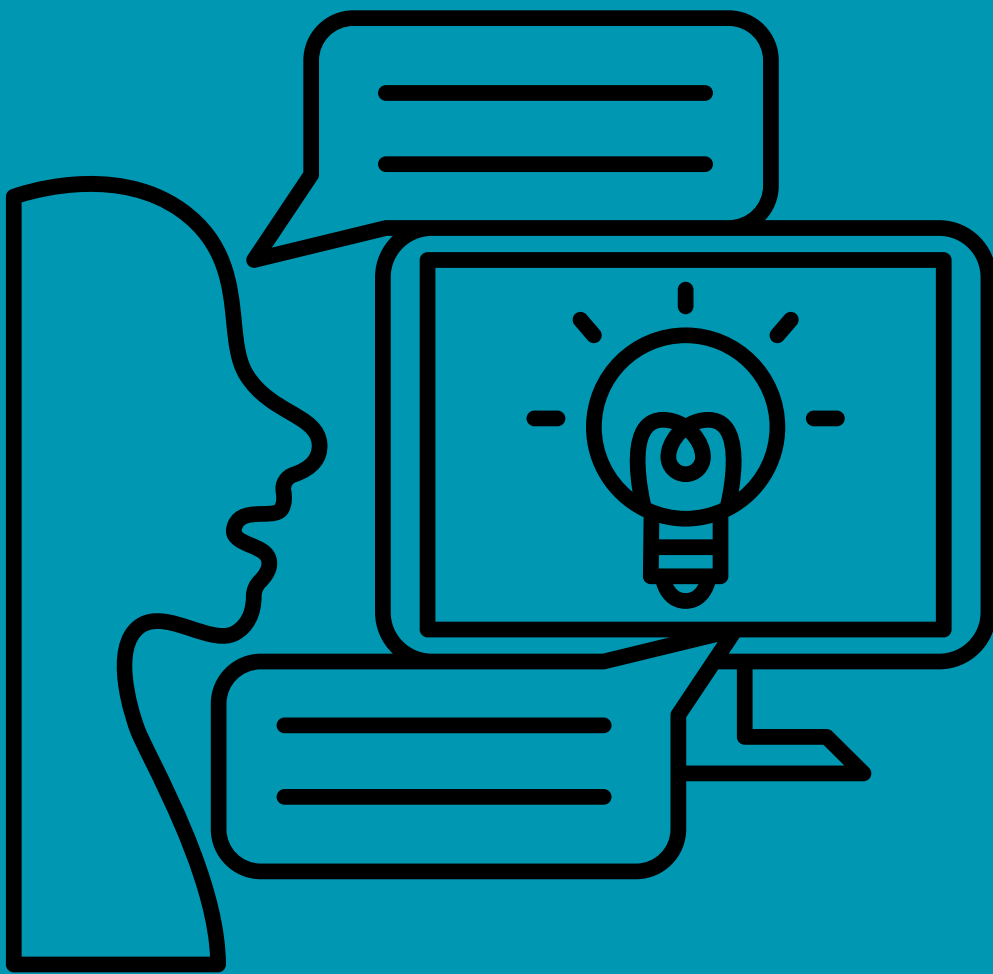


Cultural Alignment in the Age of Large Language Models:

Understanding How Young Danes Decode LLM-Generated Commercials



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Abstract

This thesis examines how the perceived cultural alignment or misalignment of large language model (LLM)-generated commercials shapes young Danish adults' reception and evaluation of advertising. As generative AI becomes more visible in marketing, a key question is whether model outputs can reflect local communicative norms rather than defaulting to Anglocentric styles. Framed within a social constructivist paradigm, the study understands culture as a dynamic process of meaning-making. It adopts Iben Jensen's intercultural communication framework (cultural presuppositions, cultural self-perception, cultural fix points, and positions of experience) to analyse how audiences decode AI-mediated messages. Methodologically, the project employs semi-structured interviews (N=4; ages 24–27) and a reflexive thematic analysis (Braun & Clarke) of participants' reactions to two verified AI/LLM-assisted Danish commercials (Fleggaard's 2023 Christmas ad and Kim's Kloakservice brand spot)

The study employs a qualitative design based on semi-structured interviews with young Danish adults aged 24–27, who were shown a selection of LLM-generated commercials. Through thematic analysis guided by Jensen's framework, the research explores how participants identify and interpret elements they perceive as culturally aligned or misaligned. The results show that cultural alignment, rather than the technical quality or realism of the commercials, is the key factor shaping participants' evaluations. When the commercials reflect communicative traits typically associated with Danish culture such as irony, sincerity, and moderation, they are perceived as relatable and authentic. Conversely, when the language feels exaggerated, mechanical, or overly promotional, participants describe it as artificial and disengaging. These reactions reveal that cultural fit strongly determines whether AI-generated messages are accepted or rejected.

The study contributes three implications. First, prompting and editing must be culturally situated: humour, understatement, and idiomatic Danish should be designed in from the outset. Second, human oversight is crucial because audiences notice when scripts read like unedited model output. Third, disclosure and transparency must be considered: transparent, self-aware uses of AI can build trust, while ambiguous uses can erode it.

Overall, the thesis concludes that the perceived cultural alignment of LLM-generated commercials directly shapes how young Danish adults receive and evaluate them. Cultural alignment enhances credibility, trust, and emotional engagement, while misalignment creates distance and scepticism. Because most LLMs are trained primarily on English-language data, they

risk reproducing communicative styles that do not fully resonate with Danish cultural expectations. The study therefore emphasises that successful AI-assisted advertising requires not only technical accuracy but also cultural sensitivity. As generative AI becomes more prevalent in marketing, its effectiveness will increasingly depend on its ability to reflect and adapt to the evolving communicative norms of local audiences.

Table of Contents

1.	Introduction.....	6
1.2.	Research question	7
2.	Philosophy of Science.....	7
3.	What are Large Language Models (LLMs)?.....	9
4.	Literature Review.....	10
4.1.	Cultural Alignment in Large Language Models.....	10
4.2.	Culture Theory	13
4.2.1.	The Positivist Paradigm	14
4.2.2.	The Interpretivist Paradigm	15
4.2.3.	Differences and uses	18
4.2.4.	How culture will be used in this thesis	18
5.	Theoretical Framework.....	19
5.1.	Cultural presuppositions	20
5.2.	Cultural self-perception.....	21
5.3.	Cultural fix Points	22
5.4.	Positions of experience	24
6.	Methodology	26
6.1.	Semi-Structured Interviews.....	26
6.1.1.	Selection and Introduction of Interviewees	28
6.1.2.	Introduction of the interviewees	29
6.1.3.	Interview Guide.....	30
6.1.4.	Conducting the interview	31
6.1.5.	Transcription	32
6.2.	External data	32
6.2.1.	Commercial 1 – Fleggard “Mest Julede Julefilm”	33
6.2.2.	Commercial 2 – Kim's Kloakservice	33
6.2.3.	Limitations	34
6.3.	Method of Analysis	34
6.3.1.	Coding and Theming.....	35
6.3.2.	Why Thematic Analysis?	38
6.3.3.	Limitations	39

7. Analysis.....	39
7.1. Interview 1	40
7.1.1. Theme 1 – Satire and Humour as a Vehicle for Relatability.....	40
7.1.2. Theme 2 – Recognition of Linguistic Authenticity vs. Artificiality	42
7.1.3. Theme 3 – The Need of Human Oversight	44
7.1.4. Theme 4 – How Emotional and Personal Connection Affects Acceptance	45
7.1.5. Summary of interview 1.....	46
7.2. Interview 2	47
7.2.1. Theme 1 - Satire and Humour as a Vehicle for Relatability	47
7.2.2. Theme 2 - Recognition of Linguistic Authenticity vs. Artificiality	50
7.2.3. Theme 3 – Affective, “Feel-good”, and Personal Anchors	51
7.2.4. Theme 4 – Transparency and human oversight	53
7.2.5. Summary of interview 2.....	55
7.3. Interview 3	55
7.3.1. Theme 1 – Overwhelming and ‘fake’ language causing misalignment.....	55
7.3.2. Theme 2 – Repetitiveness and artificial language patterns.....	57
7.3.3. Theme 3 – Transparency and companies feeling human	59
7.3.4. Theme 4 – Danish cultural identity and self-perception	61
7.3.5. Summary of interview 3.....	63
7.4. Interview 4	63
7.4.1. Theme 1 – Indifference to LLM use and transparency	63
7.4.2. Theme 2 – Cringe vs trustworthiness.....	65
7.4.3. Theme 3 – The role of the sender and the message	67
7.4.4. Summary of Interview 4	68
7.5. Analysis sub-conclusion	69
8. Discussion	70
9. Conclusion	73
Bibliography.....	76
Self-reflection paper.....	81

List of Appendices

Appendix 1: Interview Guide

Appendix 2: Transcript of Interview 1

Appendix 3: Transcript of Interview 2

Appendix 4: Transcript of Interview 3

Appendix 5: Transcript of Interview 4

Appendix 6: Recording of Interview 1

Appendix 7: Recording of Interview 2

Appendix 8: Recording of Interview 3

Appendix 9: Recording of Interview 4

Appendix 10: Commercial 1 – Fleggaard 2023 Christmas Commercial

Appendix 11: Commercial 2 – Kim's Kloakservice Spot

1. Introduction

In recent years, generative artificial intelligence (GenAI) models, more specifically large language models (LLMs), such as ChatGPT, have had a large impact on communication globally (Kshetri et al. 2024; Hussein, and Rahman 2025). From simple prompts like what dinner you can cook with the ingredients you have in your fridge to helping multinational corporations streamline processes, GenAI has revolutionised the way we seek information and solve problems (Kshetri et al. 2024). Marketing, and advertising in particular, is an area that has been hugely affected by the emergence of GenAI (Kshetri et al. 2024; Priporas, Hussein, and Rahman 2025). Due to the increasingly globalised and fast-paced world we live in, productivity and output must increase to keep up, which is increasingly being done with the help of GenAI (Kshetri et al. 2024).

However, due to the relatively recent emergence of LLMs for use by the general public, the technology and its effects are still in the early stages of being studied and understood (Gu et al. 2024). There are persistent questions regarding the ‘eeriness’ and computer-like nature of LLMs like ChatGPT in their current state of development (Gu et al. 2024). On a basic level, LLMs are trained using a set of data that it has been fed and then use that data to create a fitting output to a prompt, which implies that the output will reflect, and to some extent show, the data the model has been trained on (Tao et al. 2024).

The way LLMs reflect the data they have been trained on then raises the question of cultural and linguistic biases in the models' output (Tao et al. 2024). LLMs trained on predominantly English-speaking data will occasionally reflect the cultural values and linguistic features of English-speaking countries rather than adapting to the cultural context of the language in which they were prompted (Tao et al. 2024). If the output of LLMs is not culturally or linguistically aligned with the intended recipient, it will have significant consequences on the effectiveness of the message, which can be particularly hurtful for the efficacy of a commercial (Gu et al. 2024; Kirk and Givi 2025). Therefore, companies should be cautious when using LLMs to generate localised commercials and ensure that the message is in cultural alignment with the recipient (Gu et al. 2024; Tao et al. 2024).

While the issue of cultural misalignment is critical in every demographic, Generation Z (Gen Z) is particularly inclined to engage with and understand digital media and LLMs than older generations (Mason et al. 2022). Furthermore, members of Gen Z are also more likely to buy compulsively online, making this generation particularly interesting to advertisers (Mason et al.

2022). Danish Gen Zs are particularly interesting in the context of LLMs in advertising and the potential cultural misalignment, as younger Danes generally have a higher proficiency in English and are more influenced by English-speaking cultures than older generations (Thøgersen and Preisler 2023; Skov 2022). The increasing influence is largely due to the growing exposure to American media and social media (Thøgersen and Preisler 2023). Since young Danes are being increasingly influenced by English and English-speaking cultures, it is possible they may also not perceive a cultural and linguistic misalignment in Danish LLM-generated commercials to be as eerie if the LLMs are also influenced by primarily English-speaking data.

In this thesis, I aim to investigate whether commercials generated with LLMs can culturally resonate with young Danish adults or if they perceive a cultural misalignment, which may impact the effectiveness of the commercial. The findings can be a part of evaluating whether companies can effectively utilise LLMs to generate commercials with acceptable results.

Ultimately, that will lead me to answer my research question:

1.2. Research question

How does the perceived cultural alignment (or misalignment) of LLM-generated commercials affect young Danish adults' reception and evaluation these commercials?

2. Philosophy of Science

This project is placed within a social constructivist paradigm, drawing on Colin Hay's (2015) definition of constructivism as a position that foregrounds the socially mediated nature of meaning and knowledge. Within this perspective, reality is not seen as existing independently of human interpretation but as continuously produced through discourse, interaction, and cultural practice (Hay 2015). Therefore, the aim is not to find an objective truth about how young Danish adults "really" perceive LLM-based commercials but to understand how people within this group interpret and react to these commercials.

From an ontological standpoint, social constructivism assumes that reality is socially produced and historically grounded. Hay (2015) argues that the world does not exist in an objective, neutral form, but through the understandings of people, and how they each view the world.

Ontology is relational rather than essentialist: what “exists” is shaped through collective interpretation (Hay 2015). For this project, that means not treating cultural alignment as a fixed or measurable category but as a negotiated and evolving construct that each interviewee has their own understanding of.

Epistemologically, this implies that knowledge is viewed as contextual and interpretive rather than universal or objective. According to Hay (2015), constructivist epistemology recognises that the researcher is included in the processes of meaning-making being studied. That means that knowledge is shaped by and reflective of the researcher’s interpretive frameworks as well as by interviewees’ cultural perspectives (Hay 2015). In practical terms, this positions me not as a detached observer but as an interpreter that engages in dialogue with the interviewees’ accounts. The goal is to produce a nuanced understanding of how cultural identification and alignment are constructed through the language in the commercials, rather than to produce generalisable or predictive results.

This stance has practical implications for both research design and analysis. Data are not treated as neutral reflections, but as narratives and expressions placed within broader cultural and communicative contexts. The interpretive thematic analysis, guided by Iben Jensen’s (2018) cultural framework, will therefore focus on the ways participants talk about belonging, difference, and meaning in relation to commercials made using LLM tools. This means that I have to pay attention to language and cultural references and seeing them as situations where identity and culture are co-constructed.

It is important to distinguish social constructivism from social constructionism, as the two terms are often used interchangeably but mean different things. Berger and Luckmann’s (1966) idea of social constructionism highlights how social reality is built collectively through institutions, language, and shared knowledge systems. It focuses on the macro-social processes that stabilise meanings over time. In contrast, Hay’s (2015) social constructivism draws more on the individual level, stressing how individuals interpret and reproduce these shared meanings in context. While constructionism tends to highlight how social structures produce meaning, constructivism emphasises the interpretive agency of individuals within those structures. For this project, constructivism is more appropriate, as it aligns with the interpretivist methodology that I am using that seeks to understand how meaning is subjectively constructed, in this case, how young Danes

make sense of and relate to commercials that are created using LLMs. The following chapters build on this philosophical stance by introducing the theoretical framework that informs the analysis.

