



Employer Branding

- An analysis of attraction and recruitment by means of linguistic and semiotic elements and the increasing competition among organizations to attract and recruit talented employees

MASTER THESIS

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Dansk resume

Stor konkurrence virksomheder imellem florerer i dagens samfund, om at tiltrække nye og talentfulde medarbejdere. Derfor er det særdeles vigtigt for virksomheder og organisationer, at være konkurrencedygtige og konstant sikre et positivt image, og derved fremstå som værende en attraktive arbejdsplads over for nye kvalificerede talenter. For at kunne sikre dette, er det en fordel for virksomhederne, at have et stærkt employer brand. Dette speciale omhandler derfor employer branding, og er centreret omkring den internationale virksomhed HEINEKEN. Gennem dette speciale vil det undersøges og til slut konkluderes, hvordan HEINEKEN, ved hjælp af sine innovative employer branding kampagne videoer fra 2016 og 2019, forsøger at tiltrække den mest kvalificerede arbejdskraft. Således vil disse employer branding videoer udgøre specialets empiriske data.

Metodiske, teoretiske og videnskabsteoretiske tilgange og værktøjer vil derfor blive anvendt, med det formål at undersøge, hvordan HEINEKEN ved hjælp af lingvistik, diskurs og magtforhold og særlige elementer indenfor dette område i kampagne videoerne, forsøger at tiltrække nye medarbejdere til organisationen, i et kritisk perspektiv. Som supplerende teori hertil inddrages The War for Talent i sammenspil med The Three Step Process of Employer Branding, med det formål at undersøge, hvordan HEINEKEN markedsfører og promoverer virksomhedens værdier og styrker, i forhold til at tiltrække nye medarbejdere og være med i kampen om, at tiltrække de bedst kvalificerede talenter. Ydermere vil et metodisk værktøj blive inddraget i analysen med det formål, at analysere dybere end på blot det tekstuelle niveau. Dermed er det muligt at analysere hvordan HEINEKEN ved hjælp af semiotik og visuelle elementer og særlige elementer indenfor disse områder, forsøger at tiltrække nye og talentfulde medarbejdere til organisationen, ved hjælp af kampagne videoerne.

Gennem udarbejdelsen af analysen kan det konkluderes, at HEINEKEN gør brug af særlige lingvistiske og semiotiske elementer, for på den måde at tilskrive organisationen særlige betydninger over for kommende medarbejdere, med det formål at tiltrække nye medarbejdere til virksomheden. Ydermere tydeliggøres det, at HEINEKEN forsøger, at tilskrive positive associationer til virksomheden som arbejdsplads, ved at fremhæve særlige værdier og styrker af virksomhedens. Det gøres med det formål at etablere et positivt image af organisationen, og derved fremstå som værende en attraktiv og ønsket arbejdsplads, med det formål at styrke interessen og tiltrækningen til virksomheden for kommende medarbejdere.

1. Introduction

Throughout time, branding has proven to be an essential marketing tool for organizations to differentiate from competitors. Further, branding enables organizations to become the organization of preference in the eyes of its stakeholders. Therefore, to be in a position to differentiate from competitors, organizations must be aware of and consider its brand in terms of name, logo, or symbol to enable recognition and identification among stakeholders.

Within the field of branding, product branding is a traditional type that focuses on accentuating and promoting organizations' products and services and the unique features attached thereto with the intent of differentiating those of competitors' (Schultz et al. 2006, 13). In modern society, the requirement for organizations to differentiate from competitors has evolved and increased the importance of accentuating and promoting the organization as a whole as it has become challenging to maintain a generic product differentiation (Ibid, 28). The promotion of organizations and organizational identity refers to the field of corporate branding. Corporate branding concerns the identity of organizations, its values, and reputation and enables organizations to combine strategic vision and branding explicitly as part of its distinctiveness from competitors. Therefore, it is essential for organizations to stage and market the entire organization, in replacement of individual products or services, with the intent of turning organizations into brands with given meanings attached to them, in the eyes of its internal and external stakeholders (Ibid, 28).

As established above, it is highly significant for organizations to differentiate from competitors in relation to branding and corporate branding. However, the importance of organizational differentiation stresses itself in various ways. Another important point of differentiation for organizations is seen in the light of attracting and retaining talented workforce. In contemporary society, the unemployment rate is low, and as a result, the marketplace has become highly competitive for organizations to attract and retain the best-qualified talent (Worldbank, 2021). This enables individuals to seek new paths and pick and choose between different organizations and job positions, as job opportunities are more accessible. Furthermore, the competitive market can result in a high degree of complexity for organizations to attract talent. As a result, employee attraction and retention are now growing issues for organizations in the 21st century. Formerly, job seekers were compelled to increase their attractiveness in the eyes of workplaces and organizations. However, in the light of the low unemployment rate, the roles have changed and now organizations are compelled to increase

their attractiveness in the eyes of job seekers to attract qualified labour (Tanwar & Prasad 2016, 186-187). Eventually, the essence is for employers to offer certain benefits that resonate with the workers of today.

In modern society, due to the low unemployment and competition among employers, it is of great importance for organizations to be and become an attractive workplace, or the workplace of choice, for both present and prospective employees. Furthermore, it is significant for organizations to differentiate from competitors to distinguish itself as a workplace. A particular method for organizations to achieve this attractive quality is referred to as employer branding, which Backhaus & Tikoo define as:

“The term employer branding suggests the differentiation of a firms’ characteristics as an employer from those of its competitors. The employment brand highlights the unique aspects of the firm’s employment offerings or environment.”

(Backhaus & Tikoo 2004, 502).

The essence of employer branding, a discipline within the field of HRM, concerns the need for organizations to build an identity as an employer which differentiates itself from the competitors’. Thus, no doubt about what the organizations offer as an employer, occurs. Fundamentally, employer branding concerns the attraction and retention of proper employees, who in partnership with the organization can and will lift the organization and contribute to its future success (Ibid).

1.1. Problem Area

The increased competition attached to the attraction and retention of good working capacity and the change within the labour market from an employer's market to an employee's market are factors which organizations must act upon. In light hereof, organizations are compelled to centralize their efforts to the organization and its particular identity as an employer. Furthermore, for organizations to be in a position to attract and retain talents, it is crucial to have a good reputation and a positive image. This enables organizations to ensure attractiveness towards internal and external stakeholders and increase their competitiveness among competitors. Therefore, organizations must consider their attractiveness in the eyes of prospective and present employees to remain competitive in the labour market (Tanwar & Prasad 2016, 186-187).

Furthermore, the labor market comprises different generations, and each generation has different desires and intentions. Formerly, the generations Baby-boomers and Gen X were both to be found within the labour market with the sole purpose of receiving payment and providing for their families. However, in modern society, the generations within the labour market have changed in combination with the purposes and intentions attached to these generations and organizations of employment. Hence, organizations must consider employee aspects different from pay and conditions. The generation referred to as millennials within the labour market, strive for purpose and development within a workplace. Additionally, modern applicants wish to work for organizations with a strong mission and purpose, e.g. social or environmental sustainability, with a mission to serve a bigger purpose. Moreover, applicants strive for and see development as factors of satisfaction in combination with the opportunity to develop personal strengths. Further, applicants wish to be able to identify themselves and their values with the particular organization of choice, as they see a job as a significant part of their lives. Consequently, nowadays, the modern workplace must place the individual within the centre of the organization (Gallup 2016, 3-4). This aspect stresses the importance for organizations to focus on the wishes and demands which potential employees have for future workplaces, and thereby address the organization's identity, mission, and values as part of its distinctiveness from competitors.

Consequently, organizations must differentiate from competitors in relation to these aspects, as the wishes and desires of prospective employees change throughout time. Therefore, organizations are compelled to be attentive and change methods and approaches to comply with the needs and desires of potential employees to remain an attractive workplace.

Area of Attention

The essence of employer branding has already been established, involving the importance of differentiation from competitors to become the preferred organization within the eyes of employees. To achieve differentiation from competitors, organizations have several opportunities to attract the right talent and emphasize the uniqueness of the organization. Naturally, the stance, key issues, and employee benefits of organizations can be contributors to differentiation. However, similarly, the communicative and visual aspects of employer branding can contribute to differentiation. Therefore, the interaction between the communicative and visual elements is found within employer branding campaigns.

Previously, traditional employer branding initiatives involved one or more employees and statements of how satisfied and thrilled they were to be working within a particular organization. Furthermore, they were often found nearly solely on organizational websites through static and dull videos or as printed versions in the form of folders. However, the emergence of social media suddenly left organizations with strong and usable tools to disseminate their uniqueness (Geffen 2010, 5).

Within the world of brewery, the tool of employer branding is utilized by various means, and thereby comprises different expressions. The traditional approach of employer branding is characterized as the particular approach employed by the organization, Carlsberg. On the official website of Carlsberg, several employer branding initiatives exist which entail employees emphasizing their enthusiasm of being an employee at Carlsberg. The employees at Carlsberg are placed in front of the camera and are simply stating and explaining their content in working at Carlsberg. Whereas Carlsberg acts according to the traditional employer branding approach, the organization HEINEKEN takes a different approach where employer branding is revitalized with great importance attached to innovative thinking. Both the communicative aspect and the visual aspect have changed tremendously into a fun, fast, and innovative way within the employer branding initiatives from HEINEKEN. A new layer has been added to the field of employer branding by HEINEKEN's ways of staging the organization, its culture, values, its role as an employer, and the opportunities which working within HEINEKEN entails. The innovative element presents stories of the employees and the organization in an innovative, creative, and visually striking manner, given the interplay between the communicative and the visual means. Therefore, the interplay between these two elements is of particular importance within the approach to employer branding of HEINEKEN's. Furthermore, the actual content within the employer branding initiatives has changed from nearly entirely explicit into implicit initiatives where the recipients must consider both the articulated and demonstrated elements. Furthermore, the innovative initiatives from HEINEKEN encourage reading and thinking between the lines as the implicit aspect has been brought further into focus. Thus, the employer branding initiatives from HEINEKEN illustrate a brand-new approach to particularly the process of recruitment and the special employee stories, enabling a new way of approaching the field and a potentially good opportunity to differentiate from competitors.

1.2. Problem Statement

Aforementioned, the need for attracting and retaining working capacity has changed concurrently with the change within the labor market. In association with the low unemployment rate, this particular matter emphasizes the importance for organizations to attract and retain proper talent contemporary with differentiation from competitors. Thus, to enable and ensure for the organization to be the organization of choice within the eyes of its stakeholders.

Furthermore, HEINEKEN has taken a new and innovative approach to the field of employer branding. Within this approach, the communicative aspect and the visual aspect are essential factors to enable differentiation from competitors. The focus of these two elements as equal functions as HEINEKEN's attempt to attract proper employees and therefore, these provide the basis for the particular wonder of this thesis.

As HEINEKEN has composed a new and innovative employer branding initiative with a sole focus on the external perspective, we find it interesting to examine how the employer branding initiative can benefit from the particular equal focus of both the communicative and the visual aspect. To elucidate, we wish to examine how the linguistic element combined with the visual element within HEINEKEN's employer branding video campaigns, respectively from 2016 and 2019, can contribute to attracting new talent. This wondering has led us to the following problem statement:

How is HEINEKEN using its employer branding video campaigns 'Go Places' from 2016 and 'Go Places 2.0' from 2019 to attract the most qualified candidates?

1.3. Structure of Thesis

The presentation of this thesis will originate from nine sections in which initially the introduction, problem area, area of attention, and problem statement will be elaborated. Hereinafter, the empirical data will be elucidated in combination with an argumentation hereof. The presentation of the empirical data leads the way to the presentation of the literature review which will enable an insight within the main fields of this thesis, Employer Branding, Critical Discourse Analysis, and Multimodal Discourse Analysis. Subsequently, the methodology of this thesis will be established in which the philosophy of science, research methods, methods of analysis, method of exemplary analysis, choice of theories in combination with the clarification of the theoretical interplay, choice of empirical data, and conclusively, general criticism attached to the thesis will be elaborated. Afterwards, the theoretical framework constituted by The War for Talent and The Three Step Process of Employer Branding will be presented. Hereinafter, a section of background information of HEINEKEN will be included to enable an understanding of the organization of the central point within this thesis. Subsequently, the analysis manifests in which findings hereof will be concluded within the conclusion of this thesis'. Conclusively, the bibliography of this thesis will be included.

2. Empirical Data

The following section will provide an overview and description of the empirical data employed in this thesis. In this section, essential background information of the two campaigns from 2016 and 2019 will be presented, followed by a summary of the four campaign videos employed as the primary empirical data of this thesis.

2.1 Background Information of the Campaigns

The employer branding campaigns from HEINEKEN are composed of two different scenarios and intentions. 'Go Places' is the initial employer branding campaign from HEINEKEN and was launched in 2016. This campaign represents the online application process when applying for a job within HEINEKEN, focusing on making the process compelling, interactive, and personalized. The 'Go Places 2.0' campaign served as a continuation of the initial campaign from 2016 and was launched within 2019. The campaign comprises 33 employee stories that represent 'real and exciting' experiences of HEINEKEN employees within different countries. Furthermore, the campaign videos entail 22 different HEINEKEN markets and several different roles, levels, and departments within the organization.

According to HEINEKEN, the overall intention of the employer branding campaigns is to attract and inspire potential and dynamic talents. Therefore, the campaigns have been composed based on an external purpose which corresponds with the external perspective of employer branding within this thesis (Theheinekencompany 2020).

Both campaigns have been intentionally included within this thesis as they are placed and developed within a reciprocal relation to one another and can be characterized as initiatives within the same campaign. The 2016 campaign demonstrates the application process within HEINEKEN, a perspective where the employee has not yet become part of the organization. The 2019 campaign demonstrates the other aspect where employees are actually part of the organization, illustrating the life inside of HEINEKEN. Therefore, the campaigns illustrate the scenarios which potential employees can expect to become part of. Thus, the two campaigns cannot be separated from one another due to the collective connection.

2.1.1 Video 1: HEINEKEN ‘Go Places’

Throughout the seven-minute long video, applicants are asked 12 questions by the curator concerning the profession of brewery and personal and professional affairs. The applicant within the interview has two answers of options for each of the 12 questions. Additionally, in continuation of the questions, the curator elaborates on the HEINEKEN culture relating to the specific questions. The scenery and the visual within the video changes concurrently with each of the questions to elucidate the focus of the questions and the two options of answers. Furthermore, throughout the campaign, applicants are introduced to the culture within HEINEKEN, its possibilities to go places both physically and mentally, and the history of the organization (Appendix 1+5).

2.1.2 Video 2: Go Places with Quynh - Working at HEINEKEN

The video illustrates the HEINEKEN employee Quynh Tran who is recorded at a café in Vietnam. The video concerns Tran being ordered to stay at the office and wait for consumer data. However, instead, she decides to collect the data herself. Following this, she enters a Vietnamese café, where she spies on the Vietnamese customers, trying to figure out the best moments of drinking a HEINEKEN beer. The video ends with a text stating: “*Ready to empower yourself?*” (Appendix 2+6).

2.1.3 Video 3: Go Places with Ita - Working at HEINEKEN

The video illustrates the HEINEKEN employee Ita Bassey who is recorded within an office in Nigeria. The video concerns Bassey, a working manager within HEINEKEN Nigeria. The video begins with Bassey sitting in his office surrounded by his self-constructed team while he explains about the importance of creating a good working environment with colleagues who also see each other as friends. Further, Bassey explains the positive effects of colleagues having a close connection, as it gives the best work-related results because team effort is the key. The video ends with a text stating “*Ready to make friends?*” (Appendix 3+7).

2.1.4 Video 4: Go Places with Marcel - Working at HEINEKEN

The video illustrates the HEINEKEN employee Marcel Swain who is recorded within a laboratory in South Africa. The video concerns Swain standing in a laboratory trying to create a winning recipe with his team. He explains that he dropped the marketing suit to join their cider master, as he wished to be part of making the first South African red berry cider. He further explains that he and his team should make seven recipes and a few consumer tests before the winning recipe was created. At the

end of the video, he claims that the winning recipe was developed due to a bold idea, a can-do attitude and a team of charismatic mavericks. At the end of the video, a text states: “*Ready to be bold?*” (Appendix 4+8).

2.2 The Critical View of the HEINEKEN Campaigns

The employer branding campaign videos involve and include current employees within the organization. In particular, the employees and the employee stories are intended to be perceived as authentic and representations of average and exciting working days within a great organization with several opportunities for employees. However, the campaign videos are composed based on manuscripts approved by the management. Thereby, the employees and the employee stories may be characterized as representations of certain acts and roles in which the employees have not been given free hands in relation to how they wish to appear in the campaign videos. Therefore, this particular focus will be examined critically throughout the analysis of this thesis as it cannot be fully proven whether or not the employees are telling the truth about the work-life within HEINEKEN within the campaign videos.

2.3 Supportive Empirical Data

The official website of HEINEKEN’s will be employed as a complementary element within the definite dimension of the Critical Discourse Analysis to obtain knowledge of the organization’s values and culture. This is an intentional choice within this thesis, to be in a position to compare the values and culture illustrated in the texts with the values and culture stated on the official website to characterize potential accordances or deviations among these. Thus, it is essential to notice if the aspects of values and culture are intentionally implemented elements of attraction by HEINEKEN.

3. Literature Review

Within this section, different theoreticians and viewpoints within the particular fields of Employer Branding, Discourse Analysis, and Multimodal Discourse Analysis, and their various strengths and weaknesses in relation to the focus and research of this thesis, will be accounted for. Additionally, this section will contain a clarification of the analytical approaches of choice within this thesis.

3.1 Employer Branding

Within this section, the field of employer branding and the criteria attached hereto will be elaborated. Additionally, an argumentation for the use of the different fields within Employer Branding and the conscious omissions with no relevance to the wonder of the thesis will be elucidated.

Based on specific searches within the field of employer branding, it was evident that researchers distinguish between internal and external employer branding and both aspects are essential for an organization. Thus, organizations use employer branding to attract and retain talent (Backhaus & Tikoo 2004, 501). Both internal and external employer branding involve promoting both within and outside the organization, and creating a clear perception of qualities which make the organization different and desirable as an employer (Ibid, 502). However, as the focus of this thesis solely concerns employee attraction, the external perspective is of particular interest. Hence, the internal perspective will be partially omitted from the literature review. Internal and external employer branding are not interchangeable and are used separately, even though both terms are important elements within employer branding.

Consequently, the following section will define the terms Employer Brand and Employer Branding, followed by an elaboration of the differences between internal and external employer branding. During the elaboration of these particular fields, a clarification of the use of the external perspective of employer branding within this thesis will be explained.

3.1.1 Employer brand vs. employer branding

As mentioned above, the two terms Employer brand and Employer branding are not interchangeable and involve individual definitions. The term employer brand concerns the way which current and prospective employees perceive the organization. In other words, the employer brand establishes the

identity of the organization as an employer, and encompasses the organization's values, policies, and behaviours towards the purpose of attracting, motivating, and retaining current and prospective employees of the organization's. Additionally, employer branding concerns how an organization brands itself as an attractive workplace towards stakeholders and is centered around the process connected to creating the desired brand (Backhaus & Tikoo 2004, 502).

Employer Brand

The term employer brand is relatively new and was initially introduced in 1996 by Tim Ambler and Simon Barrow, who define it as: *“the package of functional, economic, and psychological benefits provided by employment, and identified with the employing company”* (Ambler & Barrow 1996, 187). Furthermore, Ambler and Barrow state that the employer brand *“[...] is developed through organizational culture, including the values that make up the company's DNA, and is intended to attract and retain those with similar values”* (Charbonnier-Voirin et al. 2016, 2). Additionally, another definition was made by Berthon, Ewing & Hah, who state that an employer brand *“[...] aims to communicate and highlight the distinctive features of unique work experience for various categories of employees, both current and potential, to position itself as an employer of choice”* (Ibid, 1). Consequently, the primary purpose with an employer brand is for organizations to position themselves as an employer of choice towards current and prospective employees by communicating and clarifying the organizational strengths, missions, visions, and values to appear attractive and unique over competitors (Ibid, 2). The relationship between an organization and its employees provides mutual benefits in terms of functional and symbolic attributes to ensure high-quality standards within the workforce (Backhaus & Tikoo 2004, 505). According to Ambler and Barrow, the benefits of an employer brand can be compared to the benefits of product brands in which the intent is to be functional, economic, and psychological. The functional benefits entail desirable attributes like salary, benefits, and leave allowance, whereas the economic benefits are financially oriented and can entail material rewards. Finally, psychological benefits are closely connected to emotions that center around a feeling of belonging, an individual's purpose, and direction within the organization (Ambler & Barrow 1996, 187). Employer brand consists of two aspects: first, employee value proposition, which includes what current employees receive as value while working for the organization. Additionally, the employee value proposition functions as a weapon by organizations to target current and potential employees. Second, employee experience, which is the actual delivery of the value (Tanwer & Prasad 2016, 188).

Employer Branding

Employer branding is a combination of Human Resource Management and Brand Marketing in which the overall aim is to attract and retain current and prospective employees (Tanwer & Prasad 2016, 188). Additionally, Kashive and Khanna state that employer branding is “*a firm's efforts to promote, both within and outside the firm, a clear view of what makes it different and desirable as an employer*” (Kashive & Khanna 2017, 211). Kashive and Khanna further argue that in today’s world, with the current knowledge of employer branding, attracting superior skills constitute a primary source of competitive advantage within the organization. According to Backhaus and Tikoo (2004), employer branding is defined as “*a targeted, long-term strategy to manage the awareness and perceptions of employees, potential employees, and related stakeholders with regards to a particular firm*” (Backhaus & Tikoo 2004, 501). This definition is supported by other researchers such as Kashive & Khana, who argue that employer branding communicates the unique employment position of the organization to prospective hires, current employees, and society by creating a positive image of the organization as a distinct and desirable employer and workplace. By creating this positive image, the organization distinguishes itself from its competitors by clarifying the unique employment experience by considering the totality of tangible and intangible reward features that the organization offers to its employees (Kashive & Khanna, 2017: Ambler & Barrow, 1996).

Employer branding has two main focuses: attracting potential employees and retaining current employees. Hence, organizations have figured that creating an effective employer branding strategy can lead to competitive advantages, help employees internalize organizational values, and improve employee retention (Backhaus & Tikoo 2004, 501). Thus, external employer branding focuses on the attraction and recruitment of new employees, whereas internal employer branding focuses on ensuring employee satisfaction to retain current employees (Ibid, 502-503).

Organizations which implement a strong employer branding strategy can achieve better business results in relation to more applicants, increased employee loyalty, and increased productivity (Ambler & Barrow 1996, 187). Hence, the employer has a say in the organization’s employer branding strategy. However, employer branding can also generate itself as Mayo (2001) states, “*It is what is communicated - consciously or unconsciously - to every employee or prospective employee.*” (Kashive & Khanna 2017, 214). Consequently, employer branding occurs unconsciously when employees within an organization communicate about the organization without any impact from the management or HR department. Additionally, even though organizations choose not to create an

employer branding strategy, yet all organizations have an employer brand created unconsciously, as Minchington & Thorne (2007) state: “*Every organization has an employer brand. Whether you own it or not, your organization is influencing its employer brand 365 days a year.*” (Tanwar & Prasad 2016, 188). This statement indicates that organizations have the ability to create and affect their employer brand. However, employer branding exists within an organization whether the organization intentionally intends it or not (Ibid). Moreover, Minchington and Thorne also argue that employer branding is an important part of an organization's business strategy, as it is self-generating and requires active participation in composition to communicate organizational values and differentiate from competitors in the best and most effective way. In relation to this thesis, the employer branding videos illustrate manipulated statements from HEINEKEN employees, which contributes to the creation of HEINEKEN's employer brand, as the statements are indications of what is being intercepted by prospective employees and other stakeholders. Hence, the statements from the videos can affect prospective employees and their desires of applying for a job at HEINEKEN (Ibid, 188-189).

Additionally, as both internal and external employer branding constitute employer branding, it is of great importance and relevance to present both. Hence, the terms will be further elaborated in the following two subsections. However, due to the wonder of this thesis, the internal aspect is of no relevance as solely the focus of the external perspective manifests. Therefore, a conscious choice has been made to omit this particular aspect from the thesis.

External Employer Branding

When Ambler and Barrow introduced the concept of employer branding in 1996, the primary focus for organizations was to be identifiable and desirable to external audiences, in particular potential recruits (Edwards 2010, 8). By then, Ambler and Barrow believed that if organizations used brand marketing techniques, it would be possible to attract prospective employees (Backhaus 2016, 1). Other researchers such as Kashive and Khana also state that an organization reaches a higher level of external recognition by developing a strong employer brand, as it thereby becomes easier for them to attract prospective employees (Kashive & Khanna 2017). External employer branding can also be categorized as external branding, and the overall role is to communicate organizational values to attract desired potential talent (Macalik & Sulich 2019, 543). Cable and Turban have the same

perception of employer branding, who define it as “[...] a job seeker’s memories and associations regarding an organization as a (potential) employer.” (Kashive & Khanna 2017, 214).

When an organization communicates its organizational values, goals, and strengths to attract potential talent, brand promises are automatically established. In relation to this, the organization will have to live up to the brand promises to ensure consistency and be perceived as trustworthy and reliable when prospective employees become internal employees. As Martin, et al. (2005) argues, “*The strength of the employer branding concept is that it strives to harmonize internal beliefs with the external brand message*” (Kashive & Khanna 2017, 214). This is connected to Mosley’s (2007) statement, “*The employer brand proposition should be established to ensure that the rational and emotional benefits are congruent with existing and potential employee’s expectations*” (Ibid, 215). Here, it is stated that organizations must ensure compliance in relation to their organizational values and what the organization communicates to prospective employees (Ibid, 214). Ensuring brand promises made towards both external and internal stakeholders, the organization provides trust and loyalty, which helps maintain a positive image and reputation, high commitment, performance, and credibility among employees (Ibid, 212). For an organization to attract prospective candidates, several researchers argue that current employees play a role in positive word of mouth, how current employees communicate information regarding an organization, both internally and externally. When utilizing current employees as ambassadors of an organization's employer brand and interpersonal communication, the information of the organization and the image of the organization will seem more reliable towards potential candidates (Ibid, 3). Kimpakorn and Tocquer (2009) argue that “*an organization’s image as seen through the eyes of its actual and potential employees*” (Kashive & Khanna 2017, 214), which is in accordance with the clarification mentioned above.

As the focus of this thesis concerns the examination of HEINEKEN’s employer branding videos within the external perspective through linguistic and semiotic elements, it is not possible to determine whether HEINEKEN satisfies these brand promises. Hence, the focus hereof is of no relevance for the wonder of this thesis and will be omitted.

For an organization to distinguish itself from competitors, it is important to constantly remain competitive and communicate strengths, values, missions, visions, and offerings to seem desirable as an employer. Hence, according to Know, Maklan, and Thompson (2000), an organization must clarify its unique organizational value proposition, which is a term used to describe how an organization can

differentiate from competitors by clarifying the organization's identity and thus, positioning itself on the market (Knox et al. 2000, 216). In relation to positioning the organization, Backhaus (2016) states that *"a well-differentiated employer image enables job seekers to truly understand the organization's values and to find similarities between themselves and the organization. The desire for person-organization fit is compelling, and has been shown to be strongly related to organizational attraction."* (Backhaus 2016, 4). Hence, having a positive image and reputation contribute to attracting proper candidates with similar values (Kashive & Khanna 2017, 212), which, according to Backhaus (2003) is known as 'person-organization fit' (Backhaus 2003, 21). Backhaus and Tikoo (2004) describe person-organization fit as: *"the better the match between the values of the firm and the values of the individual, the more likely the individual is to be attracted to the organization"* (Backhaus & Tikoo 2004, 506). This statement indicates that employees prefer to work within an organization in which their personal values are matched, which can result in higher levels of job satisfaction and organizational commitment (Backhaus 2003, 21). As an indication of this, Walker's (2006) definition of an employer brand states that organizations set up a set of attributes that will make the organization seem distinctive and attractive to individuals who will feel an affinity with the attributes and deliver their best performance to the organization (Kashive & Khanna 2017, 212). Consequently, the external perspective is therefore of particular importance as it concerns branding and communicating the employment personality and identity of the organizations towards external stakeholders, which can lead to applicants applying for a job within the organization (Backhaus 2016, 3-4).

Internal Employer Branding

As stated earlier, the internal perspective is of no relevance for this thesis, and has therefore consciously been omitted. However, as external and internal employer branding are closely connected and essential to employer branding, it is relevant to elaborate on the internal perspective to ensure a clear understanding of the concept as a whole.

When organizations have attracted desired potential candidates, it is important to ensure employee retention, which is categorized as internal employer branding. Where external employer branding focuses on attracting the right talent, internal employer branding focuses on retaining current employees.

