon (2013) also explains that the nature of marketing has changed and that the organizations can no longer use traditional marketing. His theory is developed within the field of 'Customer Relationship Marketing' and he explains that instead of using mass communication the organizations should establish relationships with consumers and listen to them (Gordon 2013). Especially, the social media has made it possible to engage and interact with consumers and thereby develop a relationship. When organizations maintain a relationship with consumers, the consumers are more likely to spread the word and create WOM (Gordon 2013, 2).

WOM is a phenomenon well-known within the field of marketing. One of the theorists, who write about this topic, is Malcolm Gladwell. Gladwell seeks to examine what he calls 'the tipping point', which is described as changes in human behavior created by products or ideas that spread. He states; "Ideas and products and messages and behaviors spread like viruses do." (Gladwell 2000, 12). Gladwell created an alternative marketing approach. Instead of sending out messages through costly mass media commercials, marketers now use low-budget WOM campaigns. Gladwell argues that successful WOM campaigns share three components: a sticky message with a memorable quality, connectors who know a lot of people, and a context or environment that can generate the spread of the message to a mass of consumers.

In 2006, Kirby and Marsden described Connected Marketing as; "Any promotional activity that uses word of mouth connections between people, whether digital or traditional, as communications media to stimulate demand." (Kirby & Marsden 2006, xviii). As mentioned, WOM has existed as a way of indirect marketing for a long period of time, but the technological development, Web 2.0 especially, has introduced new methods in which the organizations are able to make people talk.

According to Sernovitz (2006), there are two basic kinds of WOM – namely 'the organic' WOM and the 'amplified' WOM (Sernovitz 2006, 4). The organic way of WOM occurs naturally if people have a somewhat positive perception of a brand or organization and tell others about it. Within the field of marketing,

the social media has, among others, enabled the development of the ampli-fied WOM. The amplified WOM "... is started by an intentional campaign to get people talking" (Sernovitz 2006, 4). The connected marketing is therefore ways to create amplified WOM using the latest technologies and techniques.

Furthermore, Panos Mourdoukoutas and George J. Siomkos (2009) based their book called *The Seven Principles of WOM and Buzz Marketing: Crossing the Tipping Point* on Gladwell's idea on the 'tipping point'. In this book, they further develop and research the topic of WOM (Mourdoukoutas and Siomkos, 2009, vii) explaining that; "Consumers have always been influenced by WOM campaigns that make products popular..." (Mourdoukoutas & Siomkos 2009, 3). According to Petrescu and Korgaonkar (2011), WOM is further defined as; "... unpaid verbal consumer-to-consumer communication, regarding a brand or product" and "... it includes interpersonal, traditional verbal communication between consumers representing opinions on brands, products, and purcha-se experiences." (Petrescu & Korgaonkar 2011, 216).

When searching the field of WOM in connection to marketing, other devel-opments of the term or concept occur – namely Word-of-Mouse (WOMou-se) or Electronic Word-of-Mouth (eWOM). Henni-Thurau et al. (2004) describe WOMouse or eWOM as; "...any positive or negative statement made by po-tential, actual, or former customers about a product or company, which is made available to a multitude of people and institutions via the Internet." (Henni-Thurau et al. 2004, 39). More recent literature describes the pheno-menon of WOMouse or eWOM as the; "... electronic consumer-to-consumer communication regarding a brand or product. It is a form of interpersonal communication and includes consumer-generated opinions, transmitted from consumers to consumers." (Petrescu & Korgaonkar 2011, 219). Due to the development within technologies and thereby the online marketing methods, it has become standard to not only tell about a product, experience or such to friends and family in person but also to share this with a wider group of people by clicking the mouse – liking, sharing, commenting on social me-dia platforms, and thereby sharing messages. In that way, the mouse and personal profile are used to express an opinion or pass on a message from others. WOMouse is therefore described as something that "... presents the opportunity to access not only the opinions of friends, family, and personal

social circle, but also those of experts and complete strangers" (Petrescu and Korgaonkar 2011, 219). Subsequently, WOMouse can be considered to reach wider than 'traditional' WOM[5]. Another concept within WOM and also a part of what Kirby and Marsden (2006) call 'Connected Marketing' is 'Viral Marketing'.

VIRAL MARKETING

The term 'Viral Marketing' was first mentioned by Rayport in 1996 as 'the virus of marketing' as he explains that when marketers want a message to spread quickly with a low budget and maximal outcome, nothing spreads like a virus. In the book: *The six simple principles of viral marketing. Web Marketing Today* Wilson defines Viral Marketing as;

"... any strategy that encourages individuals to pass on
a marketing message to others, creating the potential for exponential
growth in the message's exposure and influence."
(Wilson 2000, 1)

In 2006, Kirby and Marsden wrote that viral marketing is: "The promotion of a company or its products and services through a persuasive message designed to spread, typically online, from person to person" (Kirby and Marsden 2006, xviii). More recently Kaplan & Haenlein (2011, 255) define viral marketing as: "electronic word-of-mouth whereby some form of marketing message related to a company, brand, or product is transmitted in an exponentially growing way, often through the use of social media applications."

From these definitions, it can be stated that the perception of viral marketing has developed over time. The essence is more or less the same; viral marketing has the aim to provide and spread marketing messages from consumer to consumer as the marketer hope the consumers are willing to share the messages with their network. This form of marketing enables fast information spreading at a lower cost as viral marketing has been compared to Word-of Mouth in regards to sharing information.

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[5]WOM: covering both "WOMouth" and "WOMouse"

Some of the characteristics of viral marketing are spreading messages at a high speed (Kaplan & Haenlein, 2011; Camarero & Jose, 2011), communication among consumers forwarding information (Kirby and Marsden 2006; Kaplan & Haenlein 2011) and in more recent years the social media platforms have become one of the key elements for spreading information among consumers (Wilde 2014). However, according to Seronvitz; "It's important to note that technically you can't create a 'viral' anything. Viral is an adjective that describes what happens when something gets forwarded to an enormous number of people. You can create something really interesting, start the word of mouth, and hope it goes viral" (Sernovitz 2006, 110).

Furthermore, with the opportunity to share and create content, users of social media might often feel bombarded with information that they are unable to comprehend (Oxford Reference – Information Overload).

"That is to say, every user can produce and distribute information [6]. This results in an explosively growing amount of information and makes many social networks become increasingly information-saturated. Besides, viral marketing also leads to a large volume of advertising information. Unfortunately, because of the limitation of information-processing capability, if the messages arrive in numbers larger than what users can process, some messages will be lost without catching users' attention, where information overload [7] occurs."
(Li & Sun 2014, 1268)

Both Toffler (1970) and Bawden (1999) agree that humans, in order to cope with this huge amount of information, use different strategies such as blocking some of it out or by structuring, categorizing and sorting it.

GUERILLA MARKETING

With reference to Kotler's statement about traditional marketing not being enough for marketers to obtain attention from consumers today, the research within the field also led to an upcoming way of doing untraditional marketing – namely Guerilla Marketing.

"The guerrilla marketing is a set of communication strategies that are innovative and necessarily sensational and that surprise the target by creating viral dynamics of message spread thanks to the investment of energy and fantasy instead of money."
(Chionne & Scozzese, 20014)

This means that it is a way of creating untraditional marketing that seeks to stimulate and develop some kind of emotion by the receiver (Chionne & Scozzese 2014). According to Chionne and Scozzese, "the guerrilla marketing activities are designed to stimulate and create word of mouth, "viral" spread of the message among people" and thereby it appears to be a strategic way of WOM marketing (Chionne & Scozzese 2014). This kind of unconventional marketing seeks to be innovative using untraditional ways to astonish the consumer in either positive or negatives ways and thereby creates some kind of viral WOM (Chionne & Scozzese 2014).

MOTIVATION FOR SHARING

In connection with getting attention and guerilla marketing, how does a campaign or message go from the phase of breaking through the clutter to actually spreading, or in other words what motivates people to share. As Jonah Berger and Katherine L Milkman state, there are many different reasons and motivations for people to share content (Berger & Milkman 2013, 19). With a main argument that "Rather than targeting "special" people, it may be more beneficial to focus on crafting contagious content", Berger and Milkman (2013, 22) set forth some key points that make it more likely for a message become viral. Some of the same points are presented in Jonah Berger's book Contagious – why things catch on (2013), in which he presents six principles or "STEPPS" to trigger sharing and WOM. To support his six STEPPS, he draws on sociological and psychological findings, and then presents the STEPPS as principles as recommendations for companies to follow or at least consider when creating their marketing messages (Berger 2013, 26). These STEPPS will be explained in further details later in this chapter, as they are found useful in order to explain tendencies within the empirical data, as we seek to examine what particularly made the two viral videos spread.

VISUAL METHODOLOGY AND COMMUNICATION

After having presented the fields and different definitions within marketing and social media in the previous paragraphs, we will, in what follows, touch on the field of visual methodology and communication in the recognition that both the campaigns in question for this thesis are videos.

Similarly to the fields of marketing, the field of visual methodology has, according to Sarah Pink (2012), developed rapidly during the past 50-60 years becoming more and more acknowledged. Pink further describes that the field is very complicated and diverse due to it being 'interdisciplinary' and "combin[ing] the practices, theories and ideas from different disciplines to produce novel outcomes and contributions to knowledge, theory and applied interventions." (Pink 2012, 8). In this quote, it is stated that to analyze visuals it may be necessary to include methods and theories from different fields, which she, moreover, explains by claiming that there is no definite way of employing the different methods from the disciplines as this depends on the example in question (Pink 2012, 9). However, she also presents a voice from Marcus Banks claiming that sometimes methods from other disciplines are not appropriate and the researcher should use his/her own perspectives (Pink 2012, 9).

Emphasizing the idea that to analyze visuals, methods and theories from different fields is required, this is also in accordance with eclectic approach to theories mentioned in Chapter 2. These theories will be explained further in the following paragraphs of this chapter.

THEORETICAL FRAMEWORK

As described in Chapter 2, the theoretical approach for this thesis is partially eclectic in terms of including different theories to examine and understand various elements, and furthermore, possible perceptions of the two videos that constitute the empirical data. This means that the different theories for

the analysis of the two films will be presented firstly. These will be followed by Berger's theory about sharing, as the main theory, and lastly, a presentation of Kotler's idea of values and marketing 3.0.

VIDEO ANALYSIS

In order to analyze the videos, we have used the method of video-content analysis and retrieval by Dimitrova et al. (2002) as this provides an approach to sequencing the empirical data into smaller parts. Dimitrova et al. (2002) argue that structuring a film is central to be able to extract and analyze the prominent elements from the film (Dimitrova et al. 2002, 42). In that way, it provides an opportunity to examine each part of the film thoroughly (Dimitrova et al.). Additionally, as this structuring and sequencing was chosen as a method for both examining and dividing the analysis, it also shows an example on, how the hermeneutic approach is exemplified in this thesis, as we aim to understand the whole by initially examining each individual part (cf. chapter 2). Dimitrova et al. (2002) argue that the process of analyzing video-content requires four primary processes: feature extraction, structure analysis, abstraction, and indexing. These processes will be described briefly in the following paragraphs.

According to Dimitrova et al., the first process is 'Feature Extraction', which in its core is about extracting and mapping visual elements as well as textual elements (Dimitrova et al. 2002, 43). Another vital process order to analyze the content of a video is 'Structure Analysis', which Dimitrova et al. argue is the process of structuring and categorizing the individual parts is a vital process as it can help determine the meaningful segments and a table of content (Dimitrova et al. 2002, 43). "The top level consists of sequences or stories, which are composed of sets of scenes. Scenes are further partitioned into shots." (Dimitrova et al. 2002, 43).

The thirds process Dimitrova et al mention is 'Abstraction'; When analyzing a video, the process of abstraction is presenting each sequence in an abstract and precise way by choosing the textual and visual frame that best represents the section (Dimitrova et al. 2002, 45). Lastly, when having sought out different prominent elements in each sequence or section, Dimitrova et al.

claim that the final process is 'Indexing', meaning that the researcher should index or group these into categories (Dimitrova et al. 2002, 45)

As a digression in regards to this approach or more specifically article, it should be noted that Dimitrova et al. (2002) discuss the video content analysis in terms of different technologies that can help mapping and indexing video data. However, even though we aim to do this manually, the basic processes and approaches to analyzing and structuring a video have been found useful to firstly provide an overview and secondly make a deeper analysis. Moreover, to examine the narrative of the two videos chosen for this thesis, the theory by Herman and Vervaeck (2005) about narratives or more precisely the structure of narrative will be used. They claim that a narrative is "... a semiotic representation of series of events meaningfully connected..." (Herman & Vervaeck 2005, 13).

FORMS OF APPEAL

Considering that both the videos are marketing, it can be assumed that the marketers try to persuade the receiver into something – either buying the product or believing the message and the points made. Therefore, Aristotle's rhetorical forms of appeal – or as he calls them; 'modes of persuasion' (Aristotle 2001), have been included in the analysis to explain how different tools (both visual and linguistic) work as a mean of persuasion. This is done, recognizing that the films are not exactly speeches, but with the aforementioned points in mind, the theory is still found relevant to examine aspects of how the films or senders hereof try to persuade the receiver or audience.

Aristotle proposes three forms of appeal when trying to persuade others; ethos, pathos and logos (Aristotle 2001), which are explained in brief in the following quote:

"Of the modes of persuasion furnished by the spoken word there are three kinds. The first kind depends on the personal character of the speaker; the second on putting the audience into a certain frame of mind; the third on the proof, or apparent proof, provided by the words of the speech itself."
(Aristotle 2001, 4)

The first form of appeal mentioned in the quote is called 'Ethos', which deals with the credibility of the speaker as Aristotle argues that people tend to "... believe good men more fully and more readily than others..." (Aristotle 2001, 4). The second form of appeal is called 'Pathos' and as can be seen in the quote above, this form of appeal is connected to the emotions of the audience and persuading them by making them feel a certain way and speaking to their emotions, as feeling a specific way can influence one's judgment on the points made in a speech (Aristotle 2001, 4 and 42). Lastly, the third form of appeal is 'Logos' and this appeal is closely connected with the "apparent proof, provided by the words of the speech itself" (from quote above), meaning that this is more than the other two connected to the actual argument, which is often presented or framed in a factual and plausible way. This could be done by using demonstrations, statistics, similar examples, common knowledge or premises that seems obvious to most people (Aristotle 2001, 4-5).

According to Aristotle, the more these three forms of appeal are included in a speech or presentation, the more likely it is that an audience will be convinced of the speaker's points. Moreover, combining all three in one speech makes a stronger case. (Aristotle 2001, 4-5)

SOUNDS AND MUSIC

In both films, underlying music is applied, for which reason it is found relevant to include a theory about music in films. The theory chosen for this is the Functions of Narrative Media Music, which has been extracted from the article *Narrative music, visuals and meaning in film* by Wingstedt, Brändström and Berg (2010), in which they describe how music can help in the narration of a story.

With the notion that films are not just something we see but actually something we 'hear/see', Wingstedt et al. have conducted a framework of six functions of music; the Emotive, the Informative, the Descriptive, the Guiding, the Temporal and the Rhetorical function (Wingstedt et al. 2010, 194-195). As only three of the functions from the article are discovered in the videos, these are the only ones that will be accounted for:

The first function is referred to as the 'Emotive Function' and is concerned with communicating 'emotive qualities' connected to the emotions of the re-

ceiver, the character or situation (Wingstedt et al. 2010, 194-195). Another function is the 'Informative Function', which in comparison to the first function is 'communicating' on a more informational and cognitive level. Moreover, it may work as a leitmotif for future events (Wingstedt et al. 2010, 195). Lastly, the Guiding Function aims, as the name suggests, to guide the receivers to see or think about something that the sender wants them to think about or see (Wingstedt et al. 2010, 195).

HUMAN INTERACTION

As both the videos include humans and their interactions with one another, theories that deal with body language, facial expression and personal space have been chosen to examine how these might be perceived. However, these will be mostly applied when analyzing WREN as the focus here seems more on the person's reactions, whereas SPIES's video revolves around humor.

Personal space

One of the theories that were found relevant was Hall's ideas on human distances or zones, as the persons occurring in WREN are strangers or supposed to signify strangers. Hall operates with four different zones or distances, which are explained as radiuses or 'bubbles' that signify how close a human would feel comfortable having other human beings depending on their relationship (Hall 1983): The intimate, the personal, the social and the public. Hall (1973, 128-129) also claims that the personal and intimate zones vary from person to person.

The intimate zone refers to the space closest to a human being and is a radius from zero to about eighteen inches. Hall distinguishes between close and far phase, which is not done here, and therefore this zone includes both phases (Hall 1983, 116-119). "This is the distance of love-making and wrestling, comforting and protecting." (Hall 1983, 117). The presence of another human being in this zone may be overwhelming especially if it is someone that one is normally not intimate with, and strangers are often not welcome here. If they enter this, it may feel uncomfortable and awkward (Hall 1983, 117-118).

The personal zone covers from a half to four feet radius. In this zone, people often "signals their relationship, or how they feel toward each other, or both" (Hall 1983, 120). Strangers are still not really welcome here, but a person, who one is close with like e.g. a spouse is (Hall 1983, 119-20). The social zone covers from four to twelve feet. This zone is common for colleagues or persons at social gatherings to stay within (Hall 1983, 121). Lastly, the public zone has radius from twelve to twenty five feet or more. This zone is often connected with formal style and, as the name suggests, public persons or someone that one has no previous relation with, e.g. a person at a bus stop (Hall 1983, 123-25).

Body language

Moreover, Oberg's theory on body language is included to examine what the participants communicate with their body movements or language. This theory is especially used in terms of what Oberg calls kinesics and haptics, which we will therefore account for in the following paragraphs.

Kinesics is the an aspect of body language that covers gestures and body movement, to which Oberg claims that there are five different types; emblems, illustrators, affect displays, regulators and adaptors (Oberg 2003, 56-58).

Emblems are defined as "gestures that directly translate into words or phrases" (Oberg 2003, 56) that are commonly accepted by a majority of people.

Illustrators are often closely linked with the speech and illustrate what is being said, but unlike emblems they cannot stand alone (Oberg 2003, 57).

Affect Displays are often unintentional facial expressions or behaviors that send an emotional message like laughing at a joke (Oberg 2003, 57).

Regulators are nonverbal expression that regulate interaction or show what humans want or expect from others (Oberg 2003, 57).

Adaptors are nonverbal "behavior that satisfy some physical or emotional need" (Oberg 2003, 58) such as folding arms "to close ourselves from someone" (Oberg, 2003, 58) or biting a pen.

Another aspect of body language that was found relevant is the one that Oberg calls Haptics (2003, 66-7). An aspect that is related to touches between humans, and Oberg claims that there are five different types of which three were found in the videos:

Ritualistic touch: These are touches that are mostly connected with greetings and departures, e.g. hugging (Oberg 2003, 67).

Task-related touch: As the name almost suggests, these touches are connected to a specific task or work-function, like when a physician touch a patient (Oberg 2003, 67).

· Positive affect touches: These "communicate positive emotion" (Oberg 2003, 67) and show affection or feelings for someone. These touches most often occur between closely related persons (Oberg 2003, 67).

Facial expressions

Lastly, facial expressions and their meanings are an important part of human interaction and body language – also in the two videos. Therefore, Matsumoto and Hwang (2011) have been included to provide explanations of facial expressions that were found prominent in the videos. In their article, they state that humans communicate emotions through facial expression even when they do not speak verbally (Matsumoto & Hwang, 2011). Through several studies, they have found universal facial expressions showing seven emotions; joy, surprise, contempt, sadness, anger, disgust and fear (Matsumoto & Hwang, 2001). The mentioned facial expressions are presented below:

Figure 3: Matsumoto and Hwang, 2011

In connection to facial expressions, eye behavior in general plays a significant part in illustrating or communication feelings (Burgoon et al. 2016, 73). This can to some extent also be seen in the figure above as the eyes help create the facial expression. Moreover, eye contact is similarly an important part of eye behavior;

> *"Engaging in eye contact with someone, for instance, might*
> *communicate interest, attraction or anger, whereas failing to make*
> *eye contact may denote submissiveness, respect or shame."*
> (Burgoon et al. 2016, 73)

HUMOR

To examine humor in the videos it was found relevant and useful to use aspect from Marta Dynel's article in which she seeks to outline different humorous phenomena. Dynel claims that incongruity, which for instance occurs in seemingly realistic situations that take an unexpected turn and catches the viewer by surprise, can be seen as humorous. This does for instance occur if the "characters are reminiscent of real world people" (Dynel 2013, 27). Moreover, she argues that a lot of humor comes from conversational humor, and that this, for instance, can occur in the form of linguistic features made (intentionally) by the actor but seemingly uncontrollable and unintended by the character, creating an awkward situation that for the same reason seems more real (Dynel 2013, 24).

Another form of humor is presented by Wood et al. who claim that belittling someone or something can be perceived as humorous. However, they argue that there are both a positive and a negative side to this kind of humor, as it may evoke positive feelings connected to joy and laughter, as well as negative feelings such as offense, anxiety or frustration (Wood et al. 2011, 317).

Moreover, Bujizen and Valkenberg (2004, 154-55) have conducted a list of different kinds of humor and humor techniques, which has been used in this thesis to establish how different aspects in the films such as e.g. sexual undercurrent can be perceived as humorous. The list can be seen in Appendix 13.

CONTAGIOUSNESS

As previously mention, Berger presents six principles or STEPPS in his book *Contagious – Why things catch on* (2013) to what makes content more likely to become viral. He supports his claims with research (both his own and that of others) and examples from e.g. consumer behavior and psychology.

SOCIAL CURRENCY — "WE SHARE THINGS THAT MAKES US LOOK GOOD"

For this principle or motivation, which Berger calls social currency, he claims that "the desire for social approval is a fundamental human motivation" (Berger 2013, 39) and "how others see us" (Berger 2013, 22). With only small information about a person, humans tend to make what Berger calls 'educated guesses' about others. Therefore, he claims that humans will try to present themselves in ways that they believe are most likely to be perceived positively and leave a good impression among their peers (Berger 2013, 36). To this he adds that humans find it rewarding to talk and share things about themselves, which he supports with a research finding that to talk about oneself and one's opinions or attitudes is rewarding. (Berger 2013, 33-34).

Social currency can, thus be increased when talking about a product, brand or just something connected to it as e.g. a message, if this makes a person seem likeable in the eyes of others (Berger 2013, 36). According to Berger, there are three ways products or ideas can provide social currency namely, 1) Through inner remarkability, 2) By leveraging game mechanics and 3) Providing insider feeling (Berger 2013, 36).

When talking about or sharing something remarkable, Berger claims that a person becomes more remarkable or interesting and thereby, enhances his or her social currency. Thus, 'Remarkability' can benefit the process of sharing (Berger 2013, 39).

'Leveraging game mechanics' is a way of making people achieve something, which in itself is pleasurable to most people, but often achieving something also means some sort of ranking or placing in the world and in relation to others. Achieving something can also often lead to being perceived more interesting and admirable by others, and therefore, when achieving something humans often like to talk about it (Berger 2013, 46-47).

Another 'perk' to achievements that Berger mentions is the fact that it can often result in 'acceptance' into a VIP or special group, which leads to the last of his ways of gaining social currency; 'Providing insider feeling'. If accepted in such a group for whatever reason or being specially invited to (join) something, humans can feel special and extraordinary - making them more interesting. Hense, this can provide social currency (Berger 2013, 51-57).

For social currency, the idea is that the product or brand should be interesting, so that mentioning it would make the person talking about it interesting. This creates what Berger describes as immediate WOM. To keep people talking about a brand or product, Berger argues that to gain social currency it requires more than being interesting; the product or brand needs to be at top of mind, because as he states; "Top of mind means tip of tongue" (Berger 2013, 79).

TRIGGERS — "TOP OF MIND, TIP OF TONGUE"
A way to keep a product top of mind is using what Berger calls triggers, which he describes as stimuli in our surroundings, that "can trigger related thoughts and ideas making them more top of mind" (Berger 2013, 70). According to Berger using triggers to place products, brands or thoughts on top of mind, can influence consumer behavior. For instance, he argues that triggers in a slogan can be more effective than an interesting slogan as triggers keep the product or idea top of mind and therefore tip of tongue (Berger 2013, 79).