3. What are Large Language Models (LLMs)?

Large language models, or LLMs, have in recent years become one of the most visible forms of artificial intelligence. At their core, they are very large neural networks trained on massive amounts of text so they can predict and generate language (Minae et al. 2024). This means that when given a question or a prompt, they continue writing in a way that often appears coherent and knowledgeable (Minae et al. 2024).

LLMs should not be confused with artificial intelligence (AI) more broadly. AI refers to the overall field of designing systems that act intelligently, which includes robotics, vision, and planning (Russell and Norvig 2021). The recent rise of LLMs has led to a tendency to equate them with AI itself, but they remain one subset within the larger field that focuses specifically on language (Zhou et al. 2023).

Training an LLM usually happens in two stages. First, the model is pre-trained on huge text collections from sources such as books, articles, and websites (Zhou et al. 2023; Minae et al. 2024). The task is often to predict the next word in a sentence, which means that the model will not be aware of the entire output when it begins, but during the process it figures out what words work together to give a cohesive result (Zhou et al. 2023; Minae et al. 2024). Over time, the model learns patterns of grammar, meaning, and facts. After that, the model is fine-tuned with more targeted data or feedback, often from human reviewers, to make it better at following instructions or giving safe and useful answers (Zhou et al. 2023; Minae et al. 2024).

Once built, LLMs can be used in many ways. Broadly, they help with text generation, translation, summarisation, and dialogue (Minae et al. 2024). In commercial use they are built into chatbots for customer service, tools that help employees draft or search documents, systems for marketing content, and applications for programming support (Zhou et al. 2023). A growing application is in advertising, where LLMs can draft scripts and copy for commercials (Grewal et al. 2025). By supplying product facts, audience, and tone, marketing teams can prompt the model to produce several script variants that humans then select and refine. This can result in marketing firms

using generative models to create multiple ad options under human oversight before deployment (Grewal et al. 2025).

Some of the best-known LLMs today include OpenAI's ChatGPT, Google's PaLM, also known as Gemini, and Meta's LLaMA series (Zhou et al. 2023; Minaee et al. 2024). Their capabilities have grown quickly because of advances in scale and methods. Early models were simple statistical tools, then came neural networks, followed by the transformer architecture in 2017, which made the current generation possible (Minaee et al. 2024). Transformer-based LLMs allows the models to take bits of information from all over the corpora and reimagine it, thereby creating something new (Minaee et al. 2024).

Since then, models have become larger, more accurate, and in some cases multimodal, meaning they can handle images as well as text (Minaee et al. 2024). However, for the purposes of this study, I will study on the linguistic capabilities of LLMs because the example commercials are from different generations, which means that comparisons between them would not be possible if I were to take visuals into account.

4. Literature Review

In this chapter, I will explain the literature this thesis is grounded in. I will start by introducing the literature around cultural alignment in LLMs, and what the field looks like. In this section, I will introduce culture theory terms that will be explained and expanded upon in the following section about culture theory in general. For flow and readability, I decided that it was better that the literature review on culture theory leads directly into the theoretical framework of this thesis, which will be based on the exploration of the field of culture theory.

4.1. Cultural Alignment in Large Language Models

The emergence of large language models (LLMs) has opened new possibilities for intercultural communication, while simultaneously raising questions about cultural representation, authenticity, and alignment. As these models increasingly mediate communication between individuals and institutions, scholars have begun to investigate whether the “cultural selves” embedded in LLMs align with human cultural values or reproduce asymmetrical global hierarchies (Tao et al. 2024). As mentioned previously, this field of study has exploded in recent years, which means there are not any state-of-the-art studies on the subject. In this chapter, I will introduce

different studies that have been made about cultural alignment in AI and LLMs, what their methodological stances are, and how they relate to this project.

In the field of cultural alignment in AI and LLMs, Tao et al. (2024) represent a key example. By comparing LLM-generated responses with the World Values Survey, they found a persistent “Western cultural bias” across OpenAI’s GPT models, which tended to express values characteristic of Protestant European and English-speaking societies (Tao et al. 2024). The introduction of cultural prompting, which is explicitly instructing the model to “respond like a person from [country]”, significantly improved alignment in newer models (Tao et al. 2024). Methodologically, this study advanced the field by demonstrating that culture can be operationalised and controlled through prompts, a notion consistent with seeing culture as a set of quantifiable variables, as the results were based on statistical surveys of nations.

Other studies have attempted different approaches. AlKhamissi et al. (2024) employed an anthropological method, combining sociological survey simulation and persona-based modelling to evaluate how LLMs internalise diverse cultural knowledge. Their findings also suggest that alignment improves when models are prompted in the native language of a culture and trained on balanced multilingual corpora (AlKhamissi et al. 2024). However, they also emphasise that underrepresented “personas”, such as working-class or rural participants, continue to be overseen in the models (AlKhamissi et al. 2024). This methodological shift from nation-level averages to individual and group personas marks a conceptual move toward understanding personal experiences of culture, aligning closer with interpretivist notions of culture as dynamic and negotiated, rather than static.

Masoud et al. (2025) further extended this analytical lineage through their “Hofstede’s Cultural Alignment Test (CAT)”, which quantified how models like GPT-4 and LLaMA-2 express cultural tendencies across Hofstede’s six dimensions (Hofstede 1980). Their results indicate that GPT-4 demonstrates more nuanced adaptation, particularly to Chinese cultural cues, though it continues to reflect “WEIRD” (Western, Educated, Industrialized, Rich, Democratic) values overall (Masoud et al. 2025). This study introduced a statistical integration of correlation metrics and a replicable benchmark for cultural alignment but also reinforced the positivist assumption that national culture can be measured in stable dimensions (Masoud et al. 2025).

In contrast to these measurement-oriented approaches, a smaller but growing body of literature frames cultural alignment as a communicative and interpretive process rather than a

technical correction. Kirk et al. (2024) study alignment within the broader concept of ‘personalised alignment,’ the adaptation of an LLM’s behaviour to individual users’ cultural and moral preferences

They argue that while personalisation could mitigate cultural hegemony and increase inclusivity, it also risks poisoning public discourse and reinforcing stereotypes (Kirk et al. 2024). Their taxonomy of risks and benefits reflects a move away from neutrality toward relational ethics: alignment is not merely a function of representational accuracy but of dialogical responsibility between humans and machines (Kirk et al. 2024).

This interpretive turn resonates with intercultural communication theory, particularly Jensen’s (2018) conception of culture as a process of meaning-making and negotiation within different contexts. Just as intercultural communication requires reflexivity and contextual sensitivity, culturally aligned LLMs must recognise that meaning emerges through interaction, not static datasets. The emerging focus on user–model dialogue mirrors Jensen’s emphasis on cultural self-understanding and the co-construction of meaning between interlocutors.

Parallel developments in AI-generated advertising offer empirical grounding for these theoretical insights. Priporas, Hussain, and Rahman (2025) explored how AI-generated advertisements evoke distinct emotional responses across cultural groups, using Hofstede’s dimensions to interpret variations in engagement among Generation Z participants (Hofstede 1980).

They found that cultural orientation (e.g., individualism vs. collectivism, uncertainty avoidance) significantly shapes perceptions of AI-created messages. Their qualitative interviews show that participants interpreted AI-generated ads not just as marketing content but as artifacts whose perceived authenticity depended on how well they resonated with their values. Despite using a positivist view on culture, this supports the interpretivist argument that alignment cannot be fully engineered but is experienced and interpreted by the receiver (Priporas, Hussain, and Rahman 2025).

These findings also intersect with Jensen’s notion of cultural anchor points, the values and communicative forms through which individuals locate themselves within a broader cultural narrative. In the context of AI media, cultural fix points determine whether audiences perceive a

model's output as familiar or alien, authentic or mechanised. Thus, even in algorithmic systems, culture remains dynamic: It is experienced by the audience through their own eyes and context.

Across these studies, I can see an epistemological difference between seeking universal alignment through standardised frameworks (e.g. Hofstede), to studying situated reflections through dynamic, context-aware adaptation. The positivist paradigm seeks to minimise bias through quantitative correction; the interpretivist paradigm seeks to understand how cultural meaning is produced and negotiated. Where Tao et al. (2024) and Masoud et al. (2025) aim to map cultural distributions, Kirk et al. (2024) and Priporas et al. (2025) foreground agency, ethics, and perception. Together, they suggest that cultural alignment cannot be reduced to technical optimisation, it is a form of intercultural communication that requires ongoing reflexivity and participation.

For this thesis, this literature underscores the need to approach LLMs not as neutral instruments but as communicative actors situated within culturally structured dialogues since they are being 'operated' by human actors that have an influence on the output and product. The challenge is then not only to measure bias or ensure representational parity but to create systems that can participate responsibly within cultural groups and can like human communicators, learn from the differences.

4.2. Culture Theory

Culture as a concept has been studied and debated over for over a century. One of the earliest definitions of culture was made by Edward Tylor when described culture as the 'complex whole' of knowledge, belief, art, law, morals and customs acquired by humans as members of society (Tylor 1871). Although his evolutionary framework saw cultures developing from 'primitive' to 'civilised' stages, it established the idea that culture is learned rather than innate (Tylor 1871). There is, to this day, still not one single definition of what culture is and what it embodies (Jensen 2018). Rather, there have been many different definitions of what culture is, what culture means, and how to study culture throughout history (Jensen 2018). In this chapter, I will be outlining the different eras and paradigms the study of culture has gone through over time.

Given the vast scope of culture theories and number of perspectives, I will not go through them all. Instead, I will explain the two main paradigms within culture theory: the positivist perspective and the interpretivist perspective. I will be explaining what both paradigms entail,

where they can be useful, and what criticisms are made of them. Then I will be discussing each paradigm in relation to this thesis.

4.2.1. The Positivist Paradigm

The positivist paradigm of culture theory is rooted in the epistemological tradition of positivism, which believes that social phenomena can be studied with the same objectivity as the natural sciences. In cultural theory, positivism assumes that culture consists of stable, observable, and measurable dimensions that allow for comparisons across contexts (Hofstede 1980). Geert Hofstede's (1980) cultural dimensions theory exemplifies this approach. Through large-scale surveys of IBM employees, Hofstede identified systematic cultural differences that he categorised into dimensions such as individualism versus collectivism and uncertainty avoidance. These dimensions have since been widely used in international business, marketing, and organisational studies to anticipate cross-cultural challenges and inform strategic decisions.

Comparable to Hofstede, Schwartz's (1992) theory of universal value structures reflects the positivist ambition to identify stable, quantifiable cultural patterns across societies that can be measured empirically. From a political culture perspective, Ronald Inglehart's (1997) large-scale World Values Survey research also continues the positivist tradition through cross-national comparisons, offering an empirical basis for linking cultural values with economic and political development

Companies operating in global markets continue to rely on positivist frameworks such as Hofstede's and the GLOBE study to anticipate cultural differences and adapt marketing strategy accordingly (Hofstede, Hofstede, and Minkov 2010; House et al. 2004). These large models and frameworks are appreciated by large multinational companies for their repeatability and ease-of-use, giving them a quick overview of a culture that they can work with.

As Jean-Claude Usunier (1998) points out, the field of international marketing has long been driven by the need for prediction and comparability across markets. Positivist models, with their surveys and indices, fit neatly into that mindset (Usunier 1998). By contrast, interpretive approaches are harder to standardise, making them less convenient for managers who want quick tools to guide global strategy (Usunier 1998). This helps explain why Hofstede's dimensions and similar models,

despite their critics, remain some of the most widely used cultural frameworks in both research and practice.

Regarding the criticism of the aforementioned frameworks, positivism in culture studies has been criticised heavily. A key argument against it is essentialism, or the reduction of complex cultural phenomena into static categories (McSweeney 2002). Critics such as McSweeney (2002) argue that Hofstede's dimensions risk reifying stereotypes and overlooking the fluid, contested nature of culture. Furthermore, the reliance on nation-states as units of analysis, called methodological nationalism, obscures variation within nations and the growing importance of transnational identities (Wimmer and Schiller 2003). The argument against methodological nationalism is that it naturalises a national culture and thereby does not account for differences within a country or migration to and within the country. Positivism's claim to objectivity has also been questioned, with scholars highlighting the ethnocentric bias of imposing Western categories and measurement techniques on non-Western contexts (McSweeney 2002). As a result, while positivism offers comparability and predictability, it struggles to capture the lived realities and complexities of culture.

4.2.2. The Interpretivist Paradigm

The interpretivist paradigm, by contrast, rejects the notion that culture can be measured objectively. Instead, it conceives of culture as a dynamic web of meanings that emerge through interaction and interpretation. Clifford Geertz (1973) is one of the most influential figures in this paradigm. He defined culture as a system of symbols and meanings that must be understood through 'thick description,' a method that places behaviour within its wider symbolic and contextual framework (Geertz 1973). This approach highlights the interpretive nature of human action and stresses the importance of understanding culture from the perspective of its participants. Complementing Geertz, Berger and Luckmann (1966) theorised the social construction of reality, arguing that cultural realities are continuously produced and reproduced through everyday practices and shared knowledge.

Stuart Hall's (1973) encoding/decoding model and his later work on representation (1997) highlight how meaning is co-created between sender and receiver, a principle central to the interpretivist and constructivist paradigms (Hall 1973; Hall 1997). To add to this, Pierre Bourdieu's

(1977) concepts of habitus, capital, and field add a practice-theoretical dimension to interpretivism, showing how individuals enact and reproduce cultural meanings through interactions. These ideas also align with the reception-based approach to advertising discussed in this thesis.

While interpretivism and social constructivism are linked, they are not interchangeable terms. While interpretivism focuses on understanding meaning in context, social constructivism provides its epistemological foundation, asserting that cultural knowledge is co-constructed through interaction (Geertz 1973; Hay 2015). In essence, constructivism is the philosophy of how we learn things, and interpretivism is the methodology of how we learn.

Interpretivist approaches have also shaped consumer and advertising research, most notably through the development of Consumer Culture Theory (CCT) (Arnould and Thompson 2018). CCT applies interpretivist cultural theory to the marketplace, exploring how individuals interpret, negotiate, and resist advertising meanings within their own cultural contexts (Arnould and Thompson 2018). While my study focuses intercultural communication, this tradition demonstrates how interpretivism operates in practice by focusing on meaning-making rather than measurement.