Researchers, HR professionals, and managers have found the internal aspect to hold great importance for organizations as it contributes to employee motivation and enhances customer outcome (Backhaus 2016, 7). Additionally, Lloyd (2002) defines employer branding as “*a sum of a company’s efforts to communicate to existing and prospective staff that it is a desirable place to work*”, which illustrates the importance of both attracting and retaining employees and therefore focus on both aspects (Kashive & Khanna 2017, 214). Besides Lloyd (2002), Backhaus and Tikoo (2004) also acknowledge the importance of focusing on both the external and internal aspects. They perceive employer branding as a three-step process in which the organization's value proposition is developed, followed by a focus of the external and internal perspective (Backhaus & Tikoo 2004, 502).

Additionally, employer branding can also be identified as an organization's identity and how current and potential employees perceive this particular identity. This is supported by Ambler and Barrow (1996) and Lievens et al. (2007) who argue that employer branding affects and is used to manage an organization’s identity: “*Employer branding is a specific form of managing corporate identities by creating both within and outside the firm an image of the firm as a distinct and desirable employer.*” (Kashive & Khanna 2017, 215). This statement indicates that when conducting a strong employer brand, an organization will be able to attract, motivate, and retain employees by communicating its distinguishable value proposition and organizational identity to current and prospective employees.

Although some researchers have argued that employer branding has been determined to be in a static position, Branders (2009) states that “*Employer branding is an “ongoing process”, it focuses “not just on staff recruitment and retention” but “has a positive effect on corporate culture and employee motivation, corporate brand positioning” in other words, on company success*” (Kashive & Khanna 2017, 215). Additionally, in this thesis, we will focus on employer branding as an ongoing process solely within the external perspective. Hence, this aspect will be omitted, as it is of no relevance for the wonder of this thesis.

3.1.2 Employee Attraction

According to Collins (2007), employee attraction and recruitment are essential as it is important for organizations to attract the proper employees in preference of just any employees (Ahmad et al. 2019, 27). Recruitment is defined as everything an organization does to attract the right candidates. Several factors such as globalization, innovation and technology, mergers and acquisitions, organizational

recruiting, and the procedure of talent have affected the recruitment scenario. These factors have influenced employers to work on their strategies in relation to employee relationships, which is crucial in attracting and motivating the right talents (Ibid, 27). Torrington et al. support this and state the following in relation to recruitment: *"[...] includes those practices and activities carried out by the organization with the primary purpose of identifying and attracting potential employees [...]"* (Torrington et al. 2014, 161). The goal is to obtain a person-organization fit (cf. 5.1.2) and ensure that the qualified talents can see themselves and their personal values within the organization's values. Additionally, a successful employer is considered to be the one who has included social dimensions in the workforce (Ahmad et al. 2019, 29). Elving (2013) and Turban & Cable (2003) argue that the positive person-organization fit helps the organization build a positive image, which helps attract a higher number of qualified candidates (Ibid, 30).

Torrington et al. argue for two approaches of recruitment: the rational approach and the processual approach. The rational approach is defined as: *"[...] a one-way process in which the employer determines the vacancy's requirements and communicates these to potential candidates to generate a pool of applications to support the selection process."* (Ibid, 165). Additionally, the rational approach is understood as a one-way approach where push communication is dominant, as the employer has the control and communicates the requirements to the potential candidates with no dialogue between them. The processual approach is defined as: *"[...] recruitment is seen as a social process [...] and there is recognition of the need to influence candidates to attract them to apply: a need to sell the organization to potential employees."* (Ibid, 165). Furthermore, it is stated that *"The two-way nature of this process does, however, reduce organizational control [...]"* (Ibid, 166-167). Within the empirical data of this thesis, the rational approach manifests as the utilized employer branding initiatives of HEINEKEN's are characterized as push communication, as the organization possesses the control of these initiatives. Hence, HEINEKEN possesses the control of what is articulated and enhanced and focuses on reaching out to prospective employees. Thus, communication is perceived as being a one-way process.

Moreover, Bhatnagar & Srivastava (2008) state that organizations strive to become the employer of choice and that recruitment communication as well as the recruitment process, lead the way for the employers to achieve competitive advantage and emerge as winners of the battle for talent (Ahmad et al. 2019, 30).

Due to the wonder of this thesis, employer branding and the elements within are of particular relevance to examine HEINEKEN's way of promoting itself externally to attract the most qualified talent. Thus, the elements of external employer branding, employee attraction, the organization's value proposition, and person-organization fit will be utilized to analyze how HEINEKEN utilizes these elements to attract the most desired and qualified candidates to the organization.

3.2 Discourse Analysis

Within this section, the field of Discourse Analysis and the acknowledged theoreticians within will be elaborated. Additionally, an argumentation for utilizing different approaches of Discourse Analysis and the conscious omissions with no relevance to the wonder of the thesis will be elucidated.

Within the field of Discourse Analysis, several angles and theoretical practices are to be chosen as the subject itself is a comprehensive and complex area articulated and researched by several academics.

Michel Foucault is a pioneer within the field of discourse analysis and served as a source of inspiration to other academics within the area. According to Foucault, discourse analysis focuses on the language which is developed by a particular community throughout a historical period. Furthermore, great importance is attached to discursive constructions, which are seen as regimes of knowledge and power. The purpose of Foucauldian discourse analysis is characterized as examining what is perceived to be true, false, thinkable, and unthinkable to articulate within these particular regimes (Foucault 1972, 55-56). The aspect of discourse analysis corresponds with the focus of this thesis, which revolves around researching the language which HEINEKEN employs within a specific context. However, the purpose of the Foucauldian discourse analysis is at variance with the intended research of this thesis, as the focus lies within what is perceived to be true, false, thinkable, and unthinkable. Thus, the focus of this thesis concerns analyzing language for particular discourses and analyzing those in relation to power and the social context in which those discourses exist.

Additionally, Foucault stresses that discourse is interpreted as a complex network of relationships between individuals, ideas, texts, and institutions that influence each other and the dynamics of the discourse. Moreover, Foucault emphasizes the importance that any discourse is connected to the historical context attached to it and can by no means be separated from each other (Ibid, 68). However, despite the significance of the historical context in which the discourse exists, Foucault does not prepare the ground for further research of this particular context to enable additional knowledge and understanding of the discourse and the context attached to it. As both discourses and the context in which these exist are the point of rotation within this thesis, the Foucauldian approach to discourse analysis lacks a cross-functional angle to this particular perspective of discourse and context. Furthermore, Foucault considers truth as a discursive and social construction (Ibid, 56) which corresponds with the research approach of this thesis, which is also placed within the field of social constructivism.

Furthermore, Foucault holds great importance to the term of power, which must be understood as productive and not repressive. Power is to be perceived as always connected to knowledge as they affect and influence one another. Additionally, power is the phenomenon which creates the social world while contributing to how the social world looks and can be articulated in specific ways to replace others (Ibid). The aspect of and focus on a particular articulation of the social world in preference to others, does not correspond with the focus of this thesis as we wish to research the underlying power which rules through the appearing discourses.

Within the field of discourse analysis, Michael Halliday was an inevitable pioneer as he paved the way for socio semiotic theory of language, and therefore, is characterized as a source of inspiration to the field of discourse analysis. Halliday regards language as a social semiotic system that represents the study of signs and the production and interpretation of the meanings of these signs. Additionally, language and society are characterized as connected elements and must be examined as an entity in preference to separate concepts. Therefore, Halliday emphasizes the importance and necessity of language as a social semiotic system being recognized within a social context (Halliday 1978, 2). This point of view corresponds with the research of this thesis as the interplay between both language and society is of particular focus in preference to researching language and society as two separate elements. Further, Halliday attaches great importance to the fact that the culture shapes the environment and that the conditions from where we learn the language are culturally determined (Ibid, 23). This point of view within Halliday's social semiotic theory of language correlates with the social constructivist approach of this thesis.

Furthermore, Halliday emphasizes: “[...] *social roles are combinable, and the individual, as a member of a society, occupies not just one role but many at a time, always through the medium of language. Language is again a necessary condition for this final element in the process of the development of the individual, from human being to person to what we may call ‘personality’, a personality being interpreted as a role complex.*” (Ibid, 15). Halliday attaches great importance to the fact that language is the catalyst for individuals becoming part of a group within society. Society is composed of relations rather than participants, and these relations define particular social roles within society. Therefore, a specific connection between language and social roles exists as relations define a social role for individuals within the society. This view of Halliday's does not correspond with the intended research of this particular thesis, as it does not concern the individual and personalities; however, the correlation between language, discourse, and power.

To research the social semiotic theory of language, six essential elements play a prominent role: the text, the situation, the text variety or register, the code, the linguistic system, and the social structure (Ibid, 108). The elements: the text and the text variety or register are the particular elements that concern the language's semantic and linguistic levels. According to Halliday, the definition of text can be characterized as a “[...] *sociological event, a semiotic encounter through which the meanings that constitute the social system are exchanged.*“ (Ibid, 139). The definition of text as a sociological event represents how the meanings that constitute society are exchanged within texts, indicating that texts are representations of meanings. Furthermore, the definition of text as a semiotic encounter represents the idea of a semiotic unit of signs and meanings. Halliday also characterizes text as: “[...] *a text can be defined as actualized meaning potential*” (Ibid, 109). This represents text as choices and, more particularly, the particular words chosen from various options to express the intended meaning in the social system, society. The specific meaning and tone of texts depend on the particular words actively chosen to be included within the text. This view of text corresponds with the research of this thesis as we intend to research the choice of words and the particular discourses those words bring forth within the campaigns from HEINEKEN.

According to Halliday, language is centered around three particular meanings, also referred to as semantic metafunctions: ideational, interpersonal, and textual. Ideational meaning concerns the speaker's view as an observer and how the content of language encodes the cultural experience and the particular experience of individuals' as a member of the culture. Therefore, this meaning concerns the possible interpretation of view and meaning of the speaker's cultural experience, and being a member of the culture based on the content of the language. Interpersonal meaning concerns the involvement of the speaker along with the relationship between the speaker and other participants. The speaker intrudes into the situation and the context with the expression of its attitudes and judgements whilst also seeking to influence the attitude and behavior of others. Textual meaning concerns the potential of the speaker to produce a text, as this is of decisive importance to the relevance of a text. Furthermore, the textual meaning expresses the relationship between the language and its environment, both the verbal and non-verbal environment (Ibid, 112). The semantic metafunctions relate to the speaker in relation to text, language, and how this is illustrated within the text. This particular focus of Halliday's does not correspond with the focus of this thesis. The importance of the speaker within this thesis concerns the speaker as an organization, HEINEKEN, which attempts to derive benefit from how language and text are produced.

Furthermore, this focus of Halliday's can be interpreted as of relevance to active speaking or talking with a particular speaker present rather than a manufactured text.

Within the field of discourse analysis, the theoreticians Ernesto Laclau and Chantal Mouffe, and their views hereof, are of particular importance. According to Laclau and Mouffe, a discourse is characterized as a determination of meaning within a specific domain. Furthermore, all objects are defined as objects of discourse as the condition of their meanings depends on a socially constructed system of rules and significant differences between individuals. Discourses are defined as fluid on the account that articulation and meaning are elements impossible of a particular definition (Laclau & Mouffe 1985, 107). Therefore, to further elaborate, the social world is constituted of opinions and meanings, and these are discursive constructions. Thus, no objective reality exists as the social world is constructed through language and signs entailing the views and meanings of different individuals and thereby also discourses (Ibid, 108). This particular view of Laclau and Mouffe's does not correspond entirely with the social constructivist approach within this thesis, as they believe that phenomena are perceived as discursive constructions which then constitute the social world rather than as simply social constructions within the social world. However, it could be interpreted to follow the approach of social constructivism as the discursive constructions perform the functions of an intermediate step of phenomena regarded as social constructions.

Furthermore, Laclau and Mouffe emphasize that discourse is a temporary meaning due to the instability of language and its possibility to change (Ibid, 96). Therefore, a constant struggle between different discourses occurs as to how society and phenomena within should be defined, given that they each represent individual understandings of the social world. Thus, the discursive struggle itself and the examination hereof are of significant importance within the approach to discourse analysis of Laclau and Mouffe. This particular focus on the discursive struggle does not correspond entirely with the approach within this thesis as the focus is not centered primarily around the discursive struggle. The focus within this thesis is the particular discourses which HEINEKEN employs in the selected campaigns. However, this thesis also concerns the discursive struggle between an organization and how it attempts to attract new employees using language, signs, text, and discourse to a lesser extent than the approach of Laclau and Mouffe.

According to Laclau and Mouffe, articulation serves as a significant element attached to discourse and is the process of chosen signs to form a particular semantic system. Discourse concerns articulation and a set of articulated signs where words and signs are interconnected to create

a meaningful set. With reference to articulation, two terms are related: *“We call articulation any practice establishing a relation among elements such that their identity is modified as a result of articulatory practice. The structured totality resulting from the articulatory practice, we will call discourse. The differential positions, insofar as they appear articulated within a discourse, we will call moments. By contrast, we will call element any difference that is not discursively articulated.”* (Laclau & Mouffe 1985, 105).

The term, moments, is articulated within a discourse and has a definite meaning. Further, moments refer to how all signs are moments within the discourse and the meaning of each sign is determined by its relation to the other signs. The term, elements, concerns the signs that do not have particular meanings within a determined discourse and have various meanings (Ibid, 113). The focus of this thesis does not revolve around the signs with several possible meanings. Instead, the focus concerns the meanings of the signs within the particular discourse employed. Additionally, the active choices taken in relation to the language within the empirical data will be examined. Therefore, several meanings which words and signs might have in different discourses will not be the focus of this thesis.

Within the field of Critical Discourse Analysis, which is hereinafter referred to as CDA, Norman Fairclough is an inevitable pioneer. According to Fairclough, discourse can be characterized as a bipartite approach comprising two focuses of equal importance. The first element brought into focus concerns a textual analysis, particularly in relation to longer fragments of either spoken or written language accompanied by a focus on production conditions, processes of interpretation, and the context in which the language is placed. The second element of focus lies within the importance of power relations and knowledge, as power is a tool to constitute discourses and knowledge (Fairclough 1992, 3). This aspect of Fairclough’s corresponds with the interest of this thesis as the textual analysis in relation to wording and discourses is brought into focus in association with power relations which HEINEKEN possesses and what influence or effect that might bring forth.

As stated above, discourse is employed as a reference to both spoken and written use of language. In relation hereto, Fairclough states: *“In using the term discourse, I am proposing to regard language use as a form of social practice, rather than a purely individual activity or a reflex of situational variables.”* (Ibid, 63). In this statement, Fairclough stresses that discourse, the use of language, is characterized as a societal phenomenon rather than something articulated by individuals or feelings connected to a particular articulated situation. Discourse is considered to be a societal

affair as it is regarded as a form of social practice where discourse constitutes the social world whilst also being constituted by social practices, constituting a dialectical relationship. This represents the view that discourse affects society whilst also society affects the discourse; therefore, discourse is characterized as both a constituent and constituted element (Ibid, 64). This particular view of Fairclough's corresponds with the social constructivist approach within this thesis in which all phenomena are considered social constructions. In relation hereto, discourse is considered a social construction both within Fairclough's and the social constructivist approach based on societal influences.

Additionally, the view of discourse as a social practice is emphasized as discourse contributes to the reproduction and change of identities, knowledge, and social relations, which constitute power relations (Fairclough 1992, 63-65). This approach to CDA corresponds with the research of this thesis as how HEINEKEN attempts to change its power and reproduce its identity as an attractive workplace in the eyes of prospective employees. Additionally, Fairclough emphasizes that discourse can contribute to a change in social relations and power, which is also a focus within this thesis, as HEINEKEN, as an organization and workplace, attempts to change its relation to future employees to be perceived as an attractive workplace. Furthermore, the specific discourses which HEINEKEN employs within its campaigns will be of particular importance to research the interplay between power and discourse.

Furthermore, Fairclough clarifies that the focus of discourse within his approach concerns the view of discourse as a mode of political and ideological practice. The political practice of discourse establishes, sustains, and changes power relations and the collective entities, e.g. classes and communities, in which the power relations occur. The ideological practice of discourse constitutes, naturalizes, sustains, and changes the significations of the world from different positions in power relations (Ibid, 66-67). Furthermore, a more general approach to power relations will be included within this thesis, as the general power relations between organizations in employee attraction are essential. Therefore, the approach of Fairclough's once again corresponds with the focus of this thesis.

Based on the section above, the approach of CDA is regarded as the best and proper approach to the research and the area of attention of this thesis. As we wish to take a discursive analytical focus which both concerns the text's language based on a closely analytical perspective and the text in relation to a societal context, the particular approach of CDA has been selected. This is a conscious choice on our part as the approach of the CDA engages in and attaches equal importance

to each of the textual and societal elements whilst also contributing to a conclusive analysis in which each of these elements are examined within a critical manner.

3.3 Multimodal Discourse Analysis

Within this section, the field of Multimodal Discourse Analysis, which hereinafter will be referred to as MDA, and the acknowledged theoreticians within will be elaborated. Additionally, the use of different approaches of MDA, and the conscious omissions with no relevance to the wonder of the thesis will be argued and elucidated.

The field of discourse analysis has been further developed where not solely text and language are important factors in relation to discourse and communication. Yet, the focus lies within the use of visual means and modalities to communicate and create meaning. Therefore, MDA can be characterized as a further development of the field of discourse analysis.

The term, multimodality, refers to the interplay between different modes, e.g. images and the written and spoken language, and is used to account for the various resources used in communication to express meaning. Within the field of multimodal studies, multimodality is perceived through four key assumptions: 1) all communication is multimodal: 2) analysis focused solely on language cannot adequately account for meaning: 3) each mode has specific affordances arising from its social histories that shape its resources to fulfil specific communicative needs: and finally, 4) modes concur together, each with a specific role to meaning-making (Garcia et. al. 2017, 454). Within the field of multimodality, semiotic and linguistic means are examined as language does not compose the sole important communicative system, as visual symbols and signs are as significant as written or spoken language (Jewitt et al. 2016, 1).

Kress and Van Leeuwen are of the opinion that monomodality was the preferred field of focus in terms of language and text, and had a desire to introduce a multimodal approach where meaning is created based on other factors than the sole use of language and text. Therefore, the approach of Kress and Van Leeuwen accesses multimodality similarly as linguistics access language and text. Where linguists employ a systematic methodology to describe and analyze language, Kress and Van Leeuwen employ the exact same, a systematic methodology to describe and analyze visual communication. This particular approach is referred to as the grammarly approach. According to Kress and Van Leeuwen, there are no fixed or permanent meanings of semiotic resources, and therefore semiotic resources form the basis of general meaning creation and potential. "[...] *we see the multimodal resources which are available in a culture used to make meanings in any and every design, at every level, and in any mode.*" (Kress & Van Leeuwen, 4). To research the field of MDA,

four domains have been composed of practices referred to as strata: discourse, design, production, and distribution (Ibid, 1-4). Within this approach, great emphasis is placed on the field of discourse and to such an extent that the visual and its elements appear slightly neglected as the approach appears to be a general review hereof. Therefore, this approach will not enable thorough research and examination of the empirical data and the focus of this thesis.

Multimodal discourse theory has been examined by several theoreticians, including the Australian academic Kay O'Halloran. O'Halloran is known for developing the systemic functional MDA (also known as SF-MDA) and its application in the realm of mathematical discourse and multimodal text construction (O'Halloran 2011, 1-2). The SF-MDA approach is inspired by Halliday's approach to social semiotics, which describes "*the way people use semiotic resources both to produce communicative artefacts and events and interpret them [...]*", and focuses on grammatical of semiotic resources (Lim & O'Halloran 2014, 137). The systemic functional (SF) approach to MDA involves developing theoretical approaches for analyzing written, printed, and electronic texts and other areas where semiotic resources, e.g. spoken and written language, visual imagery, mathematical symbolism, sculpture, architecture, and other modes are combined to form meaning (O'Halloran 2008, 444). Additionally, O'Halloran agrees with Kress and Van Leeuwen's approach to multimodality, and she defines MDA as "*an emerging paradigm in discourse studies which extends the study of language per se to the study of language in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound.*" (Ibid). Although the approach corresponds with the view of other theoreticians, the SF-MDA approach is not found appropriate to utilize, as it focuses on mathematics which is of no relevance for this thesis and the wonder hereof.

Due to the approach and the insufficiencies of MDA of Kress & Van Leeuwen's, the approach of David Machin's is included as an attempt to amend these insufficiencies. Thus, Machin describes his work as a further development of the work of Kress and Van Leeuwen. Machin emphasizes that his approach to MDA comprises a social semiotic approach to visual analysis enabling research of and the interplay between different visual compositions to create meaning. Thereby, the multimodal approach concerns the way that signs are used in combination with one another. Although Kress and Van Leeuwen have served as a source of inspiration, Machin has developed other domains of research: iconography, modality, the meaning of color in visual design, the meaning of typography, representation of social actors in the image, and composition and page layout. Within this approach,

semiotic means do not simply connote particular meanings; however, it is also essential to research the communicative uses of these visual elements in relation to creating moods and attitudes, ideas and more. According to Machin, all semiotic systems are social semiotic systems that enable the negotiation of social relations and power relations. Additionally, Machin stresses that the use of visual signs concerns a way of defining social reality and is therefore not neutrally employed (Machin 2007, viii-xiii).

In particular, this is an essential point of focus within this dissertation as we wish to examine the use of linguistics and semiotics thoroughly. The importance of social semiotic systems and defining social reality are two fundamental views within the approach of Machin. Therefore, this approach appears appropriate to not solely examine the use of visual resources but to examine the use of visual resources in a wider context where HEINEKEN attempts to establish a certain social reality about itself as an organization and employer, and thereby also examine the power relations which HEINEKEN holds. Although Machin, throughout his book of multimodal analysis, utilizes examples which solely include static visual communication, he argues that the approach is suitable and can be performed on all visual communication, such as videos and advertisements. Furthermore, Machin has composed more domains of research within this approach, and when comparing those to the ones within the approach from Kress and Van Leeuwen, differences are emphasized. We believe the empirical data and the focus of this thesis will be examined on a broader degree of detail by the implementation of Machin's approach, as the visual communication will be researched thoroughly and in great detail.

4. Methodology

The following section will provide a presentation of the overall research design utilized in this thesis. Moreover, the section will clarify the choices made during the research, including considerations, selections, and limitations. Additionally, the methodological approach contributes to people's understanding of data to develop knowledge by applying different types of observational, theoretical, and analytical tools. Consequently, the main purpose of this section is to clarify and account for the applied methodological approach, theories, and methods.

4.1 Philosophy of Science

In this section, a presentation of the philosophy of science within this thesis will be accounted for, as it has an impact on the approach and analysis of this thesis. Furthermore, a clarification hereof will contribute to a better understanding of the chosen approach to this thesis.

This thesis will be conducted according to the philosophy of science, social constructivism. Therefore, the world is seen as a place where everything is socially constructed rather than naturally constructed (Collin & K ppe 2014, 419). When looking from a social constructivist standpoint, one specific conviction cannot be fully reached as the world is formed and shaped by humans based on experiences through social interactions within social groups. Hence, a common understanding is created, and the social group will constitute a mutual understanding of the world by acquiring knowledge of the world through observations and rational reasoning. When a phenomenon has been perceived as a social construction, it should be considered whether the phenomenon should be changed or eliminated or extended and examined critically (Ibid, 419-420). Consequently, the reality of a social group is how the group together believes and perceives the world to be based on different cultures, backgrounds, norms, and values (Ibid, 419). Therefore, a social constructivist will state a phenomenon as always affected by human interest (Ibid, 420). However, phenomena have been perceived as historical, meaning that they are not inherent in nature or determined for good, but instead, they are temporary formations and variations. These are due to differences in the way humans think and act in relation to each other within their social group. To provide a better understanding of this particular perspective, an example of a historical phenomenon will be presented. At a certain point in time, an organization may be perceived as an attractive workplace due to its actions and initiatives. However, the perception of the organization may suddenly change due to negative

experiences and associations with that particular organization from stakeholders. Whether positive or negative, these perceptions are characterized as social constructions that are temporary formations and variations of time and history. Generally, societal processes lead to the construction of everything within the society, hence the name: social constructivism (Ibid, 421).

Besides social constructivism, Kenneth Gergen, an American psychologist who works from a social constructionism position, argues that language forms a crucial role. Gergen places social constructionism in contradiction with social constructivism, as the two positions are closely connected and hold differences. In both positions, the social community plays a part in relation to the construction of reality. Moreover, both positions believe that language is of great importance as it contributes to shaping collective thinking; thus, the reality (Ibid, 442). Through language and articulation, phenomena become an actuality and when articulating a matter in a certain way it enables humans to invent their own reality, and as Gergen states: “[...] *as we communicate with each other we construct the world in which we live in [...]*”. Consequently, language and the meaning hereof take an active role in relation to collective thinking, hence the reality (Gergen 2015, 6). Furthermore, phenomena become a reality through language when individuals discuss the matter in their social groups. Hence, the specific way of articulating the matter is what makes individuals able to construct their reality in a particular way. This supports the social constructivist view that phenomena are created and shaped by humans interacting in social groups.

With reference to the definite approach of this thesis, we wish to examine HEINEKEN’s use of linguistic and semiotic means to create a particular social reality and mutual understanding of the organization as a workplace. Consequently, the employer branding campaign videos utilized in this thesis are perceived to be social constructions as the campaigns are composed of manuscripts approved by the management team focusing on the organizational identity, values, and beliefs. As researchers, we will examine the videos from a critical point of view as the statements within have been established and determined by the management in preference to the employees themselves. Moreover, the videos are part of HEINEKEN’s employer branding strategy (cf. 3.1), which is socially constructed by individuals within the management to attract prospective employees. Furthermore, it is relevant to consider the fundamental tools of research to outline the creation of knowledge.

Consequently, there are two types of positions within the scientific theoretical research approach: ontology and epistemology which will be elaborated as follows.

Within the field of philosophy of science, ontology is of particular importance, as it is characterized as the knowledge and understanding of existence, being, and what is believed to constitute social reality. In other words, ontology concerns the interpretation and understanding of the human consciousness and its realization of the world. To be in a position to do thorough research, the field of interest must be perceived as a part of social reality, as a way to enable the research of actual social reality (Collin & K ppe 2014, 422-424).

The approach to social reality within this thesis, concerns employer branding and employee attraction as existing phenomena alongside the phenomena of linguistic and semiotic means as social realities and social constructions. The phenomena of Employer branding and employee attraction can be characterized as social constructions as the phenomena can be considered a ‘negotiation’ occurring between the two parties, an organization and prospective employees, occurring through linguistic and semiotic means. Furthermore, employer branding can be characterized as a social construction because the field revolves around an image that organizations have or attempt to achieve by employing linguistic and semiotic means. The aspects of employer branding, employee attraction, language, and visual means are all characterized as man-made constructions within society while also being debated areas of topic among social groups within society.

In the above-mentioned, the ontological standpoint of this thesis has been elaborated for. Therefore, the epistemological position of this thesis must be clarified as well, which concerns the examination of different theoretical positions with the intent of understanding and gaining knowledge about the social phenomena and social constructions centered in this thesis (Fumerton 2006, 1). Thus, as researchers, we can achieve knowledge of these matters to examine the social phenomena of employer branding and specifically employee attraction and the importance of language and visual means in this context. The examination of different theoretical positions enables us to select the proper theories in combination with the empirical data to investigate the social constructions within this thesis. Additionally, the epistemological position of this thesis influences the choices made in relation to methodology and methods, which will be elaborated in the sections below.

By utilizing social constructivism within this thesis, we can obtain an insight into HEINEKEN’s underlying thoughts of its employer branding campaigns to attract proper prospective employees by using specific linguistic and semiotic means. Furthermore, by utilizing semiotics and linguistics and examining specific discourses within the campaign videos, we will examine how

HEINEKEN attempts to constitute its organizational identity and social reality as an acknowledged employer. When working from a social constructivist approach, we enable the production and gaining of new knowledge within employer branding and employee attraction through linguistics and semiotics. Further, the approach allows for an insight into how these elements can strengthen an organization's employer brand.

4.2 Research Method

Within this section, the chosen research methods employed within this thesis will be elaborated.

The chosen methods within this thesis illustrate how we acquire knowledge within the areas of Employer Branding, CDA, and MDA. The knowledge hereof is composed of individuals with acquaintance within the specific fields, and is therefore under the category subjective knowledge. As we seek to understand and examine existing literature, this thesis is based upon the qualitative approach, which is utilized to provide valid and comprehensive findings. In this case, primary data in terms of four employer branding campaign videos are selected (cf. 2).

Qualitative data concerns how and why as individuals try to understand how the world is perceived contemporary with how they try to interpret and understand why something occurs. Qualitative data involves collecting and analyzing non-numerical data to understand concepts, opinions, and experiences. Furthermore, one of the main strengths of the qualitative research tradition is its ability to study social phenomena. Thus, the web survey cannot provide complete contextual information about the social phenomenon of employer branding, yet it can help identify overall patterns. However, this type of data seeks to describe instead of measure, as this method is perceived as being immeasurable. Consequently, qualitative data aims to gather in-depth insight and obtain the needed information on what individuals believe, followed by examining different elements or situations (Colin & K ppe 2014, 538). The approach of qualitative data corresponds to the focus of this thesis as this concerns the study of the social phenomena of employer branding and seeks to understand how HEINEKEN attempts to create its social reality as a preferred employer in the eyes of prospective employees.