Berger mentions three criteria that can make a trigger effective: frequency, originality and time of placement. Firstly, the more frequent consumers are reminded of a product by seeing, hearing or smelling the trigger, the more likely they are to talk about it (Berger 2013, 86). Secondly, the fewer other ideas or concepts that are connected to the trigger the better. Otherwise when the trigger stimulates the consumer, several other things can also come to mind, cluttering the stimuli and making the trigger less effective in placing an exact product the only thing on top of mind. Therefore, he suggests that triggers should be as original as possible (Berger 2013, 86). And lastly, Berger reasons that the timing of the trigger presentation is essential. If not placed at the right time, the consumers could have forgotten about the product at the time when the changed behavior is intended (Berger 2013, 89).

"Triggers and cues lead people to talk, choose, and use. Social currency gets people talking, but Triggers keep them talking."
(Berger 2013, 92).

EMOTION – "WHEN WE CARE, WE SHARE"

The third principle, which according to Berger (2013), can generate virality, is emotion. He makes this proposition on the basis of an extensive research of almost 7000 New York Times articles in which Berger and his colleague Katherine Milkman researched tendencies among those of the articles that made the 'most e-mailed list' (Berger 2013, 99-100). They found that awe is more likely to generate sharing than sadness. This indicated that positive emotions were more likely to make people share than negative emotions; however, Berger and Milkman could not find evidence for this. Instead, they found that emotions that lead to psychological arousal are more influential on whether or not information is shared (Berger 2013, 106-110). Therefore, their research showed that information containing high arousal emotions like awe, excitement, amusement, anger and anxiety was more often shared than information containing low arousal emotions like content and sadness (Berger 2013, 109).

Having found that psychological arousal was likely to generate sharing, Berger also states that the same goes for physiological arousal. Therefore, he argues that if placing information when a person is active, it is more possible that this person will share the information, because of physiologically arousal (Berger 2013, 109-110).

Lastly, Berger claims that emotions or feelings are essential factors of motivation for sharing: "Emotions drive people to action. They make us laugh, shout and cry, and they make us talk, share and buy." (Berger 2013, 123).

PUBLIC — "BUILT TO SHOW, BUILT TO GROW"

With reasoning in the ideas of 'social proof', Berger states that "Social influence has a big effect on behavior" (Berger 2013, 132), arguing that humans tend to do what they see others doing, because if everybody – or a lot of people - is doing the same, it must be right (Berger 2013, 128-129). In addition, Berger notes that for someone to be influenced by others, (s)he should be able to 'observe' what they are doing, choosing or using (Berger 2013, 135-136). Thus, the forth principle, which may be helpful when trying to create contagiousness or virality, is to make the product or idea visible to others, so they can imitate it, and in that way according to Berger; "Making the private public" (Berger 2013, 138), because what is public is observable, what is private is not.

Making it public and observable to others can be and has been done in many different ways for years, e.g. by placing a logo on the product or shopping bag, giving away merchandise or making the product "sell itself" by standing out (Berger 2013, 142-148). Berger calls this way of publicly showing what product or idea one is using 'Behavioral residue' (Berger 2013, 144) and describes that when people like, comment or share, it is also a way of 'Behavioral residue' (Berger 2013, 149).

PRACTICAL VALUE — "NEWS YOU CAN USE"

Turning the point from 'emotion' upside down, Berger states that "Sharing is caring" (Berger 2013, 160), meaning that when sharing something of practical value with a friend, a person shows that (s)he knows the friend and that the information made one think about the him/her (Berger 2013, 159-160). Therefore, this becomes when we care (about others) we share.

Furthermore, "People share practically valuable information to help others" (Berger 2013, 158), but there might be different reasons behind sharing. For one, as already mentioned, sharing shows caring, which can be connected to 'emotions', but it can also enhance social currency. People may also share, because it feels nice to help others (Berger 2013, 159).

Value – more than just practical

When talking about value or practical value, Berger is highly focused on the practical part, especially connecting practical to savings arguing that saving money is practical value to almost everyone (Berger 2013, 160). However, for

this project we have chosen to broaden the understanding of practical value to just 'value' meaning value in general terms. For that reason, we have changed the name of the principle to 'value'.

The reason for this broadening and change is to consider the theory from Kotler's book Marketing 3.0. This was found relevant, as it emphasizes the importance of "social issues and concerns" (Kotler et al. 2010, 178) in marketing, making value more than just practical. As already mentioned in the literature review, Kotler proposes that the field of marketing is or should be entering a new phase, which he refers to as Marketing 3.0. Marketing 3.0 is putting consumers and social values at the center of marketing:

> "... companies practicing Marketing 3.0 have bigger missions,
> visions, and values to contribute to the world; they aim to provide
> solutions to address problems in the society."
> (Kotler et al. 2010, 4).

Considering this perspective, we do not completely toss Berger's theory, we simply believe that adding Kotler's ideas makes a more covering principle, when considering value. Lastly, when adding Kotler's perspective, it could be argued that sharing value enhances social currency, as sharing information about doing something great for the community is assumed to improve a person's social currency even if the person is actually not doing something him- or herself, but simply just applauding others for doing so.

Additionally, more of Kotler's theory will be described later in the chapter in the section called 'Marketing 3.0'.

STORIES — "INFORMATION TRAVELS UNDER THE GUISE OF IDLE CHATTER"

In the sixth and last principle, Berger argues that by 'hiding' the information about the product or brand inside a story, it is more likely to become contagious (Berger 2013, ch. 6). He bases this on different points, one of them being that humans learn through stories, as stories are easier to remember than information, and they "help us makes sense of the world" (Berger 2013, 186). This can, furthermore, also be explained by the notion that people "do not think in terms of information but in terms of narratives" (Berger 2013,

18). Another reason that stories are helpful for creating contagiousness is that stories are entertaining and more interesting than information. Thus, the more interesting a story is, the more likely it is that others will listen (Berger 2013, 181). Moreover, lessons, morals or other information are often embedded in stories (Berger 2013, 183).

Therefore, when telling an interesting story, it gives the opportunity for embedded information or ideas about the product; moreover, it is more likely that others will listen to and remember it, making it easier for them to retell. And as mentioned earlier, telling stories is a human characteristic. Furthermore, (re)telling an interesting story can enhance social currency (Berger 2013, 181-182).

Berger ends this chapter by pointing out that creating an interesting story is an important step in the direction of creating virality, but virality in itself does not make people remember you or your product. Therefore, he argues that it is important to embed the product or idea in a story in such a way that it is almost impossible to tell the story without mentioning the product, brand or idea. He calls this 'valuable virality' (Berger 2013, 196-197).

MARKETING 3.0

As described in the literature review, the third era of marketing that Kotler calls Marketing 3.0 seeks to identify the desires of the consumers and target their "*minds, hearts and spirits*" (Kotler et al. 2010, 39). As mentioned, consumers search for organizations that address their mission, vision and values, which he moreover explains that the marketers should be aware of and thereby be true to the brand's identity and develop an 'authentic DNA' (Kotler et al. 2010, 34-39). In relation to having an 'authentic DNA', Kotler also claims that organizations should "Guard your name, be clear about who you are" (Kotler et al. 2010, 173), which means that it should be obvious to consumers, who the organization is and what it stands for.

In his theory, Kotler explains how marketing is becoming more and more complicated and how organizations are expected to send out messages that create value and address social issues that they can relate to, offering a solution to a better society and world (Kotler et al. 2010, 39-40).

CHAPTER 4
ANALYSIS PART 1

ANALYSIS
OF VIDEO CONTENT

In this chapter, the two videos will be analyzed to understand the encoding process in regards to what symbols, texts, sounds and illustrations the organizations have chosen to convey their messages.

According to the framework described by Dimitrova et al (cf. Chapter 3), there are four 'primary' processes involved in an analysis of video content, which have set the basis for our analysis:

Feature extraction: Firstly, an extraction of different features or aspect in terms of content will be conducted followed by a presentation of the story and message.

Structuring: The feature extraction ends up in a sectioning of the film, which provides sections enabling us to understand each section more detailed in line with the proposed hermeneutical method to attain a better understanding of the entire video. Moreover, hopefully the sections make the analysis more comprehendible.

Abstraction: When having established the sections, each of these will as mentioned be analyzed in details, through which we aim to abstract the most predominant elements.

Indexing: For our project, indexing is seen when we start collecting the different findings from the video and sectional analysis into overall 'themes', which then will be combined with the theories by Berger and Kotler in assumptions about why people may have shared the videos.

SPIES – DO IT FOR MOM

The travel agency SPIES launched the video *Do it for Mom* September 29th 2015 on its YouTube channel. The next day September 30th 2015, SPIES launched the film on its Facebook page. The video is a sequel to *Do it for Denmark*, which were also launched on YouTube and Facebook (cf. Chapter 1). In the following section, SPIES's viral video will be examined based on the above stated approach starting with feature extraction. The extraction then ends up in a structuring of the video into sections. The video will be parted in section in order to examine the content of the video *Do it for Mom.*

In the first part of the video, from 0:00 - 0:06 sec., a woman is seen laying down sweating and groaning and the voice-over says; "You can't buy love .. Or can you?" (Appendix 1 - 2). Hereby, the first section is called: *Introduction: You can't buy love .. Or can you?.*

In the second part, the social issue concerning the low birthrate in Denmark is presented from 0:06 – 0:15 sec. and can therefore be called: *Description of the social issue.* The overall issue is described by a diagram showing the decline of children being born in Denmark and the voice-over stating; "There are still not enough babies being born, despite a little progress" (Appendix 1 - 2). In the same scene, the mother, seemingly the main character, is sitting on a bench in a park looking sad.

From 0:15 – 0:35 sec. the course of action seems to change, now focusing on the mother as the voice-over states that mothers are those: "… who suffer the most…" (Appendix 1 - 2). Hereby, it can be argued that this is the third section in the video and can be called; *Those who suffer the most: Grandmothers.* In this section, the mother is also looking back on her memories of being a mother while looking at pictures of her son. At the same time, the voice-over states that she has been there when her son was leaning to walk, ride a bicycle and when he was learning to read.

Hereafter, from 0:35 – 0:43 sec., the video cuts to a new scene which seems to be in present time. This fourth section is therefore called; *Helping out making babies*, as the mother wants to help her son, while he is making love to his

girlfriend. As the voice-over states; "… it might be a bit awkward to help out…" (Appendix 1 - 2). The video now presents SPIES's solution to the social issue in Denmark and the mothers, who want a grandchild. This is presented from 0:43-0:52 sec. in the sixth section called; *Statistics*. Here, different statistics are displayed claiming that people have more sex on sunny vacations. At the same time, the couple (the son and his girlfriend) is shown on a sunny vacation making a shift in topic as well as in environment.

Furthermore, the seventh section (0:52 - 1:26 sec.) shows the couple doing activities together while being on vacation. In the meantime, more information regarding couples having more sex when being active together is provided. Therefore, this section is called; *Biological and physiological information.*

After this information, SPIES introduces the solution to the problem namely; *Parent Purchase* (1:26 – 1:48 sec.). The environment shifts and shows the mother in her living room about to donate money for her son to go on vacation.

From 1:48 – 2:07 sec., another environment is presented showing a guy who is sitting in his room. The voice-over states that the mother should take the initiative and send him on a vacation where he might meet someone. Hereafter, the environment shifts again as the video shows the son being sent off on vacation and meeting a girl playing volleyball. This section will be called; *Single children.*

After seeing the son on a vacation, the video shifts to showing a group of women waving goodbye to an airplane from 2:07 – 2:26 sec. which will be called; *Outro*. Lastly, SPIES makes a disclaimer from 2:26 – 2:29 sec. stating that they do not guarantee a grandchild after 9 months. Hereby, this is called; *Disclaimer.*

Therefore, the sections have been parted as follows:

Section 1
0:00 - 0:06: *Introduction: You can't buy love .. Or can you?*

Section 2
0:06 – 0:15: *Description of social issue*

Section 3
0:15 – 0:35: *Those who suffer the most: Grandmothers*

Section 4
0:35 – 0:43: *Helping out making babies*

Section 5
0:43 – 0:52: *Statistics*

Section 6
0:52 - 1:26: *Biological and physiological information*

Section 7
1:26 – 1:48: *Parent Purchase*

Section 8
1:48 – 2:07: *Single children*

Section 9
2:07 – 2:26: *Outro*

Section 10
2:26 – 2:29: *Disclaimer*

Narration

As seen previously, the video follows a certain structure and has a chain of events that correspond to each other in a meaningful way, as the story is seen from the main character's (the mother´s) point of view. Hereby, according to Herman and Vervaeck the video can be argued to be a narrative which they define as being "… a semiotic representation of a series of events meaningfully connected… " (cf. Chapter 3 – Video analysis).

From the extracted sections stated above, it seems that the video has a classical narrative structure. According to *Oxford Dictionary of Media and Communication* a classical narrative "… is typically characterized as a chain of events corresponding to the beginning, middle and end of a story…" (Oxford 2011 – Classical Narrative Structure). Furthermore, the video seems to be telling a story that is going through three stages. This can according to *Oxford Dictionary of Media and Communication* be called the Three Act Structure which involves introduction, climax and closure. In the beginning of *Do it for Mom*, it is stated that there is a social problem which therefore appears to be the introduction of the narrative structure. Further, the climax of the video seems to be when the Parent Purchase helps solve the issue. Lastly, the closure of the video appears to be the mothers sending their children on a sunny vacation, and consequently becoming grandmothers. Hereby, SPIES is telling a story in the video regarding a sad mother who wants to be a grandmother in which SPIES provides the solution to the mother's problem as well as the Danish societal issue of a low birth rate.

Furthermore, Berger claims that people "do not think in terms of information but in terms of narratives" (cf. Chapter 3). This seems rather important as the story should be interesting in order to catch people's attention and become viral. Hereby, it can be argued that SPIES uses the video to create a story and communicate a message through the video.

Thereby, SPIES does not cover that the video's overall purpose is for people to buy vacations. In this case, it seems that the message is to buy a vacation through SPIES's Parent Purchase and thereby help solve the societal issue in Denmark and help the mothers have grandchildren - thus *Do it for Mom* (and Denmark).

72

SECTIONAL ANALYSIS

In this chapter, the viral video *Do it for Mom* will be analyzed according to the previously elected sections, and after an analysis of each section, the findings will be compared with theories from Berger and Kotler. This will be done in order to get an understanding of how the videos are constructed and what may influence people to share the video on social media.

Here, it may be noted that all of the examples in this analysis might be elaborated and appear even more clearly than the receiver may perceive them, and one receiver may not notice all of these. This may partially be due to the screen shots being 'still' motives, and when the video is proceeding, one may not notice all of these examples. However, to analyze the video and to include as many elements as possible as well as understanding which one seemed more salient, it seemed relevant to consider each section.

SECTION 1: INTRO: "YOU CAN'T BUY LOVE .. OR CAN YOU?" (0:00 - 0:06)

The video starts with a short introduction where SPIES makes a statement; "You can't buy love", which refers to a more or less common platitude "Money can't buy love" (Smith 2000, 10). However, SPIES does not leave this statement alone. The travelling agency questions it by asking; "... Or can you?" (Appendix 1 and 2). If familiar with the founder of SPIES, Simon Spies, (cf. Chapter 1) this could give associations to one of his famous quotes;

> *"Det kan godt være, at man ikke kan købe kærlighed for penge*
> *– men man kan købe noget, der ligner til forveksling"*
> (Jørgensen 2013)

This could therefore be perceived as SPIES is trying to be somewhat true to its legacy (history, identity and image), or in Kotler's terms 'authentic DNA', which according to Kotler is vital in order to uphold credibility and authenticity (cf. Chapter 3 – Marketing 3.0). This statement can also be seen as somewhat provocative to question whether or not love can be bought, which once again seem coherent with the image that SPIES has, partially because of Simon Spies.

Taking a common saying as this in the introduction may be relatable to every-one and when questioning a common saying, it may catch people's attention and make them want to hear the answer. Thereby, the introduction seems to function as a teaser to catch the attention of the audience. According to Microsoft (2015, 6), the average attention span of humans have decreased from 12 seconds in 2000 to only 8 seconds in 2013, meaning that an organization only has a couple of seconds to catch and hold the attention of the audience.

Moreover, opening by asking a question can also be seen as an attempt to engage the receiver (Tan 2009, 98-99), even though not expecting an answer, and actually providing the answer later in the film, SPIES can be argued to make the receiver reflect on what the right answer to this question is.

The introduction might therefore awake some kind of interest and catch at-tention in terms of being a bit provocative, when questioning the ability to buy love. According to Berger, stirring up emotions such as anger or provoca-tion could enhance the chances of sharing the viral video, as these are what Berger refers to as high-arousal feelings. Therefore, the introduction, if provo-king people, could effect the choice of sharing the video. If it is not found to be provocative, it may instead function as a teaser to keep people watching the video to get an answer on how to buy love.

SECTION 2: THE DANISH WELFARE SYSTEM IS UNDER PRESSURE (0:06 – 0:15)

In this section, the focus changes and becomes more factual, presenting the social issue of a future low birth rate in Denmark. This is done through the speaker explaining the low birth rate being an issue:

"The Danish welfare system is under pressure. There are still not enough babies being born, despite a little progress. And this concerns us all."
(Appendix 1- 2)

With this citation of the speak, it is stated that the welfare system is under pressure. A claim argued for by stating there not being enough babies born and furthermore, it is backed by statistics, which will be returned to shortly.

Firstly, it should be mentioned that this argument is dependent on the receiver having knowledge about the welfare system. A knowledge that is actually presented in an earlier advertising video by SPIES called *Do it for Denmark* (cf. Chapter 1). It could therefore also be perceived as a reference to this video. The argument therefore demands that the receiver knows something about the problem either from the previous video or in general. If not familiar with the welfare system and the effect on the birth rate, this argument may fall short or seem meaningless to the receiver. Nonetheless, in this analysis it is assumed that most Danes and people in general understand this connection.

Now, considering the aforementioned statistics; while the voice-over presents and explains the issue, this is supported by the statistics depicted in a graphic figure (Screenshot 1).

Screenshot 1: Appendix 1 - 0:12

According to Aristotle (cf. Chapter 3 – Forms of Appeal), this use of statistics would be through an appeal to logos, and in that way, even if the receiver is not familiar with the issue, (s)he maybe still draw on more or less logical deduction being a serious problem for the welfare system and therefore for the Danes.

Using statistics to back a claim can make the claim appear more persuasive as the sender is using facts and not only basing the argument on a personal opinion. This is emphasized further by a use of ethos as SPIES credits the source, Epinion. Firstly, this suggests that SPIES is not the creator of this statistic, and the statistic therefore may not be perceived as something made just for this purpose seeming more credible.

Moreover, SPIES also recognizes that the number of births have gone up, which can make the use of the statistic seem even more credible and not just as something made especially for this cause. Thereby, the issue can be argued to seem more factual, and the receiver may be persuaded into thinking that they should actually be concerned. Further, this presentation of facts and source crediting might make the advertisement appear rather informative and not simply as marketing. Furthermore, if noticing the relatively low background music, which have a slightly informative function (cf. Chapter 3 – Sound and music) as it seems somewhat tangible and cognitive. This could also be seen as a way of indicating that it is a factual and serious societal problem.

Considering what SPIES presents in this section can be understood as a societal issue, SPIES as an organization may be perceived to be caring about such issues concerning the welfare system, the society as well as the citizens of Denmark. Moreover, Kotler argues how organizations today must speak to the receivers 'brain, heart and spirit' and help them in the desire of making a difference and making the world a better place (cf. Chapter 3 – Marketing 3.0), which SPIES can be argued to do, when presenting this issue.

When presenting factual information in this way, SPIES makes the content and claims appear somewhat credible, and might succeed in persuading the receiver into believing that it is an actual issue for the society and welfare system. Not only can this affect the perception of SPIES as an organization that cares, but if sharing the perception may be carried on to the sharer making him or her seem to care about the society as well. Thus, according to Berger, gain social currency in terms of being a socially responsible and good person.

SPIES also provides some information, which might be interesting to share, and if doing so, Berger argues, that sharing something "*worthy of notice*" and

"*plain interesting*" may be to achieve social currency, and thus create virality through sharing. Thereby, when sharing, the receiver might gain two different aspects of social currency, namely being both interesting and socially responsible.

SECTION 3: GRANDMOTHERS; THOSE WHO SUFFER THE MOST (0:15 – 0:35)

With the previous section showing a rather factual issue, this section shows another perspective to the same issue; namely a personal perspective of the low birth rate. However, it is not just any personal perspective, but the one from mothers wanting to become grandmothers. In connection with the last section ending by stating it being an issue "that concerns us all", it could as mentioned be understood in broader terms and as reference to the welfare system and society. Taking this section into consideration, it could also be a preface to the wanting-to-be-grandmothers, who may often be overlooked when it comes to childlessness. Therefore, this section could be seen as a rather original take on the issue, claiming that "*those who suffer the most are perhaps the mothers who will never experience having a grandchild*". The voice-over in this section is accompanied by motion pictures showing a woman sitting on a bench looking sad, envious and desiring at a grandmother with her grandchild (cf. Chapter 3 – Human interaction).
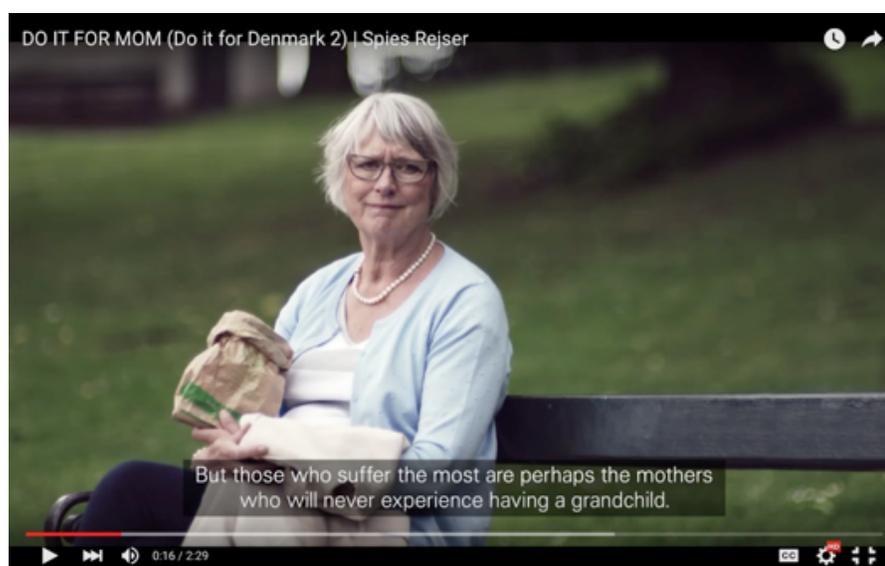
Screenshot 2: Appendix 1 - 0:16

This can be seen as another way of persuading the receivers into believing that childlessness is a problem, which, according to Aristotle, is done using the appeal of pathos as the approach here seems more emotional. In that sense, SPIES seems to set a mood of sadness and concern for the suffering mothers. This use of pathos can help the receiver feel empathy for the mothers and as mentioned persuade them into believing that childlessness is a real problem - not only for the society or couple, but also a problem that emotionally affect a couple's family members. This emotional approach is apparent throughout the entire section as it continues by focusing on the mother and what seem to be her memories from when her son was a child (Screenshot 3, 4 and 5).
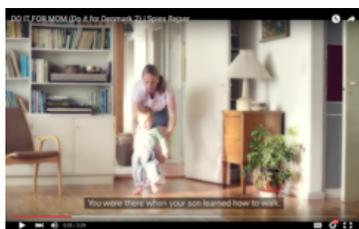
Screenshot 3: Appendix 1 - 0:25   Screenshot 4: Appendix 1 - 0:29   Screenshot 5: Appendix 1 - 0:31
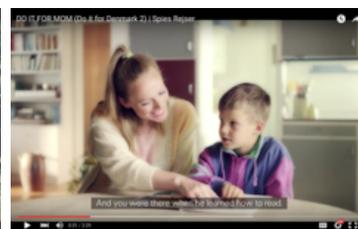
Even though the focus in the video is the woman – and in part her son, the voice-over seems to address the receiver directly by using the personal pronoun "you" (See marking in citation below), and thereby, it could be seen as if the mother in the video is symbolizing any mother wanting to be a grandmother.

> "**You** were there when your son learned how to walk. **You**
> were there when he learned how to ride a bike. And **you** were
> there when he learned how to read"
> (Appendix 1 - 2)

Addressing the receiver so directly can also be seen as SPIES trying to connect and engage with the receiver and show compassion and understanding for them, their memories and feelings. This is accompanied by motion pictures showing what may be perceived to be the memories of the mother in the film. Even if the receiver does not want grandchildren right now, simply being a parent might make the receiver relate to the situation of memories. Further, the bond between parents and children, which is shown in this sequence, may be relatable to most as we all have parents.