Despite its strengths, the interpretivist paradigm faces criticisms of its own. It has been criticised for its limited generalisability and potential epistemological relativism. Schwandt (1998) points out that interpretivism's emphasis on multiple realities raises epistemological challenges: if all knowledge is constructed, the grounds for judging validity become unclear. That is a critique that Seale (1999) backs up and provides a solution for, saying the interpretivist emphasis on subjectivity must be complemented by transparent criteria for credibility and dependability. Essentially, interpretivist research must be transparent in the methodology and process to be considered valid. While another researcher may not be able to repeat the findings and conclusions, they must be able to follow the process and produce a similar study that may produce different results.

To bridge positivism and interpretivism, sociologists such as Anthony Giddens (1984) have proposed theories of practice and actor-network relations that view structure and agency as mutually constitutive. Similarly, Iben Jensen (2018) proposes a post-cultural view, a critique of fixed cultural categories, that combines practice theory with intersectionality and positioning theory; she argues that national differences should not automatically be the benchmark for cultural analyses and that culture is best seen as a spectrum of interwoven practices (Jensen 2018). Despite primarily working within the social constructivist paradigm, Jensen does engage with the positivist view on culture, describing the difference between the two paradigms as "culture as being"

(positivist theories) and “culture as doing” (interpretivist theories) (Jensen 2018). She argues that the positivist view on culture should not be dismissed out of hand but should be used strategically and with purpose (Jensen 2018). For example, it can be helpful to have broad presuppositions about a culture when engaging with someone from that culture (Jensen 2018).

Having presuppositions about a culture is not having prejudices but simply expecting certain characteristics from a person within a culture (Jensen 2018). Positivist theories can help create those presuppositions and support intercultural communication before a deeper, nuanced understanding of the culture can be achieved (Jensen 2018).

Viewing culture as a process with stages of understanding, from broad presuppositions to individual nuances, is a valuable perspective as it shows that culture is a complicated and constantly evolving area of study. There is no ‘correct’ answer to what a culture is; it is experienced individually, but is also socially constructed in the group you exist in. Therefore, there are common traits in cultural groups that can be used for creating useful presuppositions when communicating inter-culturally, but ultimately, each person within a culture has their own understanding of what that culture is and what is important (Jensen 2018). In this thesis, where I am studying x people within a culture, it is useful to have a general idea of what culture I am studying, Danish culture in this case, but given I will be analysing the interviews individually and interpretively, it is also important to get the deeper, personal understanding of what Danish culture means to my interviewees, and how the LLM-generated advertisements align with that understanding.

The evolution of cultural theory reflects a parallel understanding of what culture is. Early evolutionists and functionalists treated culture as a stable system, but since then, there has been a split between the positivist and interpretivist view on culture. The positivist paradigm is effective for getting a brief and surface-level understanding of a broad culture, which can be helpful when encountering and working with a cultural group for the first time. The interpretivist paradigm accepts that culture is a constantly evolving thing that can change from person to person despite both people being in the same cultural group. There are positives and negatives to both paradigms, which is why it can be useful to use a blend of both paradigms when analysing a culture. The positivist theories are effective at building broad presuppositions that can act as the foundation for understanding a culture that can then be explored and built upon when engaging with members of the culture that can provide their experiences and views on what the culture means.

4.2.3. Differences and uses

The debate between positivist and interpretivist paradigms reflects a fundamental epistemological tension in the social sciences. Positivism's strength lies in its ability to simplify and generalise, producing frameworks that can be used in global business and policy. However, this very strength is also its weakness, as it risks obscuring the richness of cultural life. Interpretivism, on the other hand, is great at uncovering the nuanced and lived realities of cultural actors but struggles to generate generalisable knowledge. In practice, the two paradigms often compete in research and application: positivists criticise interpretivists for their lack of rigour and replicability, while interpretivists accuse positivists of reductionism and ethnocentrism.

An integrative perspective suggests that both paradigms may be complementary rather than mutually exclusive. For instance, positivist frameworks such as Hofstede's can provide a starting point for identifying cultural differences, while interpretivist methods can contextualise and refine these insights. This mixed-methods approach recognises that while universal categories may be useful for comparison, they must be supplemented by qualitative understanding to avoid stereotyping and misrepresentation.

4.2.4. How culture will be used in this thesis

In this thesis, culture is understood as a dynamic, communicative, and socially constructed process rather than a fixed entity or a set of measurable traits. Following Jensen's (2018) interpretivist and constructivist tradition, culture is treated as something people do. It is a practice continuously enacted and negotiated through communication, interaction, and shared meaning-making. While positivist frameworks such as Hofstede's (1980) provide a useful foundation for forming broad presuppositions about national tendencies, they are complemented here by an interpretivist lens that recognises culture as lived and contextual. Therefore, this thesis approaches culture as situated performance, analysed through Jensen's four dimensions of intercultural communication (cultural presuppositions, cultural self-perception, fix points, and positions of experience) which together reveal how individuals interpret and mobilise cultural knowledge in specific situations. Within this view, understanding culture involves exploring how people position themselves and others through narratives, values, and experiences that evolve over time. Consequently, when analysing the cultural alignment of commercials made with the prominent use

of LLM tools, culture will not be treated as a static background but as an ongoing process of meaning-making, co-created by audiences who decode, accept, or resist the messages according to their own cultural self-understandings and communicative contexts.

5. Theoretical Framework

Iben Jensen's (2018) theory of culture represents an important contribution to the field of intercultural communication studies. Jensen (2018) does not subscribe to the idea of culture being static or broadly definable as a singular group without deviations. Instead, Jensen (2018) offers a process-oriented definition of culture that emphasises its dynamic, relational and communicative character. Culture, in Jensen's (2018) understanding, is not something people simply "have" but something they do and continuously create together through communication, interaction and negotiation of meaning. However, she does not write off positivist views on culture (Jensen 2018). Instead, she writes that both views on culture have a use, but that they should be used in the right contexts, and not to create overarching or false views on cultures (Jensen 2018).

Jensen had already challenged the positivist view on culture in her earlier work, describing culture as an ongoing social process that is created through communication (Jensen 1998). Therefore, the framework from 2018 represents a consolidation of her long-standing argument that culture cannot be removed from interaction and social processes.

Defining culture as something that is practiced, constantly evolving, socially constructed has important implications for both research and practice. By conceptualising culture as socially constructed and fluid, Jensen (2018) underlines that intercultural encounters cannot be understood through simplified ideas of national character or fixed traditions. For instance, the traditional approach of categorising individuals by their national culture risks exaggerating differences and reinforcing stereotypes (Jensen 2018). Instead, her theory directs attention to the ways in which culture is enacted in specific situations, how individuals mobilise cultural resources strategically, and how power relations shape what counts as cultural knowledge (Jensen 2018). This shift from culture as essence to culture as practice allows for a more nuanced understanding of difference and similarity in communication (Jensen 2018).

Analysing cultural communication within this framework means focusing on interaction as a site of meaning-making (Jensen 2018). Researchers must study how the parties of an intercultural communication situation draw on cultural narratives, symbols and discourses to position themselves, understand others, and how these processes vary depending on context (Jensen 2018). Jensen (2018) stresses that understanding culture involves both micro-level interactions and macro-level conditions that influence them.

To make her theoretical framework applicable in practice, Jensen (2003) introduces the intercultural communication model which is composed of four interconnected stages of an intercultural interaction that she has since worked to specify and put into contemporary contexts (Jensen 2003; Jensen 2018). These four stages are cultural presuppositions, cultural self-perception, fix points, and positions of experience (Jensen 2003; Jensen 2018). These four stages explain how a person can engage with other cultures or understand how other persons may react to communication aimed at them or their culture, such as advertisements.

5.1. Cultural presuppositions

Cultural presuppositions are completely natural and normal when interacting with other cultures (Jensen 2018). Throughout our life, we will get a lot of impressions or ideas about certain cultures we may not have interacted with or met before. All of these impressions and second-hand accounts of what a culture is and means creates a presupposition within every person before they interact with a culture (Jensen 2018). It is important to note that some may consider it problematic to have presuppositions about a person depending on your perception and broad understanding of a culture, fearing it may result in negative prejudices (Jensen 2018). However, presuppositions are not necessarily negative, but they are a crucial part of having a successful first interaction with a new culture (Jensen 2018).

Jensen (2003) explains that "No matter what kind of knowledge we have about other groups, no matter how lacking and prejudiced it is, this knowledge is the basis for the interpretations we make." Essentially, we will always have ideas about other cultural groups in a cultural meeting, and they can either limit or enable mutual understanding. This aligns with the idea that presuppositions are natural but should remain open to change through interaction as you learn more about the other party.

If you do not have any expectations or preconceptions of a culture before interacting with someone from that culture, you are less likely to communicate effectively with that person (Jensen 2018). The important thing to remember is that your presuppositions should not stop you from learning more about the culture during the interaction. For example, a Dane doing business with a person from Latin America may have the presupposition that that Latin Americans generally want to build a relationship before doing business (Hewett, Money and Sharma 2006). While that may not be the case for every individual in Latin America, knowing the generalisation and having the presupposition if that fact may help having an effective interaction with that person. This stage is where the positivist view on culture theory should not be dismissed out of hand. Models like Hofstede's cultural dimensions (1980) can help form effective and actionable presuppositions of a culture that can help interacting productively with that culture without having to make deep interpretivist analyses of the culture.

Cultural presuppositions are not necessarily referring to national cultures, however. It can also be just as important within a national culture, for example between generations. People within one generation may, again generally, believe that another generation is lazy, while the second generation believes the first is selfish, even if the data does not necessarily reflect either position (Costanza et al. 2012). This shows that cultural presuppositions are prevalent at every level of intercultural communication, but they can be more or less harmful depending on the context of the interaction (Jensen 2018).

With relation to LLMs ability to align culturally with young Danish adults, it can help explain a surface-level understanding of the Danish culture because a model is likely to have been trained on data that includes these cultural models. That helps explaining why the models may be able to imitate the broad national cultural traits. Even the data that the model has been trained on, is likely to converge on the broad elements of a culture, as it will take the most common traits within the data as mentioned earlier.

5.2. Cultural self-perception

Cultural self-perception is the counter to the presuppositions you hold when entering an intercultural interaction, however, they are heavily connected, as Jensen (2003) says that it is “through the construction of ‘the others’ we construct narratives about ourselves”. It is how you see

and understand your own cultural background and how you fit into it (Jensen 2018). How well you understand your own cultural background can influence how you view other cultures (Jensen 2018). We have a tendency to idealise our own culture and thereby comparing other cultures negatively to it (Jensen 2018). That can be dangerous when attempting to have a productive interaction with someone because it can create an “us vs. them” mentality instead of an us vs the problem.

If your cultural self-perception allows you to see that your culture is not the single ‘correct’ culture, it allows you to be more open to other perspectives and thereby lessening the us vs. them effect. Basically, we as humans want to be a part of a group and define what that group is when we talk to people outside that group (Jensen 2018).

This aspect is important in relation to the reaction to LLM generated commercials, as it shows that the self-perception of a culture is, to a certain extent, individual. Therefore, what some people might consider to be aligning with them culturally, others might reject if they have another self-perception of the culture. No self-perception is ‘correct’, so that will naturally make it difficult to appeal to everyone equally.

5.3. Cultural fix Points

Fix points are the cultural references, values, or norms individuals rely on when interpreting and navigating intercultural situations (Jensen 2018). They provide stability and orientation in interaction but may also limit openness to difference (Jensen 2018). What a fix point is to one person, could be a non-issue to a person from another culture (Jensen 2018). This understanding of fix points parallels Jensen’s (1998) analysis of cultural cues in everyday communication, where individuals rely on historically grounded cues and shared routines to navigate differences with others. These cues help with a general understanding but can also be detrimental if used as universal truths or all the knowledge you need about another person.

As an example, if two football fans of different teams are arguing which team is the best, they can potentially argue for hours, and it may even break into a physical fight. For example, an Arsenal fan sees their club as one with a long history, traditions and “class”, and will view Chelsea as a “nouveau riche” club without history or traditions and dubious values given where the money came from (Murray 2015). A Chelsea fan will then respond back with how long and successful history the club has, and that Arsenal fans are entitled and snobby (Murray 2015). There is a

difference in values between the two fans, and the larger fan groups that can be hard to overcome due to their view on the history and values of the other side, whether their points of view reflect reality or not. However, if a third person comes in who does not care about football, they will not care either way and can simply talk to either person without any issues, until they potentially clash on a fix point of their own.

The example of fix points between two football fans shows reflect Edgar Schein's (2010) concept of espoused beliefs. As Schein (2010) explains, "The espoused beliefs and moral or ethical rules remain conscious and are explicitly articulated because they serve the normative or moral function of guiding members of the group as to how to deal with certain key situations". This means that these values are co-created within social groups and acts as the 'framework' in which the members of the group should behave and communicate. That means that members of the group will have similar beliefs within this group and will therefore have similar fix points.

However, an individual can be a part of several groups through there life, like a fanbase of a football club or a school class. That results in a person having several values and beliefs that will change over time depending on the group they are in and also potentially deviating slightly from other members of the group who are a part of other groups. That shows the complexity of fix points every individual has, and how individuals within a group will have similar fix points about their shared espoused beliefs but may have clashing fix points on other topics. This resonates with Jensen's (2003) argument that learning to communicate across cultures involves recognising and negotiating one's own cultural reference points.

Fix points are important in commercials because a company typically wants as broad an audience as possible for their commercial depending on the product. If a commercial created with an LLM hits a fix point that half the audience disagrees with, that can be catastrophic for the effectiveness of the commercial. Of course, a commercial created by humans can also clash with their audience on a fix point, but the difference is that an LLM, as a model, does not inherently know what a heated fix point within their audience may be. Fix points are, to an extent individual and often change throughout the lives of people so an LLM can find it more difficult to be in tune with what topics to avoid than a human whose job it is to advertise products to people. To stay in the football example, if a person is really into football in their teens and 20's, but then get too busy to keep up, or just fall out of love with the game, that argument that I used as an example will no

longer be a fix point to that person, as the team would not be a part of their cultural identity anymore.

Even more relevant, using an LLM to create an advertisement may be a fix point for some people. Simply mentioning that a commercial has been generated by AI or an LLM is potentially enough to put off certain members of the intended audience (Brown 2023). This also shows how changing fix points can be, however, as the discussion about AI was not widespread just three years ago, but now it can be very divisive, and there can be a wide range of opinions. From not believing that LLMs and, in a broader sense, AI, should be used at all, to it being okay as long as the company is being transparent about it, to not believing that it is a problem to begin with, and that it does not matter how the commercial was created, but only how good the final product is.

5.4. Positions of experience

This stage concerns how people position themselves and others in communication based on past experiences, cultural resources, and perceived differences (Jensen 2018). These positions influence how interactions unfold, including potential misunderstandings (Jensen 2018). These experiences may be the most personal and individual part of culture overall, since only you have experienced what you have. Ultimately, our experiences form us as humans. Our experiences lay the groundwork for how we experience our culture, and thereby how we interact with others (Jensen 2018). Two people who have lived in the same city, gone to the same school, and gone to the same extracurricular activities can have two vastly different experiences, and therefore understanding, of what the culture they both belong to means, and as Jensen (2003) says, “It is impossible to ignore one’s experiences. That is an important fact in intercultural communication.”. This aspect is also arguing against the idea of methodological nationalism, since two people within the same national culture can have vastly different experiences.