In continuation of the qualitative research method, the inductive approach will be utilized. Consequently, the inductive approach is generally associated with the qualitative research method, and aims to start with specific observations and then move to broad generalizations. In other words,

the inductive approach moves from particular data based on experiences from the outside world to theories derived by a hypothesis. Yet, a conclusion can never be proven entirely, as theories entail assumptions and not proven knowledge since no specific conviction can be fully reached (Ibid, 419).

4.2.1 Method of Scene Division

To enable a transparent and thorough analysis of the employer branding campaigns of HEINEKEN's within MDA, the implementation of a method of scene division is a necessity.

According to Baldry, a particular way of enabling a thorough and transparent analysis of multimodality is through the employment of phases which is described as: “[...] *text-analytical units in terms of which the text as a whole can be segmented and analyzed.*” (Baldry and Thibault 2006, 47). Thereby, Baldry emphasizes the importance and opportunities of utilizing the division of phases to divide a multimodal text into text-analytical units in which the analysis of the entire text can be ensured. Additionally, Baldry adheres to the following definition of phases: “*a phase may be defined as a set of copatterned semiotic selections that are codeployed in a consistent way over a given stretch of text.*” (Ibid). Based on the aforementioned quotations of Baldry's, phases are elements comprehended as patterns, illustrated within a specific manner in a particular text extract. Thus, phases are characterized as semantically connected and coherent chunks of elements within a multimodal text, providing the characterization within the same text extract. Within the empirical data of this thesis, phases most frequently manifest through a change of scene and change of action by natural process. Therefore, the empirical data within this thesis will be divided into phases of scene divisions within MDA.

In conclusion, the empirical data of this thesis will be divided into chunks of semantically connected and coherent phases which each concern the same overall focus. Furthermore, the phases will be divided into seconds, scenes, illustrations, and will be presented by a short explanation of the particular phase. The method of phase division will be implemented within the appendix of this thesis' and each phase will be referred to by the letter 'P' in combination with the concerned number of phases within the analysis.

4.3 Method of Exemplary Analysis

Within the following section, the presentation of the analysis of the thesis' will be elaborated and argued for.

Throughout the presentation of the analysis, the method of exemplary analysis will be employed to elucidate the approach of the analysis of the empirical data within this thesis, and ensure a thorough and in-depth analysis in preference to the opposite (Appendix 9). Thus, many of the essential elements within CDA and MDA recur. It is of significant importance to clarify that an analysis of both CDA and MDA has been performed of each of the empirical data within this thesis, for which reason the lack of space occurred. Therefore, the presentation of the exemplary analysis is an intentional selection for this thesis to enable a thorough and in-depth analysis. On the grounds hereof, solely CDA and MDA of the initial employer branding campaign from 2016 (Appendix 1+5) and one of the following employer branding campaigns from 2019 (Appendix 2+6) will be included within this thesis, for which reason the remaining analysis will be employed within the appendix of this thesis.

4.4 Methods of Analysis

In the following section, the methods of analysis will be presented to clarify the procedure of performing the analysis of this thesis. Throughout, a presentation of Norman Fairclough's CDA followed by an explanation of David Machin's MDA will be included whilst also the intentional omissions will be elaborated for.

4.4.1 Critical Discourse Analysis

Within this section, a clarification of CDA will be presented to enable an understanding of the particular method utilized in the analysis of the linguistic elements within the employer branding video campaigns, along with its strengths and weaknesses.

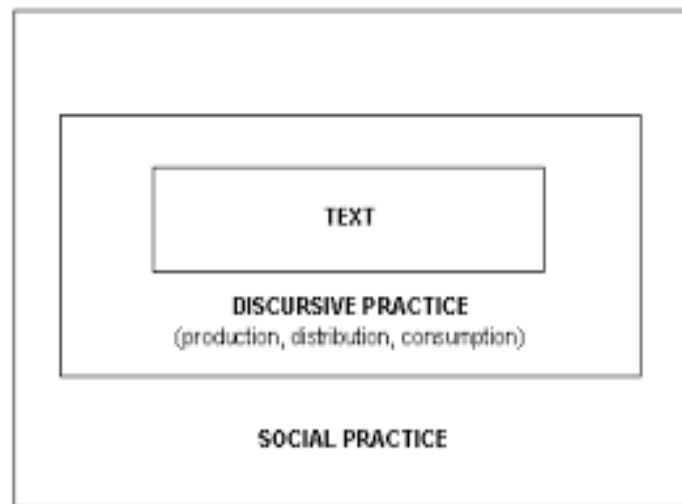
Fairclough's understanding of the term, discourse, differentiates itself from other understandings, as discourses within both spoken and written language are perceived as social practices rather than individual activities. Discourse is a certain way to discuss, understand, and talk about the world and phenomena within the world and are manifested in particular ways of using language and other symbolic forms such as visual images (Fairclough 1992, 3). Due to the approach and focus within

this thesis, a social practice emerges from the social context of the language and text within the employer branding initiatives. Hence according to Fairclough, discourses are determined by social relations between different groups and social institutions within society (Ibid, 4). How discourses are discussed in either text or social practice will impact how society perceives the same discourse: what is said and how it is being said will be taken into society and affect social practice. In relation to the problem statement of this thesis, this can clarify how existing social structures can affect the perception of HEINEKEN in the eyes of prospective employees, thus attempting to attract these particular employees. What the employees in the videos express about HEINEKEN and the chosen discourses used to influence prospective employees can contribute to establishing a feeling of common sense, which leads to a mutual understanding of HEINEKEN as an attractive employer between the organization's current and prospective employees. The perception of discourse and social structures as a dialectical relationship is important as an overestimation of whether the discourse is socially determined or how socially constructed it can arise otherwise (Ibid, 4-5). Fairclough utilizes the term discourse in two different ways: first, he defines the abstract use of the noun or the discourse as linguistic usage in social practice. Second, he defines the use of the noun or the discourse with an article or a discourse as a way to speak that gives a specific meaning to things from a particular perspective (Ibid, 4). This approach to discourse analysis is perceived as critical since it focuses not only on the use of language itself but also on the underlying ideologies, cultural and social processes, and power relations. Discourse as a social practice contributes to both change and reproduction of knowledge and is shaped corresponding to other social practices and social structures in the society. Fairclough states that it is possible to change by drawing on existing discourses; however, this change is limited by existing power relations, which helps determine which actors have access to the different discourses (Ibid, 8-9).

The overall purpose of CDA is to point out the linguistic discursive dimension of social and cultural phenomena and the process of change. In the social process, discourse can be perceived as one of six elements: language, power, social relations, material practices, rituals, and beliefs/values. Yet, all elements are connected (Ibid, 63-65). Additionally, discourse is not solely language but also 'semiosis', which is understood as meaning-making. Consequently, this way of understanding discourse is partly referred to from a technological perspective, which is when modern technologies facilitate the production of text which combines language with visual images and sound (Ibid, 8).

According to Fairclough, two main dimensions manifest within CDA: orders of discourse and the communicative event. Orders of discourse is the overall structure, including how

these structures are developed in correlation with social and cultural changes. Moreover, orders of discourse can be described as the general way individuals articulate and place themselves within social groups, which impact the discourses existing within these groups. The communicative event is perceived as written text, and this concept is three-dimensional and contains a textual dimension, discursive practice, and social practice. These dimensions constitute Fairclough's three-dimensional model and will be elaborated further in the following sections (cf. 4.3.1.1, 4.3.1.2 & 4.3.1.3).



(Jørgensen & Phillips 1999, 81).

In Fairclough's three-dimensional model, the three dimensions are mutually dependent on each other, and therefore all three dimensions will be included in the analysis. Additionally, the discursive practice links the textual dimension together with the social practice. Social practice is part of creating the text, which happens through a change in the discursive practice (Fairclough 1992, 4-5). However, when utilizing CDA, it is essential to note that Fairclough refers to both written and spoken language when referring to the textual dimension. Fairclough argues that this framework makes it possible to assess relationships between discursive and social change, and thereby relate different aspects of texts to social properties of discursive events as instances of social practice (Ibid, 8). Moreover, the textual dimension is perceived as the descriptive part, whereas the discursive and social practice are interpreting parts. Moreover, Fairclough's analytical procedure of the three-dimensional model will contribute to a linguistic analysis of the corpus of the campaign videos.

The involvement of all three dimensions will contribute to a deeper and better understanding of the linguistic means and the utilized discourses in the employer branding videos for HEINEKEN to attract and influence prospective employees to apply for a job. Additionally, this will contribute to understanding the coherence between the language in the videos and the social practice from where these videos have been composed, including how discursive practices contribute to change.

Within the three dimensions, several elements appear, which, according to Fairclough, depends on the relevance within the context. Hence, the analytical terms which are of particular relevance for this thesis have been selected. These terms will be further elaborated in the following sections.

4.4.1.1 Textual Analysis

According to Fairclough, the first dimension is the descriptive part and concerns textual and visual elements within both written and spoken language. Fairclough believes that signs are socially motivated and that social reasons manifest to combine a specific 'signified' (expression) to a particular 'signifier' (content) (Fairclough 1992, 74-75). The textual analysis aims to analyze texts linguistically, as this dimension wants to uncover how the textual dimension interacts with the language to produce thoughts and opinions. This dimension will emerge as the first part of the analysis of the empirical data within this thesis. The textual analysis will examine the particular language and discourses utilized in the employer branding videos and how these discourses are implemented textually. However, the semiotic means will not be examined within the analysis of CDA. Instead, they will be included in the analysis of MDA.

Additionally, Fairclough has outlined an analytical framework for analyzing the textual dimension that should be followed to obtain a sufficient and comprehensive analysis (Ibid, 74-75). The analytical framework is divided into four main sections: grammar, vocabulary, cohesion, and text structure (Ibid, 75).

Grammar concerns the combination of words to construct clauses and sentences while also covering other aspects, such as passive or active grammatical forms within texts. Also, expressions, slang, and terms are researched to determine how sentences can be created and analyzed concerning how they are designed or structured according to the intended meaning (Ibid, 76). The aspects mentioned above, concern a text's transitivity relating to transitive and intransitive verbs, which will be examined if specific types of processes, relational processes and action processes, and elements,

are favored or highlighted in the text, active or passive sentences occur, and who the agent of the text is. The purpose of examining transitivity is to see if any relationships or persons are being emphasized over others (Ibid, 177-178). In this thesis, transitivity will be examined to investigate if HEINEKEN utilizes active or passive voice within its statements and an examination of who the actor of the text is, both to see where the organization puts focus within its statements. However, transitive and intransitive verbs will be omitted from this thesis, as they are of no relevance due to our problem statement of attracting prospective employees. The main element within grammar concerns how the composition of words construct phrases and sentences. A clause is multifunctional and combines both ideational, interpersonal, and textual meanings, which contribute in creating and forming social identities, social relationships, knowledge, and beliefs. When examining grammar, an examination of modality is essential. It covers how the sender of the text through language shows 'affinity', meaning a natural linking in the sentence for an understanding of someone or something based on either subjective or objective modality. When modality is subjective, the affinity is perceived as explicit, and when modality is objective, the affinity is perceived implicit (Ibid, 159). In this thesis, we will solely focus on objective modality due to creating the employer branding initiatives by means of manuscripts. Thus, the employee's affinity is of no existence. Hence, HEINEKEN is the determining factor of the texts. Moreover, when examining modality, the consent in the sentence functions as the focus. The extent of the consent in sentences can contribute to knowledge concerning how the sentences constitute a greater or lesser extent of the truth. To uncover the affinity of the sender, five grammatical terms are presented: 1) modal auxiliary verbs, which are words, such as 'must', 'can', 'may', and 'should': 2) tense, which is when an indication of time in the verb is examined, as this will determine whether the statements are being fully accepted or not. In this thesis, modality in the textual analysis will be analyzed to obtain insight into which modality the campaign videos entail to establish whether it is to a greater or lesser extent of the truth. Furthermore, we will examine whether the texts are either subjective or objective followed by an examination of how HEINEKEN utilizes the specific approach to attract prospective employees: 3) modal adverbs, which are words like 'probably', 'possibly', 'obviously', 'definitely', 'maybe', and 'of course' (ibid, 159): 4) reservations are words like 'such a little' and a 'little bit'. These words can be used to show endorsement to a given statement. These terms will intentionally be omitted from this thesis as they are of no relevance to our wonder from our problem statement. Hence, the terms will not contribute to attraction factors to attract prospective employees to the organization. Finally, 5) politeness, which examines how this is employed as a strategy in social relations. Here, a distinction is made between

positive and negative politeness (Ibid, 162). The term ‘face’ is used when examining politeness as people wish to show a ‘positive face’ to be admired, understood, liked, and respected. While showing ‘negative face’, like impoliteness, people do not want to be impinged upon or impeded by others (Ibid, 164). Terms that have positive connotations in one specific context can have negative connotations in another. In the analysis of this thesis, politeness will be analyzed to examine whether HEINEKEN utilizes positive or negative faces in the texts as a strategy towards the prospective employees. By ascribing to different opinions or positions of positive or negative face, it can respectively be attempted to either promote or hamper the consent hereof. This is of particular importance in relation to the prospective employees who watch the videos as they will need to affiliate or be convinced due to the used politeness illustrated in the texts.

Fairclough defines vocabulary as an analysis of the individual word, and the term is wide as several overlaps and consumptions correspond to different domains, values, and perspectives. Vocabulary includes analyzing how some words are articulated in a certain way compared to other words and how they are related to which social groups are verbalizing them (Ibid, 76-77). Additionally, vocabulary is divided into four parts: 1) ethos, where the textual features of sentences and how sentence structure is examined. Ethos concerns establishing credibility through verbal and nonverbal communication and subject positions (Ibid, 166). Within the analysis, the utilization and examination of ethos will be included to characterize whether HEINEKEN involves the element to be perceived as a reliable and trustworthy organization to attract prospective employees. However, it is significantly important to stress the omission of nonverbal communication within the approach of CDA within this thesis, as solely the focus of linguistics, discourse, and power by means of language and text will be included: 2) metaphors are figures of speeches, and structure the way we think, act, and our systems of knowledge and belief in a pervasive and fundamental way. When things are being signified through a metaphor, people construct their reality in one way rather than another (Ibid, 194). In this thesis, metaphors will be examined in relation to investigating if HEINEKEN utilizes this particular element to intentionally place images mentally in the heads of the receivers as a way to be perceived as attractive as an organization and employer: 3) word meaning, which is defined by social practice and how the meaning of the words can be articulated in different ways, as the producer of the text is constantly forced to decide the meaning which should be added along with the wording, of which the receiver must determine how to interpret the added meanings. Depending on the context and time, words can have different meanings (Ibid, 185). In this thesis, vocabulary will be examined to see if HEINEKEN uses conspicuous words in the texts to attract prospective employees. Finally,

4) interactional control concerns the individual, group or others who control the interaction: who is the most powerful in the dialogue, which character appoints the agenda, and who decides what subjects should be taken up for discussion. The formulation is a part of determining who will possess the power to affect others to have the same approach and point of view (Ibid, 157). In the analysis of the texts from 2019, interactional control is of no relevance and will therefore be omitted. However, the element will be examined in the text from 2016 to characterize whether any participants hold the control of the interaction to obtain and achieve power.

The term, cohesion, covers how clauses and sentences are linked together to form units in larger text structures (Ibid, 75). Linkage is achieved in several ways: through the use of vocabulary from a common semantic field, through near-synonyms, and through a variety of referring and substituting devices, which covers pronouns, definite articles, and omission of repeated words such as ‘therefore’, ‘however’, ‘and’, ‘but’ etc. (Ibid, 77). In the analysis of this thesis, cohesion will be analyzed using words from a common semantic field, through near-synonyms, and through repeated words to examine where HEINEKEN places particular focus in relation to linguistic means/the use of words.

Text structure emphasizes the shape of the text and how the text is constructed (Ibid, 77). Text structure also concerns ‘turn-taking’, which often is used in interviews or job interviews. In regard hereof, interactional control occurs in which an examination of patterns between the actors is examined. Moreover, it is possible to investigate which of the actors set the agenda, who brings which elements up, and if the actors evaluate each other's expressions (Ibid, 78). In the analysis of the texts from 2019, text structure is of no relevance in relation to our problem statement concerning how HEINEKEN attempts to attract prospective employees, and will therefore be omitted. However, the element will be examined in the text from 2016 to see how the text is constructed and who controls the text most. This element is useful in relation to examining if a sense of hierarchy is present or not.

4.4.1.2 Discursive Practice

In an analysis of the discursive practice, an examination of how a text draws on already existing orders of discourse and how it contributes to either maintaining or changing the orders of discourse occurs. This is done by examining different processes in the discursive practice, such as production, distribution, and consumption. According to Fairclough, these processes vary between different discourses according to social factors and social contexts in which the production or the consumption

are determined (Fairclough 1992, 78). However, the same text can still be perceived differently depending on the social context the text exists.

The relation between the first and the third dimension mediates discursive practice, as it is solely through discursive practice a specific text shapes and is shaped by social practice (Ibid, 80-81). Additionally, discursive practice is where the communicative part and orders of discourse meet. Therefore, when analyzing the discursive practice, an examination of how a specific text draws on already established discourses and how it affects the order of discourse is made (Ibid, 79-80). To examine this, the following terms will be included: force, coherence, and intertextuality (Ibid).

Force is what type of action a text has within a social context and can indicate whether the text is used as a speech, give an order, or ask a question. Force distinguishes between two types of force: direct force and indirect force, in which both are used to influence subjects to do something or act in a specific way. Direct force concerns the direct encouragement to perform an action of a speaker's, whereas indirect force manifests by means of implicit encouragement to perform an action of a speaker's (Ibid, 82). The element of force will be employed to characterize whether HEINEKEN utilizes direct and/or indirect force to encourage action from the receivers to attach certain associations to the organization and be perceived as an attractive organization and workplace for prospective employees.

Coherence occurs when a text and its constituent parts are related for the whole text to make sense to the reader. The particular way a coherent reading is generated depends upon the nature of the interpretative principles drawn upon (Ibid, 83-84). Coherence will be examined to investigate whether the text creates specific subject positions that the receivers can relate to and identify with to feel a desire to work for the organization and hence feel attracted.

Finally, intertextuality concerns how a text consists of parts of other texts, either referring directly to it or it being implicitly embedded in the text. An intertextual perspective concerning the production of text stresses how a text always adds to existing chains of communication (Ibid, 84). Furthermore, intertextuality examines how texts can transform prior texts and reconstruct existing conventions, genres, and discourses into generating new ones (Ibid, 102). Additionally, within intertextuality, Fairclough distinguishes between two types of intertextuality: manifest intertextuality and interdiscursivity.

Manifest intertextuality is when a text refers directly to another text, or when a text draws on other texts and is examined through the following five terms: 1) discourse representation, which is how the discourse is either direct or indirect represented in other texts, what other

circumstances that are in the text, and the production behind it (Ibid, 118): 2) presuppositions, which are already existing claims that the text producer draws upon in a text that is composed (Ibid, 120-121): 3) negation, which is used to contest or reject statements in other texts (Ibid, 121-122): 4) metadiscourse, which is when text producers place themselves outside or above their own discourse (Ibid, 122-123): and finally, 5) irony, which happens when the text producer repeats something that has been mentioned earlier, but with a negative approach (Ibid, 123). Within the analysis, manifest intertextuality will be omitted as the elements concerning this particular aspect are of no relevance for this thesis, thus our problem statement. Manifest intertextuality and the terms within will be omitted from this thesis as it is of no relevance due to our problem statement in relation to attracting prospective employees.

Interdiscursivity is the aspect of discourse types that refers to other discourses in other texts. When examining interdiscursivity, an investigation of the types of discourses utilized and how they are drawn upon occur. In other words, it is how a discourse type is constituted by a combination of elements from the order of discourse. A discourse type is a general term covering the four terms: genre, style, activity type and discourse. 1) Genre is the type of text a specific text is, and the way a text is produced and consumed: 2) style can be examined in three different ways: tenor, where the tone is either formal or informal through interaction between the participants. Mode is whether the text is written or spoken, or a combination of the two. Finally, rhetorical mode is being settled if the text is argumentative, descriptive, or expository (Ibid, 127): 3) activity type is the specific way a text is structured in relation to the action (Ibid, 128). Finally: 4) discourse is used to describe and define a specific term or a specific reality in a text in a certain way (Ibid, 128). Within interdiscursivity, the only element utilized in this thesis is 'discourse' as the other elements are of no relevance hereto. In relation to attracting prospective employees to the workforce within HEINEKEN, the remaining elements will not contribute hereto. Hence, they will be omitted intentionally.

According to Fairclough, the analysis of the discursive practice contains a combination of both a micro-analysis and macro-analysis. Micro-analysis deals with how the actors produce and interpret text due to their available resources. This will be complemented by a macro-analysis that examines these resources in relation to the orders of discourse being drawn upon to produce or interpret the texts. Within the analysis of the discursive practice, a mutual interplay between micro- and macro analysis is involved due to the interrelationship hereof. The nature of social practice determines the macro-processes of discursive practice, and it is the micro-processes that shape the text dimension

(Ibid, 85-86). In this thesis, the discourses HEINEKEN utilizes in the employer branding videos will be analyzed and interpreted based on the existing orders of discourse.

4.4.1.3 Social Practice

Discourses are perceived as being a social practice that contributes to reproduction and changing identities, social relations, and knowledge, including power relations. This dimension aims to understand the link between the use of language in specific situations and social practices. Fairclough argues that the analysis of social practice contributes to connecting discursive elements with non-discursive elements, such as persons, social relations, and interactions. In the analysis of social practice, the purpose is to place the two other dimensions, text and discursive practice, into a more macro-oriented perspective. The dimensions are perceived from a wider societal point of view. Fairclough states that social practice comprises several orientations, such as economic, cultural, and ideological perspectives, where Fairclough especially orientates within the political and ideological perspective. Therefore, when analyzing social practice, it is essential to examine the terms ideology and hegemony, composing the two main elements of the third dimension (Fairclough 1992, 86-87).

Ideology is understood as constructions of reality, meaning the physical world, social relations, and social identities, which are built into different dimensions in discursive practice, which contribute to the production, reproduction, and transformation of dominance relations. Ideologies are embedded in the discursive practices and are most effective when they are naturalized and achieve a status of common sense so people will trust and follow the specific ideology. However, Fairclough argues that it is not possible to read ideologies out of texts, which is connected to production and interpretation within the discursive practice (Ibid, 87). In society, ideologies exist in different groupings, such as class, gender, cultural groups, and only if these types of groupings are disregarded it is possible to ignore the ideology (Ibid, 88). Furthermore, in different social practices, different ideologies are embedded, which people who are part of this practice are not necessarily aware of (Ibid, 87). Hence, we can examine HEINEKEN's way of creating common sense to attract prospective employees, create a wider societal relationship, and how the texts affect and are affected by the social practice and social structure within the society.

Hegemony is perceived as a form of power and is a way of analyzing changes within power relations, thereby analyzing how discursive practice is part of a more prominent social practice. Additionally, hegemony refers to leadership or dominance within different societal domains, such as political, economic, cultural, or ideological domains. To establish hegemony, creating alliances and

integrating people in the society who will be loyal to the ideology is key. These alliances are made through the use of ideologies or concessions to achieve the consent of societies instead of utilizing force to get the society to follow the ideologies. Moreover, hegemony is the constant battle for power throughout all social classes and groups within society (Ibid, 92). The concept of ideology is a part of the framework for hegemony, as it focuses on the implicit and unconscious use of ideologies in social practice. Consequently, everyone finds themselves in a constant battle when practicing discourse: the battle for domination. However, this constant battle is a dynamic process, and the outcome will be temporary and changeable. Moreover, hegemonic power battles contribute to both the reproduction and change of existing discourses, wherefore hegemony is essential to include in an analysis, as it can elucidate the research of this thesis from a power perspective (Ibid, 92). Furthermore, the term hegemony has a central role in relation to the changing perspective. The involvement hereof can be a helpful tool to examine how discourses contribute to the reproduction and challenge of existing hegemonies in terms of both discursive, social, and cultural challenges. Moreover, in this thesis, we will examine the power relations and the discourses to analyze and emphasize the discourses elucidated by HEINEKEN as an attempt to maintain power or suppress other ideologies than the ones intended by itself. Additionally, when examining hegemony, two terms are essential: the social matrix of discourse and orders of discourse. When examining the social matrix of discourse, the aim is to specify the social and hegemonic relations that constitute the discursive and social practice (Ibid, 237). The objective with orders of discourse is to specify the relationship of social and discursive practices to the orders of discourse which is drawn upon (Ibid, 237-238). Due to our problem statement, these two elements are of no relevance and will be omitted from the analysis of this thesis.

Importantly, when analyzing social practice, it is important to examine the wider social practice and the communicative situation that the text is a part of. Moreover, an analysis of social practice is not enough, as social practice consists of both discursive and non-discursive elements. Therefore, it is essential to supplement the third dimension with either a sociological or cultural theory to support the analysis of the social practice (Ibid, 64). The supplemented theories will be presented in our theoretical framework (cf. 5.1+5.2). However, critical points of view within the third dimension relate to the uncertainty about the consequences between the distinction of the discursive and non-discursive, as there is no obvious boundary between the discourse analysis and the analysis of the social practice. Moreover, Fairclough gives no indication of the amount of social analysis needed and

what sociological and cultural theories should be used within the third dimension. Additionally, in general, the theory is perceived as being superior in all three dimensions, which means that it is uncertain if the theory and its elements within the different dimensions can be utilized on all types of texts. If so, specific elements will most likely have to be omitted.

4.4.2 Multimodal Discourse Analysis

Within this section, the multimodal method of analysis will be elaborated to enable an understanding of the particular method utilized in the analysis of the semiotic means within the employer branding campaigns, along with its strengths and weaknesses. Furthermore, some aspects within the multimodal analysis overlap one another. Thus, they will be combined in order to avoid explanation and analysis in double form.

The Introduction to Multimodal Analysis by David Machin has been inspired by the work of Gunter Kress and Theo Van Leeuwen. They hold the opinion that the field of multimodality and the study of the visual have been neglected throughout time compared to the field of linguistics. With reference to this, the term, multimodality, is utilized as the act of communication is rarely constructed solely by language. However, the act of communication is simultaneously constructed by different multimodal elements, such as combinations of the visual, sound, language, and more. Therefore, the combination of signs must be viewed to produce visual statements similar to the combination of words within sentences and text to produce textual statements. Previously, the approach within semiotics was solely concerned with the focus of individual signs and their direct and explicit meanings. However, Machin stresses that the meaning of a sign is not based on the individual sign in isolation but based on a system in which the meaning of a sign is established in a context where the sign is seen in combination with other signs. Thus, the MDA analyses the rules and principles that enable viewers to understand the potential meaning of the relative placement of elements, framing, salience, proximity, color saturations, styles of typeface, and more. These particular tools provide the basis for a visual language utilized to communicate with viewers, and this specific visual language is the exact focus of the MDA (Machin 2007, viii - xi).

Within MDA, several elements of importance are presented to analyze visual communication, signs, and the meanings attached to them. One particular overall element concerns the field of metaphorical associations. This concerns how semiotic resources interact with metaphorical associations to

produce meaning. Semiotic resources can occur through color, size and thickness of letters, picture perspectives, gestures, and more. In relation to this, the way individuals think and create meaning is particularly important as they tend to draw patterns from one domain into another. According to Machin, this is referred to as experiential associations. These associations are connected to the physical world and the facts within it, which are drawn upon into the visual world of communication. An example thereof relates to thickness being a stronger element and slimness being a lighter element within the physical world. Therefore, a broader building is perceived as stable within a visual composition, whereas a narrow building is perceived to be less stable and perhaps even unstable.

Additionally, physical associations drawn into visual communication are important in the sense that the physical experiences of individuals are highly related to metaphors to explain and express abstract ideas. The physical mood of being up and down can be transferred into visual communication and express the abstract idea that melodies increasing in tone are perceived to be increasing in energy whilst melodies that go down in tone are perceived as decreasing in energy. Additionally, the physical element affects the meaning of color as colors with a degree of saturation are associated with high energy and intensity, whilst soft colors are associated with lower energy or moderation.

According to Machin, metaphors and the meanings they transport are crucial elements to meaning creation in different sorts of communication. However, Machin stresses that metaphors can elucidate experiences while also concealing other aspects of them. The statements: 'love is a journey' and 'love is a battlefield' present two different views on love experiences. Furthermore, metaphors have the ability to conceal conflicts of interest. A statement can indicate a particular view and experience of the world. However, due to its specific wording, it can conceal other aspects of experiences by other individuals (Machin 2007, 6-10).

Based on the general knowledge of metaphorical associations, we enable a greater understanding of the particular elements within the multimodal analysis to understand how and why visual elements can be interpreted the way they can. The understanding of metaphorical associations constitutes the basis for the understanding of the different elements within the MDA.