These memories seem rather positive and joyful, which could also be seen as a way of showing mothers-to-be (perhaps also fathers-to-be) what they can expect, when they have children of their own. This is emphasized by the music changing to what appears to be a more emotive function (cf. Chapter 3 – Sounds and music), considering that it seems softer and, thereby, in correlation with the motion pictures and voiceover represent the woman's emotional memories and relationships. Consequently, the viral video may be seen as relatable to most people who remembers similar moments with their parents or dream about having them with their children.

This section seems to present a more personal and emotional aspect of the problem regarding low birthrate it appeals to the emotion of the receiver and create a somewhat relatable situation. Therefore, according to Berger, if one feels empathy with the mother, it could enhance the chances of sharing, because ".. when we care we share" (cf. Chapter 3 – Contagious). Though, the emotions connected to this section were found to be sadness, concern and empathy, which, according to Berger, are somewhat low-arousal feelings, and thus, it may not motivate sharing as much as high-arousal. As SPIES has gained extensive sharing, this does, however, not appear to be the most apparent emotion in the video. The emotional aspect may, nonetheless, also be seen as motivation for sharing regarding social currency in terms of being perceived as a good and concerned person, who is able to feel empathy and put oneself in another person's shoes.

SECTION 4: HELPING OUT MAKING BABIES (0:35 – 0:43)

This section sort of continues the previous one in which the mother got to be part of her child learning and doing. However, as mentioned, the previous appeared relatively emotional and while this section still can be argued to be somewhat emotional considering the perspective of mothers always wanting to help their children, this section takes a more unexpected and humorous take on helping out one's children. As the voice-over says in the situation shown in the screenshots, it may be rather awkward to help out "…when it comes to making grandchildren…" (Appendix 1 - 2).

This section may be seen as unexpected and surprising for several reasons. Firstly, the transition from the childhood memories to this scene of making out may come as a bit of a surprise. Moreover, actually showing the mother helping out taking of the girlfriend's bra could also seem unexpected. This creates a situation, which to many might be a bit unrealistic, and thereby as mentioned, unexpected.

Screenshot 6: Appendix 1 - 0:35   Screenshot 7: Appendix 1 - 0:38
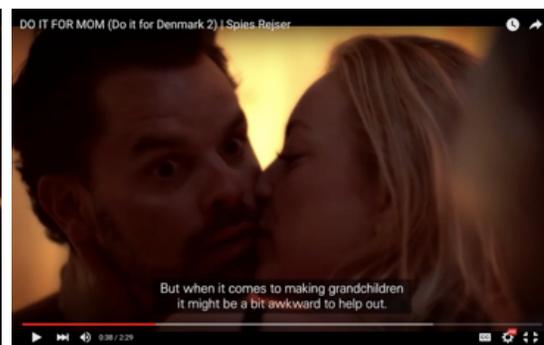
According to Dynel (cf. Chapter 3 - Humor) unexpectedness or surprise is often perceived to be humorous, especially, if the characters "… are reminiscent of real world people", and the situation is not humorous to them, which appears to be the case in *Do it for Mom*. Meaning that from the perspective of the characters, this is not depicted as a humorous situation, and in this case it might even be the opposite for the son and his girlfriend. The son is caught by surprise and the situation does not seem humorous to him, which

is indicated by his facial expression in regards to having wide-open eyes and lifted eye brows. According to Matsumoto & Hwang (cf. Chapter 3 – Human interaction), this is the facial expression of surprise (Screenshot7). Similarly, the section could also be considered somewhat unrealistic and therefore more humorous and awkward emphasized by the voice-over stating the word "awkward" directly.

In addition, it may be noted that humor can be perceived differently from person to person. Thus, some may not see the humor in this situation, and instead find it to overstep their limits and being inappropriate, because it shows an intimate and sexual situation, which to some would violate privacy. Moreover, some may feel that a private and, to some, a vulnerable situation like this is not something to impersonate and when doing so, it may have a negative effect on the response and perception of the sender or brand (cf. Chapter 3 – Humor). According to Berger, humor and amusement is a high-arousal feeling, which consequently can lead to sharing, because such emotions have been found to generate action. On the other hand, if not finding the situation humorous, but rather inappropriate, the video may still be shared if someone feels an urge to express his or her opinion about it being so. This can both be seen in terms of emotions about which, Berger claims people tend to share if aroused both positively and negatively, and in terms social currency expressing an opinion, if the opinion is perceived to be well-respected among one's friends. Furthermore, being unusual and unexpected is also somewhat equal to being original and therefore somewhat remarkable, which Berger also claims to be favorable when seeking to gain sharing. His argument for this is when sharing something remarkable, one may gain social currency.

SECTION 5: STATISTICS; SEX ON VACATION (0:43 – 0:52)

In this relatively short section, SPIES presents facts regarding sex on different types of vacation compared to everyday life. This seems to be meant as a backing argument for vacations being productive in terms of making babies. These facts are presented in graphics by an arrow growing when showing the percentage of how much more sex people have on sunny vacations than when not on vacation. Likewise, when comparing to camping vacations the arrow drops with the percentage. Using facts and statistic is, as mentioned, normal-

ly connected to Aristotle's form of appeal called logos, where one builds his case and persuades his audience by reasoning to their logic. Further, how the voice-over starts of the argument, can also be seen as a way of using logos; "As you may already know..." (Appendix 1 - 2), and it seems that SPIES is trying to present the argument as logic and common knowledge. This could help persuade the receiver about the factuality of the argument. Additionally, to convince them of it being true, SPIES once again credits the source, Epinion, in the top left corner, which can make it seem more credible, hence Aristotle's form of appeal, ethos.

Screenshot 8: Appendix 1 - 0:49   Screenshot 9: Appendix 1 - 0:51

The placing of the arrow does, however, appear to have a somewhat sexual undercurrent, especially, when growing, it can be seen as a phallus symbol (Screenshot 8). Adding a phallus symbol can be perceived humorous, as it is a sexual and fairly naughty reference, which Bujizen and Valkenburg (cf. Chapter 3 – Humor) refers to as a sexual allusion. Besides the underlying music, which will be examined later, there is an 'extra' sound effect in connection with the arrow showing the percentages supporting the increasing and decreasing.

Using an arrow to present a graphic could help the information seem more interesting and therefore also easier to remember. However, the credibility SPIES might have tried to build through logos and ethos could to some de-crease when involving sexual undercurrents. Therefore, it could be argued that SPIES have constructed the information in a way which makes it easier for the receiver to remember, but also could risk to decrease the credibility.

Moreover, when showing these two situations, the sunny vacation is displayed really positively with nice weather and a happy partner, in nice light colors and generally just a happy mood, whereas the camping is shown with grey-ish, dark colors and stormy weather. The mood in the camping vacation, therefore, seems somewhat tensed and negative especially in contrast to the bright and strong colors in the other situation, which might result in a more positive perception. Furthermore, this seems to be supported by the under-lying music, as there appears to be a significant change in the music, both from the previous section, in which the underlying music is fairly low, as well as a significant change when shifting from the sunny vacation to the camping vacation. Moreover, SPIES seems to have added sound effects of thunder and storm to make the camping vacation appear rough and less attractive, resul-ting in a slightly negative and not very sexual mood. This also supports the percentages and claim of Danes having more sexual intercourse on sunny vacation than in everyday life - and less on camping vacation.

Also the body language of the couple seems worth mentioning in this conne-ction, as the woman is sitting on her chair looking at the skies in despair and simultaneously crosses her arm, which according to Oberg is an adaptor "to close ourselves to someone" (cf. Chapter 3 – Human interaction). As the only person, in her presence and the one sitting across from her, is her boyfriend, it must be him she is 'closed to'. Moreover, she also crosses her legs, which could be seen as another adaptor emphasizing the closing even more. Fol-ding one's arms could also be a sign of freezing, which reinforces the sense of this being a cold and undesirable situation.

The shift to louder music in this section seems to make a change in setting in the motion pictures even more obvious. Additionally, the music in the be-ginning of the section is relatively happy and joyful, which gives it an emotive function (cf. Chapter 3 – Sounds and music), whereas it in the previous se-ction had a more informative function. Besides, the emotive function could arguably be somewhat combined with what Windstedt et al. refers to as 'the guiding function', in the way that when the music changes with the situation shown from happy to rather unhappy or depressing, it sort of guides the re-ceiver in how to feel about the situation.

Therefore, this could also be argued to be an appeal through the use of pathos setting a specific positive mood portraying and convincing the receiver that sunny vacations are happier and more joyful. Considering, that SPIES is an agency specialized in sunny vacations or 'charters', it may be strategically logic to portray these positively. Moreover, this emotional aspect could also be seen as a way of supporting the factual claims and statistics (cf. Chapter 3 – Forms of Appeal). and the receiver may be persuaded into believing the claim that "...people have more sex on a sunny vacation. Unlike other vacation types." (Appendix 1 -2)

Furthermore, in terms of the product, this seems to be the first time in the video we get an idea of it being advertising, as well as an indicator of which product it is for. This is seen through the fact that sunny vacations is presented as the solution to the problem, which was build through the first four sections. However, neither the exact product (Appendix 1) nor brand is explicitly mentioned yet, but the product category is mentioned to be the solution of the problem.

In the analysis of this section, it was found that it seems as if SPIES overall has two perspectives on sex on vacation, namely a factual one and an emotional one to somehow support the facts. As mentioned, sharing something factual and knowledgeable can be seen as sharing remarkable and interesting content, which can then, according to Berger, enhance social currency. Moreover, SPIES seems to have done this in a rather humorous way by using phallus. Thus, following Berger's theory, this can make the knowledge even more worthy of notice, and provide both SPIES and the person sharing with social currency. Besides, sharing something humorous might also affect a person's social currency in terms of being perceived as a humorous person. Furthermore, Berger argues, that humor is a high-arousal feeling which can enhance the chances of sharing.

As this section shows the camping vacation with the stormy and cold weather, it can be argued to be stimuli that trigger the receivers into thinking about and wanting a sunny vacation. Moreover, considering the weather in Denmark often being referred to as unpredictable and rainy, this are stimuli that Da-

nes frequently experience. Thus, following Berger's theory about triggers, this makes the weather a more effective trigger. The placement of the video can therefore be argued to enhance the effectiveness of the trigger, as the video was launched in the fall, September 2015 (cf. Chapter 1) - a time of year in which the weather is usually volatile.

SECTION 6: BIOLOGICAL AND PHYSIOLOGICAL INDICATORS (0:52 - 1:26)

The first comment from the voiceover in this section connects it to the previous section by stating; "But what you might not know..." (Appendix 1 - 2). As oppose to the previous section, which was backed by statistics, this section relies on presenting information of how physical activity has a positive impact, when it comes to having more sex – and thus more babies. The argument that activity and exercise "... increases the sex drive" (Appendix 1 - 2) is build on a description of biological and physiological symptoms similar to both exercise and sexual intimacy:

"... the brain releases endorphins. You sweat, your heart beats faster and you loose your breath. Symptoms we know from being in love and feeling aroused. The power of attraction increases and the workout also boosts the blood supply to the sexual organs. All things that increase the sex drive and thus chances of conception."
(Appendix 1 -2)

In the citation above, these same symptoms, linked to both exercise and sex, is used to argue for going on sunny vacations, when desiring sex and (grand)children. These arguments are backed by the use of ethos presenting the source; a doctor (clinical sexologist), which, as earlier mentioned, can help the receiver find it more credible and not just something stated by SPIES.

The citation from the voiceover (above) could also be argued to set a sort of 'steamy' mood appeal to the receivers emotions to get them to recall this feeling of being in love or sexually aroused by describing the symptoms. The voiceover is supported by the motion pictures, which depict both informative illustrations and situations from a couple's vacations. The informative illustrations are showing the more factual part of the argument such as the effect on the brain (Screenshot 10) and illustrations of conception (Screenshot 11):

Screenshot 10: Appendix 1 - 1:00 *Screenshot 11: Appendix 1 - 1:24*

The different situations of the couple on vacation are mostly of them doing physical activity, which seems to fit well with the description from the voice-over of the symptoms connected to physical activity. Several of the situations have, as mentioned, sexual undercurrents (Screenshots 10 and 11) which seem to be even more distinct with the voiceover comparing the symptoms to the ones experienced during sexual intimacy.

Screenshot 12: Appendix 1 - 0:58

One of the first situations is the couple playing tennis, and even though the images may not signify sexual activity as explicitly as some of the following situations, choosing tennis specifically could be a well-considered move by SPIES, as some professional tennis players have a tendency of grunting loudly when playing (Vultaggio 2012).

86
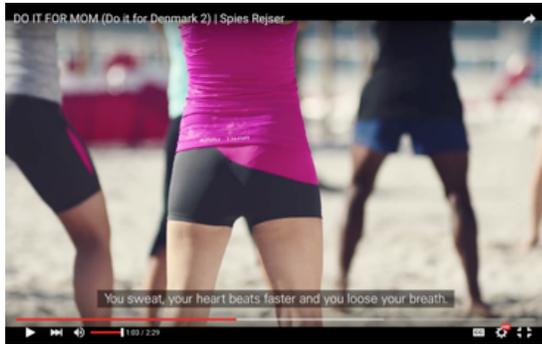
In the situation shown in the pictures above (Screenshot 13 and 14), the camera zooms in on her behind, while dancing. When the camera shifts, it shows the man lying on a deck chair looking at her, and with her behind showing in the left side of the picture, it seems to insinuate the man is looking admirable at her behind. This adds to the sexual references in the video, which according to Bujizen and Valkenburg (cf. Chapter 3 – Humor), who refers to it as sexual allusions, can also be perceived as or connected with humor.

Among the situations of exercise on vacations, the situation shown in the screenshots above (Screenshot 15 and 16) also seems to have sexual undercurrents, as it appears fairly obvious when looking at the couple's position in the screen shot that this could be associated with a sexual position.

Screenshot 17: Appendix 1 - 1:13

The screenshot above (Screenshot 17) shows a third example of sexual allusion, as it might create associations or connotations connected to the gulf term "Hole in one". This could be a connotation to sex as well in a figurative speaking manner, and thus, may be perceived humorous.
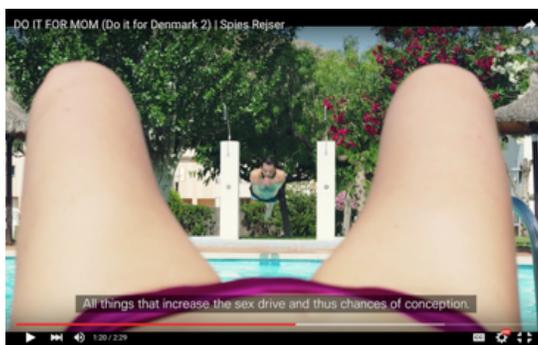
Screenshot 18: Appendix 1 - 1:29
Screenshot 19: Appendix 1 - 1:29
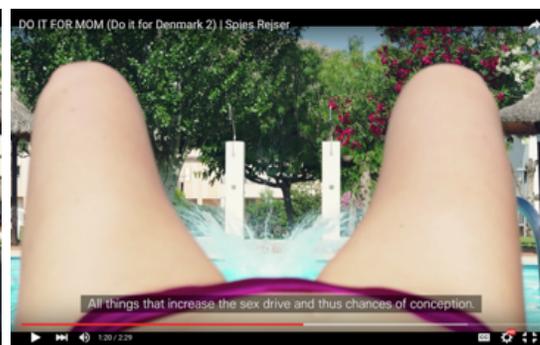
In line with the two previous examples, this depicted situation also shows what could be considered as funny, sexual undercurrents with the screen shots showing the man jumping into the pool. In this case, the sexual allusion seems rather obvious, and maybe even exaggerated, which may also result in it being humorous (cf. Chapter 3 - Humor). With the camera angle placed the way it is, it almost looks as if the man is jumping in between the woman's legs followed by a big splash, when he hits the water. This could be interpreted

as signifying an ejaculation. This undercurrent to ejaculation may not be as obvious as him 'diving in' between her legs, as it depends on the receiver to know what an ejaculation is.

Screenshot 20: Appendix 1 - 1:26

This screenshot (Screenshot 20) shows the ending of this section, from which the action almost seems to be moving into the next section at least in terms of the voiceover, the couple rolls over after physical activity, and this seems to signify sexual intercourse as well as being in love and looking each other deeply in the eyes.

As this section shows factual, sexual and humorous elements there might be different reasons for sharing. The factual elements once again represent interesting knowledge that can provide social currency to the one sharing. As mentioned beforehand, when sharing interesting knowledge one may be perceived as interesting. It can also be argued that the way SPIES uses relatively explicit sexual allusions is not only humorous, but also somewhat remarkable and unconventional when compared to other travel agencies' marketing or advertisements. In these, the focus seems to be on displaying nice weather, relaxation, getaways and experiencing other countries (YouTube - Apollo Travel 2010, YouTube – Star Tour 2015), whereas SPIES still has integrated these aspects, but focuses more intensely on sex and humor.

The sexual allusions used in the film were found to create a sense of humor and thus, maybe result in sharing due to high arousal. Moreover, SPIES uses sexual allusions in the video, which can function as triggers associating sex with sunny vacations. Thereby, sunny vacations might become "top of mind, tip of tongue", and thus, create word-of-mouse. According to Berger, the more frequent a trigger occurs in everyday life, the more effective it is. As sex is something that most people often think about or are exposed to, the frequency of this trigger is relatively high. Chances are, therefore, that sunny vacations – and SPIES, more often becomes top of mind, because it is connected to a frequent trigger, namely sex.

However, the use of sex as a trigger might not be specifically original, another important point Berger makes, as it is used relatively often, hence the exposition to it. In relation to humor and vacation, it might be slightly more original. Sex may therefore on one hand be a rather effective trigger in terms of frequency, but in terms of originality, it may not be the most effective one. As Berger claims, something which is top of mind also easier becomes tip of tongue and can lead to sharing. Meaning that using sex as a trigger might to some extent create word of mouth or sharing.

SECTION 7: PARENT PURCHASE (1:26 – 1:48)

The previous section overlaps into this with the last situation portraying the couple lying down after a workout session and the voiceover starts as follows; "So if you really have become grandma-broody we now offer Spies' Parent Purchase.™" (Appendix 1 - 2). However, a change in the underlying music, which becomes louder, somewhat more old-fashioned and cheerful, seems to indicate a concurrent change in the course of action and focus of the video. Thereby, the music in collaboration with the motion pictures and voiceover shows a different focus, namely the one of the (grand)mother, whereas the previous section seemed to focus significantly on the couple. This music continues throughout the section, and subsequently, creates multimodality between the visual, dialogue or voiceover, sound effects and music, thus, contributing to the narrative and guiding the audience (Chapter 3 – Sounds and music).

With the aforementioned quote, SPIES may appear to take on sort of a hero-role trying to solve the problem for the grandma-broody mothers. However, with the previously made connection between their problem and the social issue of a low birth rate, SPIES thereby seems to almost solve both – all in one. This quote is also the first explicit mentioning of SPIES and its product, 'Parent Purchase', in the film. So if it weren't obviously a marketing activity before, at this point the marketing is obvious, leaving no questions about whom the sender and organization is, nor which product the video aims to promote.

Furthermore, the naming of the product could be seen as a pun in itself, as it has a rather distinct reference to another industry - namely real estate. In Denmark, it is common to make a 'Parent Purchase', as it is a way for parents to buy living arrangements for their children, making a lucrative solution for both parties (Nybolig 2016). The parents make a good investment as well as a chance to help their child, as the children get cheaper living arrangements. Instead of buying an apartment, SPIES suggests that parents should buy vacations for their child; "Send your child on an active vacation and get a grandchild within nine months" (Appendix 1 - 2). With this link, it seems that SPIES is trying to make the connection in terms of vacations also being a lucrative solution – especially, if both parties desire children or grandchildren. In that way, it seems to be an appeal through the use of logos trying to convince the receiver making an implicit argument that it is a good and beneficial deal for both parties (cf. Chapter 3 – Forms of Appeal).

This is supported even further by making it even more beneficial for the receiver, as SPIES adds extra perks; "... an activity package and a 1.000 DKK discount to secure your investment and our future business" (Appendix 1 - 2), which can be seen as persuasive in terms of help making the final decision. Now, it could be argued that the marketing perspective becomes even clearer, and from the video it seems that one can actually go to SPIES page and show their contribution on a scale. This could be seen as a rather original, inventive and remarkable way of letting someone know that you think they need a vacation, children or both, and that you will donate money to the cause: "Show how much you want to be a grandmother with a contribution that suits you." (Appendix 1 and 2).
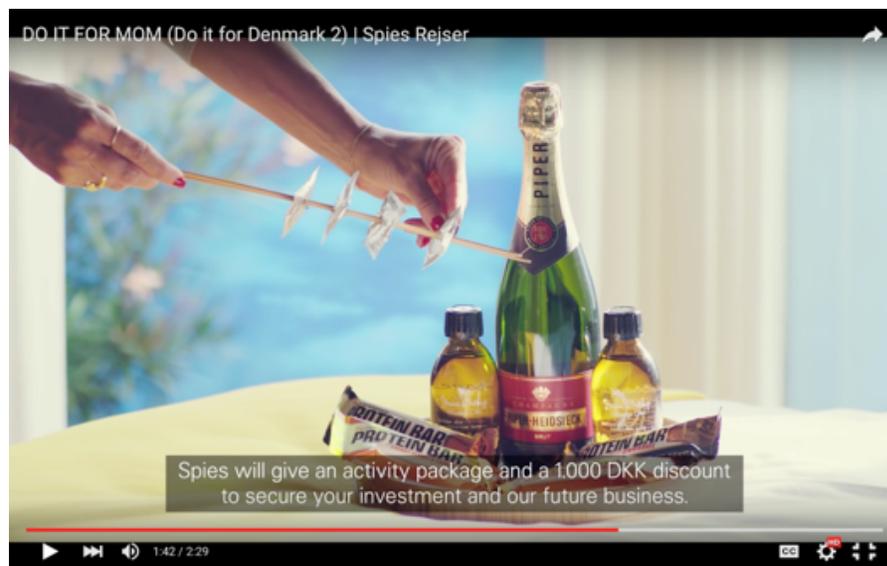
The activity package, it contains champagne, protein bars, massage oil and condoms (Screenshot 21). Including condoms in an activity package with the purpose of making babies may seem silly and ironic, if it weren't for the hands looking grandmother-ish making holes in them with a knitting pen. Therefore, when being ironic, this could according to Bujizen and Valkenburg (cf. Chapter 3 - Humor) be seen as a humorous way of providing perks in the sense of condoms usually being meant to protect against pregnancy. Furthermore, it could seem as trying to trick the couple into having babies even if they don't want to. Having this in mind, the entire film could have undercurrents of tricking the couple, who may signify the younger generation in general, without considering the couple's own wishes and only having an eye for the wanting-to-be-grandmothers and the society. Attempting to put the decision of making grandchildren in the hands of the grandmother-to-be may seem ironic and somewhat provocative to some, who may think that this is a couple's own decision.

Within this section, the parent purchase shows a feature from their website made for this campaign. This feature gives the mother the possibility to donate money for her son and also the feature directs the receiver towards SPIES' website. This is a way of promoting the Parent Purchase product in an unconventional manner, as the feature is a scale visualizing the amount one wishes to donate. Also the term 'donate' makes the contribution seem as a

charity making SPIES and the contributor a good person, who helps solve a personal and societal issue.

As mentioned, SPIES has created a promotional feature which, according to Berger, is a game mechanics as it is a way of creating practical value by giving a discount to the ones using the 'Parent Purchase' donating feature. This may also motivate the receiver to share the film with someone, who might benefit from the practical value of the discount, as Berger claims that people tend to share content perceived to be valuable to others. Moreover, he also claims that sharing in terms of providing others with practical value can enhance social currency in regards to being perceived as a caring person, who knows and thinks about others. This can both be others, generally speaking, if sharing something publicly on ones page or Facebook wall, but also more specifically minded on one or few persons if tagging someone in a comment, which may show ability to tap into this persons' needs and wishes. The same goes for the activity package, which may be seen as a perk that could create value to some, however, this perk did as found in the analysis seem very humorous, and it can therefore be argued how (economically) valuable it is to the receiver. Thus, sharing may not be achieved due to the activity package providing economically value, but due to it being humorous, which as described earlier according to Berger is connected to high-arousal, and can make a person seem funny and interesting, subsequently, providing social currency as well.