This aspect also ties back to the idea of culture being socially constructed, because the interactions we have with others and the community you live in, no matter how small, will influence your view on what culture means to you (Berger and Luckmann 1966). The main way of defining your culture may not be based on a national agreement, but maybe simply how your group of friends interact. That idea is consistent with the epistemological view that knowledge, and thereby culture, is built by people through their interactions with others (Hay 2015).

Looking at the positions of experiences of the Danish culture of my interviewees is relevant because they will influence their individual reactions to the cultural alignment of the commercials. Despite all fitting in the broad category of young Danish adults, their individual experiences will influence what that term means to them, and therefore how the commercials align with their idea of the culture.

Jensen's (2018) theoretical approach is rooted in a social constructivist philosophy of science. In her perspective, culture is not a fixed entity but something that emerges through interaction and is always open to change (Jensen 2018). This philosophy underlines the impossibility of studying culture as if it were detached from the researcher's own position: Interpretations are themselves products of cultural processes. Jensen (2018) reflects this constructivist stance by insisting on reflexivity and by showing how cultural meaning is never static but constantly renegotiated.

In the context of this study, Jensen's intercultural framework allows me to examine how viewers, my interviewees, interpret the cultural cues embedded in the advertisement, even though no direct "meeting" between cultural groups occurs. A commercial, whether produced by humans or generated by large language models, positions its audience in particular ways through language, imagery, values, and identities. Viewers may accept, resist, or reinterpret these positions. Reception theory offers further justification. Hall's (1973) encoding/decoding model demonstrates that meaning-making can be analytically separated from production and interaction; the audience's interpretative work is a legitimate research object.

Intercultural theory remains relevant here because meaning is always constructed in relation to cultural practices and positions: the audience's sense of alignment or misalignment with the commercial reflects their negotiation of cultural identity and belonging, making the decoding process itself an intercultural encounter, albeit a mediated and one-sided one.

In conclusion, Jensen's (2018) theory of culture offers a comprehensive and constructivist approach that enables researchers and practitioners to move beyond essentialist definitions of culture. By emphasising its processual, relational and communicative dimensions, she highlights the dynamic nature of cultural meaning-making. The four-part intercultural communication method, cultural presuppositions, cultural self-perception, fix points, and positions of experience provides a practical tool for capturing the complexity of intercultural interactions. Situated within a social

constructivist philosophy of science, Jensen's theory offers both a critical and reflexive lens for analysing culture, intercultural communication and the role of the researcher.

6. Methodology

In this section, I will start by introducing my data collection. I will start by introducing the third-party data in this thesis which are the LLM-generated commercials that I will ask my interviewees to react to. I will explain why these examples are relevant and how they fit the criteria of LLM-generated commercials. I will be introducing my interview method for this thesis primarily following Brinkmann and Kvale's (2018) interview method. Then I will explain how my criteria for finding examples of commercials that I will show to the interviewees. Finally, I will explain how I will be analysing the data I get from the interviews using Braun and Clarke's (2008) thematic analysis. I will explain what each method entails, how they fit into this thesis, and the scientific limitations of the methods.

6.1. Semi-Structured Interviews

Semi-structured interviews are a qualitative method between structured and unstructured forms of interviewing. They are guided by an interview schedule that sets out broad themes or topics, but they remain open enough to allow flexibility in both the phrasing of questions and the sequence in which they are asked. Brinkmann and Kvale (2018) define them as "the purpose of obtaining descriptions of the life world of the interviewee with respect to interpreting the meaning of the described phenomena". Essentially, semi-structured interviews set out to put a structure to what could be an everyday conversation that would explore the opinions and world view of the interviewee, while keeping the interviewee on the relevant topic with questions pertaining to the research question (Brinkmann and Kvale 2018).

This interview method is particularly well suited for exploring lived experiences, subjective perceptions, and cultural understandings, such as the ones I aim to study in this thesis because of the individual nature of the interviews (Silverman 2023). That is because a semi-structured interview also allows the interviewee to guide the conversation in certain directions. In a quantitative survey,

for example, follow-up questions are not possible as that would make the data less comparable. Instead, since I am working with interpretations of individual experiences, I can make a general structure to each interview to get the interviewees to cover the same overall topic. However, just like culture is an individually lived experience, each interview will be slightly different in what topics the interviewees will bring up which means that I can learn details about each interviewee's personal view on the commercials and their understanding of their culture. A positivist study on this topic would have to find representative opinions of the use of LLMs in commercials, whereas I will focus on understanding my interviewees' individual perspectives and opinions.

The key value of semi-structured interviews lies in their flexibility and depth. They allow me to engage with participants in a way that captures nuance, complexity, and diversity of meanings between people. My questions, reactions, and positioning help shape how interviewees tell their stories, steering the narrative of the interview through my questions, follow-ups, and clarifications (Silverman 2023). This form of interview also aligns with a social constructivist view on science, as the interview does not simply extract information in a question-answer format, but becomes a site of meaning-making, where cultural realities are interpreted and negotiated in interaction (Brinkmann and Kvale 2018).

Moreover, semi-structured interviews are adaptable to different contexts and interviewees. They can accommodate variation in participants' backgrounds, allowing me to tailor questions and follow-ups in ways that resonate with the participant's lived experience throughout the interview (Brinkmann and Kvale 2018). This adaptability makes the method especially effective for uncovering the socially and culturally situated meanings that are central to this thesis.

This potential limitation is shown in the active nature of the interviewer. In shaping the dialogue, asking follow-up questions, and interpreting responses, the interviewer introduces their own perspectives and assumptions, which may influence the data (Briggs 1986). This also means that the findings from semi-structured interviews are co-constructed, as both the interviewer and interviewee bring their perspectives, biases, and opinions into the interview. From a scientific standpoint, semi-structured interviews are therefore less suited to producing standardised, replicable data sets, which positivist scholars may object to (Brinkmann and Kvale 2018). However, from a constructivist and interpretivist point of view, personal and individual observations are equally as valuable as standardised data sets, limiting the consequences of this limitation. My intention is to explore my interviewee's personal lived experiences and opinions through my interpretations, not to

provide a standardised list of answers, which is why I have chosen to use semi-structured interviews over a quantitative survey or structured interview. I want to see where my prompting questions take the conversation and what my interviewees bring with them.

6.1.1. Selection and Introduction of Interviewees

When using interviews as the primary data for a study, the quality of interview data depends heavily on the criteria for the selection of interviewees (Brinkmann and Kvale 2018). The aim is not to interview a statistically representative sample, as would be the case in quantitative research, but to identify individuals whose perspectives can provide meaningful insight into the research questions (Brinkmann and Kvale 2018). Interviewees for this thesis should therefore be chosen based on their relevance to the research question, their position in a particular cultural or social context, and the extent to which they can enlighten me of their perspectives on the topic.

The selection process should also consider diversity within the interviewee group. Including individuals with varied perspectives, backgrounds, or roles within the relevant context can enrich the data set and allow for the identification of patterns and contrasts in meaning. From a constructivist and interpretivist standpoint, this is important because it highlights the multiplicity of cultural realities, rather than assuming a single truth.

As mentioned in the introduction, I wanted to study young people because they are so-called “digital natives” (Mason et al. 2022). That means that younger people are more likely to accurately detect LLM use. Furthermore, younger people’s values and brains are still forming to a larger extent than older people’s which makes it relevant to study this through the explosion of LLM-generated media. However, going below a certain age also means that I would be hitting an age in which values, cultural ideas, and personal opinions are still forming and change rapidly (Vecchione et al. 2016). Therefore, I chose to interview people ages mid-to-late 20’s because that is where values, opinions, and ideals are still developing, but at a more stable pace, and they are generally, largely, formed (Vecchione et al. 2016). People in this age group grew up during the explosion of smartphones and social media, which makes it an age group that are generally technologically proficient, which is why they are considered digital natives (Vecchione et al. 2016).

Given that I am not following a methodological nationalistic view on culture in this thesis, I have chosen four different interviewees who grew up or currently live in different areas of

Denmark, as they will be likely to have different cultural resources (Jensen 2018). Considering how big and diverse a city Copenhagen is, I would not discount people for living there as long as they have moved there from elsewhere, as that will also impact their self-understanding and positions of experience of their culture. Furthermore, I wanted to interview people with different educational backgrounds, as there are signs that your perspectives and values is a factor in what you choose to study, and your education in turn affects those perspectives (Breetzke, Özbagci, and Bohndick 2023).

I did not include biological sex as a criterium for this selection, as I did not believe that biological sex would influence how they would react to the commercials. The broader definition of gender identities could influence the reception depending on the commercial. However, I did not choose my examples after target group, and as it turned out, the two commercials were not specifically targeted my interviewee group.

Using these criteria, I selected people within my social circle to interview as that allowed me to make sure that the interviewees followed the criteria. Naturally, this also shows the active nature of the interviewer, as my biases will play a part in the selection process of people within my social circle (Briggs 1986). Essentially, I am employing a sampling strategy that is somewhere between purposive and convenient (Robinson 2014). I set out clear criteria of who I will interview, but with the convenience of choosing between people I know and already had a line of communication to.

6.1.2. Introduction of the interviewees

Interviewee 1

Interviewee 1 is a 27-year-old man. He born and raised in the south of Zealand and has since moved to Odense and has lived there since 2020. He is currently studying International Relations at the University of Southern Denmark and wants to work with Human Resources or political communication in the future.

Interviewee 2

Interviewee 2 is a 24-year-old woman. She was born and raised in central Jutland and has since moved to Aalborg for her studies before briefly moving to Copenhagen after finishing her degree. She has then since moved back to her home city where she currently lives. She studied

International Business Communication in English at Aalborg University and is currently searching for a job in marketing.

Interviewee 3

Interviewee 3 is a 25-year-old man. He was born and raised in southern Jutland and has since moved to Valby, Copenhagen for his studies. He is currently studying Food and Nutrition at the University of Copenhagen and wants to work in the beer industry in the future.

Interviewee 4

Interviewee 4 is also a 25-year-old man. He was born and raised in northern Zealand and has since moved to Nordhavn, Copenhagen to study. He is studying his master's degree in finance and strategic management at Copenhagen Business School. In the future he wants to work with sustainable investments and currently works in that field at a pension fund.

6.1.3. Interview Guide

The design of semi-structured interviews requires balancing openness with direction. Brinkmann and Kvale (2018) stress the importance of making an interview guide that is sufficiently structured to ensure coverage of relevant topics, but also open-ended enough to allow the natural flow of conversation.

The interview guide should be organised around broad themes derived from the research questions. Within each theme, the guide may include a set of open-ended questions, phrased to encourage participants to reflect, narrate, and interpret (Brinkmann and Kvale 2018). Instead of seeking short factual responses, questions should invite elaboration and personal meaning-making. For example, rather than asking "Do you agree with X?" the interviewer might ask "How do you understand X in your own context?" Such phrasing reflects the interpretivist orientation of the project, emphasising participants' perspectives over externally imposed categories.

Designing the interview also involves considering the sequencing of questions. Initial questions should help establish rapport, ease participants into the conversation, and create a comfortable atmosphere (Brinkmann and Kvale 2018). More sensitive or complex questions may be positioned later, once trust has been built. Probing and follow-up questions should be prepared in advance but used flexibly to pursue interesting avenues that arise during the dialogue (Brinkmann

and Kvale 2018). This also follows three stages of an interview set out by Granot, Brashear, and Motta (2012) who say that the interview should start with “life history” questions, which in my case are background questions that aim to understand their media habits and what makes commercials speak to them. Then, in stage two, the focus shifts to “actual experiences” (Granot, Brashear, and Motta 2012), which in this case are the interviewee’s reactions to the two examples I have given them, I attempt to understand how they react to the commercials, what they thought of the language, and how they compare with each other. Finally, the third stage is the reflective stage of the interview (Granot, Brashear, and Motta 2012). Here, I asked them to reflect on the use of AI in commercials on a broader scale and how they think it will develop going forward.

For my interview guide (Appendix 1), I made six overall themes or topics I wanted to cover in the interview following that structure, and within each of these, I formulated one or two theory-based researcher questions that would help me explore these themes and topics, as recommended by Brinkmann and Kvale (2018). Then I converted researcher questions into interviewer questions in more regular language that would be posed to the interviewees. I also avoided using technical language such as LLM and instead used the more commonly used term AI as a substitute to make the interviewees feel more comfortable talking about it. The categories I chose were:

Background, Media Habits, and LLMs	Reaction to commercial 1 - Fleggaard	Reaction to commercial 2 – Kim's Kloakservice	Cultural Understanding and Identity	Attitudes Towards AI and Commercials	Overall Evaluation and Future Perspectives
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This process and the full interview guide can be found in Appendix 1.

6.1.4. Conducting the interview

Due to the geographic distance between myself and the interviewees, and for scheduling flexibility, the interviews were conducted via Microsoft Teams. That also had the perk of having in-built recording for the transcription process. However, I also ran a secondary recording program on my computer to avoid or mitigate potential technical problems. Doing the interviews virtually did limit my ability to interpret the interviewees body language and non-verbal cues that we usually use to understand the tone, however, analysing non-verbal cues were not the aim of my analysis, so I did not find this to be a limiting factor for me.

I did not show the example commercials ahead of time since I wanted their genuine first reaction to them, and given the short nature of both commercials, 30-45 seconds, I did not expect it to be difficult to comprehend both commercials without preparation. I did not tell them that both, or any of the commercials we made using LLM tools before a specific question after getting their reaction to both. One of the examples does also explicitly state that AI was used, but the other one does not. I did also tell them the topic of the study and the interview, so it would be fair of them to assume that AI was at least present.

As mentioned previously, I have a pre-existing relationship with the interviewees which made the process of creating trust in the dialogue essentially non-existent. However, as Briggs (1986) explains, “The interview moves the roles that each normally occupies in life into the background and structures the encounter with respect to the roles of interviewer and interviewee.” These distinct roles show that regardless of the previous relationship between me and the interviewees, the roles and dynamics change the second the interview starts.

The full recordings of the interviews can be found in appendices 6-9.

6.1.5. Transcription

With the recordings from the interviews, I used the website TurboScribe to make an initial transcription that I then reviewed manually to make sure the transcription is correct but also fit for the purpose of this thesis. As Brinkmann and Kvale (2018) point out, transcripts are essentially translations from oral to written communication, making it inherently transformative. Therefore, I also chose to remove pauses such as ‘um’ as they do not add any value to the thematic data of the interviews but only added unnecessary noise to the transcripts. The transcripts can be found in appendices 2-5.