Within the field of MDA, another overall element is discourse. According to Machin, discourse concerns the socially constructed knowledge of reality, constituting chunks of knowledge or ideas of how the world works and functions. *"Signs have the meaning potential to transport meanings from particular domains so that the values and logic associated with that domain become present in the*

new domain.” (Ibid, 15). Thus, according to Machin, designers utilize semiotic resources at any time to connote certain discourses, which allow them to define reality in a certain way. These semiotic resources constitute color, typography, posture, clothing, settings, props, and several others and are utilized intentionally to communicate ideas about the world based on the values and associations which they bring (Ibid, 11-15).

The view of discourse within this particular approach corresponds to the social constructivist approach within this thesis. Thus, this specific method of analysis is suitable for the research of this thesis. Furthermore, according to Machin, discourses take on a quality of truth when they become dominant and realized in different modes of communication. Hereafter, they tend to influence the world in which all individuals live. This particular perception corresponds to the view of Fairclough’s and his idea of how the three dimensions within his theoretical framework are in a dialectical relationship where discourse affects society, social practice, and society affects discourse. Based on the general knowledge of discourse we enable an insight into which discourses and realities HEINEKEN attempts to produce as an organization and employer by the intentional use of particular visual signs and tools.

The multimodal analysis entails different elements of research, and throughout the rest of the section, these elements will be elaborated. The term, iconography, is a reference to the hidden meanings of images. Within visual communication, icons, also referred to as visual signs, exist and are loaded with meanings. Fonts, colors, people and participants, settings, props, photographic, or compositional style are all communicators of particular meanings. Within this element, the focus lies within the icons, the visual signs, and the associations attached to these signs. In relation hereto, Machin has been inspired by the distinction between the literal and hidden meanings of visual communication of Roland Barthes’ which is referred to as denotation and connotation.

Denotation concerns the representation of particular people, events, places, and functions as pure documentation of the act. Therefore, the focus lies within who and what in particular is depicted visually. However, Machin stresses that no image can be seen as pure representation as denotation involves the act and inclusion of specific choices in preference to others (Ibid 21-25). Additionally, the first level of meaning relates to denotation. It is necessary to know what you are looking at and what you visually are presented to understand the meanings and associations these visual elements bring forth. Therefore, denotation will be employed to describe what is depicted in the campaigns from HEINEKEN to analyze the meanings of the visual signs and their associations.

Connotation concerns the hidden meaning of visual communication. Particular people, places, events, and more are intentionally employed to connote specific ideas, concepts, and values. An essential element of research within connotation is the cultural associations as these connote particular discourses, modes of the world, kinds of people and problems, and solutions (Ibid, 25-26). Connotation will enable an understanding of the hidden meanings of the campaigns and the visual signs within them. Within the field of connotation, different carriers exist: poses, objects, settings, participants, and photogenia. It is essential to note that the term of iconography will be combined with the term of salience through the multimodal discourse analysis as it concerns the focus on the attention of certain elements within visual communication in preference to other elements. Thus, the two terms correspond and are interrelated.

Poses concerns the particular postures of individuals within visual communication. According to Machin, certain poses are intentionally employed to connote particular meanings, values, ways of living, energies, and attitudes, while also the size and extent of the posture are important elements. Poses also have the ability to connote meanings from particular discourses, such as a physical pose of freedom associating freedom of mind, worry, time, or other types of freedom (Ibid, 27-30). Within the employer branding campaigns from HEINEKEN, the postures of the different individuals will enable an understanding of particular meanings, values, and associations attached to specific postures.

Objects concern objects, such as clothes and weapons employed within visual communication to connote particular meanings, such as occupations and more. According to Machin, meanings can depend on the particular discourse of which individuals are part of. Further, he elaborates that objects can be combined to stress a specific meaning even further (Ibid, 31-33). Thus, this element enables the research of objects to connote particular meanings, discourses, and associations.

Settings concern the particular places in which visual communication occurs and are intended to load the focus of the communication with identifiable values and qualities for viewers. An example hereof could be the setting at a beach to connote general relaxation. However, according to Machin, not all visual communication entails an actual setting. In such cases, the participants and the props are elements employed to symbolize an idea or concept (Ibid, 34-36). Thus, this element enables the research and analysis of settings and the effect, meanings, and associations that these attempts to bring forth within the campaign videos.

Participants concern the particular individuals included in the visual communication and are able to connote and symbolize specific meanings. Depending on the participants and the actions of these participants, different associations and connotations occur (Ibid, 36-38). Thus, the element

enables research of specific associations and meanings appearing through the use of particular participants.

Photogenia concerns the photographic style of visual communication. Elements such as distance, framing, lighting, focus, and several others can contribute to particular connotations (Ibid, 38). Within the analysis of this thesis, the photographic style will be an analytical focus to determine whether HEINEKEN utilizes this element to produce particular meanings, associations, or symbolisms within the videos.

The term, modality, is a reference to concealing and exaggeration in visual communication. Therefore, modality concerns assessing how true or real visual representations should be taken (Ibid, 45-46). According to Machin, visual communication is characterized as naturalistic in a simple recording and representation of what is out there in the world. A photograph, picture, and an image are such examples and are characterized as a high modality. Visual communication, which does not simply document reality and does not appear to be naturalistic, is characterized as a low modality in which manipulated images by the use of exposure, focus, color, brightness, and more are such examples (Ibid, 46). When analyzing modality visually, the researcher is allowed access to the hidden ideologies and meanings. What is hidden, changed, added, enhanced, and more can enable an understanding of the new world created and how we should see it (Ibid, 46). Machin argues that eight modality markers exist, and these will be elaborated as follows (Ibid, 48). 1) degrees of the articulation of detail, meaning whether the audience can see the details on the surface of the elements or not and if it is represented as if people were there physically. Is the video manipulated, and if so: to what degree? For example, if a model in a skincare commercial has completely perfect skin, it is clear that flaws and blemishes have been reduced, and therefore the model would have looked different if she was seen in real life, hence the modality is low (Ibid, 48-50); 2) degrees of articulation of the background. Here, the background is the focus and should be examined regarding how useful it is in the videos. Examining backgrounds in visual communication allows us to examine the credibility, as the locations and what is clarified or blurred in the background can seem more trustworthy and realistic as the audience can place themselves in relation to the occasion. If something appears blurred in the background, it can indicate that the focus should be in the foreground rather than the background, yet it still allows the setting to have a connotative effect (Ibid, 51). In relation to this thesis' problem statement, it is an intentional choice to omit this particular element as it is of no relevance to obtain a desire in the viewers' heads in relation to attracting prospective employees;

3) articulation of depth, and is the scale running from a deep perspective to its complete absence. The layers of the image are divided into the foreground, middle ground, and background, and when objects are placed in each of the three, the experience of depth in an image is enhanced (Ibid, 52-53); 4) degrees of illumination - articulation of light and shadow, which concerns how much the lighting appears and if the lighting seems natural as if people were there in real life. The shadow is important as if no shadow is present, thus the modality is perceived as low since there is not enough natural light (Ibid, 53-54); 5) degrees of articulation of tone, meaning if the colors have a range of differences in tone in relation to how bright and dark the image as a whole is; 6) degrees of color modulation, which is the scale from flat, unmodulated color to the representation of all the fine nuances of a given color (Ibid, 54); 7) degrees of color saturation, meaning how full and rich colors appear, ranging from black and white to maximally saturated colors (Ibid, 55). Finally; 8) color differentiation, which concerns the many colors in visual communication (Ibid, 56).

Within this thesis, modality, in general, will not be employed as an analytical element as the focus hereof is of no relevance to the wonder of this thesis concerning how HEINEKEN attempts to attract prospective employees.

The meaning of color in visual design is also an important element as colors bear different qualities and symbolisms depending on contexts. According to Machin, colors are semiotic resources and particular forms of communication that can be studied to convey ideas, places, individuals, moods, and more. Within the field of color, seven dimensions exist (Ibid, 64). 1) brightness concerns the associations individuals have with light and dark, which can symbolize truth, goodness, happiness, energy, sadness, and depression. Therefore, brightness can be an effective tool to express feelings and moods within visual communication. Thus, this element will be included in the analysis (Ibid, 70); 2) saturation concerns the scale from the richness and intensity of color to the exact opposite. Less saturated colors are characterized as subtle, toned down, and gentle, whilst more saturated colors are characterized as bold, emotionally intense and engaging. According to Machin, the meaning potential relates to the color's ability to express emotions, feelings, and energy (Ibid, 70-75); 3) purity concerns the scale from purity to hybridity in which pure colors are regarded as the pure and primary colors within the color palette, and hybrid colors are impure and uncertain colors. According to Machin, the use of either pure or hybrid colors have particular meanings and symbolism attached to them. An example hereof could be pure colors as a representation of simplicity and certainty while impure colors as a representation of uncertainty and complexity (Ibid, 76); 4) modulation concerns

the scale of color moving from fully modulated colors involving shades to flat colors with no shades. This particular element concerns the natural shades and contrasts which light and perspectives can create within visual communication. Colors with no contrast or shade enable what is communicated to be regarded as clean and certain. In contrast, colors with shade or contrast enable visual communication to symbolize life and movement (Ibid, 77); 5) differentiation concerns the scale running from monochrome colors to the use of many colors. Depending on the use of either monochrome colors or several colors, particular meanings are intended while also attaching certain moods and impressions such as restraint and intensity and adventure and energy. According to Machin, monochrome colors enable other elements within the visual communication to constitute the meaning potential (Ibid, 78); 6) luminosity and concerns the visual of light shining through color. According to Machin, this particular element is often employed within the field of magic and supernatural powers (Ibid, 78-79). However, as the campaigns from HEINEKEN illustrate arranged situations intended to illustrate real situations and stories of the organization and its employees, magic and supernatural elements are not employed. Therefore, this element cannot be considered a contributing factor within the analysis of this thesis, and for that reason, this element will be omitted; 6) hue and concerns the scale from the coldness of blue to the warmth of red. Additionally, between each end of the scale, the red and blue, several other colors and their symbolic associations exist. According to Machin, meaning potential within the field of hue highly depends on the elements mentioned above. Thus, these elements must form part of the analysis combined (Ibid, 79).

Throughout the analysis of this thesis, the elements saturation, purity, differentiation, and hue will be involved in combination with one another to research the colors intentionally chosen to incite certain moods, views, feelings, attitudes, and symbolisms in the eyes of the prospective employees who HEINEKEN intends to reach through these campaign videos. This will be done by closely examining the colors and comparing those to the content and language within the campaigns to determine the particular outcome hereof which HEINEKEN intends to produce. Thus, the elements of modulation and luminosity will be omitted from the analysis due to irrelevance to the wonder of this thesis.

Typography and the meaning hereof is of significant importance within the MDA. This element concerns how typefaces, letters, and the composition in which letters occur enable and create meaning within visual communication. According to Machin, fonts are of equal importance as the word in which the fonts appear as these also connote core values (Ibid, 83). Within the element of typography, eight subcategories are in evidence, which will be presented as follows; 1) weight concerns how

heavy or bold a particular typeface appears. According to Machin, the element of increased weight often symbolizes an increase in salience and may be utilized metaphorically to signify ideational meanings (Ibid, 93-94); 2) expansion concerns the condensation or spreading of typefaces, the scale of either narrow or expanded typefaces. Typefaces, either condensed or wide, convey different symbolisms depending on the particular context in which they are placed (Ibid, 96); 3) slope concerns the difference in typefaces' direct expressions, whether the typeface appears handwritten or print-like. This element is intentionally utilized to connote particular meanings and associations as the different typefaces each have symbolisms (Ibid, 96-98); 4) curvature concerns the difference in angular and curvature typefaces which each connote different meanings. This element is highly related to another subcategory referred to as regularity which concerns regularities and deliberate irregularities of typefaces to convey certain symbolisms (99-100); 5) connectivity concerns the fact that letters can be connected to each other or separated from each other by space. Depending on whether of the two, particular associations and meanings are involved (Ibid, 100-101); 6) orientation concerns how tall or flat a particular typeface appears and each holds different meanings depending on the context (Ibid, 101); 7) flourishes concerns the flourishes and additions of typefaces which also hold different meaning potentials. An example hereof could be the flat top and bottom on each letter within the Times New Roman typeface while another example could be the rounding and expansion of other typefaces (Ibid, 102-103); 8) typography will be employed with the purpose of examining how HEINEKEN attempts to attach significance to the written language and its composition to enable meaning creations within the eyes of prospective employees. Thus, solely the element of weight will be included within the analysis whilst the remaining elements are of no relevance to the wonder of this thesis.

Representation of social actors is of significant importance within the multimodal analysis as it concerns the relationship between the participants and the viewers and concerns the semiotic resources employed to encourage viewers to relate to the participants. Within this element, three subcategories exist consisting of semiotic resources, categorization, and action (Ibid, 109-110); 1) semiotic resources concern the alignment of the viewer with the participants within visual communication, consisting of three elements. The first element gaze relates to the either existing or non-existing gaze between participants and viewers. In the event of a direct gaze, an interaction and symbolic contact are present and must be seen as a visual address of the viewer and an invitation to the sharing of experience. Additionally, the gaze leads to an act and is intended to have an impact on

the viewer, also referred to as a visual communication of demand as the participant demands something from the viewer. The particular demand depends on other elements such as smiles, body language, and more. However, the non-existing gaze of participants indicates no contact and therefore no demand is made. This is referred to as a visual communication of offer as the viewer takes on the role as an observer of information. Further, metaphorical associations are indicated if participants are depicted looking off frame, looking off to the right, left, up, or down (Ibid, 110-112). The second element angle of interaction concerns the particular angle from which viewers view participants within visual communication and is an indication of relations between the two. Four types of angles play a prominent role within this particular element. Horizontal and oblique angles relate to the view of participants from either front or profile. Depending on the perceived positions and angles, the involvement from viewers can be changed, increased, or decreased (Ibid, 113-114). Vertical angles concern the elements of high, low, and equality and the attached powers and associations these can contribute to. Looking up at someone and looking down at someone have two different metaphorical associations attached in terms of power. However, metaphorical associations of equality are implied if participants are presented at the same equal level within visual communication (Ibid, 114-115). Oblique angles concern how the camera is tilted or canted to present the participant at a certain angle rather than a vertical position (Ibid, 115). This particular element will be omitted from the analysis as the focus hereof is of no relevance to the research of this thesis. Distance concerns the particular closeness or distance between participants and viewers and is an indication of social relations. The two hold different associations such as intimacy and impersonality (Ibid, 116-117).

The elements gaze, horizontal and oblique angles, vertical angles, and distance will be employed to gain an insight into how HEINEKEN attempts to create mutual connection between the participants within the visual communication and its viewers. Additionally, the elements will enable a knowledge of how HEINEKEN attempts to manipulate the viewers, particularly prospective employees, into identification with the participants within the campaigns, their experiences, and stories; 2) categorization concerns the type of participants involved within visual communication to influence the relationship between participants and viewers. Participants may be depicted as either an individual or a group represented by visual singularity or visual collectivization. The visual collectivization can be represented in different degrees such as wearing the same clothing or the focus on generic features of a group, turning the group into a type (Ibid, 118-119). The categorization of participants is perceived as a resource and tool of informing the viewers of the types of participants involved in the visual communication. Visual categorization is represented through cultural or

biological associations such as attributes of dress or hairstyle or physical characteristics (Ibid, 119-120). One last element of categorization is the act of no representation of participants who are actually a part of the visual communication. This is seen as an intentional act from the designer and affects the relationship between participants and viewers involved in the visual communication (Ibid, 121). This particular element will solely form part of the analysis of the HEINEKEN campaign from 2016 as the act of no representation of participants solely manifests within this campaign. This element enables us to go further in depth by examining the particular types of participants utilized, their representations, and associations to achieve a relationship between the viewers and the participants and enable the attraction of the HEINEKEN organization; 3) the physical acts of participants within visual communication and in this context, six types of representation exist. The focus of certain actions of participants' is of no relevance to the focus of this thesis as the focus revolves around the particular linguistic and semiotic means utilized by HEINEKEN within the campaigns. As the analysis of this element is without relevance to the research and wonder of this thesis, it will be omitted.

Representation of composition and page layout is significant within the MDA as it concerns the meanings and associations attached to these elements. The element of composition and page layout is based on three subcategories: salience, information value, and framing. 1) salience concerns the focus on and attention of certain elements within visual communication in preference to other elements which indicate symbolic value. Further, it enables the viewers to identify the elements of most importance within the visual communication and can be utilized by use of size, color, tone, focus, foregrounding, and overlapping (Ibid, 130-138). As stated at the early stage of this method of analysis, salience will be combined with the term of iconography; 2) information value concerns the particular placement of elements in relation to one another within visual communication and thereby, how they relate to the viewers. Within this field different compositional structures are emphasized. The composition of left and right relates to the arrangement of elements on a left and right axis connoting different symbolic meanings. The composition of left and right relates to the composition of given and new which concerns the persuasion of viewers that some elements and things are given and others are particular solutions thereto. The composition of top and bottom concerns the placement of elements to adduce metaphorical associations within visual communication. The final composition is referred to as triptych and centre/margin. Triptych concerns the central placement of an element with information placed around it. Centre/margin additionally concerns the central placement of an

element in which this enables meaning potential to the elements placed along the margin (139-148); 3) framing relates to the way in which designers frame the elements and employ framing as a tool to connect or separate elements within visual communication to associate certain meanings to the viewers. The utilization of framing occurs by the use of different elements: segregation, separation, integration, overlap, rhyme, and contrast (Ibid, 150-157).

The elements of salience and framing will be utilized within the analysis with the purpose of characterizing the elements of uttermost importance within the employer branding campaigns and identify the symbolic value within the framing of certain objects and actions within the videos.

The particular method of MDA will enable an understanding of how the prospective employees of HEINEKEN create meaning based on the coupling of signs which are utilized within the campaigns. Additionally, this method enables an understanding of how HEINEKEN intends to portray itself as an organization and employer of choice by researching the linguistic and semiotic means employed in connection with one another. Furthermore, the method of MDA will be employed interconnected with the method of CDA to enable an understanding of how both text and visual elements are intentionally chosen and connected with the purpose of attracting the right employees to HEINEKEN.

4.5 Choice of Theories

Within this section, a clarification of the choice of theories, methods of analysis and the sole approach will be elucidated. Hereinafter, the theoretical interplay between these elements will be clarified.

As the wonder of this thesis concerns how HEINEKEN utilizes its employer branding campaigns to attract prospective candidates, the following methods of analysis will be included: CDA (cf. 4.3.1) and MDA (cf. 4.3.2), in combination with the supplementary theory: The Three Step Process of Employer Branding (cf. 5.1) and the supplementary approach: The War for Talent (cf. 5.2).

CDA has been selected as it enables an understanding of how HEINEKEN articulates and stages its employer branding campaigns by use of text, language, discourse, power, and context to attract prospective talents. Additionally, MDA has been selected to understand and analyze how HEINEKEN attempts to attract prospective employees by using particular visual elements, multimodality, hidden meanings, and associations within the campaigns. Furthermore, The War for Talent and The Three Step Process of Employer Branding will be utilized in correlation with one another as a supplementary theory and approach within the third dimension of CDA. This is an intentional choice as these contain overlapping elements and supplement one another; thus, constituting aspects of importance for this thesis. Furthermore, The War for Talent will enable an elucidation of HEINEKEN's specific elements and offerings to strengthen its attractiveness as an employer towards the most qualified and talented candidates. Additionally, The Three Step Process of Employer Branding will contribute to an understanding of how HEINEKEN handles the employer branding process in relation to the two campaigns and how the important elements to employer branding manifest within the campaigns to attract prospective candidates. Thus, The War for Talent will provide the setting whilst The Three Step Process of Employer Branding will complete the setting of the analysis. However, although the theory and the approach will be employed in correlation with one another, separate presentations of these will enable a greater independent understanding and avoid misinterpreted understandings.

The methods of analysis within this thesis are based on the social constructivist approach (cf. 4.4.1, 4.4.2). The Three Step Process of Employer Branding is also characterized as corresponding to the social constructivist standpoint as the field can be understood as bargaining occurring through linguistic and semiotic means, which are man-made, social constructions. Consequently, employer branding is composed of organizational values, organizational identities, organizational culture, human perceptions, and social interactions, which are the focal points within

social constructivism. Furthermore, the outcome of employer branding, an employer brand, is also to be characterized as a social construction as the organization's interpretation depends on how individuals interpret and make meaning of the communication. Further, The War for Talent is characterized as a social construction as the war itself is a social construction created through a societal complex of problems in attracting the right talent.

4.5.1 Theoretical Interplay

The theories and methods of analysis have been intentionally selected as they complement and supplement one another. At first, CDA enables an analysis and understanding of the linguistic means utilized within the campaigns and the purpose, intentions, and hidden meanings hereof. Subsequently, MDA will be employed to analyze and determine the semiotic means used within the campaigns and the purpose, intentions, and hidden meanings of these. These methods of analysis enable a clarification of the intentional linguistic and semiotic choices of HEINEKEN's with the purpose of attracting the right candidates. Thus, it is possible to conduct a more comprehensive examination of the chosen linguistic and semiotic elements by implementing both approaches. Hereinafter, The War for Talent enables knowledge and analysis of the societal context in relation to employer branding and The War for Talent in terms of dominance and power relations to the attraction of employees. In conclusion, The Three Step Process of Employer Branding enables an analysis of the fundamental aspect of employer branding and a determination of whether HEINEKEN succeeded with the external employer branding focus within the campaigns. Thus, the latter theory and approach correspond in a fundamental way and will be coherently utilized to the wonder of this thesis.

Altogether, the combination of the approach, the theory, and the methods of analysis form a solid foundation to research the wonder of this thesis as they each present individual understandings and examinations. The approach, theory, and methods of analysis complement one another as they entail limitations that the others can cover, hence the strong foundation. Moreover, when including theoretical positions corresponding to the social constructivist approach, the scientific approach of this thesis, we assure that there will be consistency throughout the thesis, thus, minimizing contradictions between approach and position.

4.6 Selection of Empirical Data

In the following section, the criteria for the selection of the empirical data within this thesis will be clarified.

In relation to our chosen philosophy of science, the videos and the statements within are socially constructed through social practices, organizational culture, organizational values, organizational identity, and language. Therefore, the empirical data correspond to the social constructivist standpoint within this thesis, enabling a thorough analysis. Additionally, social constructivism is based on contexts, society, and culture, and these elements are of particular importance within the analysis of this thesis and the HEINEKEN organization. Furthermore, the phenomenon of employer branding also corresponds with the social constructivist standpoint, and this is the exact phenomenon we wish to acquire knowledge of within this thesis, its wonder and focus.

As already established in the empirical data section (cf. 2.1), HEINEKEN's 'Go Places 2.0' campaign entails 33 campaign videos. However, it is a deliberate choice to solely include three of the videos from this particular campaign to constitute the empirical data of this thesis. Therefore, the campaign videos from 2019 have been subjected to a specific process of selection and deselection to enable the selection of campaign videos of most relevance and contributing elements to this thesis. Thereby, we ensure a satisfactory and detailed analysis of the particular wonder of this thesis. The following criteria compose the process of selection and deselection within the campaign videos: an equal representation of men and women, different markets and countries must be portrayed, different job positions and areas within HEINEKEN must be portrayed, different time spans of employment of the employees', and different focuses within the campaign videos to include videos with a different aspect of being an employee within HEINEKEN, organizational as well as collegial. Furthermore, as the particular focus of the thesis constitutes the external aspect of employer branding, a conscious choice has been made to omit the campaign videos in which the internal aspect of employer branding is included.

4.7 Method of Transcription

In the following section, the conventions and methods of transcription of the empirical data within this thesis will be clarified.

To enable an understanding of the empirical data within the thesis, an intentional decision has been made to employ certain conventions of transcription.

The following conventions and methods have been selected:

1. The order of words must correspond to the exact order of words in spoken language.
2. The text will exclusively employ large initial letters when proper names occur.
3. The text will exclusively use capital and bold letters if certain words are stressed in this manner within the subtitles of the empirical data.
4. All abbreviations and numbers (if any) must be transcribed.
5. Only the full stop punctuation and question mark must be employed as indications of utterance.
6. Change of scene will be illustrated within the transcriptions of each video to enable a thorough and better understanding of the visual.
7. Actions of the employees and sounds within the videos will be illustrated within the transcriptions of each video by means of brackets.
8. The signs 'P' and 'P + number' will be employed with reference to pauses and the lengths hereof. 'P' indicates a pause under 1 second and 'P + number' indicates pauses above 1 second in which the exact number of seconds will be indicated.

Furthermore, all lines within the transcription will be numbered to simplify the process of reference within the analysis as to more accessible locating lines or paragraphs of reference.

4.8 Criticism

In defiance of the thorough and intentional implementation of the theories, methods of analysis, and empirical data within the thesis, few criticisms must be illuminated and articulated. In relation to the methods of analysis of CDA and MDA, one particular method with an equal focus of both the linguistic and semiotic aspect could have been implemented in preference to two separate methods with individual focuses hereof. Additionally, criticism can be attached to obtaining knowledge of

how HEINEKEN attempts to market itself as an attractive workplace to attract prospective employees. In relation hereto, it is difficult to determine whether the particular elements of attraction prove correct or incorrect or if HEINEKEN has employed marketing on fraudulent foundations to attract prospective employees and talents to the organization. Furthermore, another supplementary theory could have been chosen with the opportunity to involve the majority of the theory and its element in preference to The War for Talent, in which solely two out of four elements are included within the analysis.

5. Theoretical Framework

In the following section, we will account for the theoretical framework within the analysis and omissions from the theory and the approach. The particular theory and approach consist of The War for Talent, an approach composed by the firm McKinsey & Company, a global management consulting firm, and Kristin Backhaus & Surinder Tikoo's approach to The Three Step Process of Employer Branding, and will be presented in the given order.

5.1 The War for Talent

In the following section, the approach of The War for Talent and its elements will be elaborated. Additionally, omissions from the approach will be accounted for.

The War for Talent was initially introduced in 1997 by the firm McKinsey & Company, a global management consultancy firm, which created and named a phenomenon that many individuals and organizations had experienced but had not been able to determine. The term became increasingly popular due to the lousy economy in the late 1990s, and organizations found that it was crucial to hire and retain talented employees to redress the economic matter. Subsequently, organizations began fighting over talented individuals, hence the name: The War for Talent (Williams 2000, 1).

Michael R. Williams is an important figure within the field of business management and HR consultancy. He holds a particular view of the phenomenon, The War for Talent, which is illustrated in the following statement: *"The war for talent is not simply a matter of offering better material packages. Rather, it is about developing mindsets and focused strategies that will provide talented people with the certainty of an environment where they can continually learn, contribute and excel – to their own advantage and that of the business."* (Williams 2000, 1). According to Williams, organizations face significant challenges to change fast enough to cope with new technology and new environmental, social, and professional values. Thus, the competition for talented employees among organizations has become more significant than ever before. Over time, the competition for talent among organizations will intensify and on account of this, the attraction and retention of talents will become an even greater organizational challenge. Additionally, Williams emphasizes that talent management strategies are of great importance for organizations to be and remain rich in talent. Hence, he stresses that both winners and losers are to be characterized and that organizations that

employ talent management are generally categorized as winners. Talent management concerns working on employees' ambition and actual capabilities with the transforming needs, visions, and goals of the organization in which the employees are employed. Furthermore, it is crucial for organizations to constantly review, develop, and renew strategies and practices of talent management as recruitment is such a dynamic field and the wishes and demands from employees change over time (Ibid, 5-10). However, a critical view hereof relates to The War for Talent as an approach that organizations can take or comply with to attract talent. Thus, The War for Talent is not a theoretical view of attracting employees of uttermost talent to an organization. Therefore, it may be doubtful whether the approach holds water.

The act of talent management involves four imperatives which will be elaborated as follows; 1) build a winning environment, concerns the overall working environment within an organization. In relation to this, it is important for organizations to emphasize why individuals of outstanding talent would want to join the organization whilst also stressing the achievements and qualifications for prospective employees if working within the respective organization. Furthermore, the desirable aspects of organizations, such as their work, culture, visions, and values, must be articulated to attract and keep high performers. Overall, this imperative concerns the exact elements which the organization and the individuals within stand for. Thus, values, beliefs, and achievements are some of the focal points while functioning as the key pull factors within an organization that people seek to identify themselves with, become part of, and develop (Ibid, 15). However, it is important to clarify that an organization is in a position to market itself on fraudulent foundations as it can market attractive realities, identities, and priorities that are not necessarily the truth within the respective organization. Thus, an organization can create a winning environment on fraudulent foundations; 2) make talent management a critical priority, is of great importance in attracting, developing, employing, and retaining the most qualified individuals. It underlines the crucial importance of appropriate mindsets, talent management skills, personal and corporate accountability and commitment for the continually effective development and deployment of high-performing and qualified people to become a reality (Ibid, 15-16). However, this imperative demands an insight within the respective organization, the management, resources, and priorities within to enable an analysis hereof. Therefore, this imperative will be omitted from this thesis as it mostly concerns initiatives taken from the management team to continually develop and employ high-performing people within an organization that is of no relevance to our wonder; 3) create the means to select outstanding talent, concerns organizations'

knowledge of the exact type of talent it requires to achieve the organizational goals or internal transformations. The area of attention is for organizations to be willing to take risks and make aggressive sourcing by promoting qualified people, despite a possible lack of experience. Hence, unproductive or lower-qualified performers will be removed to enable those who will deliver to perform (Ibid, 16). However, the focus of a particular type of employee could result in an unconscious refusal of individuals who do not possess the values and characteristics intended and desired by the organization of prospective employees; 4) engage talent and develop it, focuses on effort, energy, and intelligent management on the need to confront the real issues of talent retention, or lack thereof, within the organization. Typically, high performers expect reward systems based on achievement, challenges, and results. Therefore, this imperative emphasizes the crucial importance of engaging and aligning talented employees with organizational goals. Hence, the organization must ensure the promotion of the most qualified individuals early in their careers whilst also developing the employees in a systematic, positive, and realistic way by giving feedback and coaching and mentoring them regularly to increase their talent (Ibid, 16-17). However, a critical aspect thereof relates to the necessity of knowledge of specific internal initiatives within organizations to know how these engage and develop talent. Although thus, this imperative relates to the aspect of internal employer branding, whereas the focus of this thesis relates to the external aspect, this imperative is of no relevance to the wonder of this thesis and will therefore be omitted.