It was also found that the name of both SPIES as brand and its product 'Parent Purchase' was explicit mentioned, which according to Kotler is important in regards to marketing, positioning and differentiating to connect the idea or campaign to the product (cf. Chapter 3 –Marketing 3.0). Moreover, Berger claims that, when creating a viral story, it is important to implement the product or brand within the story in an observable and public way and making it nearly impossible to tell the story without mentioning the brand. In other words, it may not exactly be the most vital part in terms of creating the virality, but if obtaining this spreading of the message, both Kotler and Berger argues that it is important that this message is connected to the product or brand. In that way the brand may also in itself gain social currency.

SECTION 8: SINGLE CHILDREN (1:48 – 2:07)

In the previous section, it was found that the video might be perceived as ironic and provocative, and this section could be argued to stir up the same perception of the video, putting the baby-making in the hands of the grandmothers telling them to be proactive. Moreover, this sections takes the single audience or audience with single children into account, insinuating that the guy shown in the video is single by saying; "But what if your child isn't the biggest team player?" (Appendix 1 - 2). This shift in action may be a bit unexpected, coming from seeing the happy couple being in love and on vacation to a slightly awkward situation seeing the son sitting alone in his room. The quote (above) in itself may not be provocative, offensive or crossing limits to all, but to single persons this may be frustrating – especially if their parents are grandma-broody (Screenshot 22 and 23)
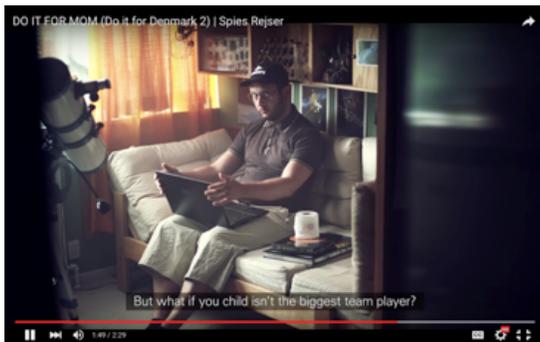
Screenshot 22: Appendix 1 - 1:49   Screenshot 23: Appendix 1 - 1:52

The next statement from the voiceover may be even more provocative or boundary crossing; "But clearly has the skills" (Appendix 1 - 2), in combination with the video showing the guy in his room, closing the computer and hiding a roll of paper towels when his mother walks in. This scene could be associated with masturbation, as he seems embarrassed and as if he is hiding the paper towels while closing the computer. This idea may be even stronger when hearing the voiceover referring to "clearly has the skills" (Appendix 1 -2) and linking this to sex and the guy not being a 'team player', indicating that he 'plays' alone. However, as well as possibly being perceived as boundary crossing, it may also be seen as toe-curling embarrassing or humorous, as it shows an awkward situation that some might be able to relate to.

With the words "So maybe it is time to be a little proactive. You never know what an active vacation might lead to" (Appendix 1 - 2). The son is sent of on vacation and meets a girl, which could indicate that they might be an item. With yet another indication, this section leaves some of the course of action as well as what happens next to the receiver's own interpretation and imagination. This could also be seen as ironic (cf. Chapter 3 - Humor) in the sense that a mother cannot help or decide when her son – or daughter meets a partner or falls in love, but as the voiceover states it could happen, and is probably more likely to happen than if the child is sitting alone in his/her room.

As revealed, the film has a sexual undercurrent showing the son sitting with his computer and paper towels, indicating that he is sitting alone and masturbating. When using sex in a humorous way it can according to Berger create high arousal. Perceiving the video as amusing could lead one to share it and thereby one could be perceived as funny and obtain social currency through SPIES's video. Moreover, the emotional aspect connected to mother's wanting to help their children is also shown and thus, if being able to relate to this situation, one may be more likely to share the video, as Berger states; "when we care, we share" (cf. Chapter 3 – Contagiousness).

SECTION 9: OUTRO; JOINING FORCES (2:07 – 2:26)

In the last part of the film, SPIES encourages the receiver to help them give the world more grandchildren, which could be seen as directed not only to those wanting to be grandmother's but to children wanting to be parents and thereby giving their parents grandchildren as well. Moreover, it could also be argued to be addressed at anyone knowing someone trying to get pregnant. "So let's join forces and give the world more grandchildren" (Appendix 1 - 2). However, the most significant addressees must still be the grandmothers, as they are the ones shown in the motion pictures (Screenshot 24).

The statement from the voiceover; "If they won't do it for their country, sure-ly they will do it for their mother" (Appendix 1 - 2), which is shown on the screenshot, could be argued to indicate that if mothers help their children get pregnant, they also become heroes or helpers when it comes to "saving" the country from the low birthrate. This could also indirectly be addressed at the children by some kind of third person admonition to make babies for the country and their mothers' sakes. Addressing and admonishing 'the children' might be even clearer in the next lines:

*"DO IT FOR DENMARK
DO IT FOR MOM"*
(Appendix 1 – 2)

These statements as well as the previous show the link between this viral vi-deo and the previous one made by SPIES called *Do it for Denmark* (cf. Chapter 1). This is in the video followed not only by a logo and naming of SPIES leaving no doubt of whom the sender is, but also a link to the campaign website with the donation option.

Touching upon a topic as low birth rate and presenting it as a serious problem to the Danish welfare system might result in SPIES being considered to be a socially responsible organization. Especially, when trying to offer a solution hereto. Of course, this does not only benefit the community and grandmothers, but as SPIES also clearly states earlier in the video "to secure your investment and our future business" (Appendix 1 - 2), this also benefits SPIES business. Still, by including the issue, SPIES might seem to make the country's issue, the organization's issue to solve, and thereby, the organization might be perceived socially responsible for caring about the country.

On the other hand, if finding this video hilarious or maybe even just slightly funny, and at the same time believing this to be a real issue, one may be offended by SPIES trying to gain profit or make fun of a somewhat serious matter.

Furthermore, in this section, SPIES seems to appeal to the receiver's sense of solidarity, when making the aspect of having children charitable for the entire country, but also to the grandmother-to-be. This could, according to Berger, affect sharing both the matter of being emotional and enhancing social currency. The emotional matter can be seen in caring for the society and the mothers, and taking Berger's perspective, caring leads to sharing. Moreover, when caring about others and the society, one may share in order to gain social currency.

Additionally, as the mother is presumed to help and take the initiative in regards to her child becoming a parent, instead of letting the couple and nature go its own way, may as mentioned be perceived as humorous and thus evoke high-arousal feelings, which is more likely to generate sharing than low-arousal feeling. On the other hand, if finding that the mother is too much, thinking that she should back off and mind her own business, one may not find this humorous, but provocative. If being offended or provoked by this interpretation of the issue, it could evoke negative high-arousal feelings, which Berger also claims stir up negative word of mouth. Still, paradoxically enough and consistent with utterances from Simon SPIES "there is no such thing as bad publicity"[6], this may lead to sharing and virality.

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[6]Own translation of "dårlig omtale er bedre end ingen omtale" (TV2 2013)

SECTION 10: DISCLAIMER (2:26 – 2:29)

"[Delivery within nine months not guaranteed]"
(Appendix 1 - 2)

The video ends with the disclaimer quoted above shown on a totally black background, providing extra information about the film. Logically, SPIES cannot guarantee that going on an active, sunny vacation will actually lead to delivery of a child. For one, it does seem logical, as mentioned, that SPIES cannot guarantee baby-delivery within nine-months. Moreover, a disclaimer like this in a campaign for vacations is both unusual and unexpected, which once again can be perceived humorous. The placing of a disclaimer could also be seen a reference to a more Americanized culture as there seem to be a tendency connecting the country with a track record of lawsuits and unnecessary warning labels (Nelson and Finneran 2011). Therefore, it could also be seen as an imitation or parody of especially the US as the American reputation of putting a disclaimer on everything in order to prevent lawsuits, which is not done in the same way in Denmark. So, for a Danish campaign, it may appear somewhat unexpected. If perceived as unexpected and an imitation of American culture, this may also according Bujizen and Valkenberg result in seeming humorous (cf. Chapter 3 - Humor). Furthermore, with this point of view, this could also be perceived as something SPIES has chosen to state in the video hoping it would become viral and spread across borders and if so, the organization was prepared. In line with the entire video, the analysis of the disclaimer showed that it may be perceived to be amusing as well, which therefore could enhance the perception of the film as even more humorous.

SUM UP

In the analysis of the video content, we found that the message of this viral video seems to be exactly what the title expresses – namely, to *Do it for Mom*. In other words, SPIES wishes to get people to go on vacation for their mother, which in this way also acts as the purpose of the video.

The intention with this part of the analysis was to examine the predominant elements in the viral campaign *Do it for Mom* in order to find traces of why it may have become viral.

98

Basically, the analysis showed that elements as humor, sex, marketing, emotions and interesting knowledge seems to play a significant role in the video and also as factors that could contribute to catch and maintain the receiver's attention - and thereby preferably lead to the viral spread and word of mouse.

In most of the chosen sections, sex has a prevalent role. Sex is referred to in terms of pictorial sexual situations, sexual sounds, there is argued using logos and ethos that people should go on vacation to have more sex. Therefore, the analysis showed that throughout much of the video, sexual undercurrents play an apparent part. According to Berger, using sexual undercurrents and generally appealing to sex can lead to the sharing in regards to achieving social currency, as it can be perceived as rather unusual and remarkable to others. Moreover, the sexual undercurrents were rather explicit, and therefore, they might catch attention and standout from the clutter. As sex in general is something which, to most people, frequently occurs in the everyday life, it can function as a trigger associating sex with sunny vacations. Therefore, sunny vacations might become 'top of mind, tip of tongue, and thus, create word of mouth through sharing. This leads to the assumption that:

- The sexual undercurrents catch people's attention and influence the probability of them sharing

- People may share SPIES's video to gain social currency in terms of seeming interesting and somewhat remarkable

Moreover, it was also found how sexual indications can be perceived as being humorous, and thereby, associated with a high-arousal feeling, which consequently can lead to sharing. Therefore, another assumption withdrawn from this analysis is:

- The video is shared because it is perceived to be humorous.

On the other hand, as the sexual undercurrents could also be perceived as inappropriate and to overstep limits, the video might still be shared, if someone feels an urge to express his or her opinion about it being inappropriate. Berger claims people tend to share if aroused both positively and negatively.

- People may share SPIES's video if being offended or finding that the video oversteps one's limits.

Furthermore, in the analysis it was found that the use of sex as a trigger might not seem specifically original as it is used relatively often, hence the exposition of it in marketing. However, combined with humor and vacation, the video might seem slightly more original. Moreover, including the frequency of sex, it may be an effective trigger considering it is something that people are often exposed to or think about.

- If the video is perceived as original, this may contribute to the likeliness of sharing

SPIES also gives the receiver some 'factual' information, which might be interesting to share, and if doing so, Berger argues, that sharing something "worthy of notice" and "plain interesting" may be done to achieve social currency. Moreover, the 'factual' information may also be perceived as valuable in terms of informing about the social issue connected to a low birth rate. Therefore, this leads to the assumption:

- People may share SPIES's video because it presents interesting and valuable information.

The information that the video presents regards the low birthrate, a social issue, to which SPIES also presents a relative emotional and personal perspective. It, therefore, seems to appeal to the emotion of the receiver and create a somewhat relatable situation, because according to Berger "when we care we share". This offers the assumption that:
- If the video is perceived as relatable, it may enhance chances of sharing

In the analysis, it was further found that both the brand name and product was explicitly mentioned and embedded as a part of the story making it difficult for someone to tell the story without mentioning SPIES or at least the product. Furthermore, the way the product is presented also provides some kind of practical value to the receiver informing about two perks; the activity package and the discount, which, if following Berger, can enhance the chance

of sharing. From this we have withdrawn following assumptions:

- *The sender appears obvious in the video – and is a vital part of the story.*

- *People may share the video to notify others about the perks provided.*

WREN – FIRST KISS

The clothing company WREN launched the video *First Kiss* March 10, 2014 on Style.com. Later that day, the video was uploaded on YouTube and was further shared on Facebook, Twitter etc. The campaign is one of many that have been sent out along with the season's new collection. Therefore, the video *First Kiss* was sent out along side with the launch of the fall collection, 2014 (cf. Chapter 1). In the following, the viral video First Kiss will be examined based on the framework of Dimitrova (cf. Chapter 3). Firstly, the video will be examined and different features will be extracted. This extraction will end up in structuring the video into sections in order to examine the content of the video First Kiss.

In this paragraph, the structure of the video *First Kiss* will be examined extracting major happenings in regards to the content or course of action. Furthermore, the video will hereafter be parted in sections in order to examine the content of the video.

In the first part of the video, WREN presents the name and producer of the video. Hereafter, a couple, who does not know each other, is presented and hereafter the text; "We asked 20 strangers to kiss for the first time…" (cf. Appendix 3 & 4). This is the first part of the video where the company, producer and the purpose of the video is presented. Therefore, this section (0:00 – 0:23 sec.) of the video will be called; *Intro.*

Being introduced to the first couple in the Intro, the next nine couples are now presented couple by couple, standing in from of each other, when meeting for the first time. The couples seem to be very different both in behavior, age and with different sexualities (cf. Appendix 3 & 4). Therefore, when the couples meet for the first time and is leading up to kissing each other is called; *Before Kiss* and is from 0:23 – 1:29 sec.

In the time from 1:29 – 2:32 sec., the couples are kissing. Once again, there is a big difference in how the couples interact and how much they get into the kiss. Some seem very natural, others seem uncomfortable and some do not make out, but simply give a little peck. This section can therefore be called; *Kiss.*

After seeing the couples kiss, the next section (2:32 – 3:14 sec.) is about the time after the kiss and how they react. Some of the couples are awkward and laugh, others acknowledge that it was a good kiss and some hold hands and hug. This section is therefore called; *After kiss.* From 3:14 – 3:28 sec., the video shows the name of the kissers and others who where a part of producing the video. Therefore, this section is called; *Outro.*

On the basis of the video and the course of action, the sections of the video are parted as follows:

Section 1
0:00 – 0:23: *Intro*

Section 2
0:23 – 1:29: *Before kiss*

Section 3
1:29 – 2:32: *Kiss*

Section 4
2:32 – 3:14: *After Kiss*

Section 5
3:14 – 3:28: *Outro*

Narration

As stated in the paragraph above, the video has a certain structure that makes the whole video cohere. Furthermore, based on the extracted sections it seems that the video has a classical narrative structure as it is; "… a chain of events corresponding to the beginning, the middle and end of the story…" (Oxford 2011, Classical Narrative Structure). It seems that one section is leading up to another which makes the narrative cohere and be meaningfully connected (cf. Chapter3 – Video analysis).

Moreover, the video seems to go through the *Three act* structure which according to *Oxford Dictionary of Media and Communication* have an introduction, climax and closure. This might also be indicated in the names of the sections; *Intro, Kiss* and After *Kiss*. Hence, the climax is when the couples are kissing, which is the purpose of the story. Though, the video seems to have a classical structure, it can also be stated that the video is clipped together in order to make a certain structure and show the couples in a specific order and situation. By doing so, the video show the couples before the kiss, during the kiss and after the kiss creating a video that shows the couples in the situations that accommodate the story and narrative.

It has now been explained that the video *First Kiss* has a classical narrative structure. According to Berger, it is important to tell a story in order to gain virality. Berger states that people are more likely to remember a good and interesting story. Though, Berger also states that when telling a story it is a good way to embed information about products (cf. Chapter 3). This can be argued to be one of the things that are not apparent in the video, as it present a story based on different people meeting for the first time and having to kiss - before, during and after the kiss. Further, the people who are presented in the video have different sexualities, personalities, ages and ethnicities.

It seems that WREN has made a story concerning people meeting for the first time and having to be close to another person. After examining the content, it can further be stated that it seems that the message of the video is about diversity and love of one's neighbor.

SECTIONAL ANALYSIS

In this section of the analysis, the viral video *First Kiss* will be analyzed se-eking to explain how the video is constructed. Therefore, different theories will be applied to understand each section and thereby the video. Hereafter, the theories from Berger and Kotler will be used to explain how the construc-tion and content of the video might have influenced people to share *First Kiss* on social media.

SECTION 1: INTRO (0:00 – 0:23)

The video *First Kiss* starts with a black screen on which it is stated in the top left corner, who the sender or presenter is (Screenshot 25) followed by the title and director of the video (Screenshot 26).

Screenshot 25: Appendix 3 - 0:03   Screenshot 26: Appendix 3 - 0:01

This introduction can seem somewhat identical with the beginning of a nor-mal feature video. Further, it can be seen that the sender is presented re-latively early in the video, however, the name is only shown for a second or two, and the receiver might not notice it being presented. If not familiar with the brand, one may not realize that it is a brand or organization. Thus, even though presenting the brand name, the receiver may not notice and identify it to be marketing.

After the short presentation of the sender and director, the video features a couple referred to as couple 1 (Screenshot 27), who giggles a bit nervously and self-consciously, which creates a bit tensed and awkward setting and mood. This is emphasized by the couple almost consistently looking away

104

from each other and towards someone standing behind the camera and the woman asking "Do we just do this anytime?" (Appendix 4). Asking a question and looking behind the camera seem as an attempt to avoid eye contact with each other, and could indicate that they are strangers, insecure and self-conscious as well as doubt about what is going to happen (cf. Chapter 3 – Human interaction).

Screenshot 27: Appendix 3 - 0:08

Looking at the couple's body language, it has already been mentioned how they are looking at the persons behind the camera instead of at each other. According to Oberg's theory this might indicate that they have been placed closer to each other than what they find comfortable on personal space (cf. Chapter 3 – Human interaction). Moreover, the girl's body language indicate that she is communicating with the persons behind the camera using an emblem to support her asking to start kissing (cf. Chapter 3 – Human interaction). Even though, the guy is actually standing within what can be assumed to be her personal space, she does not interact with him. Considering that he is the one, she is going to kiss, it might be a sign of insecurity or awkwardness that she does not ask him but asks the video crew. Hereafter, it is stated on the black screen that "We", assumingly the director or sender of the video, "… asked 20 strangers to kiss…" (Screenshot 28).

105

This statement seems to indicate what is going to happen in the video, which can be seen as an attempt from WREN to engage with the receiver and help them make sense of the course of action in the video through clarifying what can be expected. Therefore, this could be seen as a teaser for the video, and an attempt to keep hold attention from the receiver. According to the Kotler and Armstong (2012, 442), using an eye-catching headline, or maybe in this case introduction, can help organizations hold the attention of the receiver.

Another way to hold the receiver's attention and lead up to what is going to happen in the course of action, is by using the music called; *We Might Be Dead by Tomorrow*. According to Wingstedt et al., the narrative music creates meaning in interplay with the visuals. After having clarified the course of action, it seems that when the background music starts playing, it leads up to the further course of action, making the music function as a leitmotif. The music is therefore used as an informative function, coherently with the information stated before and explains future events (cf. Chapter 3 – Sounds and music).

Moreover, the before mentioned statement seems to be an attempt to use logos to reason to the receiver's logic regarding the video portraying an authentic situation, and the reactions from the participators thus must be spontaneous and genuine (cf. chapter 3 - Forms of appeal). Thereby, stating that the participators are actually strangers, WREN indicates both that they have never

met each other and also indirectly never has met the instructor, which means that their reaction is not or cannot be instructed. This could also help make the situation seem authentic and credible.

Moreover, presenting total strangers kissing someone they have not even picked themselves, could be seen as a rather unusual and thus remarkable – maybe even unexpected situation, considering that it can be assumed that normally when kissing someone, one may know them beforehand and, furthermore, most likely be picking who to kiss themselves. As mentioned this can also create attention, if anticipating that the receiver would find the situation and reaction of strangers kissing interesting.

It was found in the analysis of this section that, even though expressing the name of the brand as the presenter, it may not be perceived as marketing due to the construction of the video, which seems to be somewhat similar to a feature video. According to Jonah Berger, the product, brand or idea should be made 'public' for virality to grow. However, in his theory, this may have been in order to make the product spread more than actually having the message spread. WREN on the other hand does as mentioned not make the product or brand especially 'public', and the focus seems to be on the idea of strangers kissing – even though this basically does not have any connection to the product or brand. Therefore, considering Berger in this context, the video should actually not have been shared as extensively as it has been. However, it may be noted that Berger does not claim that every single of his principles must be included for content to become contagious. As this is only the introduction, we will get back to the brand mentioning later in the analysis.

The introduction might catch attention through the information and music and make the receivers want to keep watching, because of interest in the topic of strangers kissing; finding the reactions and following course of action interesting and remarkable. In terms of being remarkable, Berger claims that people tend to share interesting things with others to seem interesting themselves. Therefore, if the receivers do find the situation in the video remarkable and unusual this may also increase sharing and their own social currency.

SECTION 2: BEFORE KISS (0:15 – 1:29)

After the statement in section 1 that this video is about strangers kissing, the different couples, as couple 1 was already introduced in the first section, the first couple shown in this section is couple 2 (Screenshot 29).

Screenshot 29: Appendix 3 - 0:24

While giggling and looking nervously at the ground, the body language of this couple seems to send out the same vibe of self-consciousness and somewhat insecurity as couple 1 in the previous section, adding to the slightly uncomfortable and awkward mood. Similarly to the first couple, the girls look a lot towards the person(s) behind the camera and even ask to have the lights turned off (Appendix 29).

This nervousness and awkwardness seem to be prevailing throughout the entire section with the couples nervously laughing, looking away and joking in turn. This can be seen as some kind of unintentional (conversational) humor which can make it seem authentic and portraying real-life (cf. Chapter 3 – Humor). One example of joking is seen when couple 5 is talking, and the man says that he, due to her being an actress and having done this before, will follow her lead, after which he quickly claims; "Maybe that isn't the best way to kiss someone." (Appendix 4). Joking like this can be argued to fall within the humor technique that Bujizen and Valkenburg calls embarrassment, which

108

can expose a discomforting situation, and maybe also the technique they call ridicule, as the guy seems to ridicule or make fun of his previous statement (cf. Chapter 3 - Humor).

In combination with the body language revealing what seems to be an uncomfortable and awkward situation, this can be seen as some kind of defense mechanism, trying to release tension, "nervous energy and sociocultural inhibitions" through humor consequently, seeming to protect oneself in this rather awkward situation (cf. Chapter 3 - Humor). Therefore, it may be perceived to be a vulnerable, awkward and insecure situation, from which the participators try to protect or cover themselves.

Another example, in which it seems as if the couples are using the technique of humor to make fun of the awkward situation that they are in, is the one between the persons in couple 3. Here, the guy's answer to her saying "Nice to meet you" is; "Shall we make out?" (Appendix 4). Moreover, this seems to almost literally be the meaning or essence of the situation that all the couples are in. This can according to Bujizen and Valkenburg be perceived as humorous as it deviates from the normally expected response to "Nice to meet you" (Appendix 4) (cf. Chapter 3 - Humor).

Thereby, it seems that WREN through the use of humor create an unexpected and humorous situation that might appeal to the emotions and imagination of the receiver, depending on them being able to imagine themselves being put in a similar situation. Thinking about kissing a stranger may not be a familiar situation to most people, and therefore, they may connect with the uncomfortable and vulnerable feeling or mood being created in this section. Thus, it seems that the creator has tried to use pathos to appeal to the receivers' emotions by creating a specific, imaginably awkward situation (cf. Chapter 3 – Forms of appeal).

Some of the participators even express this very directly. For instance the guy in couple 4 states; "This here is the awkward moment!?" (Appendix 4), and at the same time his body language seems to be very uncomfortable as his left hand is crumpling up (Screenshot 6). This can be seen as an affect display, showing or supporting what he is also expressing with his words (cf. Chapter 3 – Human interaction).

The guy in couple 6 is similarly obviously stating that the situation is intimi-dating, when he says; "It is actually pretty scary" followed by a nervous giggle and him doubling up, which emphasize the scariness of the transcendent situation (Appendix 4). Couple 9 does, however, not look as uncomfortable as the others; they approach each other more calmly and confidently. Further-more, they are standing closer to each other from the beginning, and the way they approach each other does not seem as awkward as the others who are more reluctant. On one hand, this could seem less authentic considering them being strangers and Hall's idea normally being uncomfortable when a stranger intrudes the personal and intimate zones (cf. chapter 3 – Human interaction). Moreover, the woman appear to approach him in a manner that could indicate that she is aware of she is crossing into his personal (and inti-mate) space, as she seems to be sensing his reactions to her moving forward. In that way, it appears to be more natural and less awkward. This is substan-tiated by the way this couple touches each other, or in other words, the tac-tile signals they send, which seems more confident and passionate than the others (cf. Chapter 3 – Human interaction).