6.2. External data

In order to find useful examples for my interviewees to react to, I set some criteria that they had to live up to in order to be considered: They had to have a script with words, they had to have explicit evidence of being made using AI tools whether that is the creator or the advertised business stating so, and it could not simply be translated versions of a commercial that is used globally.

Finding usable examples following these criteria proved to be a challenge. As mentioned previously, the use of LLMs and AI in advertising is still very recent, and there are not many examples as of writing. Oftentimes, commercials that I suspected of being made with AI or LLMs was simply a mix of video clips with music, which means there is no script, or I could not verify that the commercial was made using AI or LLM tools. Ultimately, I have identified two examples of commercials that have been confirmed to have been made with prominent use of AI and LLM tools, feature a script, and are not simply translated from another language.

6.2.1. Commercial 1 – Fleggard “Mest Julede Julefilm”

The first example is a tongue-in-cheek commercial made by the store chain Fleggard for their 2023 Christmas campaign (Foget 2023). The commercial plays off Fleggard’s brand pay-off “Lige over grænsen” which translates to either “Just across the border” or “crossing the line” depending on context, which is the foundation of the commercial (Foget 2023). The advert starts with some text saying that an AI was prompted to create the “most christmas-y christmas movie” (Fleggard 2023) What follows is a collection of AI-generated sequences with an over-the-top robotic voice-over that speeds up and becomes increasingly absurd over the duration before ending with a final voice-over highlighting the double-meaning of the payoff (Fleggard 2023).

The advert does not attempt to hide the fact that the main middle part of the advert is made using AI tools including the script but rather plays into the uncanny quality of the result. The creators behind the advert also say that they let it go crazy in order to increase the absurdity of the advert (Foget 2023).

Commercial 1 can be found in full in appendix 10.

6.2.2. Commercial 2 – Kim's Kloakservice

The second advert is for a Danish sewage service company, Kim’s Kloakservice, that has been made by MaxRender , a company that specialises in making AI commercials (MaxRender 2025; Hansen 2025). The advert is a branding commercial explaining what Kim’s Kloakservice does, explained using AI-generated visuals of sewage-related tasks being done, and what the creator calls professional AI voice-over (MaxRender 2025). The sequences in the advert are short, each sequence narrated by a short sentence with a break in between.

Commercial 2 can be found in full in appendix 11.

6.2.3. Limitations

While both the examples I have identified are confirmed to be made by a prominent use of general AI due to the creators of the ads being open about it, I cannot prove how much of the text was made using LLMs and what percentage is created or edited by a human. That distinction will always be impossible to define, because, as mentioned previously, there is always human involvement in these adverts to some extent, if only for the initial prompt. Therefore, we cannot conclude with 100% per cent certainty how much is the input of the human creators, and how much is the work of the LLM. I have attempted to reach out to the creators of the adverts to understand their process, but as of writing, I have not gotten a response.

However, there is substantial evidence suggesting that the scripts in both examples were predominantly generated with large language models (LLMs). The creators of the commercials explicitly acknowledge the use of AI tools in their production (Foget 2023; MaxRender 2025). In the case of the Fleggaard commercial, the creators themselves reported deliberately exaggerating the influence of AI, which is reflected in the increasingly absurd structure and content of the script (Foget 2023). Similarly, in the Kim's Kloakservice commercial, the neutral, unembellished sentences, while not conclusive, are characteristic of outputs frequently observed in LLM-based text generation (Rujeeadawa, Purdaruth, & Malele 2025).

Although it is not possible to establish with absolute certainty that the scripts were produced primarily through LLM tools, the mix of creator testimony and linguistic analysis provides strong indicative evidence. On this basis, it is justified to include these commercials as examples in this thesis.

6.3. Method of Analysis

For analysing the data I have gathered through the interviews, I will use Braun and Clarke's (2006) framework of Thematic analysis. Thematic analysis is a widely used method for identifying, analysing, and reporting patterns (themes) within qualitative data sets. Braun and Clarke (2006) describe it as a flexible and accessible tool that provides a rich and detailed, yet complex overview

of data. It is particularly suitable within a social constructivist paradigm, where meaning is understood as co-constructed between researcher and participants, rather than discovered as an objective reality (Braun and Clarke 2006). When applied to interpretive, semi-structured interviews, thematic analysis allows me to explore how participants construct and express meaning around their lived experiences (Braun and Clarke 2006).

One of the strengths of thematic analysis is its theoretical flexibility. It can be used inductively, with themes strongly grounded in the data, or deductively, where analysis is guided by theoretical frameworks or pre-existing concepts (Braun and Clarke 2006). In this thesis, a combination of both approaches will be used, enabling a meeting of the data and the theoretical lens. For handling and coding the data, I will be using NVivo, a program which facilitates the coding process by organising and managing large amounts of textual data, while still leaving the interpretive work in my hands.

6.3.1. Coding and Theming

Braun and Clarke (2006) outline a six-phase framework for conducting thematic analysis. Each phase is not strictly linear but recursive, letting me move back and forth between the phases as necessary. For my analysis, I will be coding and theming each interview individually before concluding on overarching themes in the end.

Analysing each interview separately before drawing conclusions across the dataset ensures that the specificity and individuality of each interviewee's experience is not prematurely hidden in broader patterns. Braun and Clarke (2006) emphasise that thematic analysis involves moving iteratively between the individual data items and the entire dataset, ensuring that themes are grounded in the lived experiences of participants' narratives as well as in the overarching patterns across the data set. By engaging with each interview individually first, I ensure I do not lose individual but important meanings, while also setting a strong foundation for identifying themes that can collectively help me answer the research question. This approach allows the final thematic structure to find both individual nuance and cross-participant commonalities (Braun and Clarke 2006). In interpretive analysis, the differences between the participants are as valuable as the similarities.

1. Familiarisation with the Data

The first phase involves immersion in the data by reading and re-reading transcripts, making initial notes, and beginning to notice patterns (Braun and Clarke 2006). For semi-structured interviews, this means paying attention not only to what is said, but also the contexts in which meanings are constructed (Braun and Clarke 2006). As mentioned, the transcription process is the first step of this phase.

2. Generating Initial Codes

In this phase, I will systematically work through the data in NVivo, identifying and coding interesting features. Codes are the smallest units of meaning relevant to the research questions (Braun and Clarke 2006). NVivo will be used here to highlight segments of text and assign them to nodes, which serve as the basis for finding themes later. Coding is both semantic, focusing on explicit content, and latent, exploring underlying assumptions and meanings (Braun and Clarke 2006). For example, when interviewee 1 says “...we Danes have a history of being very humorous in our commercials.” (Appendix 2, p. 3, l. 123), I would code that “Humour as a part of Danish identity”. That code would then be applied whenever the interviewee mentioned humour as relatable or as a tool for cultural alignment from the commercials.

3. Searching for Themes

The identified codes are then combined into potential themes, bringing together similar or related codes into broader categories of meaning (Braun and Clarke 2006). In this phase, theoretical sensitivity guides which codes are combined and how. NVivo helps this process by enabling visual mapping of codes and potential themes, making it easier to find larger patterns. Using the same example of humour in interview 1, I collected all the examples I coded as talking about humour in some way, and created an initial theme simply called “Humour as cultural alignment”.

4. Reviewing Themes

The potential themes are refined by checking them against the coded extracts and the dataset. Some themes may be combined, while others may be discarded if there is not enough evidence in the transcripts to support them (Braun and Clarke 2006). This stage ensures that themes are coherent, consistent, and distinct from one another (Braun and Clarke 2006). I did not disqualify themes that were either primarily or solely relevant to one of the example commercials, as I found that the interviewees varied in how much they had to say about each commercial, and sometimes an entire theme could be identified around just one of the commercials.

Using interview 1 as an example again, I saw that I had another theme about satire as a tool for cultural alignment and found that these two themes were very similar in content and what can be learned from them. Therefore, I marked these out as themes that could be combined in the next stage.

5. Defining and Naming Themes

Once the thematic structure is stable, each theme is defined clearly and named in a way that captures its essence (Braun and Clarke 2006). This involves writing detailed descriptions of what each theme represents, how it relates to other themes, and how it contributes to answering the research questions (Braun and Clarke 2006). Themes may be made up of several sub-themes that both support a broader pattern. In this thesis, I will name the themes descriptively instead of theoretically for accessibility. Furthermore, I will not limit each theme to one stage of the intercultural model, as that would limit some clear connections in which the codes do not necessarily reflect the same aspect of the model. Given that the interviewees were interviewed following the same interview guide, there will naturally be commonalities in the codes and themes that emerge in the interviews. If two themes are the same across two interviews, the themes will be named identically.

Finishing up the example from the previous stages, in the theme “Satire and Humour as a Vehicle for Relatability” in Interview 1, the codes that make up the theme reflect different aspects of the model, but all focus on the use of humour or satire in the interview. I ended up defining this code as “Commercials made using LLMs that align with Danish cultural norms of humour, and particularly irony and satire, are perceived as authentic and engaging. Humour acts as a bridge that can mitigate skepticism toward AI-generated content.”

6. Producing the Report

The final stage is the process of writing the final account of the results found in the data, and how it answers my research question within the theoretical lens (Braun and Clarke 2006). As mentioned above, each interview will be analysed separately before identifying the overarching themes across the interviews. For each interview, I will present the themes I have identified from the data within the theoretical framework of Jensen’s (2018) model of intercultural communication. I will give examples of the codes found in the interviews make up the theme, and how they assist in

answering the research question. Finally, I will summarise and analyse the similarities and differences between the interviews which will be the foundation of my conclusion.

6.3.2. Why Thematic Analysis?

The choice of thematic analysis for this study rests on its strong alignment with both the epistemological stance and the empirical material at hand. Rooted in a social constructivist paradigm, the research is concerned with how participants make sense of their experiences and how meanings are co-constructed through interaction. Braun and Clarke's (2006) thematic analysis method provides an accessible yet theoretically flexible framework for interrogating these processes. Unlike methods that impose rigid structures or prioritise particular types of discourse, thematic analysis accommodates the interpretive and context-sensitive approach required when working with semi-structured interviews (Braun and Clarke 2006).

Its value lies in its ability to move beyond surface-level description to reveal the patterned meanings underlying participants' accounts. The descriptive and interpretive nature of thematic analysis makes it particularly fitting for exploring the nuances of lived experience while placing them in broader social and theoretical contexts. In this thesis, that means that I can take the individual answers responses from the interviewees and analyse them through the theoretical lens of Jensen's model of intercultural communication. I can then also contextualise the themes that I find in each interview with the others. I do not intend to find a representative or overarching opinion of every young Danish adult, but I can explore how these four people react to and evaluate these two commercials. By facilitating the integration of both data-driven and theory-informed themes, thematic analysis allows the analysis to remain grounded in interviewees' voices while simultaneously engaging with the conceptual concerns that frame the thesis.

Furthermore, the use of Braun and Clarke's (2006) thematic analysis supports transparency in qualitative inquiry. Its step-by-step approach, from familiarisation through to reporting, ensures a systematic process without constraining the open and reflexive nature of interpretive research. The flexibility of the method, combined with the organisation of NVivo, helps the management of complex qualitative material while ensuring that analytic decisions remain traceable and coherent.

6.3.3. Limitations

Despite its strengths, thematic analysis is not without limitations. The flexibility that makes it appealing can also be seen as a drawback, as it lacks the formal guidelines of more rigidly structured methods. This requires me to be explicit and transparent in my decision-making throughout the process to ensure credibility. Additionally, the reliance on my interpretation means that findings are shaped by personal standpoints, biases, and assumptions. While this is consistent with the constructivist paradigm, it raises questions of reflexivity and demands acknowledgement of the influence of my own views throughout the analysis (Braun and Clarke 2006). As a researcher, I will naturally always bring my own reflections into my work, but I will, to the best of my ability, acknowledge them when relevant and necessary. For example, when choosing the codes and themes that I analyse, I will naturally gravitate towards themes that support my own views. I am personally quite sceptical of the ability of AI and LLMs to replicate humans in the near future, and I am against replacing human workers from an ethical perspective. These views are likely to show in how I interpret the interviews. However, I will not dismiss or place less weight on their opinions simply because they oppose mine, and I will be conscious in my bias when interpreting views that differ from mine.

7. Analysis

This chapter will explore my thematic analysis of the interviews I conducted with the four selected interviewees. The analysis in this chapter applies Jensen's (2018) model of intercultural communication as the principal analytical lens. By using this model, I will examine how young Danish adults make sense of LLM-generated commercials and how perceived cultural alignment or misalignment shapes their evaluations. The analytical focus is therefore not only on what participants express but on how their interpretations reveal underlying cultural positioning in relation to LLM-produced commercials.

Throughout the coding process explained above, I identified several recurring themes that relate to one or more of the stages of intercultural communication. In this chapter, I will show how these themes emerge from the interview with example quotes and how they fit into the theoretical

framework. I will structure this analysis around the four individual interviews before a reflection of all four interviews collectively at the end. This will lead into a larger discussion on the practical implication of these findings which will lead me to my final conclusion of the research question.

For brevity and flow, I will refer to Fleggaard's Christmas commercial as commercial 1, and Kim's Kloakservice's commercial as commercial 2 throughout the analysis with the exception of mentions in the selected quotes.

7.1. Interview 1

This part of the analysis will explore themes found in the interview conducted with Interviewee 1 (Appendix 2).

7.1.1. Theme 1 – Satire and Humour as a Vehicle for Relatability

Throughout the interview, interviewee 1 puts focus on satire and humour as a key element in making him relate to commercials.

“So it's funny. It's funny, and I can relate to it because I think it's funny.” (Appendix 2, p. 4, l. 180).

“Most of the commercials I like and remember are humorous.” (Appendix 2, p. 7, l. 311-312)

These quotes reflect the interviewee's position of experience regarding commercials, and what makes him respond to them. Positions of experience are the experiences we have throughout our lives and how they form our opinions, values, and culture. In these examples, interviewee 1 is explaining how historically he has preferred humorous commercials, and that has an effect on his view of commercial 1. That implies that since he has found humorous commercials to be effective in the past, he will be more inclined to enjoy them going forward as well. And that is shown in the first quote where he says that he “relates” to commercial 1 because he finds it funny.

That is a fundamental point of this theme but not directly linked to LLM-generated language. That is because the humour of the commercial, in his words, does not come from the

LLM-generated segment alone, but in the contrast between the over-the-top and absurd nature of the “AI” segment and the human-narrated ending. As he says:

“Usually, I don't like the use of AI in commercials, but as I said, this is satire. You can clearly see that they're not going to do like this for all of their commercials. They're taking the piss out of AI.” (Appendix 2, p. 4, l. 176-180)

This quote is showing that while humour is important to this person, and he does find the commercial as whole humorous, the funniest aspect to him was the contrast between the AI segment and the payoff of “*Lige over grænsen*”. The fact that he also mentions his dislike of “AI in commercials” also aligns with the aspects of presuppositions and positions of experience in Jensen’s (2018) model, as his previous experiences with AI commercials have created a negative presupposition towards AI in commercials for him, that this commercial feeds into and supports.