Based on the above, The War for Talent has been selected as a relevant element within this thesis to characterize how HEINEKEN attempts to attract remarkably talented employees to the organization by means of employer branding initiatives.

5.2 The Three Step Process of Employer Branding

The following section will clarify the theoretical framework of Kristin Backhaus & Surinder Tikoo's approach to The Three Step Process of Employer Branding and the omissions, strengths, and weaknesses of the theory to this thesis.

Throughout time, no specific and thorough employer branding theory has been fully developed as employer branding has not received much attention within the academic area. For that particular reason, Backhaus and Tikoo have composed a usable and thorough theoretical foundation of employer branding in which the result was The Three Step Process of Employer Branding.

According to Backhaus and Tikoo, employer branding consists of three different steps: value proposition, external marketing, and internal marketing.

Within the first step of the theory, the organization develops a value proposition that must be an integrated part of its employer brand (cf. 3.1.1). A value proposition is characterized as the value which an organization can offer prospective and existing employees. The value can be composed based on culture, management style, employee competencies, existing employee image of the organization, and more. Thus, a good value proposition reflects an organization's actual identity and values as a workplace (Backhaus & Tikoo 2004, 502). However, it is important to note that organizations have the ability to create an illusion of its value proposition as they hold the ability to represent an intended or wished identity as an employer, which can enable the difficulty of defining the true value proposition. Within this thesis, the term will be employed to analyze the value proposition HEINEKEN portrays as an employer. In relation hereto, the official website of HEINEKEN's will be employed to compare the values found in the empirical data to the values established within the official website to evaluate the consistency.

The second step of the process concerns the external marketing of the organization's. Here, the organization communicates and launches its value proposition to the desired target groups, such as prospective employees or recruitment businesses. The primary purpose of external marketing involves the usage of strategies and initiatives to improve the organization's public image and market the organizational values to establish the organization as an employer of choice and attract the right talents to the organization. Additionally, the purpose is to ensure that the employer brand (cf. 3.1.1.) is consistent with other branding efforts within the organization (Ibid, 502-503). However, it is important to clarify that the theory does not indicate or further elaborate on the strategies and the

exportation hereof to fulfil the purpose of external marketing. Within this thesis, the term will be employed to analyze how HEINEKEN attempts to attract prospective employees by means of its employer branding initiatives; thus, an external focus.

Conclusively, the third step within the process concerns the internal marketing of the organizational values. This step is important, as the organization must keep its promises in relation to the promised value proposition. Additionally, this step is fundamental for the organization to ensure employee loyalty towards the organizational values. Internal marketing aims to provide a loyal workforce consisting of employees committed to the established set of organizational values and goals composed by the organization. Consequently, this entails enhancing the organization's quality as an employer (Ibid, 502-503). However, it is important to clarify that the focus of this thesis concerns an external perspective of employer branding as to how HEINEKEN attempts to attract prospective employees. Thus, the internal aspect of employer branding will be omitted.

To elucidate the field of employer branding, Backhaus and Tikoo draw upon the concept of brand equity of which the definition is emphasized: "*[...] In other words, potential or existing employees will react differently to similar recruitment, selection, and retention efforts from different firms because of the underlying employer brand equity associated with these firms.*" (Backhaus & Tikoo 2004, 504). Thus, based upon employer branding initiatives, individuals create different associations and perceptions of organizations, and these are contributing factors to determine whether an individual will be attracted or discouraged hereto.

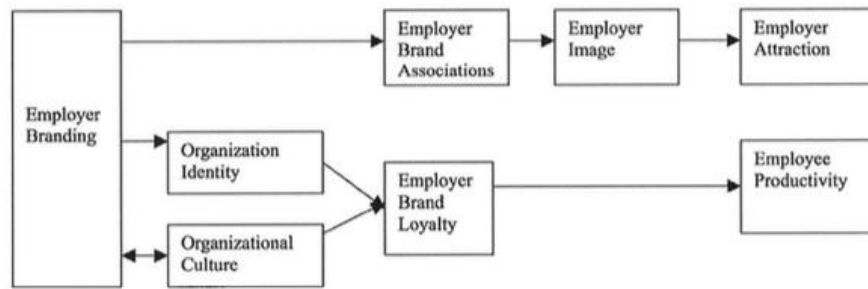
According to Backhaus and Tikoo, further three particular elements are of significant importance to the aspect of employer branding: brand associations, brand loyalty, and person-organization fit (Ibid, 504). Within this thesis, solely the terms brand associations and person-organization fit will be elaborate. The term brand loyalty is characterized as the commitment that employees make to their employers (Ibid, 508). Thus, brand loyalty concerns the internal aspect of employer branding and is of no relevance for the external focus of this thesis.

5.1.1 Employer Brand Associations

According to Backhaus and Tikoo, employer brand associations are of particular importance for organizations, and are established in the minds of prospective employees by means of employer branding initiatives. Thus, employer branding associations concern an organization's thoughts, ideas, personal feelings, and emotional responses as an employer. By using employer branding initiatives, prospective employees can form both functional and symbolic benefits of an organization as an employer. Functional benefits concern the desirable features which employees can obtain within and of the organization, such as salary, allowances, and benefits. In contrast, symbolic benefits concern prospective employees' perceptions about the prestige of the firm and social approval, which they imagine they will enjoy if working within the organization (Backhaus & Tikoo 2004, 505). Furthermore, Backhaus and Tikoo emphasize the importance of brand associations to determine the brand image of an organization within the eyes of prospective employees, which is also considered to be the key to attracting prospective talents.

According to Keller (1993), brand image is defined as: "*an amalgamation of the perceptions related to the [...] functional/symbolic benefits that are encompassed in the brand associations that reside in consumer memory.*" (Ibid, 505). Thus, the employer brand associations affect the organization's image as an employer and influence the attraction from prospective employees to the organization. Additionally, prospective employees create an employer brand image of the organization based on the brand associations that were an outcome of the employer branding initiative. Thereby, employer brand image is viewed as a mediator between employer brand associations and employer attraction, as the image can increase the attractiveness of the organization. Therefore, it is highly significant to stress that prospective employees will be attracted to an organization if the organization matches the particular employer brand image that the prospective employee has established of it. Thus, this specific aspect leads the way to the element of person-organization fit.

To highlight the process of employer branding, Backhaus and Tikoo present an overview of the internal and external employer branding aspects within the figure below. Internally, employer branding emphasizes the organizational identity and culture, leading to a higher level of employer brand loyalty, and conclusively increases employee productivity. Externally, employer branding initiatives result in employer brand associations, leading to a clearer and stronger employer image that inspires employer attractiveness within the eyes of prospective employees.



(Backhaus & Tikoo 2004, 505).

According to Backhaus and Tikoo, an employer image can influence prospective applicants as it contributes to the attraction of prospective employees. However, a critical view of this aspect also manifests as to how the employer image is obtained is not fully understood (Ibid, 506). Furthermore, an image is a changeable element that may change over time between positive and negative perceptions. Thus, the particular organizational image of HEINEKEN's, either positive or negative, within the eyes of prospective employees is challenging to characterize within this thesis due to subjective opinions. Therefore, the focus hereof is to characterize the elements within the employer branding initiatives that HEINEKEN intentionally has employed to create a certain employer image.

5.1.2. Person-Organization Fit

Backhaus and Tikoo characterize the aspect of 'person-organization fit' as: *"the better the match between the values of the firm and the values of the individual, the more likely the individual is to be attracted to the organization"* (Backhaus & Tikoo 2004, 506). By means of the statement, it is emphasized that applicants who recognize their individual values within the organization's values are more likely to apply for a job, as a match occurs between the values of the individual and the organization. Additionally, person-organization fit results in higher levels of job satisfaction and organizational commitment, indicating the positive outcomes of a match between the individual's values and the organization's values (Backhaus 2003, 21). Furthermore, employees become aware of individual core values through experiences from former jobs, guiding them to seek organizations with similar values as themselves. Therefore, individuals who have not been a part of a workplace with similar values as themselves or have had unpleasant experiences in other organizations tend to emphasize focus on the aspect of person-organization even further (Ibid, 21).

Based on the above, The Three Step Process of Employer Branding has been selected as a relevant theory within this thesis to analyse the external employer branding initiatives of HEINEKEN's in relation to the attraction of prospective employees.

6. Background Information of HEINEKEN

The HEINEKEN company was founded in 1864 when Gerard Adriaan Heineken, a young entrepreneur with a passion for brewing, decided to buy a brewery in Amsterdam. This particular brewery turned into the first of its kind in which the recipe that became Holland's first premium lager beer and a national symbol of quality emerged. Today, the family-owned brewery has reached the status of the world's most international brewer and functions as the leading developer and marketer of premium beer and cider brands. HEINEKEN has a portfolio of more than 300 international, regional, local, and specialty beers and ciders, and the products are sold worldwide. The company of HEINEKEN operates in more than 70 countries and employs over 80.000 individuals all around the world. The HEINEKEN company strives to integrate sustainability in every aspect and part of the business, from sourcing, producing, marketing, and selling products to how these are consumed and how recycled waste can be reused. The company has established specific values: the passion for quality, enjoyment of life, and respect for people and the planet. Furthermore, they place people at the heart of the company and see the company's strengths in diversity, trust, and progress (Theheinekencompany 2020).

7. Analysis

The analysis section is split into three separate but interconnected subsections to provide a transparent structure. Additionally, the analysis will be composed of three separate analyses utilizing each theory. This is a deliberate choice to understand each section, and thereby, a greater understanding of all the examined elements from each theory. Each subsection will contain a sub-conclusion that will sum up the findings from each analysis.

7.1 Critical Discourse Analysis

The analysis of CDA will be conducted through three sections referring to the three dimensions in the model. The analysis of CDA will consist of four textual and discursive analysis, as each text will be analyzed separately in the first two dimensions and one analysis of social practice. In the first section, the text dimension will be examined, followed by the second section, which will consist of an examination of discursive practice, which leads to the third section that will contain an examination of social practice. Within the third dimension, an analysis of the supplementary approach, The War for Talent and theory, Three Step of Employer Branding, will be performed in combination with the terms ideology and hegemony of Fairclough's.

7.1.1 Textual Analysis

In this section, we will conduct a textual analysis of the first (cf. appendix 2) and second (cf. appendix 3) employer branding text. The analysis will focus on various elements within Fairclough's textual dimension. This section will include elements from grammar, vocabulary, and cohesion.

7.1.1.1 Video 1

Throughout the initial text (Appendix 1), particular words are utilized to describe both individuals and actions to connote certain emotions and associations to HEINEKEN and the receivers of the text. The interviewer of the text is portrayed by three particular words 'curator of choices', and the words have significant importance attached to the context in where these appear:

*"You see, life is a constant stream of **choices**. Each **choice** leads to the next, and it is the sum of all these **choices** that defines who you are. So who are you? Well, as **a curator of choices**, it is up to me to **find out**." (Ibid, l. 7-10)*

By implementing the words 'curator of choices', HEINEKEN emphasizes the interviewer as a particularly intelligent, experienced, skilled, and responsible individual. Thereby, receivers are left with the impression that the curator is highly qualified to evaluate personalities and qualifications, and thereby estimate the candidates in which HEINEKEN would find a proper match, based upon the interview. This is an intentional selection of HEINEKEN's with the intent of intensifying the interest and curiosity within the interview of the receiver. Additionally, this selection is intended as individuals have a fundamental curiosity in selections and rejections and what these active choices reveal about personalities. Thus, this aspect is also intended to intensify the receivers' interest and curiosity in the text. Furthermore, certain words and formulations are employed to connote certain emotional states of HEINEKEN to the receivers:

*"[...] the **HEINEKEN** company actually offers both **strong roots** and **world fame** with **more than 250 brands** in over 70 countries." (Ibid, l. 19-20)*

*"Let us not forget that **we are brewers** and **brewers need [...]**" (Ibid, l. 35)*

*"Let me introduce you to **the family**." (Ibid, l. 60)*

*"[...] or possibly someone else from **my team**." (Ibid, l. 80-81)*

The words within the former sentence are intentionally utilized to describe HEINEKEN as a big, successful, talented, and acknowledged organization with a remarkable history and good and well-established values. Therefore, all the words within the sentence are stated in the context of positive connotations and represent the positive aspects of HEINEKEN and serve the purpose of establishing a good impression of the organizations as a workplace in the eyes of the receivers.

Additionally, the word 'brewers' is an intentional selection of HEINEKEN's to refer to the industry in which the organization is present and refer to the company history. The word is employed to refer to the identity of employees within HEINEKEN, an organization within the brewery world. This serves the purpose of establishing a sense of community and solidarity within the text. Moreover, the words 'family' and 'team' are intentionally employed within a positive connotation to symbolize that prospective employees will experience becoming a part of the HEINEKEN team and family. By implementing these particular words, HEINEKEN attempts to create a sense of community to touch a chord and create excitement by the receivers about these qualities within a workplace.

Furthermore, the following words are employed to describe the role and identity of the interviewee within this text:

"*Okay guys, let us give our **interviewee** five questions [...]*" (Ibid, l. 42-43)

"*That is your start as a **brewer** for HEINEKEN [...]*" (Ibid, l. 26)

"*Now, I am sure you are **curious** to see [...]*" (Ibid, l. 81)

Using the word 'interviewee', HEINEKEN sets the tone of the text as the word indicates the action of the text and illustrates an interview. Furthermore, the word indicates an actual participating part of the interview despite no articulation from the interviewee. Additionally, the word functions as an indication of the role for the receivers of the text as questions are asked, which must be answered by them as a receiver of the text functions as the interviewee within the text. Moreover, the word 'brewer' is a superior choice of HEINEKEN's to emphasize the identity of employees within the organization. The particular word is an intentional involvement from HEINEKEN in preference to alternative words such as 'employee' to illustrate an intended meaning. The intention behind the word is for HEINEKEN to emphasize the particular identity to which all employees within the organization will be affiliated to. Thus, in such a way to stress a feeling of community, solidarity, and belonging within HEINEKEN to prospective employees. Furthermore, the word 'curious' is employed to describe the interviewee to catch the receivers' attention and enable a more considerable curiosity among them.

Throughout the text, the words are consistently utilized in situations where the interviewee is confronted with a choice between two alternatives, in which the interviewer emphasizes the curiosity of the interviewees to obtain knowledge of the outcome of the choice. This is an intentional selection of HEINEKEN's to strengthen the curiosity and interest of the receiver.

As stated further above, certain words are utilized to describe particular actions within the text. Throughout the text, the interviewee is confronted with questions which each holds the choice between two alternatives, and thereby, each question entails the choice between two contradictory actions:

"*Do you go for: A) **the surprise menu at a new restaurant** or B) **the classic dish at your local eatery?**" (Ibid, l. 22-23)*

"Would you rather: A) **brew Anakin Beer proven to be a success or B) brew your own specialty brand without a proven recipe?**" (Ibid, l. 36-38)

"Which superpower would you rather have: **the ability to go without sleep or to open people's eyes to the world around you?**" (Ibid, l. 48-49)

"Do you prefer to: **look at things from a different angle or label things as they are?**" (Ibid, l. 51-52)

"Do you prefer to: A) **show your passion in front of the camera or B) observe everything from behind the camera?**" (Ibid, l. 69-71)

"Which best describes you: A) **I do not depend on other people, I have worked hard on my own to get where I am. Or B) I depend on my friends and they know they can always depend on me?**" (Ibid, l. 74-76)

Each of these questions and the choices made will reveal something about the interviewee's personality, values, and priorities as each of the questions are of different characters. The questions and the focus within have been chosen intentionally to emphasize more than solely the receiver's perspective of work and career. Thus, both personal and humorous questions appear within the interview to enable a casual and informal atmosphere. This is an intentional selection from HEINEKEN to portray equal focus on the aspect of career and personality. Therefore, the questions are employed to emphasize the importance of personality in combination with work and career to enable a positive impression of HEINEKEN for prospective employees. Furthermore, the questions are verbalized more thoroughly than any other aspects of the text, and thereby the importance of the questions are highly emphasized. Additionally, the choice between two contradictory actions within each question is the central center of rotation within the text as the interviewee must take a stand on these throughout the text.

Throughout the text, both an individual discourse and a community discourse are drawn upon. The individual discourse has a more significant appearance and occurs when HEINEKEN is referring to the individual receiver of the text and when the organization elaborates on aspects that the individual should be able to relate to. The community discourse is not as bearing as the individual discourse; however, this discourse occurs when HEINEKEN is illustrated as a unity. It is highly significant to stress that throughout the analysis, the words 'receiver' and 'interviewee' will both be employed to refer to the receiver of the text.

HEINEKEN's use of personal pronouns strengthens the individual discourse as personal pronouns are used multiple times throughout the text. 'You' is implemented 52 times, 'your' is used 18 times, and 'yours' is utilized two times. Throughout the text, the primary focus is emphasized on the interviewee by means of the following pronouns:

*"Why an interview **you** ask? Well, that is because there is not an awful lot we know about **you**, so this is **your** chance to choose."* (Ibid, l. 5-7)

*"So, who are **you**?"* (Ibid, l. 9)

*"It is up to **you**"* (Ibid, l. 24)

*"[...] how do **you** respond?"* (Ibid, l. 31)

*" **You** are doing great"* (Ibid, l. 41)

*"[...] are **you** satisfied? [...] **You** are not sure?"* (Ibid, l. 66-67)

As the pronouns have been repeated frequently throughout the text, HEINEKEN intends for the receivers to listen more closely as the repeated words are noticeable and attached to great importance in the given context. In the examples mentioned above, the individual discourse is of great appearance as the focus lies on the interviewee who functions as the receiver and actor. Hence, the subject of the text given that all 12 questions are directed at the interviewee, whereas the specific actions in the texts function as the object. The interview concerns for HEINEKEN to obtain knowledge of the interviewee by enabling the person to consider particular aspects by means of the 12 questions. This is due to ensure a match between the interviewee and HEINEKEN, and hence, involving the interviewee in the text. Additionally, it is a conscious choice from HEINEKEN to emphasize the individual discourse about getting prospective employees into realizing personal aspects about themselves and being able for the individual to visualize oneself into the organization as an employee HEINEKEN to attract prospective employees. Moreover, the curator helps establish an image of being an employee at HEINEKEN by using the individual discourse by presenting different job tasks within the organization and using the personal pronouns 'you' and 'your' illustrated below.

*"That is **your** start as a brewer for HEINEKEN and work **your** way up to supply chain director [...], starting in legal affairs [...] in Italy on **your** way to becoming brand manager [...]"* (Ibid, l. 26-29)

*" [...] perhaps **you** will choose a different path [...]"* (Ibid, l. 27-28)

" [...] your way to becoming a brand manager [...]" (Ibid, l. 28-29)

HEINEKEN composes a figurative yet relatable visualization in the heads of the receivers, which makes it easier for prospective employees to picture themselves in these particular positions as it is erected visually for them. Thus, the individual discourse is an attempt to attract prospective employees to the organization.

As for the individual discourse, the curator is emphasized a few times in the text, which the personal pronouns 'me', 'my' and 'I' are indications of.

"[...] as a curator [...] it is up to me [...]" (Ibid, l. 9)

"[...] I have 12 questions [...]" (Ibid, l. 11)

"[...] I suggest [...]" (Ibid, l. 14)

"[...] show me [...]" (Ibid, l. 33)

"[...] you have seen my interpretation of what I believe [...]" (Ibid, l. 83)

Throughout the text, the curator plays a significant role as he controls the interview and asks all 12 questions. Hence, he is the one to determine if a person is a match for HEINEKEN. Additionally, the curator makes many inserted statements throughout the text, and the interviewee should only answer either choice A or choice B. This is not a typical real-life job interview, in which the interviewee would be the one to talk and answer thoroughly on the asked questions, and the curator would be the one to observe and listen. This creates a sense of hierarchy with the curator at the top and the interviewee at the bottom, and a feeling of domination as the curator is a dominant element within the interview. Hence, the interviewee can obtain a sense of one's voice being of no existence and reduce the desire of lust to work for the organization.

The community discourse is created when the curator refers to HEINEKEN by utilizing pronouns like 'we', 'us', and 'our' and emphasizes HEINEKEN as 'the family' whilst also using words such as 'team'.

"[...] we are brewers [...]" (Ibid, l. 35)

"[...] let us give our interviewee [...]" (Ibid, l. 42-43)

"Let me introduce you to the family." (Ibid, l. 60)

"[...] we can do this [...]" (Ibid, l. 47)

*"[...] do not forget to share your [...] profile with **us**" (Ibid, l. 82)*

*"[...] someone else from my **team** [...]" (Ibid, l. 80-81)*

The community discourse is used to enhance the interviewee's feeling of belonging and give a sense of the social aspect that prospective employees of HEINEKEN will become a part of if they join the workforce within the organization. Moreover, HEINEKEN seeks to give the interviewee a feeling that when working for HEINEKEN, you are not only working there as an employee, you are part of the HEINEKEN-family, a unity. Thereby HEINEKEN uses this discourse as an attempt to attract prospective employees. By doing so, it is an indication of HEINEKEN requesting prospective employees to apply due to the highlighted words mentioned above. Thereby, HEINEKEN illustrates what new employees will be part of which contributes to establishing a desire that can seem attractive.

Moving onto the verbs used in the text, HEINEKEN employs several like 'offers', 'choose', 'go', 'grow', 'listen', 'show', 'decide', and 'observe'.

*"[...] the HEINEKEN company actually **offers** both [...]" (Ibid, l. 19)*

*"[...] this is your chance to **choose**." (Ibid, l. 6-7)*

*"[...] you want to **go** places." (Ibid, l. 41)*

*"You will **grow** [...]" (Ibid, l. 29)*

*"[...] you will **listen** [...]" (Ibid, l. 30)*

*"[...] **show** me [...]" (Ibid, l. 33)*

*"No time to think, just to **decide**." (Ibid, l. 42)*

*"[...] **observe** everything from behind [...]" (Ibid, l. 70)*

These particular verbs indicate a sense of storytelling of being an employee within the organization and describe actions that prospective employees will experience while working for HEINEKEN.

The initial verb 'offers' indicates that HEINEKEN has the ability to offer its employees a different range of options as well as illustrating all of the opportunities employees within HEINEKEN have. The second verb, 'choose', and the third verb 'go' goes hand in hand with the verb 'offers' as they all illustrate what employees within HEINEKEN can achieve while working within the organization. The verbs illustrate the individual's opportunity to pick and choose between what they

will and will not work with as there are plenty of options for the employees, which correspond to HEINEKEN's motto of being able to go places. The fourth verb, 'grow', indicates that due to all the opportunities within the organization, the employees have an outstanding possibility to grow and develop themselves by 'observing', which is the fifth verb and 'listen', which is the sixth verb. These two verbs contribute to improving and developing as people need to observe and listen to others with more knowledge. The seventh verb, 'show', indicates that employees must show the organization what they can to be noticed, taken into consideration, and hence promoted. Finally, the eighth verb, 'decide', indicates the employees' ability to decide as there sometimes are both easy and hard decisions to make within an organization.

The importance attached to verbs within the text draws parallels to the element of modality. Objective modality forms the basis of the text as it is questionable whether the personal experiences of the curators appear. As previously mentioned within this thesis, the employer branding initiatives are composed by HEINEKEN by means of thoroughly prepared manuscripts. Thus, the curator is acting as a vehicle for the perception of HEINEKEN. Moreover, it is essential to emphasize the assumption that HEINEKEN holds a clear determination of meaning that the organization seeks to achieve by letting an actual curator articulate certain aspects to influence the interviewee to obtain a positive opinion of HEINEKEN as an employer. By using objective modality, a form of power manifests as HEINEKEN is the determining factor of this text and can manufacture anything and everything of its intentions and desires to increase the attractiveness of the interviewees to the organization.

Throughout the analysis of the text, politeness manifests as certain words are articulated in combination with specific contexts to establish a positive face of HEINEKEN.

"Welcome to what we like to call the interview." (Ibid, l. 5)

"It is up to you." (Ibid, l. 24)

"You are doing great." (Ibid, l. 41)

"Do you need a couple more minutes?" (Ibid, l. 49-50)

"Congratulations. You have officially completed the interview" (Ibid, l. 70)

"The choice is yours." (Ibid, l. 13)

"Exactly." (Ibid, l. 33)

By implementing words with positive connotations, HEINEKEN attempts to establish a positive face within the text and ensure a positive state of mind of the interviewee. Within the examples above, it is evident that the articulations of the curator are implemented to appear polite towards the interviewee. As the word 'welcome' is utilized, the interviewee obtains a sense of acceptance and pleasure of one's presence. The words 'great', 'congratulations', and 'exactly' are utilized in a context for the interviewee to obtain positive connotations, as these are typically used to praise and express agreement. Establishing a positive face is an intentional choice of HEINEKEN's by means of specific positive connotations to obtain admiration and respect by prospective employees and seem attractive as an employer. Through the use of the words and sentences listed above, HEINEKEN seeks to emphasize itself as an employer and organization where positive minds and decent tones among employees are of great importance. Thus, the intent of HEINEKEN's is to ascribe positive connotations to itself and enable a desire of working within HEINEKEN for prospective employees.

However, despite the presence of positive and polite words within the text to stress a positive face of the organization, a negative face also manifests as HEINEKEN appraises impoliteness using comments attached to negative connotations:

"The choice seems clear." (Ibid, l. 21)

"Oh dear, we have got a time consumer. Let me make a note of that while you make your choice."

(Ibid, l. 38-39)

"You are clearly the type of person that likes to take their time. Okay, we can do this a little longer." (Ibid, l. 46)

"I cannot believe you did not click on the doorknob" (Ibid, l. 59)

Within the initial example, the curator illustrates that the choice is clear, although the interviewee is intended to answer the questions. Thus, fundamentally, the curator does not care about the subjective opinions or considerations of the interviewee's, and thereby appears impolite. In the second example, the word 'time consumer' is utilized to stress a person who takes up a great deal of time or a person who wastes time. Additionally, the words 'oh dear' have negative connotations attached as these express the curator's discontent with the interviewee's slowness. The third example indicates the curator judging the interviewee and stating a negative stereotype without even knowing the person: "*you are clearly the type of person*". The word 'clearly' indicates the certainty of the curator's opinion of the interviewee. Hence, he finishes the sentences by determining that the interviewee needs more

time, which is considered a waste. The fourth example, 'I cannot believe', stresses the curator's discontent as the interviewee did not follow the hint provided by the curator.

Due to these words and sentences of negative connotations, HEINEKEN contradicts and possibly harms the positive face which it intended to establish toward prospective employees to generate positive associations regarding the organization. Thus, prospective employees may be left with negative associations and impressions of the HEINEKEN organizations and workplace. Hence the attractiveness of prospective employees will be harmed.

Throughout the text, the intent of HEINEKEN's to establish and increase the credibility of both the organization and the curator, who is seen as the spokesperson for HEINEKEN, is evident by means of intentionally chosen elements. The curator is introduced in the following sentence: "*So who are you? Well, as a **curator of choices**, it is up to me to find out.*" (Ibid, l. 9-10). The curator of choices is intentionally included to implement a sense of credibility of HEINEKEN as curators generally are individuals with significant responsibility for assembling and managing important information. The inclusion of the curator indicates experience and competence in characterizing proper candidates, thereby symbolizing credibility in the receivers' eyes. Furthermore, the curator of choices expresses: "*Alright, but did you know the HEINEKEN company actually **offers both strong roots and world fame with more than 250 brands in over 70 countries?***" (Ibid, l. 19-20). Within this sentence, the organization attempts to establish a sense of credibility in the eyes of the receivers by emphasizing HEINEKEN's qualities, performances, successes, and pure facts of the organization. Furthermore, the following examples are included within the text to establish a sense of the credibility of HEINEKEN:

*"That is your start as a brewer for HEINEKEN and work your way up to **supply chain director of the Americas** or perhaps you will choose a different path, starting in **legal affairs** for Birra Moretti in Italy on your way to becoming **brand manager** of Tiger Beer in Vietnam."* (Ibid, l. 26-29)

*"Like **Maja**, you can start in **Poland**, move to **France**, then on to **Brazil** in one year. Or **Carlos** from **Panama** to **Amsterdam**. **Camille** works for **Desperados**, **HEINEKEN**, **Pelforth**, **Strongbow** and would you believe **Dolph** here runs the show for **HEINEKEN** in **Mexico** [...]"* (Ibid, l. 60-63)

These sentences are employed to create the impression that everything is possible if individuals believe and pursue it. Furthermore, within these sentences, definite situations, countries, provisional

titles, and employees are illustrated, contributing factors to the establishment of credibility of HEINEKEN. This is due to the fact that HEINEKEN within these sentences demonstrates that employees have developed and dived into new challenges. Thus, prospective employees will be convinced and believe that they too have the possibilities to go places, both physically and mentally, to increase the attractiveness of the workplace within the eyes of the prospective employees.