Couple 9 appear to be relatively contradictory to the last couple, 10, who is more shy and self-conscious which is indicated by relatively long period of awkward silence, before one of the guys compliment the other's eyes. This compliment seems to work as an icebreaker, which can signify the awkward-ness of the situation, but also seems kind of normal in a situation of kis-

110

sing someone for the first time. Besides the differences in terms of personal space, there appears to be a difference regarding how and how much each couple physically touches each other. Couple 9, who was found to be okay and less awkward about being close to each other seems to use more positive affect touches than the other couples in this section (cf. Chapter 3 – Human interaction).

Throughout this section, WREN has created a situation that by most people would be found awkward. This may appeal to the receiver's emotions and considering Berger's idea about high-arousal feelings creating more virality Therefore, if being put in or being able to relate to the situation of the awkwardness, it can be assumed to awake some kind of arousal or anxiety, and if so, it may have played a part in the viral spreading of the video.

Considering that WREN seems to focus significantly on the emotional aspect of kissing as well as feeling awkward or self-conscious, these feelings may also be considered triggers. While kissing may not be a very original trigger, it is something that can be assumed to be seen or done relatively often. Combined with kissing a total stranger may, however, be perceived original and maybe even unconventional, and thus, according to Berger be a more successful trigger to create virality. Being somewhat unconventional and remarkable may as mentioned in the analysis of the previous section, and according to Berger, help increase the chances of sharing as the video then becomes more interesting, and can help a person to obtain more positive social currency.

SECTION 3: KISS (1:29 – 2:32)

From the kind of awkward and uncomfortable mood in section 2, it seems to change in this third section when the couples kiss. It appears more passionate and almost loving, and if not knowing that they were kissing for the first time, the receiver may not be able to tell.

One exception where it still seems uncomfortable and where the receiver might really see or relate to kissing a total stranger not of your own choice, is couple 5. As the screenshot below indicates the woman seems to be pulling a way and making a wry face (Screenshot 31), signaling that she does not really

seem to enjoy the kiss. This may be perceived even more uncomfortable than the situation shown in the previous section as this does not only illustrate the awkwardness of kissing a stranger, but the uncomfortable and maybe even unpleasant situation of kissing someone you do not want to kiss.

Screenshot 31: Appendix 3 - 1:45

Another couple which seem to differentiate from the others, is couple 10 (Screenshot 33), who, even though not seeming as uncomfortable as the wo-man in couple 5, only just give each other a small peck whereas the other couples seem to be kissing more heatedly. With couple 2 and 10 (Screenshot 8 & 9) being same sex couples, who is shown kissing, it may lead to a posi-tive perception of the video being unprejudiced and pro homosexuality as it shows these couples on equal terms with the other couples. However, this could also be perceived in a negative manner, if the receiver is against homo-sexuality, and thus might be offended by the video showing same sex couples kissing.

Screenshot 32: Appendix 3 - 1:35

Screenshot 33: Appendix 3 - 2:13

Besides homosexuality, the video seems to consider and even try to eliminate or overcome other prejudices in connection with love and being in love. This is done by including different types of people and couples; across ethnicities and age (Screenshot 34).
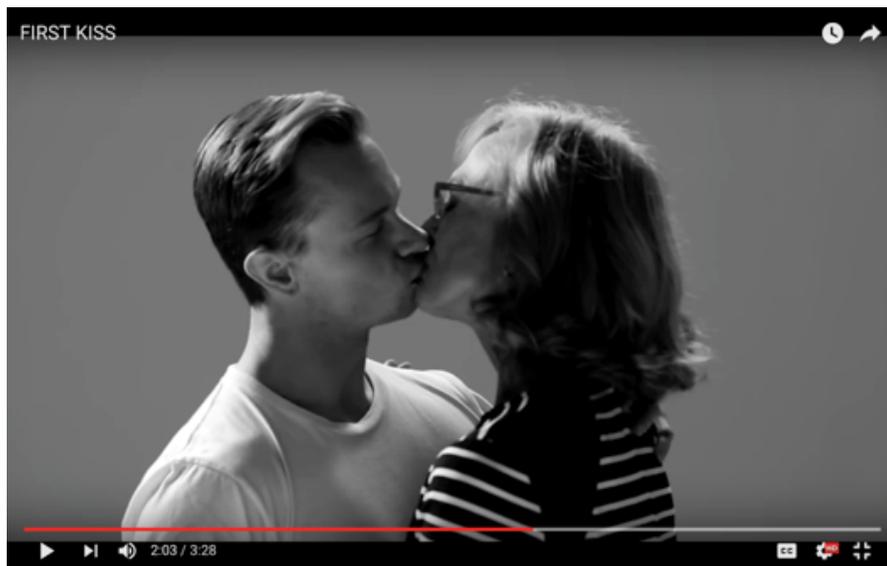
Screenshot 34: Appendix 3 - 2:03

This could send the message that love is human and independent on ethnicity, sexuality, or age, which could be extended from only considering intimate and somewhat sexual situations of kissing to the world in general. As described earlier, this also seems to be the message of the video and an example of a moral imbedded in the story. Therefore, the receiver may get the idea that WREN is making a statement to love one another and to be human, kind and considerate of fellow human beings, no matter who and what they are. It

could also be perceived as an attempt to make a political conviction or set of values. Dependent on whether or not the receiver has the same beliefs, this may be perceived both positively and negatively.

In this section, there is hardly any conversation, however, WREN has embedded some background music, which can be seen as a way of using pathos to appeal to the receiver's emotions, as the music shifts to being more loving and have an emotive function (cf. Chapter 3 – Music and sounds). The background song is about only living once and about love, which might be connected to the situation in terms of taking chances and kissing a stranger. Moreover, the music emphasizes the emotions that the couples express in this section.

Towards the end of this section, the mood seems to change back to the uncomfortable and insecurity, when the couples stop kissing and have to face the stranger, they have just kissed. This actually seems to make a good transition to the fourth section, in which we see the couples' reaction after the kisses. Although the awkwardness still seems to be present in this section of the video – and thus still be a reason for sharing, another emotion can be argued to be involved to, namely passion, to which it seems that the video or creator hereof seems to try to evoke to. Depending on the arousal this emotion awakens in the receiver, it may also, according to Berger, aspire sharing.

The analysis of this section also showed that the video shows homosexual or same sex couples kissing, which may offend some, and if feeling offended, it could lead to the receiver feeling aroused, and thus once again according to Berger result in sharing. Furthermore, Berger claims that "when we care we share" (cf. Chapter 3 - Contagiousness), which may also be applicable in terms of the

In relation to Kotler's theory, it is important to create valuable marketing, which touch people at a higher level and speak to their spiritual self. Therefore, when WREN shows this diversity, it could be perceived as a way for them to show their attitude and values in regards to eliminating biases connected to love. Furthermore, this can be seen as WREN trying to address a social issue about diversity by indirectly saying that love has no limit, age, ethnicity or

sexuality. According to Kotler, marketing should also consider the consumers desire and need to make the world a better place, which can be argued to be what WREN is doing here by implying that there should be room and love for everyone.

Moreover, if taking Berger's idea about social currency, this may also provide an understanding or reason for sharing, both if the receiver shares the belief and if not, because when sharing or commenting on Facebook, one will have the opportunity to comment. If doing so, due to the values, it may be for the reason that receiver shares or disavows from the content, and thus, shows his/her identity or values that the receiver, who then also becomes the sender, believes will benefit his/her identity or social currency.

SECTION 4: AFTER KISS (2:32 – 3:14)

After the couples have kissed, it seems that the relation or mood between them changes back to being a combination between the slightly nervous and self-conscious. They do not know where to look and what to say. This is indicated by some of the couples look at the person(s) behind the camera (Screenshot 35) and some look down (Screenshot 36).

Screenshot 35: Appendix 3 - 2:53   *Screenshot 36: Appendix - 3 3:02*

As mentioned earlier, looking away or down can be an attempt to avoid eye contact, which according to Burgoon et al. can be a way of showing that the situation is uncomfortable or unwanted interaction (cf. Chapter 3 – Human interction), being self-conscious about that they just kissed a stranger and the vulnerability that assumingly is connected to such an situation. A couple, which seems to still be very uncomfortable is couple 5, who immediately seem to be moving a little away from each other and back into the personal or social instead of intimate space and stops touching each other, signifying that they are not that close (cf. Chapter 3 – Human interaction). It seems as if they are trying to protect themselves, and they appear very stiff and almost formal, indicating that they may not be closer than before.

However, at the same time there seem to be a difference in terms of the personal space and tactility amongst the other couples. They are standing closer in this section than in section two. More of the couples keep standing within intimate distance (cf. Chapter 3 – Human interaction) still being tactile with each other and more passionate and confident with one another. For instance, couple 4 who keep holding hands (Screenshot 37), however, still appear a bit uncomfortable not looking at each other but looking at the ground. This seems to be a touch of positive effect, which communicates positive emotions. Another example is couple 1 (Screenshot 38), who is standing with arms around each other and closed eyes, which according to Oberg could be both a ritualistic touch and positive affect touch, which is a sign of positive emotions (cf. Chapter 3 – Human interaction).

Screenshot 37: Appendix 3 - 2:41   *Screenshot 38: Appendix 3 - 3:12*

The guys in couple 10 also seem more tactile towards each other and hug, though a bit awkwardly, and not until after one of them have stated "I feel like I wanna hug you" emphasizing the awkwardness (Appendix 4). Normally being more tactile and hugging; shows affection and is also a sign of being relatively close with the person as it can be considered a touch of positive affect (cf. Chapter 3 – Human interaction).

Therefore, as these strangers seem to become closer, this section seems to send the message that a kiss, which could be seen as a symbol of love, kindness and respect can bring people closer together and demolish walls between foreigners. In that way, the video and WREN might make the statement, consciously or unconsciously, that humans should kiss or show love for one another, thus they might come closer in the end.

Once again, this can be seen as a way of using pathos (cf. Chapter 3 – Forms of appeal) trying to get the receivers emotionally involved by creating a situation that might be relatable to them – maybe being a little self-conscious but also feeling closer to someone they have just kissed. As if they somehow have found some common ground despite not knowing each other. It can also be argued to portray a positive situation that could awaken some sort of feel good emotion. The focus in this section seems to show the reactions after kissing, which may be associated with different emotions such as self-consciousness, passion and affection. As these emotions seem to be repeated, we have already covered how this might influence sharing.

Like in the previous section, in which it was found that WREN tried to make a statement in regards to a somewhat social issue of containing diversity,

this section seems to make another statement, namely to love one's neigh-bor. Thereby, according to Berger's theory, it can be argued that the video is showing some values or speaking to both the receiver emotions and spirit connecting love with making the world better. Therefore, if sharing it may be due to the good values, which might again influence a person's social curren-cy if connected to these values that must be assumed as being good values.

SECTION 5: OUTRO (3:14 – 3:28)

In line with the introduction, the construction of the outro seems to be re-latively similar to the ending of a feature video meaning that it has crawling titles showing names of the participators, director, makeup artists, producer and other crew members (Screenshot 39 and 40).

Screenshot 39: Appendix 3 - 3:16   Screenshot 40: Appendix 3 - 3:19

Constructing the video like a feature video may result in it being perceived less promotional and marketing-minded. Additionally, the brand name is only mentioned briefly under 'Styling by' in the crawling titles, and besides this mentioning the only other time, the receiver meets the name of the brand is in the beginning, which arguably may not even be noticed. Even though pre-sumably shown several times in the clothes the participants wear, the brand products are not mentioned at all in the video. After these crawling titles, the-re is a short sequence of couple 1 fooling around, asking "Shall we make out more?" (Appendix 4). And even though it has a hint of the same awkwardness seen in most of the video, the couple does in some way seem more confident around each other, but still conscious about being in front of the camera.

118

As mentioned earlier, Berger claims that the product or brand should be made public, which as it was found in this analysis does not really seem to be the case in this video. Firstly, the brand is only mentioned twice for a few seconds, which the receiver may not even notice, especially if not familiar with the brand. Secondly, the product is not mentioned once, which may cause the receiver to not think of the video being marketing, and moreover, not make them relate this brand with the video nor the product. Therefore, it can be relatively easy to tell the story and message without even mentioning the brand, which Berger claims is vital for the sharing or contagiousness to benefit the organization. Kotler seems to somewhat agree with this, focusing on positioning and differentiating. One of his credos or principles is even "Guard your name, be clear about who you are" (cf. Chapter 3 – Marketing 3.0), but if not showing who you are or your name, how can the receiver know who is sending the message.

When not making the connection between the video and the product or brand, it may be difficult for the video may to succeed in making any triggers to the product, which another principle that Berger finds important to generate sharing. The video may trigger in terms of kissing and feeling awkward, but in connection to the brand or product there might not be a strong enough connection.

SUM UP

The aim of this analysis was to examine predominant elements in the campaign First Kiss from the clothing company WREN in order to see, why these may have been shared.

In the beginning of the analysis, it was found that the message was about diversity and loving one's neighbor. This was shown through the video of strangers – and different kind of people and mixes of couples – kissing for the first time. As found in the analysis, this can both show WREN as a charitable, empathic organization with an open-minded attitude toward love and diversity that is also socially responsible. If sharing it may also show the sharer's attitude, and thus influence his/her social currency. This could as mentioned be viable both if the receiver share the viewpoint of WREN and if they don't.

If he/she does not, it may also result in a feeling of offense, provocation and limit crossing – high arousal feelings, that may increase the likeliness of sharing, just as the chance of gaining social currency in terms of being for or against WREN's values about love and diversity can enhance the chance of sharing. This leads to the assumptions that:

- *If the video and WREN is perceived as open-minded, this may affect the social currency of the person sharing as well.*

- *If finding the video and the attitude presented herein oversteps limits, it may also lead to sharing.*

The core of the story in the video was found to be strangers kissing, and while kisses alone were not found to be a particularly original trigger, it was found to be somewhat frequent and combined with the stranger aspect also unconventional. Thus, it often has the chance to become top of mind – tip of tongue as well as being seen as unconventional, and therefore, innovative, interesting and remarkable, all perspectives that Berger considers advantageous if trying to gain word-of-mouth and shares. The assumption withdrawn from this is therefore:

- *If finding the campaign innovative, original and interesting, it may increase chances of sharing.*

In the analysis of WREN's video First Kiss, it was furthermore found that the video might be relatable in the way that most people can relate to or remember their first kiss and the emotions connected to its. Feeling emotionally touched by the content was found to, according to Berger influence sharing in a positive way. However, this is also depended on the arousal connected to the emotion. Therefore, depended on the arousal, it may be a more or less important factor to increase sharing. Moreover, if being able to imagine oneself in the situation of kissing a stranger, the receiver may be able to imagine the awkwardness and self-consciousness that seemed apparent in the video and the analysis hereof. With points from Berger's theory, it was found that this awkwardness might enhance the chance of sharing as it may be connected to anxiety and what he calls high-arousal emotions, leading to

the assumptions that:

- If finding the situation in the video relatable, it may increase probabilities of sharing.

- If finding the situation in the video awkward, it may lead to sharing.

In terms of telling a story it was found that WREN does create this story of strangers kissing, however, it was also found that the organization even though the brand name is mentioned twice, it is done very implicitly. This could result in doubt about who the sender is and a story and message which is not necessarily connected to the brand. The assumption from this is therefore:

- It is not obvious who the sender is. This may decrease chances of sharing – or if obtaining shares or WOM, it may not be linked to WREN.

CHAPTER 5
ANALYSIS PART 2

WHY DO PEOPLE SHARE?

As mentioned in methodology, the assumptions from the content analysis were tested in the questionnaires as these present an insight in a part of the population, and therefore, hence the methodology and the generalizability, help us understand why they became viral, and thus, what may be learned from the two best practice videos. Firstly, the assumptions regarding *Do it for Mom* will be tested on the basis of the responses from the questionnaire, which will be followed by an examination of the responses in regards to *First Kiss.*

SPIES – DO IT FOR MOM

This section of the analysis seeks to examine why or some underlying reasons for SPIES's video *Do it for Mom* has been spread. An explanation hereto, will be offered through a questionnaire (Appendix 5), which has been constructed on the basis of the assumptions found in the former analysis of the video. Hereby, this analysis seeks to clarify if the assumptions found appear to be the actual reasons for people to share.

In order to validate the assumptions, Appendix 6 holding the answers crossed with the likelihood of people sharing will be combined with the respondent's comments during the questionnaire.

The questionnaire has 235 respondents of which 226 have chosen the Danish version and nine the English/American version. Of the 226 Danes, 112 have finished the questionnaire and for the English version of the nine, who began the questionnaire, three have finished (Appendix 11). We will therefore, when presenting numbers and percentages, always include the number of respondents actually answering the question, and the frame of references is therefore not always 226 for the Danish version, and nine for the English version. Further, it was also found that only 27 percent of the Danish respondents knew the video *Do it for Mom*, but of these, 88 percent knew that the sender of the video was SPIES.

In the former analysis of SPIES's viral video, it was found that sex has a prevalent impact in regards to sexual implications and sounds. It was further established that using sexual undercurrents could contribute to making the receivers share the video, as Berger states that sharing interesting and remarkable information and content provides social currency. Furthermore, using sexual undercurrents would also create attention, which led to the assumption that:

> *The sexual undercurrents catch people's attention and influence the probability of them sharing*

In order to examine this assumption, the respondents were asked, if they found the sexual undercurrents to catch their attention (Appendix 5, Q7 and Q18). Further, the respondents were asked if it would increase the likeliness of them sharing the video (Appendix 5, Q7.1 and Q18.1). These questions further examine if the sexual elements used in the video contribute to sharing or the sexual undercurrents simply catches people's attention. The respondents were further offered to comment and elaborate their opinions, making their answer more in-dept.

Examining the answers from the respondents, it seems that a majority found the sexual undercurrents to catch their attention. 85 of 115 Danish respondents declared that the sexual undercurrents catch their attention and 45 percent of these respondents also state that this would increase the likelihood of them sharing the video (Appendix 6, Q5). Furthermore, also the majority of the English respondents answered that the sexual undercurrents catches their attention (Appendix 6, Q13). Seeking to understand the connection to why the sexual undercurrents would increase the likelihood of sharing, some of the comments from the respondents will be amplified.

"Jeg tror, dem, jeg ville tagge også, ville synes, det var sjovt."
(Appendix 7, Y8)

"Reklamen i sig selv er sjov og med mange gode undertoner"
(Appendix 7, Y33)

It seems from the withdrawn comments above that there is a tendency towards finding the sexual undercurrents to be conveyed in a humorous manner, which contributes to making the respondents want to share the video. On the other hand, there are also 45 percent of the 85 Danish respondents who replied that the sexual undercurrents did not have any influence on them wanting to share the video. The reasons for this seem to be that they are used to see sex in advertising and that some people in general do not use Facebook for sharing content. This is seen in the statements below:

"Det er ikke første gang sex er brugt til at sælge."
(Appendix 7, Y61)

"Udenfor sammenhæng kan jeg ikke se at det skulle have en betydning. Et gravalvorligt billede eller video med seksuelt betonet indhold ville jeg nok ikke dele, like eller andet - men fordi seksualiteten er pakket rigtig humoristisk ind er det jo lidt en parodi af sig selv."
(Appendix 7, Y43)

"Sex bliver jo ofte brugt som enabler i reklamer, så det er jeg efterhånden blevet immun overfor - men de vinkler den, så sex bliver humorbelagt og det er godt."
(Appendix 7, Y135)

It can be argued on the basis on these comments withdrawn from the questionnaire that some find the sexual undercurrents to be well executed with humor, which contributes to the respondent's likelihood to share. The comments indicate that the respondents find the elements of sex and humor to be good, but it does not influence the likelihood for them to share. It can be argued from the answers to this question that it can be relatively difficult to establish, whether or not this is perceived in a negative or positive manner. On the one hand, the respondents might perceive it as positive meaning that they would share even though there are sexual undercurrents in the video. On the other hand, some of the respondents might not even consider sharing and therefore the sexual undercurrents do not change that. Considering the comments above, it could seem as if the respondents answer in a rather positive manner and thereby would be likely to share even though there are

126

sexual elements in it. The assumption can therefore be argued to be validated as the respondents seem to comprehend the sexual undercurrents as it catches their attention. Further, the respondents seem to be willing to share because the sexual elements are created in a humorous way, to which some of the respondents comment that this would be a reason for them to share the video, as their friends might also find the sexual undercurrent humorous.

As stated earlier and also in the former analysis, the sexual indications is constructed with humor and as Berger states, humor is a high-arousal feeling and it was thereby found to contribute to make the receivers share the video. Therefore, the assumption withdrawn from the analysis was:

> *The video is shared because it is perceived as humorous.*

In order to examine if people tend to share because they find the video humorous, it was asked in question 6 and 17, if the respondents perceive the video to be amusing (Appendix 5). The next question was created in order to examine, if the respondents were more likely to share if finding the video amusing (Appendix 5, Q6.1 and Q17.1). Lastly, the respondents were given the opportunity to answer why and hereby elaborate the answers they gave (Appendix 7, V and BG).

It was established from the questionnaire that 95 of the 115 Danish respondents found the video humorous and 76 percent of these answered that it would increase the likelihood of them sharing the video (Appendix 6, Q4). The questionnaire further explains that the English respondents also perceive the video as amusing (Appendix 5, Q17). Most of the responses from the ones perceiving the video as funny stated that they liked sharing content that would make their friends laugh and smile. Another respondent states that the video is humorous and further declares that funny videos set the basis for sharing. Some of the comments to why they would share the video on the basis of the humorous elements are elaborated in the comments withdrawn from the questionnaire below:

"Når noget er sjovt, har jeg en større tendens til at dele, like, tagge."
(Appendix 7, V55)

"Det er altid rart at dele noget med sine venner,
som kan give dem et smil på læben."
(Appendix 7, V62)

"Sjove video er altid et godt fundament for at dele, like mm."
(Appendix 7, V151)

"Humoristiske ting er oftest det som jeg deler eller tagger min venner i."
(Appendix 7, V176)

From the former analysis and the questionnaire, it was found that humor is a vital factor for the respondents in order to sharing SPIES's video. A tendency among the respondents is that they are more likely to share humorous content with their friends by tagging, linking or sharing it, and thus, they receive the humorous content. Another respondent further elaborates:

"Humor er en af de største drivkrafter på Facebook.
Hvis noget har fået mig til at smile eller måske endda le, ja så
"fortjener" det vel et like. Man går jo ikke på Facebook for at kede sig - tit
og ofte gør man det jo for netop at undgå kedsomhed, og så er humor og
underholdning jo nok det der "trækker" mest i én."
(Appendix 7, V43)

This citation further elaborate that humor is a major incentive on Facebook. It is also explained that when content make one laugh or smile, it "deserves" a like in return. In that way, to like is a way of showing that you also find the content humorous and thereby way accept the content and kind of acknowledge the person and the content (cf. Chapter 3 - Contagiousness). Further, the respondent declares that using Facebook is also a way of avoid boredom and therefore experience content which is entertaining and humorous. Hereby, the assumption is further verified as the respondent explains that users

of Facebook seek some kind of entertainment, which corresponds to what Berger refers to as high-arousal and in return, the content and the sender get a like in return and thereby one shares the content, because it is perceived as humorous.

As it has been stated from the previous analysis and within this examination, the humor and the sexual undercurrents have a predominant role within SPIES's video. Further, it is also stated that the type of humor is the reason for sharing the video. On the other hand, from the previous analysis it was also established that some may find the video too sexual and be provoked by SPIES's interpretation of the societal issue. It was hereby found that these high-arousal feelings of being provoked and maybe offended, might lead to sharing the video in resentment and maybe expressing ones feelings about not finding such a subject something SPIES should ridicule. On the basis of these findings, the next assumption withdrawn from the analysis was:

> *People may share SPIES's video if being offended or finding that the video oversteps one's limits.*

To answer this assumption, it was asked in the questionnaire, if people found the video to overstep their limits (Appendix 5, Q9 and Q20). Further, whether or not this would increase the likeliness for them to share the video was further asked in the following question (Appendix 5, Q9.1 and Q20.1). The respondents again had the opportunity to elaborate their opinions.