However, he also explains that the absurdity and potentially overwhelming nature of the AI segment in the commercial can speak to something deeper.

“This is going to sound bad. We're a very dumb nation in terms of our humour.” (Appendix 2, p. 10, l. 475-476)

“Then the first one definitely values the good old-fashioned Danish dumb humour.” (Appendix 2, p. 8. l. 369)

These quotes show his cultural self-perception and what he thinks the commercial is trying to speak to. He does not find the AI-generated segment off-putting because he can see the humour in the contrast with their pay-off. He believes it is “dumb” humour but think that fits well into his understanding of Danish humour well. From that, we learn that while the LLM-generated segment of the first commercial is not particularly humorous, it is not off-putting to this person either, as he thinks it fits into the cultural “dumb” humour in the right context.

However, trying to relate to what interviewee 1 views as Danish humour can also be tricky if it is not done right.

“They do have that typical Danish humour, a little bit of it, which I spoke of earlier. Because their mascot is poo. What was the line? “*Selv dem, der lugter som vores maskot*” [*Even those that smell like our mascot*]. So, they did try to relate to the Danish humour, in a sense. It just didn't really work in the context because I was already almost mad at it.” (Appendix 2, p. 7, l. 299-302).

This quote reflects both positions of experience and a clear fix point of this interviewee's understanding of commercial 2. His, however brief, experiences through this commercial affected his view on the attempt at humour, even though he believes that line was an attempt at Danish humour. The fact that it almost made him mad is an example of a fix point, as he almost feels offended by the commercial to such an extent that he does not accept the attempt to appeal to his humour, and simply rejects it. That shows that the commercial has hit one of his fix points in a negative way, which then makes him not want to acknowledge something as good in the commercial. In this case, it can be surmised that the fix point was that the commercial was made using LLM or other AI tools, as he specifically mentions disliking that in the earlier quote, and as will become clear in later quotes.

7.1.2. Theme 2 – Recognition of Linguistic Authenticity vs. Artificiality

Interviewee 1 put a lot of focus on the language of commercial 2 in particular.

“I know how, for example, ChatGPT and other chatbots will write, will answer if I made them write my assignment. It's very repetitive. So, the use of the word *vi*, or in English, we, they started all of the sentences with *vi*. So again, there's no cohesion in the sentences. It's just, we do this, we do that, we do this, we do that.” (Appendix 2, p. 5, l. 231-236).

This quote reflects the positions of experience and presuppositions, as he makes it clear that he has experience using LLMs, and in his experience, they often use repetitive language. Therefore, when he sees a commercial that starts almost every sentence with ‘we’ it immediately stands out to him and assumes that it was made using an LLM. Of course, repetition is not unique nor universal in LLM-generated texts. However, the fact that interviewee 1 based their assumption on their prior experiences with and presuppositions of LLMs along with his comments about not liking AI in commercials, suggests that he does not respond to the language of the commercial. That fact becomes clearer when he continues talking about the language in the commercial.

“Also, there was one sentence [...] I've never actually heard someone say it. I feel like that's also something that they just took, they copy pasted it from the chatbot, basically. The sentence, *også dem der er svære at få bugt med* [including those difficult to deal with], the phrase, *få bugt med* [deal with], I've never heard a normal human being say that in Denmark before. So that

usually, that tells me that it's a chatbot trying to be human or something.” (Appendix 2, p. 5, l. 238-243).

This quote once again shows the interviewee’s positions of experience, but also cultural self-perception, as he does not feel that the language used in the commercial reflects what he sees as ‘normal’ Danish. This example also shows the personal nature of culture and language, as the term “*få bugt med*” is a widely used and normal phrase in the Danish language (Den Danske Ordbog 2025). It shows that language depends on who you communicate with, but in this interviewee’s cultural understanding and experiences, it is not a normal turn-of-phrase, which then makes the language seem more artificial, especially in connection with the other examples of ‘unnatural’ language. He continues by comparing the Danish phrase to the use of comparable English words.

“... When Danish students try to sound like they're good at English, they will use words like, therefore, furthermore, however, and such. I feel like it's kind of the same, because you would never say that.” (Appendix 2, p. 6, l. 251-253).

“... you would never say to a person, if you're having a one-to-one conversation at a bar or something, you would never say “Therefore, I support this football team” or something. You would say, “I support Everton”. You would never say therefore.” (Appendix 2, p. 6, l. 259-261).

“If I saw this or any commercials made by AI that use these weird words that no one used, if I saw that five years ago, I wouldn't have noticed, because I only noticed it because I unfortunately used AI so much during my studies that I know that it likes to use words like therefore and so on.” (Appendix 2, p. 6, l. 270-273)

In these examples, he is once again drawing on his positions of experience in both English and Danish as his understanding of equivalent phrases to “*få bugt med*” with which he then creates a presupposition of what commercials made using LLM tools will sound like. He uses these experiences and presuppositions to judge commercial 2 negatively, as he does not feel that the language speaks to him.

7.1.3. Theme 3 – The Need of Human Oversight

This interviewee put a lot of focus on the need for human oversight for the relatability of a commercial. He also did not believe that an LLM, or AI, could create a relatable commercial on its own.

“It still needs that human touch, because otherwise I wouldn't relate to it. For example, again, in the first one, even though it's completely made from AI mostly, I think so, the overall thought process of making this dumb-ass script and then putting [...] their slogan at the end, it makes sense. So, I don't believe that an AI came up with that. I believe that it was a human that had a funny and dumb and quirky idea and then just rolled with it.” (Appendix 2, p. 10, l. 437-444).

This quote reflects his presupposition that AI is incapable of having an idea such as commercial 1's concept and his fix point that a commercial needs a human touch in order to be relatable. This implies that on a conceptual and fundamental level, he does not believe that LLM-generated content is able to culturally or emotionally relate to and align with him on its own. However, with clear human involvement, that gap can be bridged, and then the question becomes to what extent human involvement is needed. As I have mentioned previously, there will always be a certain level of human involvement in the output of an LLM, but the level of human involvement is not transparent. He makes this even clearer when talking about commercial 2.

“It needs a big comb-over from an actual human, because again... I don't know if they had a marketing team at all or if it's just the owner that put it out, but if he had looked at it before sending it out, I feel like he'd have noticed that it's a bit dodgy, a bit weird. So again, it needs this human touch.” (Appendix 2, p. 11, l. 495-498)

This reflects his cultural self-perception, as he has certain expectations to commercials, and if they are not met for one reason or another, he is more critical of the message. That also shows how personal the self-perception is, as the creator of the commercial and Kim's Kloakservice seemingly disagrees with his viewpoint since they are both showing the commercial as the first things on their websites (MaxRender 2025; Kim's Kloakservice 2025).

“If you have to use AI, at least have a human look it over afterwards” (Appendix 2, p. 12, l. 545-564)

This quote shows his presuppositions about and positions of experience of what text made using LLM tools and “human-created” texts look like. Despite not knowing whether the output was

edited by a human afterwards, he simply assumes that they have not been due to his experience using LLM tools and the output he has gotten from them. This shows the precariousness of using LLM and AI tools in the creation of commercials. Even if you post-edit the output from the model, people might still see it as AI-created, and if they are predisposed to view that negatively, then it will ultimately harm the effectiveness message regardless of process.

Ultimately, for interviewee 1, it was all about how it is used.

“Well, to play it cool, I'll just say keep it up. I thought it was funny. So yeah, to the second one, it needs refining a lot of places, mainly the script, the language.” (Appendix 2, p. 12, l. 538-539).

This once again shows his cultural self-perception, as he is okay with the absurdity of commercial 1 because it was meant to be absurd which he found funny, whereas commercial 2 that tried to play it straight does not speak to him. Whether you find something funny and relatable are, once again, highly personal.

7.1.4. Theme 4 – How Emotional and Personal Connection Affects Acceptance

The interviewee talked put focus on how emotional connection to a brand, message, or a product helps him connect to a commercial. When asked about what makes him respond to commercials he responded.

“Probably emotional aspects for the most part. If it's something I'm passionate about before watching this commercial and it just pops up because of cookies, for example, then I'll watch it. If it's something that relates to me or some of my interests, then I'll watch it” (Appendix 2, p. 1, l. 40-44)

This feeling is rooted in his positions of experience. His experiences throughout his life have made him form opinions about and connections to certain topics that he cares about more than others. That happens to everyone, and ultimately, emotions and relatability are crucial for success in advertising. Interviewee 1 uses the example of women's football.

“I recently finished my bachelor's program where I wrote about women's football, or soccer, here in Denmark. And after spending half a year basically on that assignment, I got very attached to women's football. I've started watching it as well. So, when I see commercials, for example, they

just had... I can't remember if it's the World Cup or the Euros, but they just had one of the tournaments and when they are advertising towards that tournament. I watched that and I got pumped because now I know some of the players.” (Appendix 2, p. 2, l. 64-71).

This quote shows how your experiences affect how you view commercials, and how, if you are already positively inclined towards a brand, you will accept the message more easily. This can also explain this interviewee's response to each of the example commercials, as he explains himself.

“For example, if I don't know the company, for example, Kim's Kloakservice, I don't know the company. So, from the beginning, it is really at a disadvantage because I don't know it. Fleggaard, I know. So, I know it's a company I've shopped at. It's a store I've been to many times and shopped at. I like the store. I like the brand.” (Appendix 2, p. 9, l. 397-402)

This against shows the personal and individual nature of experiences and how you will bring the presuppositions you have into your reception of a commercial. Although this interviewee fundamentally opposes the use of AI in advertising, they are less critical when the commercial promotes a brand they already like and AI is, in their opinion, applied in a 'correct' way. That also means that the view on how effective commercials made with the use of LLM tools will not be judged objectively by their use of those tools, but there are many factors that influence how people react to it.

While the emotional attachment to topics or brands can be positive for companies with strong brands, it can also be problematic if that trust is broken or the topic is misrepresented in the eyes of the viewer.

7.1.5. Summary of interview 1

Interviewee 1's responses reveal that humour, authenticity, and emotional connection are central to how he interprets AI-generated commercials. Following Iben Jensen's (2018) cultural framework, it becomes clear that his positions of experience and presuppositions strongly influence how he perceives the use of LLMs in commercials as he has used LLM tools like ChatGPT a lot himself. Because of that, he identified what he believes to be LLM-generated language in both example commercials.

Humour works as a key entry point for relatability when it aligns with his cultural self-perception of “Danish dumb humour,” but becomes off-putting when it feels forced or inauthentic. His prior experiences with AI tools create presuppositions about artificial language, making him highly sensitive to repetitive or unnatural phrasing, which he associates with a lack of human touch. This connects to his fix point that human oversight is essential for emotional engagement and cultural authenticity.

Ultimately, Interviewee 1 views AI as acceptable only when guided by human creativity and intent. His reactions highlight that the effectiveness of LLM-generated advertising depends less on the technology itself and more on how well it aligns with individual experiences, cultural expectations, and emotional familiarity with the brand.

7.2. Interview 2

This part of the analysis will explore themes found in the interview conducted with Interviewee 2 (Appendix 3).

7.2.1. Theme 1 - Satire and Humour as a Vehicle for Relatability

Interviewee 2 put a lot of focus on the use of humour as a positive vehicle for commercials to create a relationship with the viewer. Particularly in the first commercial.

“So, the type I feel like that keeps me engaged are mostly the ones that are humorous, the ones that I actually sit and laugh at” (Appendix 3, p. 1, l. 30-31)

“And those are the ones that have stuck since, I want to say childhood, and they are definitely more on the funnier side. So that is, again, the humour aspect of it.” (Appendix 3, p. 2, l. 51-53).

These quotes reflect interviewee 2’s positions of experience regarding commercials and what engages her when watching commercials. The commercials she remembers the most, even back from her childhood, are commercials that lean into humour and jokes, not necessarily ones that try to pull at her heartstrings. This gives a baseline of what is important to interviewee 2 in

commercials, and how a commercial may align with her personally. After reacting to commercial 1, she says:

“I feel like it was super funny. It's a funny take. That the AI had, because we are definitely Christmas obsessed in a very, very unhealthy way.” (Appendix 3, p. 2, l. 76-77)

“I feel like it was actually a funny take on our obsession with this one holiday. And then it was almost as if AI had just seen all of these cues, like it's “*Jul*” Christmas, and there is a lot of good food. And you sit by the fireplace. It's all these cues that AI sort of has noticed from its algorithm or whatever.” (Appendix 3, p. 2, l. 79-82).

This reaction to the commercial is rooted in her self-perception of Danes being obsessed with Christmas, and her presupposition that an LLM will tap into that knowledge when creating a Christmas commercial. She talks about “we”, being Danes, being obsessed with Christmas in an “unhealthy way”. That is, of course, a personal opinion based on her perception of what is unhealthy, and even who “we” are in her eyes. She sees Christmas as fundamental part of Danish culture and enjoys the satirical and exaggerated portrayal in commercial 1 because it points that aspect out for her.

She points to how this is a product of cues that the AI has “noticed from its algorithms”, but of course, it is also a reflection of the model was prompted by a human that has told it what aspects of Christmas should be included and exaggerated, but the fact that she assumes it is purely made using AI shows her presuppositions of AI-generated content. However, she does point out the contrast between the AI-generated section and human-created sections of the commercials. “Yeah. It was a great way of putting black and white up against each other. (Appendix 3, p. 3, l. 119)

“I was smiling throughout the whole commercial.” (Appendix 3, p. 3, l. 128)

This shows that interviewee 2 does not necessarily find the AI section of commercial 1 funny in isolation, but in connection with the contrasting human-created sections around it. This indicates that the exaggeration of the Christmas message in itself is not enough to be funny and relatable, but only in connection with the contrasting pay-off. This is also shown when she talks about how she thinks the commercial would fare in other cultural groups.

“I think obviously this commercial works great in Denmark, because we are able to make fun of ourselves. And we know how big of a role Christmas has in our year. [...] it's very built into our system in Denmark, both in society, but also culturally. [...] I think putting this commercial in, I

don't know, putting this commercial in Asia somewhere is probably not going to resonate in the same way. But it definitely works in the cultural context of Denmark, which is also why I think we find it so funny. It's also very Danish dry humour, but it works for us.” (Appendix 3, p. 2-3, l. 91-100).