Furthermore, the following sentence is intended to contribute to the credibility of HEINEKEN's: "[...] **and do not forget** to share your CV from your LinkedIn profile with us [...]" (Ibid, l. 82). Through the sentence, the receiver is left with the feeling and assumption that it is possible to consider a real-life job interview at HEINEKEN, as the organization actively encourages the receiver to act. By encouraging the receiver to act by sharing one's CV with the organization, HEINEKEN appears credible and genuinely interested in the prospective employees. This is an intentional choice of HEINEKEN's to appear genuine within the eyes of prospective employees; thus, their interest in the organization will increase.

Throughout the text, several metaphors are utilized to create mental images within the receivers' heads to bring forth specific meanings and associations of HEINEKEN as an employer. The following metaphors, and more, are employed throughout the text:

"[...] life is a constant stream of choices" (Ibid, l. 7)

"The sky is the limit" (Ibid, l. 26)

"[...] work your way up to [...]" (Ibid, l. 26-27)

"carry the weight of the world" (Ibid, l. 45)

"We are gonna have to speed things up a bit" (Ibid, l. 41-42)

The metaphors have been intentionally employed to create images within the receivers' heads to enable them to enter into the spirit of the interview and identify with the interviewee. By using these metaphors, HEINEKEN attempts to enable a particular perception and structuring of reality through the curator of choices. The metaphors connote the sense of reality within HEINEKEN as changeable as this is the hidden symbolism of the metaphors that emphasize the many opportunities and non-existing restrictions that HEINEKEN offers its employees. Thus, through the use of these metaphors HEINEKEN intends for the receivers to create a certain determination of meaning, that being an employee within HEINEKEN contributes to endless possibilities provided that the employees are

brave enough to make a choice and rise to the challenge. Furthermore, the emphasizing of infinite possibilities is intended to bring forth a sense of identification among the receivers, and thereby increase the attraction to the organization even further. Metaphors appear frequently and lively within the text to enable prospective employees to associate the feeling of liveliness with HEINEKEN as a workplace consisting of significant challenges, experiences, possibilities, and a dynamic workday.

Throughout the text, power is highly emphasized through the curator as he holds explicit control of the interaction, asks questions, controls the agenda, and decides the subjects of discussion. This is emphasized in the following sentences:

"Welcome to what we like to call the interview." (Ibid, l. 5)

"I have 12 questions and you will have just five seconds to answer each one." (Ibid, l. 11)

"I suggest you answer honestly." (Ibid, l. 14-15)

"Which superpowers would you rather have: [...]?" (Ibid, l. 48)

"No time to think, just decide." (Ibid, l. 42)

"Let me introduce you to the family" (Ibid, l. 60)

Within the text, the absence of an interviewee is emphasized and is as an intentional choice of HEINEKEN's to maintain the control and power of the interaction to emphasize and form specific associations and meanings of HEINEKEN as a workplace which prospective employees will be attracted to. Thus, the curator of choices is the actor chosen to be in control. Furthermore, the presence of an interviewee could potentially influence the control of the interaction of HEINEKEN's as a participant holds the possibility to control the interaction in a particular direction which HEINEKEN potentially does not intend. Therefore, the absence of an interviewee within the text is an intentional choice of HEINEKEN's to maintain control and power of the interaction and strengthen the receivers experience of participation within the interview whilst also articulating certain aspects of interest for prospective employees.

Coherence is utilized by the use of repeated words which are conspicuous elements within the text. The word 'HEINEKEN' is also repeated in the text, which is an intentional choice by HEINEKEN, as the organizations wish to indicate that HEINEKEN as an organization is located several places in the world as well as ensure particular focus on HEINEKEN as an organization and an employer

towards prospective employees: "*Camille works for Desperados **HEINEKEN** [...] and would you believe Dolph here who runs the show for **HEINEKEN** in Mexico [...]*" (Ibid, l. 62-63).

The structure of the text emphasizes an online interview as opposed to a physical interview. However, the text structure does not portray a traditional interview as the interview appears as one-way communication from HEINEKEN with no articulated and explicit answers from an interviewee. The focus of an online interview is evident as the curator of choices articulates the following:

*"And I would like you to **answer by clicking** in 5, 4, 3, 2, 1, 0, minus 1, minus 2. Are you gonna **click**?"* (Ibid, l. 17-18)

*"That red doorknob is a hint. You can actually **click it**."* (Ibid, l. 56)

*"Dolph here who runs [...] **double clicked** on all my questions [...]"* (Ibid, l. 63)

*"Come on, **one more click. Hit it**."* (Ibid, l 77-78)

This is an intentional choice from HEINEKEN to illustrate and clarify the online aspect of the interview. The organization is not aware of the applicant's identity across the screen, and therefore chooses not to involve the interviewee. Additionally, HEINEKEN and the interview would benefit from an articulated interviewee to play an active role in the interview and portray the traditional question-answer dynamic more distinctly. However, the absence of an interviewee is a purposeful choice of HEINEKEN's to prevent the receiver from taking on the role as an observer and enabling the receiver to enter the spirit of the interviewee.

7.1.1.2 Video 2

Throughout this text (Appendix 2), two actions are emphasized by means of particular words and contexts. The first action concerns the employee waiting for consumer data which is articulated by specific words and connotations. The action is described in the following sentence: "*Today, **I WAS SUPPOSED TO BE WAITING** for consumer data [...]*" (Ibid, l. 2). Within the context of this sentence, the word 'waiting' has negative connotations attached to it as it describes an action which the employee would rather have been without. Further, the word is mentioned in the following sentence: "*But **I do not like waiting**."* (Ibid, l. 3) which also has negative connotations attached to it as it emphasizes the employee's dissatisfaction with the order given by her workplace. The second

action concerns the employee deciding to act rather than waiting and is illustrated by particular words and connotations. The action is described in the following sentences:

"I decided to COLLECT THE DATA MYSELF." (Ibid, l. 4)

"I LEARNED that the fastest WAY TO EMPOWERMENT [...]" (Ibid, l. 8)

"READY TO EMPOWER YOURSELF?" (Ibid, l. 10)

Within the context of these sentences, the verbs 'decided', 'collect', 'learned', and 'empower' have positive connotations attached to them as they describe the active choices and initiatives of the employee's in preference to waiting. Additionally, the second action of the text is emphasized through the use of the following words: 'great', 'best', 'well', 'surprisingly', and 'celebrations' which are bringing forth positive connotations to the text and the actions of the employee, contributing to an impression of HEINEKEN being a good workplace. Great importance has been attached to the second action of the text, by means of positively connoted words, to illustrate the possibility of being full of initiative and curiosity for prospective employees. This is intended to bring forth a feeling of positivity, excitement, and identification of the possibilities HEINEKEN offers its employees. Thus, HEINEKEN wishes to attach a particular assumption about the organization as a workplace to prospective employees to increase their interest in the organization.

In this text, the individual discourse is drawn upon as personal pronouns like 'I', 'myself', and 'yourself' are utilized in which HEINEKEN seeks to create an individual discourse by emphasizing the actions of the employee in the text. Thus, the text becomes more personal and allows the receiver to visualize being in the same situation. Hence, having the same opportunities workwise, as the text is supposed to represent a typical workday at HEINEKEN and in that way, the situation makes it relatable to the receiver. Examples of HEINEKEN's use of personal pronouns are illustrated in the following:

"Today I WAS SUPPOSED [...]" (Ibid, l. 2)

"[...] I do not like waiting." (Ibid, l. 3)

"[...] I decided to COLLECT THE DATA FOR MYSELF [...]" (Ibid, l. 4)

"[...] that is when I LEARNED, that the fastest WAY TO EMPOWERMENT, is EMPOWERING YOURSELF." (Ibid, l. 8-9)

Additionally, the pronoun 'I' is utilized four times, and 'myself' and 'yourself' are used once each. The pronouns 'I' and 'myself' are used to allow the receivers to relate and visualize themselves into being in this specific situation. In contrast, the pronoun 'yourself' is used to indicate who the text targets. Moreover, 'I' and 'myself' are utilized in singular form, thus illustrating one person. Additionally, the personal pronouns are utilized to illustrate that it is the individual itself who has the overall responsibility to take action and achieve great things in life, as each person is the master of one's own fate, which is why the sole focus is placed upon the individual employee and her statements. Therefore, the episode at the café should be understood as a challenge in which prospective employees should be willing to take chances and initiative to improve and develop themselves; which the following statement indicates: "*[...] the fastest WAY TO EMPOWERMENT IS EMPOWERING YOURSELF.*" (Ibid, l. 8-9). 'Yourself' is intentionally used for HEINEKEN to include prospective employees who might have a feeling of belonging and relating to the organization. As the pronouns 'I', 'me', 'yourself', and 'myself' are neutral and do not indicate whether the focus is on males or females, the text targets both genders, which is an indication of HEINEKEN seeking to reach out to both genders in order of attraction.

The individual discourse is further emphasized in the question addressed to the receiver of the text: "*READY TO EMPOWER YOURSELF?*" (Ibid, l. 19). The essence of this question is to illustrate to the receiver that everyone has the ability to improve by means of oneself, where HEINEKEN is a contributing factor. Additionally, HEINEKEN seeks to affect the receivers of the text and wants them to achieve a feeling of relating and belonging to the organization to attract prospective employees. Moreover, the employee is emphasized as a subject who takes the initiative herself to collect the consumer data, which is considered the goal of this text. Hence, the employee achieved her goal by taking independent action, and she is showcased as being the one the receivers can relate to, whereas the consumer data she is searching for is perceived as the object the receivers visualize trying to achieve themselves. Examples are illustrated below:

"[...] I WAS SUPPOSED [...]" (Ibid, l. 2)

"[...] I do not [...]" (Ibid, l. 3)

"[...] I decided [...]" (Ibid, l. 4)

"[...] that is when I LEARNED, that the fastest WAY TO EMPOWERMENT, is EMPOWERING YOURSELF." (Ibid, l. 8-9)

The significance attached to the element of personal pronouns draws parallels to the element of verbs. HEINEKEN utilizes various verbs, such as 'empower', 'empowering', 'waiting', 'learned', 'decided', 'believe', 'goes', 'taste', and 'collect'. These verbs describe actions, and, in this case, they are connected with the previously mentioned pronouns; thus, describing the employee's actions. A clarification of these verbs will be elaborated further in the examples below:

*"[...] I WAS SUPPOSED TO BE **WAITING** for consumer data at the office. But I do not like **waiting**" (Ibid, l. 2-3)*

*"[...] I **decided** to **COLLECT THE DATA MYSELF**" (Ibid, l. 4)*

*"**Believe** it or not. That is when I **LEARNED** that the fastest **WAY TO EMPOWERMENT** is **EMPOWERING YOURSELF**" (Ibid, l. 8-9)*

*"**READY TO EMPOWER YOURSELF?**" (Ibid, l. 10)*

The first verb, 'waiting', is the beginning of the process of taking action independently. The verb describes what the employee, 'I', does not want - being in a sedentary position which is a waste of time. Instead, she decides to take action herself and defies a given order. If people want to achieve something in life, they will have to take action, go for it, evolve, and move in new directions. In this case, the verb contains negative connotations as it expresses the discontent of the employee's. This verb sets the tone for the rest of the text, as changes must be made and actions must be taken. The second verb, 'decides,' indicates the choice of action the employee is about to take. Hence, the negative connotation from the former verb is now changed into a positive connotation due to this verb. Due to achieving changes in life, different decisions must be taken to decide for oneself to do these specific changes to develop as a person. The third verb, 'collect', is the employee's actual action as she chooses to collect the consumer data herself. This illustrates an active, independent action that indicates that it is present and happens currently and should be understood so that taking action independently should continue to happen. The fourth verb, 'believe', refers to the unreal yet the real, and should be understood as a positive surprise for the receiver that even the simplest thing, collecting the data independently, could lead to a significant achievement, the goal, which refers to the fifth verb 'empowerment'. 'Empowerment' refers to the goal that the employee achieves to empower oneself. The best way of doing that is to take actions independently and push oneself to improve as a person both personally and professionally and is therefore emphasized with positive connotations. The sixth verb, 'learned', refers to empowerment, as this verb illustrates what the employee figured

out about herself while searching for the consumer data, which is considered another goal in the text. The verb should be understood so that everyone should learn things in life to be able to improve, change, and develop. People learn from both the good and the bad experiences. However, all types of experiences will contribute to making individuals a better version of themselves.

Implementing the verbs above is an intentional choice of HEINEKEN's to illustrate an average workday as an ongoing process in which all employees should always feel encouraged to take the initiative, believe in their ideas, and act on these. Thus, the verbs are employed as an element of attraction for prospective employees.

The significance of verbs within the text enables a parallel to be drawn to the modality within the text. The objective modality forms the basis of the text as it is questionable whether actual personal experiences of the employees appear. As previously mentioned within this thesis, the employer branding initiatives are composed by HEINEKEN by means of thoroughly prepared manuscripts. Thus, it is arguable that the employee is acting as a vehicle for the perception of HEINEKEN. Moreover, it is essential to emphasize the assumption that HEINEKEN has a clear determination of meaning that the organization seeks to achieve by letting an actual employee articulate certain aspects to influence the receiver of the text into obtaining a positive opinion about HEINEKEN as an employer. By the use of objective modality, a form of power manifests itself. In relation to this, the power is established as HEINEKEN is the determining factor of this text and can manufacture anything and everything of its intentions and desires to increase the attractiveness of prospective employees to the organization.

Additionally, significance has been attached to active and passive sentences with differences in the amount of occurring. The sole passive sentence occurs within the very first line of the text: "*Today, I WAS SUPPOSED TO BE WAITING for consumer data at the office*" (Ibid, l. 2). By the use of the passive, the sentence appears flat and static, and thereby the actual focus lies within the particular person who avoids an action. Moreover, this specific sentence sets the tone for the rest of the text and the following changes, the active voice, as the beginning of the text illustrates being far down on the voltage curve. Hence, everything that happens afterwards in the text is perceived as fun and games, thereby increasing the voltage curve. However, HEINEKEN is perceived as the passive participant in this case, and the employee is the active participant. Additionally, active sentences appear through the remainder of the text, and these are illustrated below:

"But I do not like waiting." (Ibid, l. 3)

"[...] I decided to COLLECT THE DATA MYSELF" (Ibid, l. 4)

"Surprisingly, GOES WELL WITH grilled shrimps." (Ibid, l. 6)

"TASTES BEST at three degrees Celsius." (Ibid, l. 7)

"[...] I LEARNED that [...]" (Ibid, l. 8)

These sentences entail an active action and contribute to the text appearing more alive and lively. Thereby the focus is emphasized in the part of the text where these actions occur and where the employees' possibilities are indicated. Additionally, HEINEKEN attaches great importance to the second part of the text, where particular actions arise compared to the first part of the text involving a passive sentence. The prominent use of active and lively sentences is an intentional choice by HEINEKEN's as the organization intends to attach greater importance to the possibilities that the employees within the organization have to act on their own initiative. Thus, to appear as an attractive workplace for prospective employees.

Throughout the text, HEINEKEN attempts to establish general trustworthiness of itself. Much emphasis has been placed on the fact that employees within the organization hold many opportunities for creativity, empowerment, and individual initiatives and solutions. These characteristics are described as an integral part of a normal workday at HEINEKEN and are illustrated as the identity of HEINEKEN as a workplace. The trustworthiness appears as these opportunities that HEINEKEN promises its employees are mirrored in the text. This implies that the text is an actual linguistic mirroring of the fact that HEINEKEN keeps these promises which employees have been given, as the particular employee took advantage of these opportunities within this text. Thus, HEINEKEN appears to be a reliable organization. Additionally, the actual actions and realizations of the employees can be characterized to establish reliability. *"I decided to COLLECT THE DATA MYSELF [...] 3 degrees Celsius." (Ibid, l. 4+7)*. The employee discovered these realizations by acting on her own initiative, and therefore, HEINEKEN illustrates that prospective employees have the opportunity to do the same while also challenging and improving themselves. Thus, this is an intentional implementation to increase the attractiveness of HEINEKEN's in the eyes of prospective employees.

To increase the attraction and interest of prospective employees to the organization, HEINEKEN utilized the element of cohesion through the repetition of words. Repeating words enables greater

focus of the receiver and makes the words more noticeable compared to other words in the same sentence. Examples of repeating words are illustrated in the following:

"[...] that is when I LEARNED that the fastest WAY TO EMPOWERMENT, is EMPOWERING YOURSELF." (Ibid, l. 8-9)

"READY TO EMPOWER YOURSELF?" (Ibid, l. 10)

The words 'empowerment', 'empowering', and 'empower' have the same meaning, and these sentences occur close behind one another. HEINEKEN wants particular focus on these words as they comprise the overall goal in this text: self-empowerment, which should be illustrated as being a significant focus within the organization. Additionally, the word 'yourself' is also repeated in both sentences, which appears that HEINEKEN enhances the individual discourse by emphasizing that it is 'yourself', the receiver, which HEINEKEN refers to. Thus, attempting to make the sentences relatable for the receiver and create a feeling of improving individuals into becoming a better and more independent version of themselves. Moreover, it allows the receivers to obtain a sense of HEINEKEN talking directly to them to feel attracted to the organization and apply for a job.

7.1.1.3 Video 3

See exemplary analysis (Appendix 9, p. 3)

7.1.1.4 Video 4

See exemplary analysis (Appendix 9, p. 9)

7.1.2 Sub-conclusion

Through the analysis, several similar elements within the CDA manifest within the employer branding initiatives from HEINEKEN. Within the initial text of HEINEKEN's (Appendix 1), politeness manifests as HEINEKEN attempts to create a positive image of itself as an employer to enable prospective employees to endorse this conviction while also negative politeness manifests and can harm the attempt of HEINEKEN's to the aforementioned. Moreover, metaphors occur frequently within the text as an attempt from HEINEKEN to create a reality of itself as a workplace of endless possibilities to go places. Conclusively, particular words are employed to connote the individual and organizational identity that prospective employees will become a part of within HEINEKEN to strengthen their attraction to the workplace.

Within the second text of HEINEKEN's (Appendix 2), the word 'empower' evidently manifests to create an atmosphere of empowerment within the text. Additionally, the word is intentionally employed within a context of positive connotations to express the support of the organization's in individual empowerment. The word 'waiting' has been emphasized within a context of negative connotations to indicate that HEINEKEN distances itself from the passive action of waiting.

Within the third text of HEINEKEN's (Appendix 3), words within the same semantic field are employed to accentuate the sense of community and collaboration. Additionally, these particular words are emphasized within a context of positive connotations to create a positive atmosphere and enable the understanding of community, collaboration, and friendships solely involving positive aspects, being the catalyst for both individual and organizational success.

Within the fourth text of HEINEKEN's (Appendix 4), both words placed within a context of positive and negative connotations manifest. The words utilized within positive connotations are intended to establish a positive frame of mind within the text and connote positive associations to the general actions of being brave among employees. Furthermore, the words 'team' and 'bold' are evidently emphasized to illustrate HEINEKEN's desire for prospective employees. However, the word 'mavericks' may be placed within negative connotations as the word itself can have contradictory meanings.

It is a common denominator that HEINEKEN, within all its employer branding initiatives, utilizes personal pronouns to enable receivers to relate to the action and the areas of focus while also illustrating real-life employee experiences within the texts. Furthermore, individual and community discourses manifest as illustrations of the values cherished for prospective employees by the organization and the desire to attract prospective employees by emphasizing these discourses. Moreover, a general observation is the attempt of HEINEKEN's to establish reliability as a workplace with room for difference of opinions, full of opportunities, communities, and friendships. Conclusively, the actors within the texts are included to enable the receiver to relate to and identify with those and the actions they take to strengthen their attractiveness towards the workplace.

7.1.3 Discursive Practice

Within this section, the discursive practice of the text will be analyzed by means of the first (cf. appendix 1) and second (cf. appendix 2) employer branding text by elaborating the use of force, coherence, and intertextuality.

7.1.3.1 Video 1

Throughout the text (Appendix 1), HEINEKEN attempts to influence the interviewee to perform specific actions in relation to answering the questions raised during the interview by implementing direct and indirect enquiries. The direct enquiries manifest in the following sentences:

*"I would like you to answer by clicking in 5, 4, 3, 2, 1, -1, -2. **Are you gonna click?**"* (Ibid, l. 17-18)

"Come on, one more click. Hit it." (Ibid, l. 77-78)

"Come on, show me how you make up your mind." (Ibid, l. 33)

"[...] do not forget to share your CV from your LinkedIn profile with us [...]" (Ibid, l. 82)

Additionally, the indirect enquiries manifest in the following examples:

"Oh dear we have got a time consumer." (Ibid, l. 38-39)

"But if you want to go places, we are gonna have to speed things up a bit" (Ibid, l. 41-42)

"That red doorknob is a hint. You can actually click it." (Ibid, l. 56)

The direct and indirect enquiries are consciously included within the text to enable the interviewee to consider and choose a particular answer to the questions, for HEINEKEN to enable an insight into whether the interviewee is a match for the organization. Additionally, through the use of the examples above, HEINEKEN intends for the receiver to consider the alternatives and decide to go the step further to be considered for a job position within the organization.

Furthermore, HEINEKEN has intentionally implemented certain information and descriptions to enable intended meanings and associations to the HEINEKEN organization. Within the following sentences, the intended aspect is emphasized:

*"Alright but did you know that the HEINEKEN company actually offers both **strong roots and world fame with more than 250 brands in over 70 countries.**"* (Ibid, l. 10-20)

*"That is your start as a brewer for HEINEKEN and **work your way up** to supply chain [...] beer in Vietnam."* (Ibid, l. 26-29)

*"Let me introduce you to the **family** [...] HEINEKEN in Mexico [...]"* (Ibid, l. 60+63)

By means of these examples, HEINEKEN attempts to manipulate the receiver to obtain the particular conviction that the organization desires to portray itself, the impression of HEINEKEN as a big, successful, talented, and reputable organization. Additionally, the examples are intentionally employed by HEINEKEN with the purpose of convincing the receiver to acquire a particular opinion of the organization as a workplace entailing significant challenges, opportunities, and potential for further development.

The significance attached to the element of force enables parallels to be drawn to the element of coherence. Coherence occurs as HEINEKEN attempts to create two specific subject positions within the text by means of the curator and the interviewee, who both function as the actors of the text. Additionally, the focus concerns the interviewee, and thereby the receiver of the text who participates in the virtual interview held by the curator. The text is meaningful for job-seeking individuals; thus, they are able to find themselves within the situation as the participating actor. Hereby, the receiver of the text will feel attracted to the particular action and alternatives within the questions. Thus, the receivers will end up considering the 12 questions asked throughout the interview: "*[...] I have 12 questions and you will have just 5 seconds to answer each one [...] so I suggest you answer honestly.*" (Ibid, l. 11+14-15). Hence, the meaning of the text is for the receiver to visualize and identify oneself as the participant within the job interview at HEINEKEN. Thus, the interview is an attempt from HEINEKEN to increase the interest and attractiveness of the organization in the eyes of prospective employees.

One particularly conspicuous discourse implemented is the discourse of individuality occurring throughout the text. The implementation of the particular discourse is illustrated in the following examples:

*"[...] **I** have 12 questions and **you** will have just 5 seconds to [...]"* (Ibid, l. 11)

*"The choice is **yours**."* (Ibid, l. 13)

*"[...] **you** want to go places [...]"* (Ibid, l. 20-21)

*"That is **you** start as a brewer [...]" (Ibid, l. 26)*

*"But if **you** want to go places, [...]" (Ibid, l.41)*

*"Which superpower would **you** rather have?" (Ibid, l. 48)*

*"**You** are almost finished." (Ibid, l. 73)*

*"**You** have officially completed the interview." (Ibid, l. 79)*

*"**You** may well be invited for a [...]" (Ibid, l. 79-80)*

The personal pronoun 'you' is frequently employed within the listed sentences and can be argued to bring forth different associations and discourses. On the one hand, the frequent use of the pronoun enables the existence of an individual discourse as the focus lies on a particular recipient. The implementation of the pronoun contributes to the feeling of participating in an individual and personal interview with HEINEKEN to be considered a candidate for a job position. However, on the other hand, the sentences above are illustrations of a community discourse as the pronoun 'you' actually is able to reach out to several individuals. Individuals reading the text will be able to relate to this particular pronoun and thereby hold the impression of the text addressing them. Additionally, the pronoun is able to reach out to several individuals in a specific group and community, prospective employees. The frequent use of the pronoun is an intentional choice of HEINEKEN's to connote the feeling of an individual and personal interview with the curator of choices. Thus, the receiver of the text will enter the spirit of the interviewee and actively consider the questions asked within the interview. Moreover, the frequent use of the pronoun is an intentional choice of HEINEKEN's to enable several individuals to relate to the pronoun and thereby enable the interest and involvement of several individuals to the text and the interview. Therefore, both discourses, the individual and community discourse, occur within the text by using this specific pronoun.

Furthermore, the community discourse appears noticeably through particular sections of the text in which the HEINEKEN organization is emphasized as a family, unity, and team. This discourse is illustrated in the following sentences:

*"Welcome to what **we** like to call the interview." (Ibid, l. 5)*

*"[...] there is not an awful lot **we** know about you [...]" (Ibid, l. 6)*

*"Let **us** not forget **we** are brewers [...]" (Ibid, l. 35)*

*"Okay guys, let **us** give **our** interviewee [...]" (Ibid, l. 42)*

*"Let me introduce you to the **family**." (Ibid, l. 60)*

"[...] *someone else from my team.*" (Ibid, l. 80-81)

"[...] *share your CV from your LinkedIn profile with us [...]*" (Ibid, l. 82)

Within the examples stated above, the community discourse is a conspicuous element within the text as HEINEKEN attaches great importance to the fact that the organization is one great team, family, and community. The appearance of the particular discourse is an intentional choice from HEINEKEN to emphasize great importance hereto and clarify that the workplace is centered around collaboration, community, and inclusion. This bears the intent of touching a chord with the prospective employees in relation to the desire of entering a workplace with great importance attached to these aspects. Thus, bringing forth an interest in and attractiveness to HEINEKEN as a workplace for prospective employees.

A discourse of truth and decision manifests within the text. The particular discourse of truth appears within the following sentences and is hereafter appearing implicitly throughout the remainder of the text: "*The choice is yours. Sometimes the answer might not be as obvious as it first seems. So, I suggest you answer **honestly.***" (Ibid, l. 13-15). The appearance of the discourse is an intentional choice of HEINEKEN's to emphasize the importance of being truthful within the interview for the sake of both the individual interviewee and HEINEKEN. By answering the questions truthfully, HEINEKEN enables the interviewee to become a candidate for a proper job in which the interviewee's personality, priorities, and values are a strong match. The discourse of truth is expressed throughout the text as the interviewee is asked different questions which the individual must address and answer truthfully. Thus, each time a question appears, the discourse of truth manifests.

Moreover, the decision discourse manifests as the curator throughout the text raises questions to the interviewee of different characters which the interviewee must decide on:

"***Would you rather be [...]** or [...]*" (Ibid, l. 16)

"***Do you go for [...]** or [...]?" (Ibid, l. 22)*

"***Which superpower would you [...]** or [...]*" (Ibid, l. 48)

"***Do you prefer to [...]** or [...]*" (Ibid, l. 51)

"***Which best describes you [...]** or [...]*" (Ibid, l. 74)

HEINEKEN intentionally implements the decision discourse to illustrate all aspects that prospective employees must consider when applying for a job within HEINEKEN. Not solely the aspect of work-

related questions must be considered by prospective employees but additionally the aspect of humorous and personal questions. This is an intentional implementation from HEINEKEN to illustrate the organizations' desire to acquire knowledge of different aspects of the personality of the interviewees' in preference to solely the aspect of a career. Thus, HEINEKEN illustrates a sincere interest in getting to know the prospective employees, which is intended to increase the interest in HEINEKEN as a workplace within the eyes of the prospective employees.