The questionnaire revealed that 99 of 114 the Danish respondents answered that they did not perceive the video as overstepping their limits, and 78 percent further answered that it had no influence on if they would share the video (Appendix 6, Q7). Moreover, none of the English respondents found the video to overstep their limits (Appendix 6, Q15). Overall, the comments from the Danes who did not find it to overstep their limits further elaborate that the video is testing limits, but they are more or less accustomed to sexual content in advertising (Appendix 7, AD).

"Den er selvfølgelig grænsesøgende
- men jeg føler mig på ingen måde stødt."
(Appendix 7, AD38)

"Det er en fair debat at have. Det er jo realiteten."
(Appendix 7, AB33)

"Der er ikke mere seksuelt i den, end der er i så meget andet.
Man har vænnet sig til sex i reklamer."
(Appendix 7, AD113)

From these comments, it seems that the respondents do not perceive the sexual undercurrents as an element that oversteps their limits, and further, they are not offended by it as they elaborate that it is not a new phenomenon to use sexual elements within advertising. Also, it does not influence them in a negative, nor positive way.

In the questionnaire, there were further 15 Danish respondents who found the video to overstep their limits in some way. 20 percent of these additionally answered that it would increase the likelihood of them to share the video. In appendix 7, it is seen that even though some of the respondents find the video to overstep limits it seems to be perceived in an overall positive manner and that it would increase the possibility of them to share the video (Appendix 7, AD135-164-180). On the other hand, 40 percent answered that it decreases the likelihood of them to share the video and further elaborate that the video combines sexual undercurrents and a societal issue in a humorous way which they perceive to be strange and improper.

"På nogle punkter er den lidt for explicit."
(Appendix 7, AD112)

"Sex, mødre og rejser - det er et mærkeligt mix. Og jeg synes det er latterligt
at Spies bruger landets behov for flere børn i deres markedsføring."
(Appendix 7, AD154)

130

Some of the respondents, who find the video to overstep their limits, have also elaborated why. One found it a strange way of marketing and does not comprehend the humor on "the expense" of the societal issue in Denmark. Furthermore, the respondents had the opportunity to state how they perceive SPIES on the basis of the video and only 29 respondents answered that they find SPIES to be overstepping limits, whereas 7 answered that they perceived SPIES to be offensive (Appendix 5, Q11). Hence, the respondents had the opportunity to check more than one and therefore these answers might be from the same respondents.

It becomes clear that the majority of respondents do not perceive the video to be overstepping their limits. From the answers withdrawn from the questionnaire, the respondents seem fairly positive toward SPIES's approach to humor, sex and the societal issue in Denmark. Even though the sexual elements catch their attention it did not influence the likelihood in regards to sharing it or not.

It was also shown that of the few respondents who found the video to overstep their limits, the majority of these did not have the desire to share the video. Therefore, the assumption that people may share SPIES's video if being offended or finding that it oversteps ones limits seems to be somewhat falsified, as most of the respondents replied that their likelihood of sharing did decrease and most did not perceive the video as offensive or overstepping limits.

It has been found that most do not find SPIES's video to overstep their limits. Most respondents answer that the sexual undercurrents are used in a humorous way making it entertaining. In the former analysis, it was further found that sex as a trigger may not seem specifically original, according to Berger's theory, as it is used relatively often in marketing. On the other hand, it was established in the analysis that sex could be argued to be an effective trigger as people often are exposed to it. On the basis of the findings in the former analysis, the following assumption is withdrawn:

*If the video is perceived as original, this may
contribute to the likeliness of sharing*

To answer this assumption, it was foremost asked if the respondents found the campaign to be original (Appendix 5, Q8 and Q19). Further, it was asked if this would increase the likelihood of them to share the campaign (Appendix 5, Q8.1 and Q19.1) and hereafter the respondents had the possibility to elaborate why. In the last question (Appendix 5, Q11 and Q22), the respondents could further state, if they found SPIES and its campaign "innovative" and "provocative" to further elaborate on whether or not the originality in the video contribute to the likeliness of sharing.

The majority of the respondents find Do it for Mom to be original, which also increases the likelihood for them to share it (Appendix 6, Q6 and Q6.1). Hereby, 71 Danish respondents state that they find the video original and 68 percent of them state that it will increase the likelihood for them to share the video in some way. Furthermore, two out of three English respondents additionally find it to be original. In the following, some of the comments from the respondents who found the video original will be elaborated to further understand their responses:

> *"Videoen er både grænsesøgende og original
> - hvilket øger lysten til at sprede den."*
> (Appendix 7, AB38)

"Hvis man ser det samme om og om igen er der jo ikke meget at dele med andre, det har ingen nyhedsværdi og det fanger ikke publikum. Plus, et originalt "take" på reklameformatet er jo nok dét, der overhovedet får mig til at synes godt om videoen - hvis det var en uoriginal "opskrifts"-reklame ville der jo ikke være hverken underholdning eller nyhedsværdi."
(Appendix 7, AB43)

> *"Når noget ikke er set før, vil man vel gerne vise det frem?
> Så det ville i højere grad få mig til at dele en video."*
> (Appendix 7, AB55)

*"Den tager pis på et aktuelt emne (forældrekøb) og rammer
et vigtigt emne som at vi føder for få børn."*
(Appendix 7, AB233)

The respondents seem to agree that they want to see content they have not seen before and that makes it worthy of sharing. Further, the respondents find the untraditional way of marketing through a social issue and a different take makes the video obtaining novelty value. Further, the last example also finds it interesting and innovative to use 'Parent Purchase' about vacations. It can hereby be established that the respondents find the overall theme innovative and original. The way of being provocative is also something the respondents have noticed and find entertaining which would to a higher degree make them share the video. It seems that the respondents like SPIES being untraditional and seeking limits in its way of doing marketing. Further, it is something that is being perceived throughout the comments as interesting and somewhat innovative.

The opinions and experiences withdrawn from the questionnaire are also more or less seen in the findings in the former analysis. SPIES seems to provoke the receivers and provocation and stirring up emotions could, according to Berger, lead to sharing. SPIES furthermore asked in the video, if you could buy love, which was perceived as being provocative and a way to create attention as well as being true to its core DNA with the reference to Simon Spies. It seems that one of the respondents caught the reference to Simon Spies quite well stating that (s)he found SPIES innovative and: "… Dårlig omtale bedre en ingen omtale;)" (Appendix 7, AL164). The saying; "There is no such thing as bad publicity" is also an idiom Simon Spies is famous for stating (Jørgensen and Andersen 2014). From this comment, it seems that the respondent recalls Simon Spies's saying and maybe is top of mind as he was provocative and innovative.

Further, this is also seen in the comments from question 11 where 72 percent of the Danish respondents perceive SPIES as being innovative and 42 percent perceives SPIES as being provocative (Appendix 5). Also all the English respondents find Spies to be innovative and over half of the respondents find

133

it provocative (Appendix 5, Q22). This is further elaborated in the following comments:

"Jeg synes, at det er forfriskende med anderledes marketing.
Det fanger interessen hos modtager, når de provokerer og bruger humor."
(Appendix 7, AL20)

"Spies har lavet en video, der slår på, at være gavnlig for vores alles fremtid.
Derfor er den vel socialt ansvarlig. Herudover skal de provokere deres kun-
der en smule, er man tilpas provokeret husker man jo også brandet, etc. Den
er nytænkende og humoristisk, fordi tallene på den faldende barneprodukti-
on er et kendt fact, men nu fremstilles i en sjov video. Det er ikke set før."
(Appendix 7, AL55)

"De havde en original idé og eksekverede den rigtig fint. Den var sjov og
man husker den."
(Appendix 7, AL133)

The respondents perceive the provocative humor and elements in a rather positive way stating that SPIES should provoke the consumers for them to remember the brand and catch their attention. The majority of those finding SPIES to be innovative and provocative elaborate that this makes the recei-vers remember them. Furthermore, the provocative humor seems to be what Berger refers to as an effective trigger which makes the receiver remember SPIES making them top of mind.

The assumption, if finding the video original it may contribute to sharing se-ems to be verified according to the former analysis and according to the responses gathered in the questionnaire. The provocative sexual humor, an innovative issue regarding low birth rate and 'Parent Purchase' as well as the reference to Simon Spies seems to be perceived as original and maybe even become top of mind. Berger states; "Top of mind tip of tongue", which indica-tes that when something becomes top of mind, receivers tend to share and create word of mouth.

In continuation of the previous section, the respondents stated that they found the video innovative. As stated in the former analysis, SPIES presents factual information, which might be perceived as interesting and therefore, according to Berger, 'worthy of sharing'. Furthermore, it was also according to Berger's theory considered to be practical value with regards to informing about the social issue connected to low birth rate and interesting knowledge about sex. These findings led to the assumption:

> *People may share SPIES's video because it*
> *presents interesting and valuable information.*

Firstly, a question was constructed in order to examine if the respondents felt that the video presented interesting and relevant knowledge (Appendix 5, Q5 and Q16). Subsequently, a question was created in order to find out whether or not this would increase the likelihood of them sharing (Appendix 5, Q5.1 and Q16.1).

The questionnaire showed that the majority of the respondents did not perceive the information to be interesting. Accordingly, 73 of the Danish respondents answer that they do not perceive the information as relevant and interesting (Appendix 6, Q3) Additionally, three out of four English respondents neither perceive the information as relevant or interesting (Appendix 6, Q11). Furthermore, 26 percent of the respondents that do not perceive the information as interesting also state that it decreases the likelihood of them sharing the video. On the other hand, 67 percent states that it has no influence on whether or not they would share the video:

"Jeg vil stadig dele videoen fordi den er sjov."
(Appendix 7, S129)

"Det er vel fair nok at Spies prøver at bruge facts, småt
stigende fødselstal, til at lave en reklamevideo, men det påvirker ikke
om jeg vil dele eller like videoen..."
(Appendix 7, S55)

"Deler/tager fordi den er sjov"
(Appendix 7, S180)

It can be argued that the respondents do not perceive the factual information as interesting nor relevant in comparison to the fact that the respondents find the video humorous. Hence, it seems as if they find the humor in the video invalidate the factual information. Furthermore, the information might be perceived as being even less interesting, if it had not been presented with humorous undercurrents.

In the elaborating comments, it seems that the respondents find the overall Danish societal issue to be relatively interesting, which also has been found in the question seeking to find the respondents perception of SPIES due to the video. Here, 11 respondents stated that they perceive SPIES as socially responsible (Appendix 5, Q11). This can be argued to be for the reason that SPIES takes on a subject about the low birthrate in Denmark. It can be argued that the respondents do not find the factual information as interesting as the issue regarding low birthrate which seems to be perceived as relevant and innovative to present. This is also seen in the elaborating comments to how the respondents perceive SPIES after having seen the video (Appendix 7, AL55-119-151).

Furthermore, the questionnaire revealed 47 respondents that actually found the video presenting interesting and relevant knowledge from which 57 percent were more likely to share the video (Appendix 6, Q3). Some of the comments are withdrawn in the following:

"Viden, der vel at mærke er pakket humoristisk ind, er spændende og kan med fordel deles til de af ens venner, man føler indholdet er relevant for."
(Appendix 7, S43)

"Vi kan aldrig blive for kloge :)"
(Appendix 7, S113)

The respondents explain that sharing knowledge which, at the same time appears to be amusing might be shared with friends, as they also perceive it to be relevant. Further, one of the respondents elaborates that "there is no such thing as being too clever". The respondents therefore perceive the information to be interesting and relevant and thus, will be more likely to share the video.

As mentioned, the majority do not seem to perceive the video to present interesting information, which further is supported by the notion that it does not influence whether or not they might share the video. The questionnaire also revealed that the ones finding the information to be relevant and interesting also commented that it increased the likelihood of them sharing the video. Furthermore, the humorous elements once again seemed to have a vital role in making the respondents share the video. Hereby, even though the majority do not acknowledge the information to be relevant or interesting, the assumption can be somewhat verified as the ones, who do perceive it as interesting also tend to be more likely to share it with others, who might also find it interesting.

In the former analysis, it was revealed that the overall theme about low birthrate and "doing it for mom" was a way of relating to the receivers using an emotional and personal perspective. It was found that by appealing to emotions through the social issue, SPIES created a somewhat relatable situation. It was according to Berger's theory upon emotions stated that when people care and were able to relate to the content would make them want share as: "when we care we share". This led to the assumption:

> *If the video is perceived as relatable, it may*
> *enhance chances of sharing*

Foremost, this question was constructed in order to examine if the respondents found the video to be relatable (Appendix 5, Q4 and Q15). Subsequently, the next question elaborates by asking if it would make the respondents more likely to share the video (Appendix 5, Q4.1 and Q15.1).

137

After examining the answers from the Danish respondents, it can be stated that 45 can relate to the video and 69 percent of those answer that it increases the likelihood of them sharing the video (Appendix 6, Q2). Only one person out of five of the English respondents find the video relatable, which, according to Berger, increases the likelihood for him/her to share the video (Appendix 6, Q10) (cf. Chapter 3 - Contagiousness). Several of the Danish respondents, who find the video relatable, have further elaborated why it is so. The majority answers that when being able to relate to the subject, they share it with others, who can as well. One of the respondents answers that she would like to be a grandmother, and therefore find the video and the subject relatable:

"Fordi jeg selv gerne vil være mormor og videoen kan bruges
som et lille hint i morskab til min datter."
(Appendix 7, P146)

"Jeg har en mor der en meget skruk efter flere børnebørn.
Derfor var den ekstra skægt at dele med min bror."
(Appendix 7, P129)

The respondents seem to be able to relate on a more personal level, which make them tag specific persons, in this case relatives, who will understand why they share the video with them. Furthermore, in the following citations other respondents elaborate that they in general are more likely to share, if they are able to relate to it:

"Jeg tagger eller liker oftere, når der er noget, jeg kan relatere
til, eller forventer at personen jeg tagger kan."
(Appendix 7, P8)

"Ting, man kan relaterer til, er mere oplagte at kommentere og like."
(Appendix 7, P113)

When tagging a specific person, it seems to be done if one expects that the receiver understands why it is content they can relate to. In the following comments, one of the respondents states that it is something which has been

discussed earlier among friends. Moreover, another person further elabora-
tes that (s)he would share the video as a conversation starter and also becau-
se of the relatable subject:

"Samfundsproblemet er diskuteret i vennegruppen."
(Appendix 7, P33)

*"Hvis man kan se sig selv, sin situation eller nære venners situationer i
videoer på Facebook er det jo også en samtalestarter, evt. ved at tagge en
veninde som også bliver presset af mor til snart at tænke i børn. Det er sjovt
fordi det gør lidt grin af det, samtidig med, at det faktisk promoverer både
en virksomhed og en samfundsmæssig besked."*
(Appendix 7, P43)

The questionnaire further revealed that 79 of the Danish respondents cannot
relate to the content in the video and 61 percent of those answered that it had
no influence for them sharing the video. Neither the English respondents find
the video relatable as four out of five answer that they cannot relate to the
video, and 50 percent hereof states that it has no influence of them sharing
the video (Appendix 6, Q10). Furthermore, as seen in the following citations,
some find the topic within the video to be common knowledge and therefore
have no influence of sharing. Others state it being the humor within the video
which is the essential part and reason for sharing the video. This is also seen
in the comments below:

*"Lav fertilitetsgrad i DK er alment kendt. Det øger
eller mindsker ikke min relation til emnet."*
(Appendix 7, P61)

"Det vigtige i denne er humoren."
(Appendix 7, P120)

Furthermore, 24 percent of the Danish respondents, who answered that they
could not relate to the video further stated that, it would decrease the like-

lihood for them to share (Appendix 6, Q2). Additionally, one of the English respondents also elaborated that it would decrease the possibility for him/her to share (Appendix 6, Q10).

> *"Det, at jeg ikke lige selv står og skal have børn gør, at jeg ikke tænker det er en video jeg fx vil tagge min kæreste i…"*
> (Appendix 7, P55)

> *"Jeg er 24 år. Jeg tænker ikke på børnebørn endnu."*
> (Appendix 7, P62)

> *"Ingen relation, så finder jeg det ikke interessant."*
> (Appendix 7, P149)

> *"Because I am not the target demographic."*
> (Appendix 7, BA279)

The respondents, who commented, seem to take the content relatively seriously in terms of having children and thereby, do not feel a relation to the subject. Further, this seems to be the overall reason for the Danish respondents not wanting to share the video. The English respondent seems to have the same viewpoint and further elaborates that (s)he is not the target demographic, which could also be related to maybe not being old enough or ready for having children or grandchildren.

Overall, it seems that the ones being able to relate to the video also tend to want to share the content with others, especially, if they are also able to relate. It also appears that the ones who can relate to the video have some kind of personal relation in terms of a mother or friend, who can be placed in this situation. Hereby, it seems that the assumption that people may share, if they are able to relate to the video can be verified. On the other hand, it appears that the majority of respondents are not able to relate which could, as mentioned, be due to e. g. age or civil status. Furthermore, it is also found that most respondents do not find it to influence them sharing the video.

SPIES's brand name and subsequently its product were established in the former analysis to be explicitly embedded as a part of the story. It was further found that it would be difficult for the receiver to tell the story without mentioning the brand name which according to Berger and Kotler is vital in marketing. This led to the assumption:

> *The sender appears obvious in the video*
> *– and is a vital part of the story*

The respondents are firstly asked if they know the video. Hereafter, they are asked if they know who the sender of the video is (Appendix 5, Q1, Q12, Q1.1, Q12.1). These questions are inserted in the beginning, before presenting the video, in order to examine whether or not it is a memorable story, in which the brand name is apparent.

In terms of knowing the video, 52 of the Danish respondents state that they know the viral video Do it for Mom from beforehand, whereas 138 does not know the video based on its name. Furthermore, out of the 52, who recall the video, 45 state that they know who the sender is and additional elaborate with the answer, SPIES. Further, only two of the respondents perceive it to be the traveling agency Startour (Appendix 7, D). Only one of the English respondents knows the video and further declares SPIES to be the sender (Appendix 7, AO220).

After seeing the video in the questionnaire, 65 percent of the respondents answered that they had seen the video before (Appendix 5, Q2). They additionally responded whether or not they shared the video in some way, when seeing it for the first time. They had the opportunity to check of more than one, and 2 percent (2) actively shared, whereas 25 percent (22) liked the video the first time they saw it. Further, 5 percent (4) answered that they commented and 7 percent (6) answered that they tagged their friends. Lastly, the questionnaire established that 70 percent (62) did not share at all (Appendix 5, Q2.1).

From the answers withdrawn from the questionnaire, it can thus be established that the majority of the respondents did not share the video in any way, whereas there are 34 who check of some kind of sharing. The ones who shared in some way further elaborate:

"Fordi den er sjov og urealistisk"
(Appendix 7, 63G)

"Jeg delte og likede fordi jeg synes Spies sætter fokus på en vigtig samfundsmæssig problematik på en meget humorristisk måde, som de så også bruger i markedsføringsøjemed. Jeg taggede min kæreste med en sjov bemærkning."
(Appendix 7 69G)

"Virkelig god video: Morsom"
(Appendix 7, 48G)

The comments explain that most of those who liked the video did it because they found it humorous and excellent. Further, one of the respondents both tagged a girl/boyfriend and shared because of SPIES's focus on a societal problem in a humorous way.

From this section, it can be stated that SPIES seems to be apparent in the video and that most of those who saw the video before recalled SPIES as being the sender. Hereby, it can be stated that SPIES seems to be somewhat top of mind as most recalled that it was a campaign launched by SPIES. The assumption seems to be verified seeing that SPIES appears obvious and has an apparent role within the story.

In continuation of the former assumption, the product is found to be present in the video. In the former analysis, it was found that the product seems to provide practical value to the receivers offering the activity package and a discount. According to Berger, providing a perk can enhance the likelihood of sharing the content. This led to the assumption:

To offer an answer to this assumption, a question was firstly constructed asking if the respondents found the video to be marketing (Appendix 5, Q3 and Q14). This was done in order to examine if the receivers consider the video to be marketing and that it contained perks in form of a discount and activity package. Hereafter, a question regarding the product was created to examine if the respondents became aware of the actual offer in the video (Appendix 7, K). Furthermore, a question addressing whether or not it increased the likelihood of them sharing the video was constructed (Appendix 5, Q3.1 and Q14.1).

The questionnaire revealed that 106 of the Danish respondents consider the video to be marketing (Appendix 6, Q1). Moreover, all of the English respondents also perceive the video to be marketing (Appendix 6, Q9). All of them, who perceive the video to be marketing, further elaborate which product the video is marketing. The majority (45) states that the product marketed is vacations (rejser), whereas 36 answer the product to be "SPIES vacations" and lastly, five of the respondents answer that it is SPIES's 'Parent Purchase' package (Appendix 7, K). This also seems to be the case in the answers from the English respondents as one answered: "Spies active holiday package" (Appendix 7, AV278).

It can therefore be established that most of the respondents see the video as an overall marketing campaign for traveling with SPIES and do not regard the actual offer provided within the video. The questionnaire further shows that 63 percent of the respondents believe that the marketing has no influence on them sharing. This is also elaborated in the comments withdrawn from the questionnaire. Most answer that the brand and marketing has no influence if the campaign is amusing and untraditional:

"Fordi reklamen er sjov og anderledes"
(Appendix 7, M20)

143

"Hvis jeg synes det er sjovt, så deler/tagger jeg, og så er det ligemeget hvem afsenderen er." (Appendix 7, M28)

"Øger pga kampagne kendskab og anderledes approach. Men det er ikke pga af branded man /jeg deler den - det er fordi den er sjov."
(Appendix 7, M201)

The questionnaire further found that 25 percent of the Danish respondents, who considered it to be marketing, felt that it decreased the likelihood for them to share the video. From the comments withdrawn from the questionnaire, it seems that there is a tendency of not wanting to advertise on behalf of SPIES by sharing it on Facebook.

"Jeg synes ikke firmaet er ansvarligt/godt nok til at jeg vil hjælpe med at sprede deres bedskab."
(Appendix 7, M19)

"Jeg tror at lige så snart det tydeligt fromkommer at der reklameres for en virksomhed/produkt får jeg mindre lyst til at dele noget."
(Appendix 7, M62)

"Fordi jeg ikke vil reklamere for Spies."
(Appendix 7, M101)

It seems that the respondents perceive the video as being marketing. Further, it seems that they do not regard the actual discount that the video presents as a part of parent purchase. The questionnaire further established that the reason for the respondents to share the video was due to the humor and the fact that it is perceived to be unconventional and untraditional in their way of marketing. Hereby, the assumption that people would share the campaign to notify others about a discount is falsified as the respondents explain that the brand and marketing has no influence of them to share the video. Within this question, the respondents further explain that it primarily is the humor in the video which have an impact on them wanting to share.

144

Humor and sex are some of the elements which, according to Berger, contribute to obtaining social currency. The previous assumption regarding sexual undercurrents and humor was stated to be somewhat verified. The respondents stated that the sexual undercurrents catch their attention and the video was amusing which contributed to making them more likely to share the video because of the sexual appeal combined with humor.

Throughout the analysis of SPIES's video, it was found that there were different elements which could contribute to obtain social currency e.g. the sexual and humorous elements. It was stated that these elements could evoke what Berger calls high-arousal feelings within the receiver, which could lead to sharing. Sharing something interesting and humorous could reflect back on the co-sender making him/her perceived as a humorous or interesting person, who thereby would obtain social currency. This led to the assumption:

People may share SPIES's video to gain social currency in terms of seeming interesting and somewhat remarkable

Social currency is perceived to be relatively difficult to study and to ask the respondents if they feel they obtain social currency through the video, as it is a term withdrawn from Berger's theory and would require the respondent to answer hypothetically. According to the previous analysis, humor and sexual undercurrents were considered to evoke high-arousal feelings that might lead to sharing, seeking to be perceived as a humorous and interesting person through the video. Therefore, the intention was to examine how the respondents perceive SPIES being the sender of this video (Appendix 5, Q11 and Q22). This could provide an indication of what the respondents think of someone sharing or co-sending the video and hereby, what they might believe to get out of sharing the video in terms of social currency.

The questionnaire revealed that 91 respondents perceive SPIES as being humorous on the basis of the video. Furthermore, it was also found that 81 respondents perceive SPIES as innovative having created an original video.

Some of the respondents further elaborate why they find it both humorous and innovative.