This quote reflects her self-perception and positions of experiences of Danish culture and humour, but also her presuppositions of Asian cultures' connection to Christmas and this kind of humour. She says that, in her eyes, Danish humour is very dry and self-deprecating which she says this commercial reflects. Her experiences from school and watching commercials leads her to enjoy commercial 1 in an ironic way because of how big Christmas is in Denmark, despite thinking the commercial is very exaggerated. However, that does not necessarily reflect well on the AI section of the commercial, as it is primarily the satirical, jarring, and contrasting nature of the commercial that she finds appealing. Once again, for her, it is more the difference between the AI-generated section and human-created than the AI-generated section itself being good. What it does reflect, however, is that she does not view the use of AI and LLMs in commercials as inherently negative, but that it depends on the context it is used in.

Another thing this quote shows is her presupposition that people in “Asia somewhere” would not enjoy it. That shows that while we have personal self-perceptions of our own culture, we also have broad presuppositions of other cultures. What she is saying is not negative or prejudiced, but she has a general idea of what they would and would not like in Asia in general.

She also mentions one specific line she finds funny in commercial 2, saying:

“And then there was this moment where they compare their mascot to the smell of what they have to work with and that was sort of funny in a very silly way.” (Appendix 3, p. 4, l. 154-156).

This quote again shows her presuppositions, but in a different light. This commercial does at no point directly state that it is made using AI, and she does not at any point mention thinking that the script in the second commercial is made using LLM tools, indicating that she finds this to be funny in its own right, rather than in contrast to something else. This shows that with the right prompting and possible human oversight, LLMs can appeal to this interviewee's sense of humour.

Overall, interviewee 2 finds that the over-exaggerated language around Christmas in commercial 1 to be funny and reflective of the Danish “obsession” with Christmas. She thinks that the LLM algorithm has ideas about what Christmas is for Danes and is trying to reflect that in an

exaggerated way. However, that reflects more positively on the overall concept and prompting of the LLM rather than the language from the LLM itself, which means that I cannot draw a link between the output of LLMs to cultural alignment directly, but that in the right context, it does not cause a misalignment. She does also point out a funny section in the second commercial without referring to any contrast or LLM use, indicating that it is not out of the question for an LLM to appeal to humour.

7.2.2. Theme 2 - Recognition of Linguistic Authenticity vs. Artificiality

Regarding commercial 1, the interviewee once again pointed out the differences between the “AI part” and the “human part” of the commercial.

“The AI part definitely felt unnatural. They just took Christmas and then they took these keywords that made sense to put with Christmas. And I think they made a great distinction between the AI part, which was just very robotic.” (Appendix 3, p. 3, l. 106-108).

Then following it up with:

“And then they cut it off with, it's just over the limit or something. Just over the border, crossing the line. And that felt way more like human. If you can phrase it that way, it felt way more natural to the way we speak and the way we phrase things in our everyday life.” (Appendix 3, p. 3, l. 109-113).

These quotes can speak to all four elements of Jensen’s intercultural model. She grounds her understanding of what she deems “human” language and phrasing to sound like in her personal experiences communicating with others throughout her life. Through these interactions, she has developed a fix point for what sounds human and what sounds robotic and how she responds to each of those “languages” and the contrast between them.

Of course, commercial 1 directly states that the commercial was made using AI in the beginning of the commercial, but it does not explicitly state ever shifting to being “human” again at the cut-off she mentions. She simply infers that it does using her self-perception of “human” language and presupposition of what “AI-generated” language sounds like. This shows that even in the briefest of interactions, a person can go through all of the stages of Jensen’s intercultural communication model, even if it is only from the decoder’s side. It also shows that, in this

commercial, she does not find the language that she perceives to be created using AI to be natural but instead calls it “robotic”. This again supports the idea that it is not the LLM-generated language itself that is culturally aligned with the interviewee but rather the contrast and overall concept of the commercial.

However, when asked about the second commercial, she was more accepting, saying:

“Whereas the cutoff [in the first commercial] felt way more like everyday language and as well as the other commercial. It was just a very happy, sweet, everyday language. Everything felt way more natural.” (Appendix 3, p. 4, l. 183-185).

Here, the interviewee uses her self-perception of what “everyday language” sounds like to her, and she responds positively to how commercial 2 appeals to that language throughout the commercial. The fact that the language in commercial aligns with her self-perception of what “everyday language” is indicates that commercials that are created with prominent use of LLMs are not incapable of culturally aligning with a young Danish person under the right circumstances.

7.2.3. Theme 3 – Affective, “Feel-good”, and Personal Anchors

Particularly regarding commercial 2, interviewee 2 focuses on the personal and “happy” language and how it makes her feel good.

“It feels very sort of everyday-like and I definitely noticed that they were using a lot of personal pronouns and a lot of positive words to describe their services.” (Appendix 3, p. 4, l. 153-154)

This shows the interviewee’s self-perception and positions of experience, as she judges the language of the commercial off what she sees as “everyday-like”. What a person deems to be everyday language is individual. Language that some would consider to be formal is casual and natural language for another, and a person using a lot of slang may see that as everyday language while another will see that as incomprehensible or unprofessional. That all depends on the experiences and self-perceptions that the parties bring to an interaction. In this case, interviewee 2 relates to the language in the commercial and can imagine themselves speaking like that to the people around her.

She specifically points out the repeated use of the personal pronoun “we” as something that makes the language relate to her, and make her feel spoken to by the commercial. That indicates that, for this person, it is important to feel spoken to directly and feel good when watching a commercial, which she makes even more clear when she says:

“It felt very sort of lightweight and just overall a very feel-good kind of vibe.” (Appendix 3, p. 4, l. 146-147)

“It was just a very happy, sweet, everyday language. Everything felt way more natural.” (Appendix 3, p. 4, l. 184-185)

These two quotes show her presupposition of what a commercial should be like for her, as she later adds:

“It's not like you get a very strong feeling or your values are tested in any way, but they definitely lean more towards the positive side because they just put the brand in a happier light and a more chill, not so serious. Everything feels more like calm in a way.” (Appendix 3, p. 5, l. 211-214)

This all shows that in her understanding, a good commercial is a commercial that makes you feel good, which the concept of commercial 1 does, but not necessarily the AI part in isolation. However, she makes it clear that commercial 2 lives up to this presupposition of what a good commercial is, making the product created using an LLM align better with her presupposition than commercial 1 does, since that is primarily the overall concept rather than the part created using LLM tools. When asked whether the commercials would be as effective if they were more serious in nature, she replied:

“I'm having a hard time seeing how it could be serious, but I don't know. I feel like I probably wouldn't like it as much because I feel like everything we're watching nowadays on social media, everything feels so serious.” (Appendix 3, p. 6, l. 243-245)

Here, she brings in her experiences to explain why she thinks like she does about the “feel-good” nature of commercials. She says that she sees so much negativity that she does not want to see more in a commercial, and it will affect her less if it is more serious or negative. Both example commercials are light-hearted and make her feel good, so they do align with what she responds to in a commercial, but in this regard, commercial 2 aligns better with her positions of experience of what a good commercial using LLM tools looks like.

That also implies that for this interviewee to accept a more serious commercial it needs to be handled more carefully as to not turn her off the product or service being advertised. That makes a potential misalignment even more likely, particularly if it does not live up to her expectations without being transparent about using AI and LLM tools, as I will explore in the next theme.

7.2.4. Theme 4 – Transparency and human oversight

Interviewee 3 often points to transparency of the use of AI tools as a way to create trustworthiness in the message.

“I think just be transparent. I don't think we can escape the world of AI. And it's definitely going to become more and more prominent like social media did back in the day. And it should not be problematic because it does so many good things. So, I just think, be transparent, be open, put a label on it if it's AI so people know that it's not actual horses jumping into swimming pools.” (Appendix 3, p. 7, l. 312-317).

In this example, she draws on her positions of experience watching realistic looking videos of animals jumping into pools and how she is scared on not being able to tell the difference between what is real and what is not. She also talks about that issue when saying:

“But I'm giving us about five years before we become boomers. And we will need help to distinguish between the two. So I think it's important from the start to know what damage it can cause. Because AI is so powerful. I mean, in the way we are using it, it's definitely not a threat. But I can just imagine it becoming a bigger issue for political reasons and other things.” (Appendix 3, p. 7, l. 298-302).

In this example, she is using her presuppositions of how LLMs and, in a broader sense, AI, will develop over time, and how she is worried what impact it may have. In this example, she highlights political ramifications, but that could also likely extend to commercial consequences, as persuasion is the main point to advertising, and if LLMs and AI tools are able to do it in a second in the future, that will also have an effect on us as humans and consumers, which is what she is alluding to in this quote.

She also grounds this opinion in her experiences, saying:

“To be honest, I couldn't tell you why that would be important for me, because it's not really important for me right now as a consumer. But I'm sure there's a reason why it's important that we know that it's AI and companies are being transparent about it. And the only thing I can sort of compare it to is [...] back in the day when YouTubers were promoting things, we didn't know that they were getting paid to do it. [...] Everything was so new back then, so we didn't know about brand deals. And whereas now they have to put in that it's an advertisement. So, I feel like it's the same with AI. It's going to be important at some time. So why not just start with being transparent?” (Appendix 3, p. 6, l. 255-266).

In this quote, she is referring to a time when YouTube creators started getting sponsorships, but it was not yet widely known that it had to be declared (Sweney 2014). Essentially, she is using her positions of experience to compare the use of AI and LLM tools to declaring that a video or segment is sponsored. This implies that she does not view LLMs as a ‘replacement’ for human communicators, but rather as a new channel or tool that we as humans need to define what we use for. That, in turn, implies that she fundamentally does not believe that LLMs are, in their current state, able to culturally align with her understanding of Danish culture, but it needs a human mediator to accomplish this. This shows that she has a fix point regarding the use of LLMs in advertising. She accepts it but believes that it must be declared openly. That point is also made clear when she says:

“We have to understand that it's a dangerous field and there's a lot of opportunities, but definitely a lot of threats as well. But it doesn't really bother me because we know that there are humans sitting behind the AI or in front of the computers when choosing what to prompt the AI with. And so, because of this human factor, it doesn't feel as scary, if it makes sense. It feels more like a tool used to make their lives a little bit easier.” (Appendix 3, p. 5, l. 331-336).

This quote shows how the fix point of having to declare the use of AI is grounded in her positions of experience and presuppositions. She is of the belief that because “we know that there are humans” behind the message, it is okay, thereby creating the presupposition and future expectation that LLM-generated texts will sound like that going forward. That does, once again, imply that she does not fundamentally believe that an LLM can align with someone culturally without human oversight or editing.

7.2.5. Summary of interview 2

Interviewee 2's reflections highlight humour, authenticity, positivity, and transparency as the key factors shaping her reception of AI-generated commercials. Through Jensen's cultural framework, it becomes clear that her positions of experience, presuppositions, and cultural self-understanding deeply influence how she interprets the use of LLMs in advertising.

Humour functions as a central entry point for relatability. Her enjoyment of satire in commercial 1 stem from her cultural self-understanding as Danish, where "dry" and self-deprecating humour are valued. However, she primarily finds the contrast between the AI-generated exaggeration and the human payoff entertaining, not the AI section itself which indicates that humour works best when guided by human intent and cultural context.

Linguistically, she distinguishes between "robotic" and "everyday" language, drawing on her positions of experience to define what feels natural. While she perceives AI-generated phrasing as artificial in commercial 1, she responds positively to the more casual and personal tone of commercial 2, showing that LLMs can culturally align with her communication style under the right conditions.

Her focus on "feel-good" and emotionally positive messaging underscores the fix point that commercials should make her feel good rather than serious or heavy. Finally, transparency about AI use emerges as essential for maintaining trust. She accepts AI as a creative tool but insists that it must be clearly disclosed and guided by human oversight before she feels it can truly be aligned with her.

7.3. Interview 3

This part of the analysis will explore themes found in the interview conducted with Interviewee 3 (Appendix 4).

7.3.1. Theme 1 – Overwhelming and 'fake' language causing misalignment

Interviewee 3 talked extensively about feeling overwhelmed by the language when watching commercial 1.

“Kind of excessive in some regard. It's kind of in your face with the “Julehygge” [...] But I think that is kind of excessive. But, yeah, it kind of captures your attention by being so obscure.” (Appendix 4, p. 2, l. 64-67)

And after watching it a second time:

“Yeah, I don't think it's natural because it's just “Jul, Jul, Jul” in your face all the time. That's what I find excessive. It's a bit too much. But maybe that's the point of the commercial. Like, big up in your face with the Julehygge.” (Appendix 4, p. 2, l. 87-89)

Here, interviewee 3 is talking about his self-perception of what “Julehygge” is to him, and that commercial 1 is not aligned with that perception. His idea of “julehygge” is something he has created a fix point around and he tries to bridge the gap between the commercial and his understanding of the phenomenon by speculating that the, to him, overwhelming nature of the commercial is the entire point. Ultimately, he cannot fully bridge this gap, and simply thinks that it misses the point of “hygge” entirely, saying:

“Yeah, it's kind of like the opposite of “Julehygge”, I would say.” (Appendix 4, p. 2, l. 75)

Here, he reflects on his fix point and self-perception of what “julehygge” is to him and feels that the language goes against that idea. This shows how difficult it is to make a commercial for a holiday or topic that is so ingrained in someone's culture and then trying to tackle it in a different or ‘edgy way. It can alienate the receiver a lot more than a commercial about something the receiver does not have any strong feelings about and may simply choose to ignore instead. As he says himself:

“I do not want to personally come to Fleggaard because of that commercial.” (Appendix 4, p. 2, l. 69)

That ties in with the idea of culture and cultural holidays being individual to every person, as the commercial itself states that Fleggaard asked AI to make the “most Christmassy Christmas movie,” but the commercial does not reflect the interviewee's idea of Christmas at all. He makes this point even clearer when he is asked whether it being made using LLM tools is the dealbreaker

“Yeah, I'm kind of neutral, because it's not like they don't advertise that they are using AI, which, I mean, that's totally fine, using AI, and they don't do something absolutely over the line. [...] So, yeah, it's not appealing to me at all, because yeah... But I don't view it negatively, but it's not

what Christmas is for me, this commercial, because it's too, you know, excessive and not, you know, relaxed, and what is real "*Julehygge*"." (Appendix 4, p. 3, l. 111-113)

In this quote, he makes it clear that using LLM tools and AI is not inherently a problem, but rather that it is the way it has been used in this commercial that is problematic. He grounds this opinion in his positions of experience of what "real julehygge" is, and how Christmas should be celebrated and talked about. This shows that it is his understanding of Christmas that is the fix point, and not the use of AI, as he specifically mentions that not being an issue, at least as long as it is made clear to the viewer. When asked to compare the two commercials, he says:

"I would prefer the last one [commercial 2] because it's kind of goofy. They have a mascot dressed up as what they do. It's just laid back and not as excessive. I would probably prefer the last one of the two." (Appendix 4, p. 4, l. 169-171)

This backs up his overall self-perception that a commercial should not be too excessive or overwhelming. He clearly prefers a more relaxed tone in the language, which he does not believe commercial 1 to have

This theme ties into the problem of what is an LLMs doing and how much does the humans behind the commercial affect the message. As mentioned earlier, the output of an LLM can never be without any human interference, and we do not know exactly how the LLM was prompted in this commercial or how much post-editing was done by humans. Taking the commercial and the article around it at face value, they did let AI and LLM tools do much of the work, but we cannot know (Foget 2023). What the theme does reflect, however, is that the output of LLMs cannot, regardless of the large amount of data they are built on, align culturally with every person on every topic. That would, however, also apply to human-created commercials, so that does not necessarily reflect poorly on LLMs. Overall, this shows the complexity of judging what is made using LLM tools and what is not.