7.1.3.2 Video 2

Within the text (Appendix 2), indirect force manifests and is illustrated in the following sentence: *“Believe it or not, that is when I LEARNED that the fastest WAY TO EMPOWERMENT, is EMPOWERING YOURSELF.”* (Appendix 2, line 8-9) This sentence is a realization of the employee's; thus, the employee encourages the receivers, prospective employees, to perform a similar action: empowering themselves by taking action independently. HEINEKEN deliberately utilizes the sentence and the positive connotations to enable the receiver and prospective employees to obtain a certain and positive opinion of self-empowering, taking action, and independence.

Furthermore, indirect force manifests by means of the following question: *“READY TO EMPOWER YOURSELF?”* (Ibid, l. 10) in which an indirect request manifests. HEINEKEN intentionally employs the question to bring forth a sense of desire and will of self-empowering and initiative as an employee within the organization. Thus, HEINEKEN encourages receivers of the text to act and apply for a job within the organization in the event of being ready and having a desire for independence, own initiatives, and self-empowerment within a workplace.

The clarification of force draws parallels to the implementation of coherence as HEINEKEN attempts to create one specific subject position in the text by means of the employee who functions as the actor. Additionally, the focus concerns the individual employee who decides to take action herself by obtaining the consumer data she was supposed to be waiting for. Therefore, the receiver of the text will be able to relate to both the situation and the employee by either having been in a similar situation or expecting to become in a similar situation someday by taking action independently. Thereby, the receiver can relate to the actions of the employee's and thus be encouraged to perform independent actions in preference of remaining within a waiting position by orders. However, the meaning of the text holds different determinations depending on the individual receiver. Certain individuals prefer independent work and constant development and improvement to achieve personal goals career-wise,

whereas other individuals prefer to be given orders. Hence, working for HEINEKEN is not for all as the organization seeks to reach and attract prospective employees who are willing to work independently and take action, which is illustrated as follows:

“*READY TO EMPOWER YOURSELF?*” (Ibid, l. 10)

“*[...] the fastest WAY TO EMPOWERMENT, is EMPOWERING YOURSELF.*”

(Ibid, l. 8-9)

Thereby, HEINEKEN draws upon two different discourses, an individual discourse and an independence discourse, illustrating that prospective employees with similar work mentality will be able to relate and identify with these discourses. This corresponds to HEINEKEN’s use of intertextuality as different discourses due to interdiscursivity manifest and is all particular importance to the text, the associations, and meanings occurring within it.

By implementing the personal pronouns ‘I’, ‘myself’, and ‘yourself’, an individual discourse is portrayed within the text as every action is executed by a particular actor. Additionally, an expectant and passive discourse occurs within the initial two sentences: “*Today I WAS SUPPOSED TO BE WAITING for consumer data at the office. But I do not like **waiting**.*” (Ibid, l. 2-3) Within these sentences, HEINEKEN attaches significance to the portrait of an employee who is told to wait for the necessary information in preference to the opposite. Hereinafter, the discourse changes into an independence discourse occurring throughout the remainder of the text: “*So ... **I decided to COLLECT THE DATA MYSELF** [...] Believe it or not, that is when **I LEARNED** that the fastest WAY TO EMPOWERMENT is EMPOWERING YOURSELF.*” (Ibid, l. 4+8). The change of discourse manifests as the employee decides to act and collect the data herself rather than wait for it. Hence, an illustration of what an individual can achieve by making an active effort occurs. Furthermore, a general workplace discourse appears throughout the entire text as the focus concerns a work-related situation that tends to be present within a workplace and several employees are able to understand and relate to.

Additionally, it is significant to elucidate the particular importance attached to the discourse of independence within the text. Thus, this is an intentional choice of HEINEKEN’s to promote and stress the particular discourse and emphasize that this is a behavior desired and valued by the organization for its prospective employees. Moreover, the action within the text is an attempt from HEINEKEN to illustrate to prospective employees that the opportunity of acting on their own

initiatives is an integral part of the organization. Hence, implementing the action with the purpose of attracting prospective employees to this opportunity, and thereby increase the interest and attraction of theirs to HEINEKEN as a workplace.

7.1.3.3 Video 3

See exemplary analysis (Appendix 9, p. 14)

7.1.3.4 Video 4

See exemplary analysis (Appendix 9, p. 16)

7.1.4 Sub-conclusion

Within the initial text, force manifests by using direct and indirect requests to enable the receiver of the text to answer the questions within the interview, thereby enabling HEINEKEN to obtain knowledge of the interviewee's personality. Additionally, coherence manifests as a certain subject position of an interviewee occurs within the text. As no participant is emphasized within the interview, combined with the frequently employed pronoun 'you', HEINEKEN intends for the receiver of the text to relate to the interview and perform the role of the interviewee. Thus, the receiver of the text will be drawn into the interview. Furthermore, interdiscursivity occurs by means of the individual and community discourses present combined with the discourse of truth and decision within the text (cf. 7.1.2.4).

Indirect force is utilized within all three texts from 2019 (Appendix 2-4) relating to certain employees by using a question appearing at the end of each text. By asking these particular questions, HEINEKEN urges the receivers of the texts to do similar actions as the employees in the texts: empowering themselves by independent actions, forming communities and friendships with colleagues, and being brave and taking up new challenges. Furthermore, the use of force is a deliberate choice of HEINEKEN's to enable the receiver to form specific and positive opinions of self-empowering, communities and friendships, and being bold, brave, curious, and challenging oneself within the workplace, within the texts. Additionally, coherence manifests as certain subject-positions which the receiver of the texts can relate to and identify with are emphasized. Thus, the receivers of the texts are inspired to perform the actions of the employees within the texts. Moreover, interdiscursivity manifests as certain discourses relating to the actions of the texts are illustrated: individual, community, acting, and friendship discourses. The discourses are intentionally utilized to ascribe significant importance hereto to illustrate the identities which prospective employees of

HEINEKEN's will become a part of to arouse excitement with the receivers of the text, and thereby increase the attractiveness to the organization within their eyes.

7.1.5 Social Practice

Within this section, social practice within CDA will be analyzed in combination with the supplementary approach, The War for Talent and the theory, The Three Step Process of Employer Branding. The analysis will be conducted according to an overall perspective of all four texts with the inclusion of the official website of HEINEKEN's. Furthermore, the elements of ideology and hegemony will be included and assembled within a section at the end of the dimension to avoid repetition, as similar attempts to establish certain ideologies and hegemony occur within the texts.

7.1.6 The War for Talent and The Three Step Process of Employer Branding

Throughout the texts, HEINEKEN seeks to illustrate its strengths and qualities to attract prospective employees by means of building a winning environment within the organization. The particular strengths and qualities which HEINEKEN seeks to clarify are emphasized as independence, free hands for employees, personal and professional development, teamwork, challenges, finding creative solutions, self-empowerment, building friendships, and trying new work-related paths, by means of the many offerings of HEINEKEN's (cf. 7.1.1 & 7.1.2). These strengths correspond to HEINEKEN's value proposition, which is characterized by means of three particular elements: passion for quality, enjoyment of life, and respect for people and the planet (theheinekencompany, 2020). The initial element within the value proposition, passion for quality, corresponds to the desire of HEINEKEN's to develop and challenge its employees as a way to improve the competencies of the employees to improve the quality of work, and thereby improve the quality of the organization's. The second element within the value proposition, enjoyment of life, corresponds to the essence of HEINEKEN's employer branding initiatives, which illustrate the opportunities to go places both physically, personally, and mentally for employees to experience the world and enjoy life. Conclusively, the final element within the value proposition, respect for people and the planet, corresponds to the focus of HEINEKEN's on diversity with opportunities for all despite origin, gender, age, skin color or otherwise.

To further elucidate the value proposition of HEINEKEN's, the following will be divided into categories of the different strengths and values. The values and strengths of independence and self-empowerment for prospective employees are emphasized within the following examples:

"[...] I decided to **COLLECT THE DATA MYSELF**." (Appendix 2, 1. 4)

"[...] that is when **I LEARNED** that the fastest **WAY TO EMPOWERMENT**, is **EMPOWERING YOURSELF**." (Ibid, l. 8-9)

"**READY TO EMPOWER YOURSELF?**" (Ibid, l. 10)

"[...] **I set out to CREATE THE BEST TEAM ever [...]**." (Appendix 3, l. 3-4)

A particular focus of HEINEKEN's is for employees to work independently, take action, and find creative solutions that manifest within the examples above. The initial three examples illustrate an employee performing an independent action to collect consumer data whilst also encouraging individuals to take action in relation to personal and professional development. Conclusively, a manager with the particular goal of creating the best team is described with the description of the achievement of the goal by means of independent and creative actions. Thus, it is possible for employees to take initiatives, be impulsive, and creative when finding solutions within the workplace. Therefore, the organization seeks to illustrate that employees within HEINEKEN hold the opportunity of free hands to achieve organizational goals and professional and personal development to prospective employees. Thus, the value proposition of HEINEKEN's is an attempt to attract prospective employees to the organization by means of the clarification of values and possibilities within the organization.

Additionally, HEINEKEN seeks to establish the fundamental and solely positive outcome of teamwork and friendship as the strengths and value proposition of the organization's:

"That is how we **STOPPED BEING COLLEAGUES... AND BECAME FRIENDS [...]**" (Appendix 3, l. 6)

"**We made a hell of A GOOD TEAM**." (Appendix 4, l. 8)

"**And that is when our BEST WORK FOLLOWED**." (Appendix 3, l. 8)

"[...] every **SUCCESS IS A TEAM EFFORT**." (Ibid, l. 9)

"**READY TO MAKE FRIENDS?**" (Ibid, l. 10)

The examples illustrate HEINEKEN's view on solidarity, community, and collaboration as sources of success and the belief of collaboration to be a significant tool for personal and professional development. Additionally, the examples illustrate how the best and most innovative results arise from a united front of team effort and the creation of close ties and friendships within a workplace.

Moreover, the question stated above illustrates the creation of friendships in preference to solely being colleagues within HEINEKEN as prospective employees will become part of this bearing community, friendship, and great collaboration. Thus, the value proposition of HEINEKEN's is an attempt to attract prospective employees to the organization by means of the clarification of community and friendships within the organization.

Furthermore, the strengths and value proposition of HEINEKEN's are further emphasized by means of the opportunities to be bold and embark on new paths for prospective employees:

*"[...] work your way up to **supply chain director** [...] perhaps you'll choose a different path, starting in **legal affairs** [...] in your way to becoming **brand manager** [...]"* (Appendix 1, l. 26-29)

*"**I DROPPED THE MARKETING SUIT and JOINED OUR CIDER MASTER.**"* (Appendix 4, l.

3)

*"**READY TO BE BOLD?**"* (Ibid, l. 11)

*"You want to **go places?**"* (Appendix 1, l. 20-21)

HEINEKEN utilizes the initial example for prospective employees to achieve an understanding of the work-related possibilities of different job positions offered by the organization. In relation hereto, the statement '*work your way up*' is an indication of the possibilities of climbing the social ladder and general development for prospective employees within the organization. The second and third examples are illustrations of the choice of an employee to take a chance, open a new door, and venture out on a new path, whereas the fourth example emphasizes the opportunities to go places both physically and mentally. It is an intentional choice of HEINEKEN's to focus on development and challenges as it allows prospective employees to achieve the organization's perception as focusing upon possibilities in preference to restrictions. The above is an attempt of HEINEKEN's to illustrate the integral parts of the organization by way of adventure, a desire to go places, and the desire of acquiring new knowledge which prospective employees will become a part of. Thus, an element of attraction is implemented with the purpose of increasing the attraction of HEINEKEN within the eyes of prospective employees.

The clarification of strengths and value proposition draws parallels to the elaboration of diversity as a strength and value proposition, as HEINEKEN elaborates on the importance of diversity within the

organization. The employer branding initiatives with the focus of a particular employee are illustrated to occur in different countries, as each text begins with the illustration of the name of the employee's, the time of employment, and the country of location:

"QUYNH TRAN'S DAY 105 – VIETNAM-" (Appendix 2, 1. 1)

"ITA BASSEY'S DAY 5297 – NIGERIA-" (Appendix 3, 1. 2)

"MARCEL SWAIN'S DAY 92 – SOUTH AFRICA-" (Appendix 4, 1. 1)

By means of the following information of the employee's, the countries of Vietnam, Nigeria, and South Africa are emphasized. The implementation of employees within different cultures illustrates that all employees within HEINEKEN hold the opportunities to go places and work across different countries of the world. The aspect hereof corresponds to the statement of the organization's as it emphasizes the aims to reflect the world around it to brew enjoyment of life for all. Thereby, the organization utilizes the power of diversity and entrepreneurial spirit to create an inclusive environment in which all feel a sense of belonging and equal opportunities to contribute. Thus, the strength and value proposition of diversity is implemented as an element of attraction for prospective employees.

Throughout the employer branding initiatives of HEINEKEN's and the strengths and value proposition within, the organization attempts to establish certain employer brand associations of itself to influence the employer image to increase the attraction of the workplace for prospective employees. HEINEKEN attempts to establish the associations of a workplace focused on independence, self-empowerment, community, friendships, development, and trying new work-related paths for employees. Thereby, prospective employees ascribe a certain prestige to HEINEKEN by means of the frequent illustrations of the possibilities within the organization. Thus, prospective employees ascribe a symbolic benefit to the opportunities within the organization. Furthermore, HEINEKEN establishes a particular focus on the individual employees within the employer branding initiatives from 2019. As these texts portray the stories of the employees as real-life illustrations and descriptions of a workday, the texts attempt to establish certain employer branding associations. Hence, these employer brand associations do not seem to be controlled by the organization but by the employees themselves, as the employee's function as the actors of these stories. This is a conscious choice of HEINEKEN's to enable prospective employees to develop

employer brand associations based upon an exciting and untraditional workday within the organization through sources of information that appear to be controlled by the employees themselves. Thus, HEINEKEN illustrates the employer branding initiatives as real-life illustrations and descriptions of average workdays of the employees to produce the intended brand associations of the organization's, and thereby enable employer attraction of HEINEKEN within the eyes of prospective employees. Additionally, a symbolic benefit is presented in the initial employer branding initiative (Appendix 1), which states: "*[...] the HEINEKEN company actually offers both strong roots and world fame with more than 250 brands in over 70 countries [...]*" (Ibid, l. 19-20). The implementation of the sentence is an intentional choice of HEINEKEN's to illustrate that prospective employees will become a part of a prestigious, acknowledged, world-famed, and talented organization, indicating that prospective employees will obtain a specific social approval by being an employee of HEINEKEN's.

Overall, due to the examples above, a common denominator is that HEINEKEN seeks to create a positive image of the organization as an employer that offers many opportunities and possibilities to its employees to challenge and improve their abilities will benefit both parties. Additionally, the clarification of the strengths is utilized to attract and illustrate HEINEKEN's utilization of employer brand association towards prospective employees. Thus, HEINEKEN attempts to influence the minds of prospective employees in creating a positive image of the organization as an employer by means of these particular emphasized strengths and values. By creating this image, HEINEKEN establishes its strengths and functional and symbolic benefits to seem attractive and desirable towards prospective employees. As these strengths and benefits are used as a factor of attraction, prospective employees start comparing their employer brand image of the organization to their personal needs, personalities, and values to ensure person-organization fit.

Within the texts, HEINEKEN implements several elements which indicate the particular type of employees desired by the organization. Throughout the texts, the desire of HEINEKEN's to attract and employ employees of certain characters is evident within positively connoted actions and descriptions, which indicates HEINEKEN's way of selecting the most qualified talent:

"[...] I decided to COLLECT THE DATA MYSELF." (Appendix 2, line 4)

"I LEARNED that the fastest WAY TO EMPOWERMENT, is EMPOWERING YOURSELF."

(Ibid, l. 8-9)

"[...] and **BECAME FRIENDS SHARING THE WILDEST OF IDEAS** [...] every **SUCCESS IS A TEAM EFFORT.**" (Ibid, l. 8-9)

"To launch cider [...] I **DROPPED THE MARKETING SUIT** and **JOINED OUR CIDER MASTER** [...]" (Ibid, l. 2-3)

"A **BOLD IDEA**, a **CAN-DO ATTITUDE**, and a **TEAM OF CHARISMATIC MAVERICKS.**"
(Ibid, l. 10)

"[...] you want to **go places**, the choice seems clear." (Ibid, l. 20-21)

"Do you A) **stay true to your path** or B) **change your direction**?" (Ibid, l. 32)

Within the examples above, the particular employees and the characters desired by HEINEKEN manifests. The initial two examples illustrate the desire of HEINEKEN's to attract and employ employees of independence, with a desire for individual empowerment, and acting on their own initiatives combined with the trust and execution of their own ideas. This particular aspect corresponds to the values and desires for prospective employees listed within the official website of HEINEKEN's, as it is emphasized that the organization aspires for all of its employees to be leaders. Furthermore, it is emphasized that employees will thrive if they desire to grow, learn and stretch themselves (theheinekencompany, 2020). The third example above illustrates the desire of HEINEKEN's to attract employees, prioritize community, collaboration, and friendships with colleagues within the workplace and thrive in these aspects. As the organization stresses success as a result of team effort, community, and collaboration are emphasized as building blocks within the HEINEKEN organization and workplace. Thus, the organization requires prospective employees to hold the same conviction and desire of community and collaboration in a workplace. This particular aspect corresponds to the values and desires of prospective employees listed within the official website of HEINEKEN's. It is emphasized that the organization must forge ahead in unison to achieve the organization's shared goals (theheinekencompany, 2020). Furthermore, the collegial community is emphasized as the determining factor for the success of both employees and the organization within the website, which also corresponds to the values and desires of prospective employees emphasized within the text. The fourth and fifth examples illustrate HEINEKEN's intent and desire to attract talented employees with fresh attitudes and bold characters to take on a challenge and try one's skills on new grounds. Within the fourth example, the organization illustrates employees' desire to see opportunities in preference to restrictions and proceeding an assignment with a positive attitude and energy. Furthermore, the examples illustrate the desire of HEINEKEN's to attract talented employees

as the organization is willing to take a risk and promote talented employees with little experience to rise to the challenge and contribute to the organization's success. However, the appearance of the word 'mavericks' may hold different meanings based upon the context in which it occurs. Thereby the word may prevent the identification of the desire of HEINEKEN's to attract people with community priorities among prospective employees, as the word may symbolize individualism and the preference of working individually. In relation to the context above, the word is intended to be understood as an individual with the qualities of thinking outside the box to enable good and innovative ideas. Thus, the word indicates a paradox within the desire of HEINEKEN's for the characters and priorities of prospective employees as both the desire for individualism and collaboration manifests. However, the maverick mentality is a desire of HEINEKEN's for prospective employees to enter into the organization, although these individuals must adapt to the community and teamwork, as the organization attaches great importance hereto. This particular aspect corresponds to the values and desires for prospective employees listed within the official website of HEINEKEN's as it is emphasized that employees hold control of their careers and have the opportunities to develop themselves and go places during their HEINEKEN journey (theheinekencompany, 2020). Furthermore, within the last example, HEINEKEN attaches importance to the intent of employees to go places. Thus, the organization intends to attract employees with a thirst to go places both physically and mentally and thereby grow, develop, and achieve new challenges and experiences. Additionally, the latter example represents one of the 12 questions that the curator of choices asks the interviewee within the text from 2016. These questions concern different areas of focus that indicate the different aspects of an employee which HEINEKEN intends to obtain knowledge of. Thus, the questions contain an implicit indication of the values and visions of HEINEKEN's to enable an insight into the missions and visions of the interviewee's. The latter example indicates that prospective employees must choose between staying true to their path or changing their direction. Within this example, HEINEKEN wishes to obtain knowledge of whether the prospective employees will comply with the HEINEKEN way of working regardless or decide to deviate from the HEINEKEN way of working if challenges or less pleasant experiences arise. This particular aspect corresponds to the values and desires for prospective employees listed within the official website of HEINEKEN's as it is emphasized that employees of HEINEKEN must always walk the talk and act as true role models for the organizational values of independence, self-empowering, community, friendships, development and initiative (theheinekencompany, 2020). Thus, the organization intends to attract prospective employees complying with the HEINEKEN way.

The clarification of the particular type of employees that HEINEKEN intends to draw parallels to the aspect of person-organization fit, which concerns to which extent prospective employees can recognize their own values and visions within the organization's values and vision. Throughout the texts, HEINEKEN emphasizes the aspects which the organization intends for prospective employees with the purpose of attracting the employees with identical values and priorities as itself. By clearly illustrating the organization's values and visions, prospective employees can identify themselves with these and, thereby, potentially be attracted to the organization. The clear implementation of values, strengths, and visions is an intentional choice of HEINEKEN's to illustrate and describe employees' exact desires to an employer in contemporary society (cf. 1.1). This is intentional as an attractive workplace for employees to obtain the conviction that their values and visions can be fulfilled as an employee of HEINEKEN's, and thereby apply for a job.

Throughout the texts, a general observation of HEINEKEN attempting to generate particular ideologies of itself as an organization and employer focusing on independence, inclusion, solidarity, possibilities, going places, and challenges for prospective employees is apparent. Additionally, the intentional attempt from HEINEKEN to illustrate the particular community desired for both the organization itself and prospective employees is evident. By articulating hereof, HEINEKEN seeks to attract prospective employees through these particular values, qualities, and priorities throughout the texts. Furthermore, the particular ideologies and discourses are implemented to enable prospective employees to either change or establish a positive perception of HEINEKEN as an organization and employer and the affiliation with the ideologies that the organization wishes to present to prospective employees. Thus, the organizations intend for the ideologies to reach the status of common sense within the eyes of the prospective employees. Hence, the ideologies are naturalized and characterized as truth. By means of emphasizing the individual employees within the employer branding initiatives from 2019, HEINEKEN attempts to establish the ideologies as common sense as the texts are supposed to illustrate the fact that the employees have experienced the opportunities of independence, inclusion, solidarity, possibilities, and challenges. Thus, attempting to increase the effectiveness of the ideologies for prospective employees to affiliate to these particular ideologies. The discourses drawn upon by HEINEKEN are to be characterized as ideological as the organization intends to maintain or transform its power relations in relation to prospective employees by enabling the individuals into affiliating to the particular discourses of the workplace or by changing their perception of HEINEKEN into a positive perception of the organization and workplace.

Moreover, the struggle of power within the employer branding initiatives from HEINEKEN manifests implicitly, and thereby, HEINEKEN takes the establishment of ideologies for granted, as the power struggle has already won. The employees within HEINEKEN are established as independent, enterprising, collaborative, energetic, community-oriented, brave, bold, accept challenges, and are creative individuals. Thus, no power struggles with the purpose of establishing the intended ideologies exist as the ideologies have been established from the beginning. Therefore, a hegemonic discourse manifests that the employees are power men and power women as the employees are portrayed within the employer branding initiatives. Consequently, it has become a predominant fact that employees of HEINEKEN's are the sum of the above characteristics, and thereby, this particular ideology is established as common sense as the power struggle is already won and established by HEINEKEN. It is essential to note that the struggle of power is characterized as implicit as no explicit statements from HEINEKEN express that these are the type of employees the organization intends to attract and employ. However, these traits of character are particularly emphasized within the employer branding initiatives. Therefore, it is a secure decision and priority of the organizations to attract employees with these character traits. Conclusively, this particular ideology is conspicuous and established as common sense, and thereby, the ideology has won as all other discourses and ideologies are oppressed.

7.1.7 Sub-conclusion

Throughout the texts, HEINEKEN's attempt to create a winning environment within the organization manifests to increase the attractiveness of the talented, prospective employees to the organization. This corresponds to the value proposition of HEINEKEN's, which relates to the opportunities, qualifications, and promises offered to prospective employees to attract new employees. The value proposition of HEINEKEN's concerns independent work, free hands, personal and professional development, teamwork, challenges, improvement and development, creativity, community, diversity, and trying new work-related paths, thus, going places both physically and mentally. This corresponds to the employer brand associations of the organization's, as HEINEKEN attempts to establish positive employer brand associations of itself to attract prospective employees even more. This draws parallels to the aspect of employer brand equity as HEINEKEN attempts to attach the above assets, liabilities, values and qualities to the HEINEKEN brand as an employer, thus attempting to increase the attraction of prospective employees to the organization. This corresponds to the aspect of person-organization fit as HEINEKEN attempts to attract employees of certain characters and

values by accentuating community, opportunities, independence, and more, as prospective employees who possess these characters and values will be attracted to HEINEKEN as a workplace. Throughout the texts, HEINEKEN attempts to illustrate the type of employees which it desires and needs to achieve organizational goals. Through the different focus and employee stories, HEINEKEN desires to attract employees of independence, individual empowerment, initiative, trust and execution of own ideas simultaneously with priorities of community, collaboration, and friendships within the workplace. Additionally, HEINEKEN desires prospective employees with fresh attitudes and bold characters to take on challenges and try new grounds whilst also having a thirst for going places both physically and mentally. This aspect does also correspond to the person-organization fit as HEINEKEN emphasizes the values and qualities that the organization intends for prospective employees to attract the employees with identical values and priorities. Thus, appearing as an attractive workplace for employees to obtain the conviction that their values and visions can be fulfilled as an employee of HEINEKEN's, and thereby be attracted to the organization.

7.2 Multimodal Discourse Analysis

Within the following section, the four employer branding campaign videos of HEINEKEN's will be performed by means of the multimodal discourse analysis.

7.2.1 Video 1

Within the initial employer branding video from HEINEKEN (Appendix 5), hidden meanings of symbolic value occur through focus and attention of particular elements in preference to others. Poses of participants are employed to bring forth specific associations of HEINEKEN as a workplace. Within the first phase of the video, the curator of choices is presented in an upright and expectant position with folded arms, gazing into the camera (Ibid 5, P1). Through this position, the impression that the curator is expecting someone is emphasized, and as he gazes at the camera, HEINEKEN enables the impression for viewers of the video to be the expected individual. Additionally, the curator is illustrated walking towards the camera at a measured pace with his arms hanging from the side and gesticulating with his hands (Ibid 5, P3), while also sitting in a chair with crossed legs and arms leaned on the armrest of the chair's (Ibid, P5). This indicates a casual, open, positive, and inclusive atmosphere in which the interviewee is welcome, while also the gesticulation of hands of the curator's is an indication of trust and openness. Moreover, the curator is depicted gesticulating and revolving on a chair, simultaneously with gazing directly into the camera, pointing at it and saying (Ibid, P12): "[...] and we will give you just three seconds to choose." (Appendix 1, l. 43-44). This also emphasizes the casual atmosphere. However, the combination of the statement and the direct gaze into the camera reduces this particular atmosphere and indicates a factor of stress. Furthermore, a shift in posture is illustrated within the two phases of the curator waiting for an answer (Appendix 5, P13) and the introduction of the HEINEKEN family to the interviewee (Ibid, P18) in which he states: "*Let me introduce you to the family.*" (Appendix 1, l. 60). Within these examples, the curator is depicted in a waiting position with folded arms, staring into the camera, which is an indication of negative associations to the position of waiting. However, the introduction of the HEINEKEN family is illustrated by a positive and open posture from the curator and smiles from the employees, indicating that community, friendships, and inclusion are positive elements and qualities within the HEINEKEN organization. Conclusively, the curator is depicted within a positive, open, and smiling posture (Appendix 5, P21) while saying: "*Congratulations. You have officially completed the interview.*" (Appendix 1, l. 79). Additionally, several employees are depicted in which the clear majority are illustrated with a beer in their hands, ready to celebrate. This situation has positive

connotations attached to it and is a symbol of a discourse of community. The frequent use of the casual atmosphere and the open and positive postures of the curator is an intentional choice from HEINEKEN to symbolize the openness and inclusion of prospective employees within the organization.

Throughout the video, several objects of symbolic value occur in which significant importance has been attached to beers, doors, doorknobs, and stairs. The curator articulates: “[...] *HEINEKEN company actually offers [...] with more than 250 brands in over 70 countries.*” (Ibid 1, l. 19-20) while several beer bottles of the HEINEKEN brand are emphasized simultaneously (Appendix 5, P7). The combination of text and illustration emphasizes the many opportunities for prospective employees within HEINEKEN, as the many beer bottles and articulation of countries are symbolic representations of the many opportunities of employment within the organization. Additionally, the curator is depicted climbing the stairs and wearing a green suit (Ibid, P9) whilst expressing the following: “*The sky is the limit. That is your start as a brewer for HEINEKEN and work your way up [...]*” (Appendix 1, l. 26-27). This is also a symbolic representation of the many opportunities to climb the ladder within HEINEKEN and develop oneself and thereby ‘go places’ both physically and mentally. Thus, the green color is employed to symbolize hope and recreation, the integral employment opportunities within HEINEKEN.