"... Den er nytænkende og humoristisk, fordi tallene på den
faldende barneproduktion er et kendt fact, men nu fremstilles i en
sjov video. Det er ikke set før."
(Appendix 7, AL55)

"De havde en original idé og eksekverede den rigtig fint.
Den var sjov og man husker den."
(Appendix 7, AL133)

When being asked if the respondents found the video to be humorous, one of the respondents answered that when something is perceived to be rather funny, (s)he is more likely to share the content (Appendix 7, V55). Furthermore, others answer that they share humorous content as it makes their friends smile and that the humorous content is always a good basis for sharing (Appendix 7, V62). From the perception of both SPIES and the video being humorous, it again becomes fairly clear that it is a vital aspect in regards to why people would share the video.

Furthermore, as it was not asked directly if whether or not the respondents share content to gain some kind of social currency, it could be perceived from these comments where the respondents states what makes them share the humorous videos, they might seek to gain social currency in regards to being humorous as well.

It has been stated earlier that the sexual undercurrents and humor within the video seems to be interrelated, when the respondents comment. It has been stated that, even though, commenting on if the sexual undercurrents that catch their attention, it seems that the respondents cannot separate the sexual undercurrents from the humorous elements. It is also found fairly clear that these elements makes the respondents want to share the video and show their network humorous content which makes the respondents co-senders and hopefully seem humorous as well. As the majority of respondents perceive SPIES to be humorous, they would probably also believe that they would be perceived as being humorous.

146

Additionally, it also became clear that the respondents find the way of marketing innovative in terms of the course of action being built upon the theme of the social issue. This is among others seen in these comments from the questionnaire regarding how they perceive SPIES:

"Bestemt nytænkende, fordi de fanger kundesegmentet på en yderst humoristiske måde, og de formår at lave en reklamefilm som jeg personligt ikke har set før. Humoristisk fordi den har en seksuel undertone, og generelt gennem hele videoen kører der et interessant tema, som de formår at oplyse om på en underholdende måde."
(Appendix 7, AL151)

"De gør sig selv til svaret på et samfundsproblem, hvilket er ret opfindsomt"
(Appendix 7, AL119)

Thereby, it could be presumed that if the respondents were to share this video, they might be perceived as socially responsible and maybe a good person, but still with a humorous indication and hereby, obtain social currency.

In terms of testing the assumption using the questionnaire to get an understanding of, if the video to some extent was shared to obtain social currency in regards to sharing something remarkable and interesting. However, it appeared that the respondents mainly do not share the video in order to be perceived as someone sharing interesting or remarkable content, but instead because they might want to reflect something humorous and innovative, in regards to the video and SPIES both being perceived to be so, with their friends.

SUM UP
The aim of sending out a questionnaire regarding the video Do it for Mom was to examine if the assumptions created on the basis of the former content analysis, actually appeared to be the reasons why users would share the video. From this analysis, we found the following characteristics in regards to why people did or would share the video.

The way in which sexual undercurrents and humor are combined in the video is perceived to be well executed, as the overall majority state that this catches their attention. Almost half of these respondents state that they are more likely to share the video, but when elaborating why it becomes apparent that this is due to finding it humorous. Thereby, the sexual undercurrents can be stated to catch the receiver's attention, but it is the humorous elements that make them share it with others. The other half states that the sexual undercurrents do not have any influence on them sharing the video as they are used to seeing sexual indications in marketing and they have almost become immune and do therefore not notice it. The sexual undercurrents therefore seem to catch the respondents' attention as it is presented in a humorous way, but it does not seem to be an explanation for sharing the video. The overall reason for the respondents to share seems, however, to be because they perceive the video as humorous.

When directly asked if the video is humorous, this is emphasized even further. Moreover, the respondents seem to resume the humorous elements when answering the other questions in the questionnaire seeming like the humor is a component that is very important throughout the video and not only in one section. Furthermore, it seems that there is a tendency among the majority of respondents to share the video because it is humorous and seems to be such an important factor that the respondents keep comparing it to the other elements Hereby, the assumption about humor being a motivation for sharing has in this context been verified.

Moreover, it seems that there is a tendency of not perceiving Do it for Mom to overstep the respondents' limits. Most tend to believe that testing boundaries is making them remember the video and further, they stated that it had no influence on them sharing the video. Further, the ones that seemed to be offended and found the video to overstep their limits did not have the desire to share the video. Thereby, the assumption that people may share the video if being offended or finding the video to overstep one's limits is somewhat falsified.

On the other hand, SPIES's video is perceived to be original which is essential for the respondents in terms of sharing. The majority seems to find the

humor, sexual undercurrents and societal issue to be innovative and original, as mentioned, this increases the likelihood for them to share the video. The respondents seem to believe that when something is new and they have not seen it before, it becomes memorable. Therefore, on the basis of the questionnaire, the assumption that the video is original and that originality makes people want to share seems to be verified.

The questionnaire further revealed that the majority of the respondents did not perceive the information as relevant or interesting. Once again, there seems to be a focus on the humorous elements in the video. The respondents further elaborated that the information did not have any influence on them sharing the video, as they would share it because they find it humorous. Furthermore, the ones who found the knowledge interesting also elaborate that this would increase the likelihood of them sharing. Therefore, it can be stated that the assumption that people might share the video to present interesting information and knowledge to others can be somewhat verified, but once again, the humor is perceived as being essential.

Furthermore, it became apparent that the majority cannot relate to the video as it about making babies and wanting to have grandchildren. In regards to being able to relate to the video, the respondents seem to take the topic very literally and therefore, if not knowing anyone who is in this situation or being in such a situation themselves, they cannot relate to the video. Most of these also elaborate that this has no influence on them sharing. On the other hand, there are some respondents who can relate to the video and state that it increases the likelihood for them to share. Most of these respondents like to share the video with someone who might find it relatable as well. Therefore, even though the majority do not find the video relatable, the tendency is that when being able to relate to the video, the respondents state they are more likely to share it as well, and therefore the assumption seems to be somewhat verified.

The questionnaire also revealed that the respondents found SPIES to be obvious and apparent in the video, and those of the respondents who had seen the video before were able to remember it as the sender of the video. When the respondents saw the video hereafter, it also became clear that they per-

ceived SPIES to be a vital part of the story. Therefore, the assumption that SPIES's brand name is obvious in the video and tends to be a vital part of the story is verified. Further, it became apparent that the majority of the respondents are very aware that the video is marketing. On the other hand, very few regard the actual discount within the video and state that it is marketing for 'Spies vacations'. The respondents tend to perceive the marketing not having any influence on sharing, but once again they resume to the humorous aspect being the reasons for sharing.

Lastly, in regards to social currency, it can be interpreted that the respondents seem to regard humor, sexual undercurrents, societal issues and originality as the overall perception of SPIES, which make them want to share the video. Hereby, it can be stated that this is also what the respondents tend to feel that they obtain on the basis of sharing the video. It tends to be important for the respondents that the content they share will bring something innovative and humorous with a good topic to their network and friends. Therefore, the assumption was to some extent verified in terms of gaining social currency by sharing something humorous and innovative with others.

WREN — FIRST KISS

In this section of the thesis, we conducted a questionnaire and processing the answers with the aim to find different underlying reasons or examine why WREN's video has been widespread. The questions are conducted on the basis of the assumptions from the previous analysis of the video, and this analysis will therefore be divided according to these. We aim to validate these assumptions as separate parts to find indications of why people share. After each assumption, we will explain the choices being these questions and phrasing of them, as well as how they may contribute to validate or falsify each specific assumption.

The questionnaire has 308 respondents out of which 264 have chosen the Danish version and are therefore presumably Danish, and 44 are presumably English/American. Of the 264 Danes, 144 have finished the questionnaire or last question, and for the English version of the 44 who began the questi-

onnaire, 21 have finished (Appendix 12). In sum that is 169 of 308, who have finished the questionnaire. However, the overview shows that 'only' 165 have finished the questionnaire. This may be due to the fact that the respondents have to press 'næste' or 'afslut', before the questionnaire is shot down and considered done. Furthermore, this also means that some have, obviously, dropped out along the way. We will, therefore, when presenting numbers and percentages, always include the number of respondents actually answering the question and the frame of reference is therefore not always 264 for the Danish version, and 44 for the English one, but may differ or decrease as the questionnaire proceeds.

Before considering the assumptions from the previous analysis of the video, some questions were included in the questionnaire to establish the awareness and widespread of the video. This was done by asking, if the respondents knew about the video when only presented them with the name of the video, and if they did know it, they were also asked if they knew whom the sender was (Appendix 8, Q2 and Q3).

This showed that 27 percent (corresponding to 64 of 238 Danes) knew First Kiss by name (Appendix 8, Q2). In the 64 persons who knew the video, only 3percent knew claimed to know, who the sender was. However, the respondents were, if knowing the sender, asked to state the brand name. This actually showed that only 1 person could tell that WREN was the sender. One respondent wrote HIV, which might be explained by a campaign in Denmark trying to raise awareness about HIV, which was launched right around the time of the questionnaire (Underbjerg 2016). In comparison, 'only' 3 percent or one person out of 34 non-Danish speakers knew First Kiss by name and this person checked "no" to knowing the sender of the video (Appendix 8, Q14),. This shows that only one of the respondents (counting both Danes and non-Danes) knew and could name the sender and that less than a third knew the video by name.

Recognizing that some may have seen the video but not caught the name of it, the respondents were asked once again after having watched the video, whether or not they had seen it before (Appendix 8, Q4). This showed a slightly different result, namely that 63 percent of the 189 persons answering the

question in the Danish version had actually seen the video before (Appendix 8, Q4). However, of the 118 who had seen the video and answered question 4, almost 70 percent did actually not react to the video online, and thus, did not help spread it online. The same seems to be the case for the 66 persons, who had not seen the video before, and answered question 5 (Appendix 8). They also did not want to either share, like, comment or tag their friends. So even though, the video gained virality, it does not seem that the respondents have contributed to this.

> *If the video and WREN is perceived as open-minded, this may affect the social currency of the person sharing as well.*

Social currency in general might be difficult to ask respondents about, and when more specifically considering that it would be very hypothetically if asking what they would think their friends would think about them, or similarly if asking them what they would think about someone, who shared or liked the video. This might also be difficult answering and hypothetical, and would demand for the respondent to imagine what they would think in such a situation. Therefore, the intention was to examine what the respondents would think about the sender of this video, as this could provide an indication of what they would think of someone sharing – or co-sending – the video (Appendix 8, Q13 and Q26).

Looking at what terms the respondents chose to be the most fitting to describe WREN, open-minded is the one with the highest score in both the Danish (65 percent of 144) and the English (76 percent of 21) version (Appendix 8, Q13 and Q26) This could consequently be seen as an indication that if sharing and not including a negative comment, one as a co-sender would be perceived as open-minded. In addition, one of the respondents, who checked "fordomsfri" on the list of words (Appendix 8, Q13), elaborates this by writing:

"…Samtidigt er der noget fordomsfrit over den, fordi folk på
kryds og tværs af køn kysser hinanden."
(Appendix 10, AE11)

From this quote, it can be seen that WREN and the video is perceived as open-minded due to the diversity in the sexes of the kissing couples. This seems to be supported by another respondent thinking that it is open-minded, because of the use of homosexuals or same sex couples as it was found in the initial analysis of the video: "…der er homoseksuelle med (fordomsfri)" (Appendix 10, AE173). However, one of the respondents claims that (s)he does not know the organization, which probably only very few of the Danish respondents do.

"Jeg kender ikke virksomheden, men jeg synes klart videoen udstråler
"et åbent sind", og en positiv tilgang til sine omgivelser"
(Appendix 10, AE183)

This could on one hand give a slightly distorted image of the perception of WREN, if more respondents consider what impression the video gives. However, the perception of the video may also influence the perception of someone sharing, in the same way that the perception of an organization as the sender. Moreover, the question was formulated in an attempt to make the respondent "judge" the organization on the basis of the video, thus, it can be assumed that most of the answers are actually considering the perception of WREN. One of the English respondents also supports finding the organization behind the video open-minded with the following elaboration, noticing the diversity in the couples;"the couples represented a large cross section, same-sex, older woman and younger man, inter-racial" (Appendix 10, BI351).
On this basis, it can therefore be argued that WREN as the sender is perceived as open-minded, and thus, it seems fairly reasonable to say, if not objecting to the video by commenting, a person sharing or liking this video and thereby becoming "co-sender" is likely to be perceived in the same way. Therefore, it can also be assumed that people may share to gain social currency in the form of being seen as open-minded.

Firstly, a question was constructed to examine whether or not the video was actually overstepping the respondents limits (Appendix 8, Q12 and Q24). This was combined with a question on whether or not this affected the likeliness of sharing and a chance to elaborate why (Appendix 8, Q12.1 and Q24.1). Secondly, in the last question "overstepping limits"[7], "offensive"[8] and "provocative"[9] were added to the list of terms to describe WREN (Appendix 8, Q25).

In terms of finding the video overstepping limits, 43 percent of the 148 Danes answered that the video overstepped their limit, and 57 percent declared that it did not (Appendix 8, Q12). In the English version, the result was a bit different with a third (of 21) declaring that it overstepped their limits, and two thirds said, it did not (Appendix 8, Q24). On that basis, the video does not in general overstep limits, however, more 40 percent (overall) found that it overstepped their limits, and that is still a rather significant part. Those answering the video do not overstep limits; argue by saying that kissing is a completely normal and natural thing, and that it is only a kiss:

"Et kys er noget af det mest naturlige i verden. Vi vil alle gerne kysses."
(Appendix 10, Z62)

"Folk kysser hele tiden alle steder"
(Appendix 10, Z183)

"Hvad skulle være grænseoverskridende i at folk står og mysser"
(Appendix 10, Z213)

These are just a few examples of respondents explaining that the video shows a natural and normal thing, which is seen or met relatively often, and they do therefore not offense or overstep their limits (For more examples see Appendix 10, Z11, Z16, Z22, Z32, Z47, Z106, Z129, Z190, Z213, Z217). Another one of the

respondents, who have checked no, is a bit torn and explains that there are some of the aspects in the video that is somewhat strange to him/her:

"Både ja og nej. Der er nogle af aspekterne heri, som fx, når den yngre herre kysser med den lidt ældre kvinder er lidt grænseoverskridende. Men det er nok fordi man ikke at vant til at se det. Videoen og det jeg ellers får ud af at se den, er ikke grænseoverskridende."
(Appendix 10, Z78)

This respondent does, however, seem to be the only one who thinks that the age difference oversteps his/her limits. Some other reasons that some of the respondents answered overstepped their limits were due to the situation of strangers kissing being uncommon;

"Fordi de er fremmede"
(Appendix 10, Z37)

*"At kysse en uden at kende navnet i ædru tilstand.
Det er grænseoverskridende."*
(Appendix 10, Z61)

*"Den akavede situation, hvor de ikke er så intime med vildt fremmede.
Det gør lidt ondt I maven at vente på, om de vil kysse hinanden."*
(Appendix 10, Z173)

In the last comment (Z173), one of the respondents also mentions the intimacy in a situation that more of the respondents describe as private and intimate, and seeing this is to them overstepping a limit:

"Fordi et kys for mig er intimt og personligt."
(Appendix 10, Z48)

*"Fordi de tager fat i nogle emner som hurtigt
kan blive private eller tabu emner."*
(Appendix 10, Z342)

155

"Lidt, fordi det er noget intimt man ikke bare gør med hvem som helst."
(Appendix 10, Z345)

For the (Danish) respondents, it seems that the overstepping of limits consists of the situation being awkward, unfamiliar and private (See also Appendix 10, Z84, Z133, Z271 and Z276). However, none of the Danish respondents seem to react negatively to the video showing same sex couples kissing and only one mentions the age diversity in couple 8. And as mentioned, only one third checked yes to the video overstepping their limits and not every one of them have elaborated their answer.

This seems to be a little different, when seeing what the English respondents answered after answering that they found the video overstepped their limits. Here, some of the respondents expressed their opinion to why they found that it overstepped their limits. Especially seeing same sex couples kissing seemed to overstep their limits:

"The homosexuality"
(Appendix 10, BD151)

"Same sex couples made it awkward for me"
(Appendix 10, BD163)

"I don't kiss strangers especially people of the same sex"
(Appendix 10, BD395)

It can therefore be argued that even though around two thirds do not find that the video oversteps their limit, it does to some extent still overstep some people's limits – both in and outside Denmark. The first part of the assumption connected to finding the video to overstep limits can therefore be argued to some extent to be confirmed, but what does this then do for the probability of sharing?

For 40 percent of the Danish-speaking respondents, who said yes to the video overstepping limits, it increases the chances of them sharing, whereas only 13 percent said that it decreases chances of sharing (Appendix 9, Q5). Another

40 percent said it did not have an influence on the likeliness of them sharing (Appendix 9, Q5). Some of the 40 percent of the respondents, who said that it increased the chances, even explicitly associate overstepping limits with something exciting;

"Grænseoverskridende er også lig med spænding
og det gør den kun mere interessant."
(Appendix 10, AB118)

This comment seems to signify that to some, if content is overstepping limits it is also exciting, and thus the reason for them sharing (See also Appendix 10, AB222 and Z94). Another respondent would share because it might be over-stepping limits for the next receiver as well:

"Fordi det måske også vil være grænseoverskridende
for de næste der ser den."
(Appendix 10, AB321)

"Fordi jeg synes det er vigtigt at andre får lov til at flytte deres
grænser - specielt i den her video i forhold til seksualitet. Vi er alle
ens, når det kommer til stykket. Vi er mennesker som sagt."
(Appendix 10, AB292)

This last quote is actually from a respondent who checked the yes box, but wrote in the comment that is was "personally" overstepping limits, but that the respondent figured that it would be to others (Appendix 10, Z292). In this case as well as partially in the previous comments, the sexuality and humani-ty seem to be in focus, as well as an aim to move other peoples' limits, making it philanthropic, which was another aspect found in the previous analysis of the video, and which we therefore will return to later in this analysis.

On the other hand, 13 percent of the 63 respondents, who answered yes to the video overstepping their limits, also said that this would decrease chances of sharing due to the video overstepping their limits. However, none of them elaborated with a reason why. Of the other respondents answering no, only 15 percent share the view that this would increase the chances of sharing

(Appendix 9, Q5). Two thirds further stated that it would not have an influence on the chances of sharing, and only 4 percent said that it would decrease chances. One of the respondents who answered that it would not influence the likeliness of sharing, elaborated in the comment box that sometimes the reason for him/her to share is the fact that the content is provocative;

> *"Sommetider deler jeg ting netop fordi de er*
> *grænseoverskridende eller provokerende."*
> (Appendix 10, AB68)

This person seemed to have reflected on the content that (s)he usually shares. Another one practically stated the exact opposite, but also considered the aspect of what others might think about him/her as a person when sharing.

> *"Hvis den var gået over mine grænser havde jeg ikke set den*
> *færdig og heller ikke ville dele den med andre. Det ville give et*
> *skævt billede af mig som person."*
> (Appendix 10, AB100)

In this connection, it may be added that some of the respondents may not think about the objecting to the content when sharing, but it still gives the indication that the respondents believe that, what they share, may influence the perception of them as a person.
Another example hereof is this;

> *"Hvis noget er unaturligt/grænseoverskridende vil jeg*
> *tøve med at tagge i frygt for det bliver vist i feed."*
> (Appendix 10, Z47)

Both of these comments show how the respondents seem to believe that what they share influence how others see them, and the comments could, therefore, be considered in terms of social currency and identity, which were not connected to overstepping limits in the first analysis. Thus, it actually provides another aspect to content that oversteps limits, namely that not knowing how this influence the perception of oneself may prevent people from sharing. Subsequently, an organization may consider the 'risk' if adding

an aspect that might overstep someone's limits. This seems to be supported when considering one of the English answers:

"I don't support homosexuality and by sharing this film
I would feel I were endorsing it to my friends."
(Appendix 10, BF151)

Likewise, if the content shows private and intimate aspects as some of the respondents elaborate their "no + increase"-answer:

"Fordi jeg gerne vil holde det for mig selv."
(Appendix 10, AB48)

"Det er en personlig ting."
(Appendix 10, AB64)

The respondent who wrote the first of these comments actually said that as the video was overstepping limits would increase the chances of sharing. However, by writing that (s)he would want to keep it to him- or herself, the respondent may have misunderstood the question, as keeping something to oneself is the complete opposite of sharing. Another respondent actually claimed that the video was fun and overstepped limits even before being asked this question, and actually also said that kissing is very intimate:

"Det er en sjov, grænseoverskridende video,
fordi det at kysse er meget intimt."
(Appendix 10, U159)

Overall, it seems that the respondents are divided by the question of whether or not the video oversteps limits, as it was described that one third found it to be overstepping limits, and the other two thirds said that it did not. Additionally, more than half of the respondents answer to the question of overstepping limits did not seem to influence whether or not they would share content. Nonetheless, more than 40 percent, considering the ones saying that this video was not overstepping their limits but they would normally be more likely to share, overstepping limits had a positive effect one the probability of

159

them sharing, partially because overstepping limits seemed to be equalized with something exciting and interesting. The assumption both in terms of the perception of the video as overstepping limits and in terms of influence on sharing can, therefore, not be exhaustively confirmed, even though it seemed true in some of the cases. This analysis, therefore, only showed that in some cases and to some extent overstepping limits could be a favorable tool when trying to gain shares, but an organization should take precautions and consider potential risks, realizing that some will not share, if they think it would negatively influence the perception of them as a person or shows too intimate situations.

> *If finding the video innovative, original and interesting,*
> *it may increase chances of sharing.*

To examine this assumption, it was chosen to ask two questions, namely, if the respondents found the video interesting, and if they found it original. Moreover, the last question could as in practically all the assumptions work as an extra explanation, even though the main reason for including it was to try to cover the aspects of social currency.

When asked whether or not the respondents found the video interesting, 77 percent of 150 answered that it was, leaving 23 percent answering that they did not find it interesting (Appendix 8, Q10). In the English version, there was an almost identical result; 73 percent of 22 respondents stated that the video was interesting, and 27 percent did not find it interesting. Considering the different reasons that the respondents gave for finding the video interesting, it appears that there are several different opinions, and therefore, the most predominant will be presented here. Several respondents commented that they found it interesting to see the reactions from the participants in the video to this unusual, unfamiliar and intimate situation that they have been placed in, both in terms of seeing the reaction to the situation in general and how, but also how differently the couples react. This can be seen in the following examples;

160

"Det er interessant og sjovt at se folk reaktion på at skulle kysse en fremmed."
(Appendix 10, U7)

"Det er interessant at se, hvordan de opfører sig før kysset,
og hvordan det hele ændrer sig bagefter."
(Appendix 10, U32)

"Man ser hvor forskelligt mennesker reagere...."
(Appendix 10, U94)

"Det er vildt spændende at se, hvilken drejning det tager ved de forskellige.
Og også hvor forskellig drejningerne er."
(Appendix 10, U321)

Except for the last one, all of the comments above directly mention the reaction or behavior of the couples in the video as the reason for the video is perceived interesting. The last comment is included, as it seems that the behavior and reaction between the couples is implicitly understood in the "turn" of the events. For more examples on comments saying that the reactions from the couples made the video interesting see Appendix 10; U11, U34, U41, U68, U73, U190, U195, U205, U222, U332, U342 and U345. Furthermore, this is also supported by one of the English comments, in which the respondent states that it is interesting to see the reactions;

"It's interesting to see how people react in such an uncomfortable situation..."
(Appendix 10, AY149)

Some of the respondents also commented that they found the situation and emotions relatable and this was the reason for the video being interesting;

"...Derudover er videoen interessant, fordi alle (næsten) kan
relatere sig selv med den situation at kysse første gang"
(Appendix 10, U11)

"Den rammer rigtigt godt den følelse af usikkerhed, sommerfugle I
maven og forløsende som der er ved et "første kys" med nogen."
(Appendix 10, U288)

For more examples see Appendix 10; U52, U64, U107, U183, U276, U307, which are all comments that consider the situation or emotions related to the situation of kissing someone for the first time. However, relating to the video or situation portrayed in the video will be examined further in connection with the assumption and question about the video being relatable.

Besides finding the video interesting in terms of seeing the reactions and relating to the situation, some of the respondents also commented that they thought it was a beautiful video with an interesting and good message (See also Appendix 10, U46 and U344):

"Det er smukt og fascinerende"
(Appendix 10, U267)

"Sød tematik. I modsætning til alt det andet brok og
kritik af alting der elleres florerer på facebook"
(Appendix 10, U257)

Others commented that they were not sure what the message and purpose were; "Dens budskab kommer ikke rigtigt til udtryk i videoen" (Appendix 10, U307) and "… fordi jeg stadig undrer mig over hvad formålet med videoen er." (Appendix 10, U118). Another respondent answered that exactly not knowing the message left it up to each receiver to find the meaning with the video and that was the interesting part; "Da der ikke er lagt op til en bestemt forståelse af videoen. Meningen er ligesom op til den enkelte." (Appendix 10, U16).

However, in general it seems that of the respondents commenting, the majority thought it was an interesting video that most people could relate to, and that it had a good, beautiful message that put things in perspective as well as a reminder to respect others and not be afraid to take chances (Appendix 10, U42).

"…det fortæller os jo noget om, at vi alle er mennesker med følelser, og
vi skal elske hinanden, vores mærkeligheder. Man skal turde gøre noget vildt
nogle gange, at give sig hen, så kan der komme noget smukt ud af det."
(Appendix 10, U20)

"Den viser på en måde at man skal turde tage chancer i livet også når det kommer til kærlighed, selv om det måske ikke er den type man normalt går efter..."
(Appendix 10, U46)

"Synes det er så fin en made, at huske hinanden på at vi ikke skal dømme hinanden for hurtigt, og at et enkelt kys kan ændre dit syn"
(Appendix 10, U96)

In terms of sharing, it seems somewhat obvious that a person would not share content that they do not find interesting and maybe even boring, it was chosen not to ask, how the interest would affect sharing. Instead, the respondents were also asked if they found the video original, and whether or not that influenced the chances of sharing.

Compared to the results from the question about interest, the percentages are also divided similarly when it comes to originality. 74 percent of the 149 respondents answering this question said that they did find the video original, and 26 percent said that they did not. This image seems to be pretty much the same for the English version, in which 73 percent said that they found the video original, and 27 percent said that they did not. Moreover, taking the last question into consideration, 56 percent of the 144 respondents in the Danish version and 48 percent of the 21 respondents in the English questionnaire marked 'Innovative'[10] as one of the terms that best describes WREN (Appendix 8, Q14 and Q25).

When asked how the originality influenced chances of sharing the video, 67 percent of 149 Danish respondents said that it increases the chances of them sharing the video. This indicates that originality has a positive effect on sharing and gaining virality, and thus, an important element for marketers to consider and strive for.

"Originaliteten betyder at det er noget, der ikke er set før. Det giver mig lyst til at dele det med andre. Det er sjovere at dele en nyhed end en gammel historie"
(Appendix 10, X108)

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[10]In Danish version: Nytænkende

"Fordi nytænkning og originalitet altid er spændende.
Det er altid fedt at se noget nyt og flytte nogle grænser"
(Appendix 10, X292)

These are two among several examples of comments on the positive influence on sharing. The last one also illustrates a tendency amongst the comments that originality is often closely connected with something interesting and exciting, which is something Berger also mentions in terms of sharing in connection with social currency. (For more examples see comments: X78, X129, X173 in Appendix 10). Social currency is an important factor for some, which is also stated explicitly in one of the comments about originality from a respondent arguing if content is not original and interesting, (s)he would not share, because it would reflect on the way the respondent is perceived;

"Jeg spammer ikke mine fbvenner med ligegyldige ting, det fortæller
noget om, hvem jeg er som person, hvad jeg vælger at dele på fb"
(Appendix 10, X195)

This show that the respondents are aware of the influence the content they share have on their identity or the way they are perceived, which is also what Berger argues. Further, this also seems to support Berger's point about originality being beneficial if trying to achieve virality. Especially, when also considering that of those stating that the video is not original, it did not seem to have a big influence as 56 percent answered "No influence"[11], and only 8 percent of those saying no, further stated that it would decrease chances of sharing (Appendix 9, Q4).

In summary, it seems that the video is found interesting, innovative and original, and this contributes to the respondents' willingness to share. They would rather both see and share something that stands out from what they have seen before, and this assumption therefore seem to be supported of both the Danish and English respondents.

If finding the situation in the video relatable,
it may increase probabilities of sharing.

[11] In Danish version: "Ingen betydning"

Similarly to the other assumptions, we firstly aim to examine whether or not the respondents found the video relatable, and then, proceed to examine how this influence the probability of sharing. Therefore, the respondents were asked if they could relate to the video to which 63 percent (98 of 155 respondents) said yes, and subsequently, 37 percent said no (Appendix 8, Q8). Hence, over half of the respondents claimed that they did find the video relatable, and it can therefore be argued that the first part of the assumption is somewhat supported.

In the previous analysis, it was found that some of the relatable elements might be to kiss someone for the first time and maybe being able to put one-self in the situation, even though the situation is probably very unfamiliar to most people. This seems to be supported by some of the comments:

"Fordi det minder om mine første kys."
(Appendix 10, P37)

"Jeg kan ikke relatere fordi jeg har prøvet situationen,
men fordi jeg kunne forestille mig selv i den."
(Appendix 10, P118)

"Fordi det kommer mig ved. At kunne identificere mig med følelsen af
sommerfugle I maven, gør at jeg et smil på læben når jeg ser videoen."
(Appendix 10, P133)

Of the 63 percent (98 respondents) relating to the situation presented in the video, 64 percent answered that being able to relate to the situation in the video had a positive effect on the chance that they would share (Appendix 9, Q2).

"Jeg deler kun ting, jeg kan relatere til på en eller anden vis."
(Appendix 10, P169)

The comment above seems to be an example that supports the latter part of the assumption that people are more likely to share things they can relate to. Another respondent comments as follows;

"Fordi jeg/man som oftest deler/liker noget, jeg/man er enig i."
(Appendix 10, P106)

Even though this comment seems to consider and support the aspect of being relatable as a significant factor regarding sharing. However, this comment suggests that one should not only relate to what is shared, but also agree with the content. In the first analysis, and also in Berger's theory it was argued that people might also share something that they do not agree with – in an attempt to show an opposite opinion. Whether or not this respondent has considered this opportunity is difficult to determine, and this also seems to be the only example, in which it is mentioned that concord in opinions is a criteria for sharing.

Another respondent seems to focus more on being able to relate to the emotions and wanting to pass these feelings on to others:

"Hvid det får en bestemt følelse op i en vil det
formentlig give lyst til at dele følelsen…."
(Appendix 10, P131)

Focusing on the emotions, is as mentioned earlier also somewhat similar to some of the answers to the question about why the video is interesting. And even though over half (59 percent) of the 22 respondents answering the English version said they did not find the video relatable, two of the respondents commented that it was relatable and made them remember their last first kiss as well as the feelings that occurred;

"I remember my last first kiss and the same emotions that came with it."
(Appendix 10, AT370)

"I remember my first kiss"
(Appendix 10, 381)

These comments are both from persons saying that they found the situation relatable and this increased the chances of them sharing. Similarly, most of the English respondents providing a reason for how the relatable element

influence the likelihood of them sharing, comment that if relating to the video and situation, they would be more likely to share if they find the content relatable to themselves and others.

"Relating to a video makes me want to share it more"
(Appendix 10, AT375)

"If it is relatable I would think it is relevant and I would like it and share with others who could relate"
(Appendix 10, AT385)

Even for one of the respondents not relating to this particular video, it seems that if the respondent had found it relatable, there would be a greater chance that (s)he would consider sharing.

"Because I don't relate, so I don't have anyone that I relate to that would be interested as wel."
(Appendix 10, AT149)

Moreover, one of the comments to this question seems to be another example that supports the social currency notion by Berger, which was found difficult to ask questions about;

"Social media is about sharing yourself and what you relate with or agains with your friends and family."
(Appendix 10, AT151)

Not only does this explain that relatable content seems to be increasing likeliness of gaining shares, but it also shows that social media seems to be a platform in which people can present themselves and create a desired self-image and identity.

From these percentages and comments, it appears that a relatively great part of the respondents could either relate to the situation in term of a first kiss, however, not with a stranger, or maybe even imagine being in this particular situation, and therefore, were able to relate to the emotions portrayed in the

video. Being able to relate to the situation or content also seems to contribute positively to the respondents' willingness to share, because if they were able to relate, they were more likely to believe that it was interesting and relevant to others as well, and that others could also relate. Furthermore, it was also found that some of the respondents in this perspective were aware of the image or identity they presented. Therefore, if going to share the relatable aspect seemed important as well. The assumption questioning the video being relatable and this having a positive effect on sharing seems to be supported by the answers from the questionnaire.

> *If finding the situation in the video awkward,*
> *it may lead to sharing.*

It was found in the analysis of WREN's *First Kiss* that the video had some elements or situations that could make the video seem slightly awkward or create an awkward feeling. This appears to be supported by the respondents when answering whether or not they found the situation in the video awkward. To this question, 66 percent of the 151 respondents in the Danish version seemed to agree with the findings in the previous analysis about the situation being awkward and only 34 percent said that it was not.

When asked how the awkwardness could influence sharing, some of the comments showed that awkward can have both a positive and negative sense, as there are examples of respondents saying that awkward can be unpleasant or uncomfortable (Appendix 10, S129), and also some saying that the awkward and uncomfortable situation is too personal to share. However, others and maybe most respondents said that it is a "cute" (Appendix 10, S108), "wonderful" (Appendix 10, S100), "life-enhancing" and amazing (Appendix 10, S62) kind of awkward. Especially, the fact that the situation start uncomfortable and turn to more passionate, as it was also found in the previous analysis, seems to make the perceptions more positive;

*"Det øger, fordi det i starten er akavet, men på få minutter
ændrer sig ved nogle af parene. Ved andre bliver det ved med at
være akavet. Det er spændende."*
(Appendix 10, S321)

*"Fordi det gør mig glad at se hvordan en akavet
situation kan ende ud i noget godt."*
(Appendix 10, S37)

The last comment also shows an example of how some of the respondents seemed to feel joy when seeing the situation outplay trough the video, which several also mentioned that they wished to pass on to others;

"Akavet på den skønne måde – den glæde vil jeg gerne dele med andre."
(Appendix 10, S100)

These are as mentioned all answers to whether or not the awkwardness of the situation would have influence on them sharing. However, looking at how the percentages are divided when asked whether or not the respondents would be more or less likely to share, the major part (57 percent) of the 151 respondents said that it did not influence the chances of them sharing, 26 percent said it would increase, and only 7 percent said it would decrease chances (Appendix 9, Q3). This is, nonetheless, percentages from the overall picture, and looking specifically at the respondents who did find the situation awkward, the picture is slightly different; 35 percent said it would increase chances of them sharing, 45 percent said it did not influence the likelihood of them sharing and 8 percent said it would decrease the chances of them sha-ring (Appendix 9, Q3). If not wanting to share, it seems from the answers, the reason is that the situation is too personal or that the respondents generally do not share things on Facebook;

"Det er en personlig ting"
(Appendix 10, S64)

"Det gør jeg generelt ikke"
(Appendix 10, S120)

169

"Hvis jeg fandt situationen akavet ville jeg nok ikke tagge
hvem som helst i frygt for at videoen popper op i et feed hvor
det ikke burde ses at personen er tagget."
(Appendix10, S47)

Once again, the aspect of social currency seems integrated in the last comment, as the respondent considers that by tagging someone, this shows in the newsfeed of the person who is tagged, and in that connection, there might be some things that we do not want associated with our person or image – at least not publicly. In the English version, it seems that there is a slightly bigger tendency toward perceiving the video as awkward, as 73 percent of 22 respondents checked yes, when asked if they found the situation awkward. However, in terms of sharing, this actually seems to have a more negative effect on sharing probabilities. As 31 percent of the 16 respondents who did find it awkward compared to the only 8 percent in the Danish version, claimed that it would decrease chances of sharing.

"I don't like watching things that make me feel awkward
so I don't think other people would either"
(Appendix 10, AW375)

"It would be embarrassing. My friends would not expect it from me."
(Appendix 10, AW395)

On the other hand, there are also respondents who answered that awkwardness would contribute to them sharing because it made it funny and entertaining:

"Awkward is entertaining."
(AW370)

"The situation is awkward for the people in the video
which is a bit funny especially a few of the pairs."
(AW149)

The analysis of the video being awkward seems to be somewhat supported as the respondents seemed to be able to relate to the situation or sense the awkwardness between the participants. However, the opinions about whether or not awkwardness influenced sharing in a positive or negative way seemed more divided. This especially seemed to be apparent in the Danish version, in which only a small amount said that finding the video awkward would decrease chances of sharing, whereas the percentage for the English version were almost four times as high.

> *It is not obvious who the sender is. This may decrease chances of sharing – or if obtaining shares or WOM, it may not be linked to WREN.*

To answer this question, a couple of question were formed and combined, namely, both the ones asked before the respondents were presented to the video, but also the ones asking if the video was perceived as marketing, what it markets and whether or not this would contribute to or prevent them from sharing. However, in retrospect, it could maybe have been asked more directly if the sender was obvious. This could e.g. have been done by asking again after presenting the video, if the respondents noticed or knew then who the sender is. The reason for choosing to ask the way, we did in the questionnaire, was, nonetheless, that not thinking of it as marketing and not connecting it with a product, it probably would also not be connected to the brand – and similarly, if knowing or sensing the product, one may also be able to connect it to the brand.

Firstly, from the answers we got, it does as mentioned seem that a few knew the video – or at least not the name of it. For the Danish version, it came down to 27 percent of 238 respondents who knew the video by name (Appendix 8, Q2), and for the English version, the percentage were even smaller; only 3 percent of 34 respondents (Appendix 8, Q14). On this basis, it can, therefore, also be relatively difficult to determine whether or not WREN is linked to the video.

Realizing that there was a possibility that not that many would know the video by name, it was chosen to ask again after the respondents had seen the video. Here, it seemed that more had actually seen the video, 63 percent of 189 Danish respondents had seen it before (Appendix 8, Q4), whereas 44 percent of the 27 respondents who answered the question in the English version had seen the video before (Appendix 8, Q16). This may be somewhat paradoxical, as it is an English or more precisely American video, and it is assumed that most of the respondents answering the English version are American due to the fact that most of our English-speaking Facebook friends are American. However, as the aim was not to examine in which country the video has gained the greatest virality, this was simply a digression on the awareness and spread of the video in Denmark compared to the spread internationally.

When it comes to perceiving the video as marketing and knowing the product, it seems that almost all of the Danish respondents (94 percent of 154 respondents) do not think that it is marketing, and only 6 percent believes that it actually is marketing. In comparison, more of the English-speaking respondents seem to perceive the video as marketing, namely 14 percent of 22 respondents (Appendix 8, Q19). Subsequently, it can be stated that to most of the respondents of this questionnaire, the video was not perceived to be marketing. This may be explained by the findings of the previous analysis showing that WREN is not mentioned particularly obvious in the video, and only two times – once in the beginning and once in the end.

In terms of sharing, over half (58 percent) of the 163 respondents in the Danish version said that the perception of the video as either marketing or not marketing did not influence the choice of sharing. Adding up the respondents who did not know if it affects the likelihood of them sharing, it make up a percentage of 73.

"Hvis det er noget jeg finder interessant er markedsføring underordnet"
(Appendix 10, M11)

"For mig handler det om budskabet og ikke et produkt"
(Appendix 10, M62)

"Hvis videoen er god nok til at dele er det ikke så vigtigt hvem der står bag."
(Appendix 10, M223)

"Der er noget rørende i, at det blot er en video lavet for at promovere det smukke i mennesker der mødes for første gang og den intimitet der kan skabes mellem folk - Hvis det var for et produkt, så ville jeg tro mindre på videoens ægthed. Jeg ville tro, at de alle var skuespillere og det hele var op-stillet. Hvilket måske også er tilfældet, men det virker ikke sådan.[...] Sådan en video promoverer et produkt, men jeg ville stadig like den, fordi den har et budskab, der rækker ud over produktet."
(Appendix 10, M20)

More of the respondents seem to agree with these four examples of respondents answering that because the content and message is good and interesting, it does not matter whether or not it is marketing or who the sender is (For more examples see appendix 10; M32, M52, M68, M78, M94, M99, M106, M205, M213, M235, M275, M292, M344).

There are also respondents who are of another opinion and say that they do not want to promote anything, some say that they would want to know what they are promoting and that, similarly to the some of the claims in the last comment above, the video loses some authenticity if it is actually marketing:

"Fordi det vil gøre mig til promoter for noget jeg måske ikke har nok viden omkring, eller for noget jeg måske ikke selv har lyst til at viderereklamere."
(Appendix 10, M37)

"Jeg vil vide hvad jeg reklamerer gratis for."
(Appendix 10, M121)

"Hvis det er en reklame, gider jeg ikke spamme mine venners fb"
(Appendix 10, M195)

"Jeg har ingen ide om hvad den skulle markedsføre, så det har intet at sige. vidste jeg hvad den markedsførte, var det nok en anden sag"
(Appendix 10, M183)

None of the nine respondents, who did perceive the video as marketing, said that it would increase the likelihood of them sharing, whereas 22 percent said that it would decrease the likelihood. On the other hand, looking at the results from the respondents who did not perceive it to be marketing, 10 percent of 154 said that this would increase chances of them sharing, and 18 percent said that it would not.

Overall, it seems that the likelihood of sharing is not really affected by the perception of the video as marketing or not for respondents in the Danish version, and for the English the influence seems to be even smaller as 86 percent of the 22 respondent said it did not influence.

"I would share if I thought the message or content was clever,
but not based upon if/what product it may be promoting."
(Appendix 10, AQ151)

"I don't care it's marketing, if I want to share a video, I will"
(Appendix 10, AQ375)

The video was in general not perceived as marketing, which was also found to be an indication that the sender is not obvious in the video. Nonetheless, the marketing aspect did not seem to be that important for the respondents' willingness to share, and the majority said that it did not influence the likelihood of them sharing. This was also supported by the comments, in which most respondents wrote that for them this video were more about the message than the product. This was also to some extent established only a few could actually mention the product. Therefore, the assumption about the sender not being obvious seems to be supported. Furthermore, it does not seem important in order to gain virality that the sender is actually observable. If the sender is not observable, it may according Berger and the previous analysis, be difficult to connect to the video or brand. Subsequently, possible positive perception of a video and a sender may not be linked to the brand or influence the brand perception and awareness. However, as one respondent commented, it might have been different if the sender were more obvious and the video more obviously marketing.

SUM UP

On the basis of the questionnaires, it was found that the video seemed to have a positive effect on the perception of the sender, WREN, as well as co-senders especially in terms of being open-minded. Therefore, it can be argued to enhance the social currency of someone sharing, and thus, sharing may increase. Throughout the analysis, it was, furthermore, found that some respondents were aware and thought a great deal about what image they were presenting of themselves when sharing, and it can, thus, be argued that if finding the values presented in a video good or similar to the receivers' own values, the video or content is more likely to be shared. The assumption that people may gain social currency on the basis of WREN being perceived as open-minded seems to be verified.

This also seemed to be the case, if the video was relatable to the receiver or respondent, which it was found that this video was; it seemed to enhance chances of sharing, mostly because if a respondent were able to relate to the content, they were also more likely to think that it would present value and be relatable to others as well. The respondents seemed to want to share the relatable emotions with others, especially positive emotions, which could be seen when asked about awkwardness. Namely, if feeling awkward when watching the video, some of the respondents said that they did not want to share this with others, because they did not want to give them the same awkward feeling. On the other hand, it was also seen how awkwardness also had a more positive outcome as those of the respondents perceiving it to be cute, positive and interesting to see the awkwardness evolve or change into passion said that they wanted to share the feeling of joy and positivity with others.

Another result was that the video to some extent overstepped the limits of the respondents, but that was not necessarily only negative for the influence on sharing, which could be seen both in the division of percentages when asked how it would influence sharing probabilities and in the comments, in which some of the respondents equalized overstepping limits with excitement and interest. Some also expressed the urge to push others' limits by sharing. Therefore, the assumption that the video overstepped limits was to some extent verified. However, the part of the assumption regarding how this

influenced was falsified, as more than half claimed that it had no influence on whether or not they would share.

What seemed to have a rather positive effect on the willingness to share was originality. The respondents seemed to be more likely to share something original and innovative, as they also considered it to give the content relatively high (novelty) value to others as well.

Lastly, perceiving content to be marketing did not seem important to most of the respondents, as they claimed that their willingness to share were not dependent on whether or not they interpreted the video as marketing. Moreover, most of them said that the willingness to share depends more on the quality and message of the video than on whether or not the video seems as marketing. Therefore, the sender is not obvious; however, it does not decrease the chances of sharing as assumed. Furthermore, when WREN is not obvious in the video it will not benefit from the virality.

Overall, is seems, as mentioned, that for most of the assumptions, the answer on the influence on sharing was "no influence" which was often explained by the message being a more important explanation to why people might share this specific. The elements that seemed to have the greatest positive effect on sharing were, nonetheless, originality and being relatable. Moreover, not explicitly mentioning the brand or product seemed to result in the respondents not knowing or linking the message to the sender, WREN.

CHAPTER 6
CONCLUSION

CONCLUSION

The focal points of this thesis were viral marketing and the phenomenon of sharing, which originated from the wonder that marketing in general is something organizations plan for, but in terms of virality, it becomes uncontrollable. To elucidate this wonder, we chose to take point of departure in two examples of videos that had already become viral to examine what may be learned from these in regards to why people share content on social media. Recognizing that sharing is a phenomenon caused by human actions; the approach employed in this thesis was critical realism as it provides an understanding of reality which seeks to examine underlying mechanisms through an empirically chosen data of an actual event or phenomenon.

In order to examine why people share(d) the two videos *Do it for Mom* and *First Kiss*, it was found adequate to firstly examine them videos in terms of finding prominent elements or characteristics encoded in the videos. This analysis was divided into sections with the purpose of conducting a more in-depth and qualitative analysis as well as providing a more comprehensible structure hereof. Furthermore, this was done using the eclectic approach, which made it possible to preserve sensitivity towards the empirical data in the form of the two videos. Thereby, the prominent elements were discovered using different theories and methods, and at the same time, some of the theories provided possible explanations to how the videos could be perceived.

On that basis, it was found that the message in SPIES's *Do it for Mom* seemed to be as the title expresses to do something for ones mother – whether it was having sex or going on vacation. Some of the most predominant elements in this video were found to be humor, sexual undercurrents, marketing, emotions as well as interesting knowledge about the social issue of a low birth rate. Moreover, these findings were conferred with Berger's six principles of contagiousness and Kotler's Marketing 3.0 in order to offer how this may influence sharing of the video. This led to assumptions about why people shared the video, which were tested quantitatively through a questionnaire in order to examine how the video was actually decoded by receivers.

The results from the analysis of the questionnaire revealed that the most influential aspect in terms of sharing *Do it for Mom* was the combination of humor and sexual undercurrents that appeared throughout the video. Another aspect that influenced sharing in a positive manner was that the respondents found the video original and innovative, which also influenced the perception of SPIES as an innovative organization. Even though it was revealed that the majority of the respondents did not relate to the video, those who actually did find it relatable claimed that this would also increase the chances of them sharing. Lastly, it was found that the aspect of marketing did not seem to influence the willingness to share either negatively or positively, but as SPIES was perceived to be obvious in the video, the organization was also closely related to the message and the perceptions of the video.

The same method was used to firstly find the predominant elements in the video *First Kiss* and then conferring them with the theories in order to extract assumptions about why people shared the video. The first analysis revealed the message to be about diversity and loving thy neighbor in terms of kissing a stranger and spreading love. Furthermore, the predominant aspects were found to be originality, awkwardness, being relatable, open-minded and not seeming to market something.

From the analysis of the responses to the questionnaire made to test the assumptions, it was revealed that the video was perceived as original and relatable, which influenced the likelihood of sharing in positive ways. Moreover, the results revealed that the message was a more important aspect in terms of sharing than both awkwardness and marketing, as many of the respondents claim that they would share the video due to it having a great and beautiful message. As mentioned, the marketing aspect did not seem to influence the probability of sharing, which, as some respondents elaborated, might be due to WREN not being obvious as the sender of the video. This also meant that WREN was not linked to the overall positive perception of the video and message.

Therefore, what can be learned from this research is that:

- Humor and sex are applicable elements to gain attention and enhance sharing

- A great message increases the likelihood of sharing

- Originality influences sharing in a positive manner

- Relatable content is more likely to be shared

- In terms of sharing, it does not matter whether or not the sender or marketing is obvious; however, if the sender is not obvious the message is not linked to the product or brand

CHAPTER 7
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188

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CHAPTER 8
APPENDICES