In relation hereto, the curator is depicted jumping from one stair onto another (Ibid, P9) while articulating: “[...] *perhaps you will choose a different path [...]*” (Ibid, l. 27-28). This is also the symbolic representation of opportunities, challenges, and differentiation within HEINEKEN, illustrated within a hopeful and optimistic connotation through the green color. Symbolic representation is also emphasized through the utilization of doors. As the curator verbalizes: “[...] *you will meet a few critics along the way.*” (Ibid, l. 30), he is depicted in front of a closed door (Appendix 5, P9), symbolizing the encounter of an obstacle in which tough decisions must be taken and challenges arise. This supports the possibilities of development for employees within HEINEKEN. Furthermore, a white door with a red doorknob is illustrated within a horizontal position (Ibid, P17) in which the curator articulates: “*That red doorknob is a hint. You can actually click it.*” (Appendix 1, l. 56). By combining spoken language and visual illustration, the curator encourages the interviewee to perform the action of clicking, however, no action is performed, and the door opens. An employee lifted by the arms of other employees arises simultaneously with the appearance of festive music (Appendix 5, P17). This is an intentional choice of HEINEKEN's to emphasize the

symbolism of community and the importance of lifting each other up and joining hands within the HEINEKEN organization. Therefore, the encouragement for the interviewee to open the door is viewed as a symbolic representation of opening the door to community and friendship, which are integral parts of the HEINEKEN workplace, which is utilized as an element of attraction. Within the final phase of the video, the curator verbalizes: "[...] *what I believe to be your true character.*" (Ibid, l. 83-84) whilst the appearance of a white door manifests (Appendix 5, P22). The door is utilized as a moment of excitement to enable the interviewee to open the door and explore the curator's opinion of the individual's true character. Additionally, through the combination of the visual illustration, the text, and the color of white, a symbolic representation of ignorance, opportunities, honesty, goodness, and virginity manifests within the door. Thus, the door is a symbolic representation of the present standpoint of the interviewee within HEINEKEN, whereas the opening of the door will enable a new world of possibilities, knowledge, experiences, and positivity within the HEINEKEN organization. Thereby, the door is the opening to the HEINEKEN world. Conclusively, each appearance and opening of a door within the video enables an opportunity to see within the HEINEKEN organization, its qualifications, aspects, and qualities.

The symbolic value attached to the element of objects enables parallels to be drawn to the element of settings. Settings of uncertainty manifest throughout the video by the appearance of the curator within a big, bright room in which the walls and floor are merged by the same bright color. The uncertain settings are emphasized by the frequent appearance of a white background and pictures to indicate the two alternatives within the questions asked by the curator. As the curator verbalizes: "*You are doing great. But if you want to go places, we are gonna have to speed things up a bit.*" (Appendix 1, l. 41-42), the uncertain setting manifests (Appendix 5, P12). Additionally, an example of the appearance of the white background (Ibid, P15) is emphasized as the following question is asked by the curator: "*Do you prefer to look at things from a different angle or label things as they are?*" (Appendix 1, l. 51-52). Additionally, as each setting is introduced by the appearance and opening of a door, viewers are left with the impression of being introduced to a catchy and visually striking corporate history to strengthen the interest of the viewers within HEINEKEN. Conclusively, the utilization of uncertain settings is an intentional choice of HEINEKEN's to advance the action, questions, alternatives, and symbolism within the video.

Additionally, the significance of symbolic value manifests within the element of participants. Within the video, particular participants are employed to connote symbolic associations. The curator of choices manifests to strengthen the feeling of being the participating actor within the interview and is intentionally employed as the mouthpiece of HEINEKEN's to intensify the presence of the organization within the video. Several individuals are depicted within a particular scene of the video (Appendix 5, P18) whilst the curator articulates the following: *"Let me introduce you to the family. Like Maja [...] Or Carlos [...] Camille works for [...] Dolph here who runs the show for HEINEKEN in Mexico [...]"* (Appendix 1, l. 60-63). By the combination of text and visual representation, symbolic associations are attached to the depicted individuals, indicating that the individuals are employees within HEINEKEN. Thus, viewers and prospective employees are presented to the family to become a member of to increase their interest in the HEINEKEN workplace. Additionally, the difference in clothing, positions, origins, and age of the employees' is illustrated within the final phase of the video (Appendix 5, P22). This particular aspect is an intentional choice of HEINEKEN's to stress the general diversity within the organization simultaneously with the diversity of employees to emphasize the inclusiveness and openness of the organization. Thus, strengthening and increasing the interest and attraction of the prospective employees to the HEINEKEN workplace. Conclusively, the particular employee, Dolph, is highly emphasized within a specific section of the video through the following statement: *"[...] Dolph here [...] double clicked on all my questions using two computer mice. He scored very highly."* (Appendix 1, l. 63-65). This is an intentional choice from HEINEKEN to stress the knowledge of Dolph obtaining a job within HEINEKEN through the process of the virtual interview. Thus, strengthening the importance and relevance of the virtual interview of the organizations for prospective employees while illustrating the possibility and opportunity of landing a job at HEINEKEN through the virtual interview to enable the application of job positions within the organization.

The symbolic value attached to the element of participants enables parallels to be drawn to the element of colors. Particular colors occur throughout the video to connote hidden meanings of symbolic value to prospective employees. Through the video, less saturated colors manifest through the uncertain settings in which walls and floor are merged by the same bright and white color. The use of the subtle, gentle, and toned down color is illustrated within the section in where the curator is placed beside brewing tanks (Appendix 5, P11) and the section in where the image is divided into two, with the curator on the one side and several individuals holding a beer on the other side (Ibid,

P21). Additionally, less saturated colors manifest through the hue of the curator's and the employees' clothing within the video. Throughout the video, the curator is illustrated within a Bordeaux colored suit and the employees within HEINEKEN are illustrated in dark or neutrally colored clothing (Ibid, P22). As mentioned further above, this is an intentional choice of HEINEKEN's to emphasize the importance of the curator, although gently illustrating the community within HEINEKEN. Furthermore, purity of colors manifest as the colors of yellow and green are utilized with great importance and symbolism attached. The curator is depicted walking up the stairs wearing a green suit (Ibid, P9) while expressing the following: "*The sky is the limit [...] That is your start [...]*" (Appendix 1, l. 26). By combining color and text, the color green is an indication of hope and recreation, and as the curator of HEINEKEN is wearing the green color, the symbolism of hope and recreation also relates to the organization. Thus, enabling the impression that prospective employees will experience hope, recreation, and development within HEINEKEN with the intent of establishing an element of attraction for prospective employees. Additionally, a conspicuous change of color manifests as the color of the curator's suit changes. The curator articulates the following: "*This is your start as a brewer for HEINEKEN*" (Ibid, l. 26), and as the word 'brewer' is emphasized, the color of the suit changes from green to yellow, depicting a beer with foam (Appendix 5, P9). By combining color and text, the color is a symbolic representation of optimism and trust in a positive development by means of the many opportunities within the organization. Additionally, the color is a symbolic representation of pride within the corporate culture and history of the brewery, which is an intentionally utilized element of attraction of prospective employees. Furthermore, color differentiation occurs through the use of monochrome and several colors. As the curator states the following: "*Do you go for: A) the surprise menu at a new restaurant or B) the classic dish at your local eatery?*" (Appendix 1, l. 22-23), the screen is divided into two in which the left side is illustrated through monochrome colors and the right side is illustrated through pink, red, orange, green, beige, and white colors (Appendix 5, P8). A checked tablecloth in pink colors is depicted and could be a symbolic representation of the characteristic flag within the world of motorsports as an indication of a lively atmosphere, excitement, adventure, and intensity. Thus, enabling the viewers' attraction to the right side of the screen to choose the 'classic dish at your local eatery' as a symbolic representation of choosing the classic beer, HEINEKEN, within your local bar. Additionally, this aspect relates to framing, as monochrome and several colors is an intentional choice of HEINEKEN's to increase the attraction and interest to a particular side of the screen, and thereby the choice represented within that

side. This aspect will be further analyzed later within the analysis as several examples of framing within the video manifest.

Furthermore, significant importance has been attached to the element of typography. Typography is a significant element within the employer branding initiative from HEINEKEN as words, fonts, and weight manifest. Within the first appearance of the video, 'GO PLACES' is illustrated in green colors by means of a 3D effect (Ibid, P1). The color of green bears the symbolism of hope, life, recreation, growth, and energy simultaneously with the characteristic color of HEINEKEN. By combining the HEINEKEN slogan 'go places' and the green color within this video, the opportunities, challenges, and developments within the organization are emphasized. Additionally, the statement 'HEINEKEN PRESENTS' is illustrated within 15 different languages (Ibid, P1). This is an intentional implementation from HEINEKEN to emphasize the diversity within the organization in which all individuals independent of religion, gender, language, and location are welcomed with open arms. Conclusively, the statement 'GO PLACES' manifests once again with visual images and video appearing within the letters of the statement simultaneously with the illustration of busy and industrious employees (Ibid, P12). Within the statement, different HEINEKEN brands and locations are illustrated to present the possibilities of going places both physically and mentally and experiencing different countries, work tasks, and more. Additionally, this is supported by the illustration of the busy and industrious employees moving from one place to another and, thereby, going places. Thus, this is implemented as an element of attraction for prospective employees to identify themselves with.

The symbolic value attached to the element of typography enables parallels to be drawn to the element of gaze. Throughout the video, several gazes between the curator and the interviewee are illustrated with the purpose of encouraging the viewers to relate to the curator and the actions within the video. At the early stage of the video, the curator is depicted gazing at the camera (Ibid, P3) while articulating: "[...] *this is your chance to choose [...] defines who you are.*" (Appendix 1, l. 6-9). This is an intentional choice of HEINEKEN's to enable the impression of the curator talking directly to the viewer of the video. Thus, the attention is drawn to the fact that viewers of the video perform the role of the interviewee. Additionally, at a particular phase of the video, the curator gazes at and points directly into the camera (Appendix 5, P12), which strengthens the intensity and attention of the viewers. Furthermore, the curator gazes directly at the interviewee when asking questions, and the

alternatives are illustrated (Ibid, P6). By the combination of gaze and question, it is indicated that the interviewee, the viewer of the video, must decide and act. Moreover, the curator is depicted gazing and pointing at the interviewee whilst gesticulating with his hands (Ibid, P22) while articulating the following: “[...] *and do not forget to send your CV from your LinkedIn profile with us [...]*” (Appendix 1, l. 82). This is an indicator of the desire of the curators to encourage the interviewee to perform the action and apply for a job at HEINEKEN. Furthermore, throughout the video, no visual representation of an interviewee manifests, which arguably is an intentional choice of HEINEKEN’s to enable a relationship between the curator and the viewers of the video, thereby strengthening the feeling of being a part of an actual interview within the HEINEKEN organization.

Furthermore, significant importance has been attached to the element of framing as the frequent utilization hereof manifests within the employer branding initiative from HEINEKEN. As the questions within the interview are asked, each alternative is depicted within a left and right axis in which HEINEKEN intentionally illustrates one alternative more attractively than the other. Thus, framing the choice which HEINEKEN intends for the interviewee to take. At the early stage of the interview, the curator is depicted at the end of a staircase in a heavenly setting (Appendix 5, P10) in which the following question is articulated: “*Do you A) stay true to your path or B) change your direction?*” (Appendix 1, l. 32). Within this setting, two doors appear as a symbolic representation of the two alternatives in which one door is depicted floating in the sky, and the other door is depicted connected to the green staircase. The symbolic representation of the two alternatives relates to whether the interviewee decides to follow the HEINEKEN way independent of appearing challenges or whether the interviewee decides to deviate from the HEINEKEN way in challenging and difficult times. Through this setting, HEINEKEN implicitly encourages the interviewee to choose the door attached to the green staircase as the color of green is a visual symbol of HEINEKEN. Thus, the floating door indicates defeat as the visual illustration of the door is placed within a heavenly setting with the impression of falling if choosing and opening that door. Additionally, the aforementioned aspect is supported by the eleventh phase of the video, in which a big and modern beer tank is illustrated simultaneously with a small, outdated and squealing beer tank (Appendix 5, P11). Simultaneously, the curator asks the following question: “*Would you rather brew a HEINEKEN beer proven to be a success or B) brew your own speciality brand without a proven recipe?*” (Appendix 1, l. 36-38). By the visual representation of the beer tanks, a symbolic representation of the HEINEKEN beer tank being the choice of preference manifests. Additionally, as the alternatives are

depicted within the right and left side of the screen, the top of the HEINEKEN beer is placed within the middle of the red star within the HEINEKEN logo (P11). Thereby, this is an intentional choice of HEINEKEN's to present the HEINEKEN beer as the desired choice of the organizations.

7.2.2 Video 2

Within the second employer branding video from HEINEKEN (Appendix 6), hidden meanings of symbolic value occur through focus and attention of certain elements in preference to others. The significance of the poses of participants is employed to bring forth specific associations of HEINEKEN as a workplace. Within this video, individuals are depicted toasting and smiling while the sound of laughter and chatter is emphasized (Appendix 6, P5) synchronous with the appearance of the word 'celebrations' (Appendix 2, l. 5). Using these means, a sense of community and a positive and relaxed atmosphere are illustrated, enabling the viewer of the video to obtain a positive view of the actions of the employee's and be attracted to such a workday. Thus, the individual's attraction to HEINEKEN as an employer is strengthened. Additionally, the employee is illustrated within a particular pose by the end of the video, holding and raising her notebook whilst smiling (Appendix 6, P8) while the following is stated: "[...] *that is when I LEARNED, that the fastest WAY TO EMPOWERMENT, is EMPOWERING YOURSELF.*" (Appendix 2, l. 8-9). The combination of pose and statement indicates a pride of empowerment; thus, the notebook is raised as a symbol of pride and content of her enterprising character. Therefore, empowerment is emphasized as a quality of pride and a distinctly illustrated value within the HEINEKEN workplace which the employee is a symbol of.

Accordingly, great importance has been attached to the objects within the video: a notebook, newspaper, sunglasses, jacket, and an aquarium (Appendix 6, P2, P3, P5). These objects symbolize and emphasize an untraditional yet exciting workday within HEINEKEN and are intentionally employed as elements of attraction in combination with the photographic style of the video. By using the objects, the employee attempts to keep a distance from the individuals she observes to collect the consumer data of uttermost accuracy. She is hiding behind the newspaper, sunglasses, and the aquarium while neutralizing her appearance by the jacket, while the following is stated: "[...] *Great for CELEBRATIONS. Surprisingly, GOES WELL WITH grilled shrimps. TASTES BEST at three degrees Celsius.*" (Appendix 2, l. 5-7) The combination of objects and text enables the employee to appear as a detective and connote an exciting workday and atmosphere within HEINEKEN to

strengthen the attractiveness from the prospective employees to the organization. The elements referred to above indicate a present discourse of individuality that corresponds to the present discourse found within the CDA. The setting of the video is an intentional choice of HEINEKEN's to emphasize the alternative and exciting place of an average workday, illustrating that an average workday at HEINEKEN does not solely occur in an office but on the contrary also locations such as a café (Ibid, P2). Thus, the setting of the video is utilized as an element of attraction for prospective employees.

The significance attached to poses and objects within the video draws parallels to the aspect of color and the meanings and associations which these bring forth. Throughout the video, a dark and somber color is employed within each phase of the video, whereas the red and green color are the sole conspicuous colors, illustrating the characteristic colors within the logo of HEINEKEN's. By the implementation of these colors, a notable contrast in color appears, which establishes different associations. The dark color is employed as an association of somber, whereas the bright color of red and green symbolizes energy, powerfulness, strongness, goodness, and passion to the contrast of the dark color. Thereby, positive associations are attached to the colors of red and green. The appearance of the brightness of the red and green color is emphasized as the employee is depicted in the café (Appendix 6, P3) while the following is stated: "*So ... I decided to COLLECT THE DATA MYSELF.*" (Appendix 2, l. 4). The combination of statement and colors is utilized to associate the employee and her actions as powerful, strong, and passionate with the intent of illustrating the desired characters for prospective employees of the organizations. Additionally, these colors are explicitly depicted within the HEINEKEN logo (Appendix 6, P3, P7), thus the associations above become attached to the HEINEKEN organization to enable the attractiveness of the organization within the eyes of the prospective employees. In relation hereto, it is essential to emphasize the use of saturation of color within the video as the individuals, the employee included, wear beige and neutrally colored clothing (Ibid, P2, P4, P5, P7), whereas the colors of red and green are particularly conspicuous (Ibid, P2, P3, P7). This is an intentional choice of HEINEKEN's to accentuate the colors of red and green and their associations. Accordingly, it is essential to emphasize the purity of colors within the video as different red and green color deviations occur. This is an intentional attempt from HEINEKEN to frame the entire story of the employee's in red and green colors and thereby reinforce the illustration of the employee being a HEINEKEN symbol of the particular associations of the colors, strongness, empowerment, and passion.

Furthermore, the aspect of typography and the accentuation of letters and words through weight are essential elements within the video. Certain words within the video appear in capital letters and bold type to connote and associate particular meanings and symbolism and emphasize the importance hereto. The following examples are illustrations of sentences where highlighted words hold the meaning potential of the video:

”QUYNH TRAN’S DAY 105 – VIETNAM-” (Appendix 2, l. 1)

“I decided to COLLECT THE DATA MYSELF.” (Ibid, l. 4)

“I LEARNED, that the fastest WAY TO EMPOWERMENT, is EMPOWERING YOURSELF” (Ibid, l. 8-9)

“READY TO EMPOWER YOURSELF?” (Ibid, l. 10)

The initial example emphasizes the intention of HEINEKEN’s to enable the understanding of the video as a real-life workday within the organization, by the representation of the name of the employee. Furthermore, the number ‘105’ represents the period of employment of the employee and is intentionally implemented by HEINEKEN to illustrate that even relatively new employees hold the opportunity to experience alternative and exciting workdays, self-empowerment, and act on individual initiatives. Moreover, the employee is depicted turning her back towards the camera, synchronously with the appearance of the statement: **“I WAS SUPPOSED TO BE WAITING for consumer data at the office.”** (Ibid, l. 2). This is an intentional choice of HEINEKEN’s to illustrate the discontent of the employees with the act of waiting, to illustrate its desire for the character of prospective employees. Additionally, HEINEKEN emphasizes the importance of the highlighted words to enable the attachment of specific associations hereto for prospective employees. Thus, demonstrating the offers of the organizations to prospective employees to enable a desire for such opportunities within a workplace to strengthen their attractiveness to the organization.

The significance attached to typography draws parallels to the representation of social actors to enable a relation between participants and viewers of the video. An interaction and symbolic contact manifest as the employee gazes at the camera, enabling a sense of direct eye contact with the viewers. This is an intentional choice from HEINEKEN to visually address the viewer and invite to the sharing of experience and become a part of her workday at HEINEKEN. Within the video, the employee glances up from the newspaper and gazes directly at the viewer (Appendix 6, P3) while the following

is stated: "*So ... I decided to COLLECT THE DATA MYSELF.*" (Appendix 2, l. 4). The combination of gaze and text is employed to invite the viewer to take part in collecting the data, and thereby become a part of the HEINEKEN organization for a moment and experience the empowerment and enterprising atmosphere offered by the organization. Additionally, the employee gazes at the viewers at the end of the video whilst the following text is illustrated: "*Believe it or not, that is when I LEARNED, that the fastest WAY TO EMPOWERMENT, is EMPOWERING YOURSELF.*" (Ibid, l. 8-9). By combining these elements, the employee invites and encourages the viewers to do the same, empower themselves. The gaze of the employee is followed by the question: "*READY TO EMPOWER YOURSELF?*" (Ibid, l. 10). Combining the gaze of the employee's and the question indicates that the employee desires for the viewer to take a positive action of individual empowerment and initiative. Individual empowerment and initiative are illustrated as positive actions through the smile and the proud posture of the employee's. Conclusively, the combination of gaze and text illustrates the intent of HEINEKEN's to invite viewers to become a part of the atmosphere in which employees have the opportunity to empower themselves and act on individual initiatives and ideas. Thus, prospective employees will be attracted to this particular atmosphere within the HEINEKEN workplace.

Throughout each phase of the video, the employee is persistently represented at an equal level to the viewers, enabling a metaphorical association of equality. This is an intentional choice of HEINEKEN's to strengthen the sense of equality with the employee and enable viewers to believe that they can match the performance of the employees of empowerment and initiative. Thus, strengthening the identification of the viewers with the employee and enabling interest in the organization. In relation hereto, it is essential to stress the use of closeness between the employee and viewers to indicate the social relations intended from HEINEKEN. Within certain phases of the video, the employee is depicted within striking distance to the viewers (Appendix 6, P3, P6, P7, P8) to strengthen the social, personal, and inclusive relations. As the employee is depicted particularly close to the viewers, an illustration of viewers being a part of the actions of the employee's is emphasized. This is an intentional choice of HEINEKEN's for the viewers to relate to the actions, and thereby produce positive associations of the organization as a workplace to enable the attractiveness of prospective employees to these associations. Conclusively, the employee is permanently depicted as an individual through visual singularity within each phase of the video and individual ideas, actions, and experiences within the text:

“I WAS SUPPOSED TO [...]” (Appendix 2, l. 2)

“I decided to [...]” (Ibid, l. 4)

“I LEARNED [...]” (Ibid, l. 8)

HEINEKEN intentionally utilizes individual categorization to illustrate the type of employees of initiative, curiosity, creativity, empowerment, and independence that the organization desires to attract and employ. The individual discourse is perceived as a factor of attraction as it allows the viewers to relate and identify to the showcased situation. Thus, the viewers can create positive images in their heads that associate positive connotations of HEINEKEN as an organization and employer.

7.2.3 Video 3

See exemplary analysis (Appendix 9, p. 19)

7.2.4 Video 4

See exemplary analysis (Appendix 9, p. 22)

7.2.5 Sub-conclusion

Within each of the videos, the focus is attached to certain employees with the purpose of enabling a personal and relatable experience of an average working day within HEINEKEN. Additionally, particular poses of the employees are illustrated to portray pride of working within the organization, which is employed as an element of attraction for prospective employees. Furthermore, different objects have significant importance attached within each of the videos to illustrate the personal stories of the employees and their actions even clearer. This is an intentional choice of HEINEKEN's to create a positive atmosphere within the videos and illustrate how a regular working day within HEINEKEN can be. Thus, creating a cider recipe, being a detective, and creating friendships within the entire organization. In relation hereto, the settings within the videos are intentionally employed to strengthen the sense of this particular aspect to increase and strengthen the attraction of HEINEKEN for prospective employees, through these exciting elements of settings and objects. Colors are emphasized within the videos as symbolic representations. Both light and obscure colors manifest to accentuate other colors such as green, red, pink, orange, and blue, which are carriers of positive connotations. As positive connotations are attached to the colors, these connotations are

connected with HEINEKEN as a workplace, thus increasing the interest in the workplace for prospective employees. Additionally, several different colors occur within a particular video to symbolize the many different employees, ideas, working methods, and more to accentuate the diversity of the workplace as an element of attraction. Significant importance has been attached to the typography in the videos as both bold and capital letters manifest to emphasize the words and meanings. Within each employee video (Appendix 6-8), each employee name, employment period, and country of employment appear within bold and capital letters to stress the 'real' employee story. Additionally, a question appears within the end of each video in bold and capital letters to emphasize the actual opportunities for prospective employees within HEINEKEN and ask them whether they are prepared to become a part of the organization. In relation hereto, the words 'GO PLACES' manifest frequently within the final video to stress the opportunities within the organization to go places. Throughout particular videos, direct gazes manifest between employees or the curator and the viewers of the videos to enable a relation between the two. The direct gaze is intentionally implemented as an invitation from the employees and the curator to the prospective employees to take part in the actions and story. Thus, enabling a feeling of being a part of HEINEKEN already. Moreover, the employees and curator are presented at an equal level to the viewers to illustrate a metaphorical association of equality. Thus, also indicating to the viewers that it could have been them presenting the 'real' employee stories and thereby, be one of the employees within HEINEKEN. Furthermore, the aspect of framing is frequently employed throughout the initial employer branding campaign video of HEINEKEN's to depict one particular alternative as more attractive than the other. This is an intentional choice of HEINEKEN's to illustrate the correct way for prospective employees to become a part of HEINEKEN, whilst also emphasizing the desired traits of character of prospective employees to attract these to the organization. Conclusively, the videos are clear illustrations of the opportunities to go places both physically and mentally within HEINEKEN with the right mindset. Thus, the videos and the focus within are illustrations of the right mindsets for prospective employees to attract these traits of character to the organization.

8. Conclusion

Conclusively, the end of this thesis has been reached and therefore, the findings and the conclusion to the wonder of this thesis will be presented:

How is HEINEKEN using its employer branding video campaigns ‘Go Places’ from 2016 and ‘Go Places 2.0’ from 2019 to attract the most qualified candidates?

Based on the analysis and the combination of CDA, MDA, The War for Talent, and the Three Step Process of Employer Branding it is evident that HEINEKEN utilizes intentional and significant elements with the purpose of attracting the most qualified candidates to the organization. Throughout the texts, HEINEKEN utilizes particular words and establishes these within a positively connoted context to emphasize the many positive possibilities within the organization. By means hereof, HEINEKEN establishes positive associations of itself as an organization and a workplace by articulating the many opportunities of independence, self-empowerment, community, friendships, development, challenges, and conclusively, the opportunity to go places both physically and mentally for prospective employees. Additionally, the focus hereof manifests within the videos which each holds the focus of articulating and illustrating these opportunities to the prospective employees as a way of attracting these to the organization. Furthermore, HEINEKEN frequently utilizes personal pronouns with the intent of enabling viewers to relate and identify to the specific actions and the areas of focus while illustrating real-life employee experiences within the employer branding initiatives. Additionally, due to the use of pronouns, an individual and community discourse manifest as illustrations of the opportunities for prospective employees in which the organization attempts to attract prospective employees by the emphasis of these discourses. Moreover, the discourses are utilized for the receivers to obtain a feeling of desire to experience the emphasized actions themselves which makes the situation relatable and attractive to prospective employees. Thus, HEINEKEN attaches great importance to the aspects of independence and community within the organization as an element of attraction for prospective employees. Furthermore, HEINEKEN attempts to establish reliability as a workplace with room for difference of opinions, full of opportunities, communities, and friendships as a means of attraction for prospective employees. In relation hereto, through the use of metaphors, HEINEKEN illustrates a particular structuring of reality within the organization as changeable and emphasizes the many opportunities and non-existing restrictions that HEINEKEN

offers its employees. Thus, HEINEKEN emphasizes itself as an enabling factor in where the visions and expectations of prospective employees' can be materialized, as an element of attraction for prospective employees. Conclusively, HEINEKEN illustrates the employees as subject-positions to make the different actions and situations relatable and identifiable for the receivers and for them to identify and visualize experiencing the same opportunities within HEINEKEN. Thus, an element of attraction for prospective employees.

Furthermore, through the use of semiotic and visual elements, HEINEKEN seeks to create a positive working atmosphere and attach particular symbolic associations to the organization. Throughout the analysis, HEINEKEN utilizes certain poses, objects, typography, colors, and gazes to enable the attraction of prospective employees. By means of emphasizing the poses of the employee's, HEINEKEN portrays pride and enjoyment of working within the organization, while the objects are emphasized to illustrate the opportunity of exciting and alternative working days within HEINEKEN. Additionally, by means of objects, the diversity of both the ideas and the employees within the organization are emphasized, whilst the use of somber, brighter, and pastel colors enables the attachment of a positive frame of mind to the participants, settings, and objects, contributing to positive associations of HEINEKEN. Furthermore, the participants, the employees, represent different values and traits of character to distinctly emphasize the opportunities of independence, community, and challenges within the organization. Thus, the elements mentioned above are intentionally implemented by HEINEKEN to attract prospective employees. Conclusively, it is a clear indication that the videos are illustrations of the opportunities to go places both physically and mentally within HEINEKEN. Thus, the videos are illustrations of the right mindsets for prospective employees with the purpose of attracting these traits of character to the organization.

Moreover, through the emphasized value proposition and strengths of HEINEKEN's, the organization manifests a winning environment within the organization with the purpose of increasing the attractiveness of prospective employees and talents to the organization. Additionally, it is evident that HEINEKEN attempts to establish positive employer brand associations of itself and thereby enable the creation of a positive employer brand image to attract prospective employees by means of the organizational values and desirable offerings which prospective employees can achieve: independence, self-empowerment, community, friendships, development, challenges, and conclusively, the opportunity to go places both physically and mentally. By promoting these

particular values and offerings, it allows for HEINEKEN to establish a winning environment which prospective employees will be attracted to. Furthermore, by means of the clearly illustrated strengths and values of HEINEKEN's, the organization illustrates the particular employees which it intends to reach and attract, possessing the desired characteristics and values of independence, self-empowerment, community, friendships, desire of trying new paths, and a thirst for development within a workplace. Thus, to achieve organizational goals and enable both personal and professional development of the employee's. Therefore, the value proposition and strengths are intentionally implemented as an element of attraction for prospective employees.

Overall, it can be concluded that HEINEKEN attempts to illustrate itself as an attractive workplace for prospective employees by means of certain linguistic and semiotic elements in combination with the articulation of the values and strengths of the organizations to illustrate a winning and attractive environment within the organization. Additionally, HEINEKEN illustrates and emphasizes the particular employees and traits of character which it intends to reach and attract to the organization, thus, establishing an element of attraction for prospective employees possessing these values, and thereby enabling the interest and attraction of proper and talented employees into the organization.

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