7.3.2. Theme 2 – Repetitiveness and artificial language patterns

Interviewee 3 pointed out repetitive language in both commercials as a sign that it was not "natural" language. I will start out with the examples he points out in commercial 2.

“Yeah, it's that they mention “always”, like in every sentence. So, they can “always” handle that, and, that, and, that. That's what I am noticing.” (Appendix 4, p. 4, l. 154-155)

“Yeah, it's a bit repetitive, and it's a bit too long, I think. Because when it gets repetitive, then the real meaning kind of gets lost in the longer video. So, there may be some distrust in regard to it. If they really can fix everything.” (Appendix 4, p. 4, l. 161-163)

These two quotes reflect the interviewee's positions of experience of what Danish should sound like. He hears the repetition of the sentences and immediately finds it less trustworthy. He does not make it clear whether that is because of the use of LLM tools or not, but as mentioned previously, repetitive language and sentence structure are indicators of LLM tools (Rujeedawa, Purdaruth, & Malele 2025). Therefore, I read his dislike of the sentence structure of the commercial to indicate that he does not find the language of commercial 2 to align with his understanding of what Danish should sound like naturally.

He also brings his presuppositions of how longer commercials should be structured into his assessment of the commercial. By saying that the “meaning gets lost in the longer video,” it is implied that this kind of language would be acceptable in a shorter commercial where you would not necessarily recognise the repeating language pattern. This shows that our expectations, and in extension our presuppositions, of what the language patterns of a commercial should be depends on the length of the commercial. Of course, the shorter the commercial is, the less time we have to form broader opinions on it, which is a significant element in this discussion. A 15-second commercial may have fewer ways to create a misalignment with the receiver, but it also means that the message and language have to be even sharper if they want to establish a connection. It is a balancing act that companies that use LLM tools prominently have to be careful of.

He also references a distrust in the message of Kim's Kloakservice being able to “fix everything,” which he also talks more about:

“No, they promise too much. They can always help, and the sewers... Yeah, they can handle any job. The sewers, maybe that's a bit too much too.” (Appendix 4, p. 4, l. 146-147)

These quotes could possibly be rooted in the Law of Jante which is widely seen as a cultural tenet of Denmark, in which Danes view society as greater than the individual (Rømhild and Schack 2025). Of course, not every Dane subscribes to this view of society and culture. However, if a person has the Law of Jante as one of the aspects that make up their self-perception of their culture,

as I understand interviewee 2 to have in these quotes, they would take exception to someone claiming to be able to handle any task, and they would not appreciate what they would consider to be over-promising. This, in turn, then turns into a fix point for him, as he does not trust the promise of delivering “everything,” and does not like what he considers bragging without knowing it is backed up. This could very well be what the LLM was prompted to produce but given that the Law of Jante is a commonly cited tenet in Danish culture, the text does not align with this person’s self-perception of his culture.

From these examples, we can see that the interviewee found the language unnatural in both commercials, but the largest problem is the repetition in both commercials, which he grounds in his positions of experiences and self-perception of what natural language should sound like. From his perception of what Danish should sound like, he explained a clear fix point about bragging and overpromising in commercials, which these commercials do not live up to according to him.

In the first theme, I also pointed out the following quote regarding commercial 1:

““Yeah, I don't think it's natural because it's just “Jul, Jul, Jul” in your face all the time. That's what I find excessive. It's a bit too much.” (Appendix 4, p. 2, l. 87-88)”

Here, he sees the repeated use of the word “jul” as a negative based on his positions of experience of what sounds like natural language. He finds the repetitive nature of the language in the commercial to be off-putting and not appealing to him. Commercial 1 specifically says that it was made using AI tools, so regardless of how it was prompted, an LLM was capable of producing a result like this, which this interviewee did not find to align with his experiences of what Danish should sound like, thereby not aligning to his perception of correct Danish.

7.3.3. Theme 3 – Transparency and companies feeling human

The foundation of this theme is the transparency of using AI and LLM tools in the creation of a commercial, and how that affects the interviewee’s perception of the commercial. That foundation is made clear when he says:

“Yeah, I'm kind of neutral, because it's not like they don't advertise that they are using AI, which, I mean, that's totally fine, using AI, and they don't do something absolutely over the line. So, I'm kind of neutral in that regard to this commercial.” (Appendix 4, p. 3, l. 111-113)

“As long as Fleggaard advocate that they use AI, I think it's fine, but if they don't, then I don't think it's fine.” (Appendix 4, p. 6, l. 277-278)

From these quotes, it is clear that this interviewee has a fix point that is very important for his trust in commercials that are made using AI and LLM tools. It is a very simple one that he paints in black and white: LLM and AI use should be declared, otherwise it is not acceptable to him. I did not tell my interviewees ahead of time whether one, both, or none of the commercials were created using AI and LLM tools, so this fix point would imply that he would appreciate the transparent commercial more after being told that in order for his fix point to be consistent. Therefore, I asked him directly about this at different points in the interview to see if it changed his opinion.

In theme one, I highlighted a quote where he states that he prefers commercial 1 because it feels more laid back and natural (Appendix 4, p. 4, l. 169-171). However, when he is made aware that both commercials are made using AI and LLM tools and not just commercial 1 which states it explicitly, he answers:

“So that's a plus for me in regard to Fleggaard. But it was very obvious as well. But the Kim's Kloakservice wasn't that obvious. Maybe in regard to the language. I feel like that was kind of weird. But, yeah, transparency for companies is a big plus for me. So, it was a big plus for Fleggaard in this regard.” (Appendix 4, p. 5, l. 219-222)

This response gives credence to the fact that transparency is a real fix point and not something he says because he feels that he has to, as he is ready to revise the opinion on commercial 1 based on new knowledge. That shows consistency in his opinion that transparency is key in commercial made using AI and LLM tools being able to align with him. Later in the interview, he gives the reason he has this fix point:

“Yeah, transparency is important, and yeah, that's important. We can see that it's [the company] used AI because if there's some companies that have a value that they don't use AI, they get out-competed by companies that do. I feel like that there has to be some kind of humanity about a company. So that it's not completely AI-generated [...] Unless they advocate for it, then it's completely fine. So yeah, I feel like that there has to be some kind of human touch when doing commercials.” (Appendix 4, pp. 6-7. l. 284-289)

Here, he gives his reason for having a fix point regarding transparency when using AI and LLM tools. He expects there to be a human touch involved in a company. In his eyes, it is not a

problem if a company is honest about it, because then he can judge it accordingly, but if a company lies, he will feel lied to and trust the company less. This does show an implied presupposition that AI and LLM-generated content is inherently less trustworthy and of lesser quality. This could be because he has a presupposition that an LLM is not capable to align with him culturally. That is a presupposition that he shows later when asked about if the reason for this opinion is more about ethics or quality:

“It's definitely ethical, but I think quality can...[...] AI is getting better, but there's some human creativity and some human touches. It's like AI cannot [keep up] at the moment. So, I feel like, yeah, there's some quality things that also lacks in completely AI-generated commercials.”
(Appendix 4, p. 7, l. 304-309)

This shows that, based on his positions of experiences with the use of AI in commercials, he has an overall presupposition that AI cannot, in its current state, completely produce a commercial that resonates with him. However, the addition of “at the moment” implies that he is not sure it will stay like this forever. This shows how fix points, despite being very ingrained in our idea of our culture, can change over time in the right circumstances. He currently has a fix point that the use of AI and LLM tools should be clearly declared and labelled, and in his experience, AI-generated commercials are currently not of a high enough quality to appeal to him on their own. However, he does add that AI cannot keep up “at the moment” which shows that he is open to changing that opinion if circumstances change in the future, but for now, this is an important fix point for his trust in a commercial.

7.3.4. Theme 4 – Danish cultural identity and self-perception

While the previous themes have been about the interviewee's identification of linguistic patterns or his feelings about AI and LLMs, this theme is focused on his cultural identity, what he perceives Danish culture to be, and how well AI and LLMs fit into those ideas now and in the future. This is an idea that he illustrates in this response to being asked about which commercial he thinks reflects his idea of Danish culture best:

“I would say, yeah, we have Christmas in Denmark, but not that kind of Christmas. That's what Fleggaard advocates about. And yeah, we do have sewers as well. But I don't think there's any one of them that kind of symbolises a pillar of Danish society. Yeah, but we do have both of those

things, so it kind of is, and is not. But I don't think really that anyone symbolises the Danish society.” (Appendix 4, p. 8, l. 373-377)

In this quote, he uses his self-perception of what Danish culture and the “pillars of Danish society” are. He says that while he can identify with the concept of Christmas, the version of Christmas that is presented in commercial 1 does not reflect his perception of how it should be. Essentially, commercial 1 has mischaracterised the meaning of Christmas to an extent where it does not symbolise Danish culture to him anymore. As he mentioned previously, he finds it to be too excessive and the opposite of “julehygge,” which reflects badly on the LLMs ability to align culturally with this interviewee. Of course, the creators of the commercial did say that they let the AI “go a little wild” (Foget 2023). However, that did not necessarily have to be in this way that clearly does not appeal to interviewee 3.

His comment on sewers is less relevant in this case, since sewage is not a “pillar of Danish society,” but when I went on to ask specifically about the language of both commercials and if it reflects his perception of Danish, he says:

“Oh yeah, that's not in Danish at all.” (Appendix 4, p. 9, l. 384)

And when I asked if none of them did, he carried on:

“No, I think it's too excessive, especially Fleggaard. Kim's Kloakservice is a bit more cosy, as I mentioned, which Danes would prefer, I think. But the language was weird” (Appendix 4, p. 9, l. 390-391)

Here, he uses his positions of experience of what sounds like Danish to him as a foundation to say that while neither commercial sound especially Danish to him, his self-perception tells him that Danes would generally prefer the “cosy” nature of commercial 2. This again shows the individual nature of culture and underscores why it is called cultural self-perception, as you will naturally tend to view things through your own eyes, and then apply that to others you believe to be in your cultural “group”. That also shows how difficult it is for anyone to make commercial that aligns culturally with everyone within a cultural group, let alone an LLM that is incapable of independent thought and cultural understanding.

7.3.5. Summary of interview 3

Interviewee 3's reaction of commercial 1 hinges on a clash between the commercials' tone and his cultural self-understanding of Danish "julehygge." The exaggerated, repetitive "Jul, Jul, Jul" in commercial 1 triggers a negative fix point: Christmas should feel calm and authentic, not "in your face." By contrast, the more laid-back language and nature of commercial 2 aligns better with his sense of everyday 'Danishness' even though he still flags "we/always" repetition as linguistically unnatural.

Across both ads, his positions of experience produce strong sensitivity to linguistic authenticity: repetition and grandiose claims feel artificial and lessen trust (e.g., "always" and "fix everything"). This links to a culturally inflected scepticism (e.g., anti-bragging norms) and a presupposition that LLM output easily drifts into overstatement and formula.

Finally, transparency functions as a stable fix point for legitimacy: AI use is acceptable if clearly disclosed and tempered by visible human oversight. In sum, cultural alignment for Interviewee 3 depends less on whether AI is used and more on whether the message preserves "hygge"-like restraint, avoids repetition, and shows human intention.

7.4. Interview 4

This part of the analysis will explore themes found in the interview conducted with Interviewee 2 (Appendix 3).

7.4.1. Theme 1 – Indifference to LLM use and transparency

Interviewee 4 makes it clear several times that he does not care whether a commercial is made using AI and LLM tools or not. He specifically says that he does not care about transparency, as he says:

"I don't think it will ever be necessary to say if this was made by Grok, by some other language model, or an agency from scratch without AI. I don't think that's important. I think it's down to the messenger, basically. So, let's take Nestlé, for example. They would be highly incentivised to make sure that it's basically done right."

So, they carry it in their name. And to avoid goodwill loss and loss of reputation, they will make sure that all is handled in goodwill. And you could say for smaller companies, it wouldn't necessarily matter that much because even though it's an AI commercial, if it breaks the law, then, I mean, it's a small company. What you're going to do is you're going to pursue them for the rest of your life? Probably not. So, I think it's definitely down to the messenger and the incentives they have.” (Appendix 5, p. 6, l. 278-288)

In this quote, he uses his positions of experience of the reputation of Nestlé and other companies, formed a fix point that he does not think that it is necessary for companies to declare that they are using AI and LLM tools in their commercials. It all comes down to the quality of the commercial and the message. If the message is engaging enough, the method of creating the commercial is inconsequential. He acknowledges that not everyone likes it, but in his view, it does not matter who or what created a commercial, only who the sender is. He continues in this line of thought when he says:

“If a normal consumer has access to models where it's pretty much indistinguishable, you would assume that most national corporations would have access to services where it wouldn't even get noticed.” (Appendix 5, p. 7, l. 340-342)

He has a presupposition of AI and LLM tools that large multinational corporations have access to such good models that we would not even be able to tell the difference, thereby implying that if it gets noticed that something is generated by AI, it is either amateurish or on purpose, especially if it comes from a large corporation. This once again shows that the interviewee believes that he is indifferent to the use of LLM tools, he simply presumes that it is being used. He keeps this line of thought going when talking about the first commercial, giving his opinion on how they could have played with the use of AI even better:

“It could be very AI from the start without them stating that now we will use AI, that now we have used AI or something. So if it just jumped straight ahead and as a consumer, you would probably stand up and say, that sounds pretty weird, that voice. And then you would have the break. And then they say that something like this is above the line, across the border, AI, we will stop you now or something. That could be pretty cool because then you were tricked into just thinking that it was a stupid voice, but it was AI first. I feel like that could be cool. But the fact that they actually from the get-go state that they will use AI, then it's not a surprising factor.” (Appendix 5, p. 3, l. 139-146)

Here, the interviewee uses his positions of experience with commercials and liking commercials that surprise or “trick” you to base his opinion of the commercial on. He believes the commercial would have been better if it was kept hidden for longer in the commercial instead of being openly transparent with the audience. This once again shows that to him, the ethics of AI and LLM use do not matter, it is all about the effectiveness of the message and commercial.

His indifference to LLM use and transparency indicates that he believes that commercials made using LLM tools can culturally align with him, even if the two examples do not. On a hypothetical level, it is absolutely a possibility to him.

7.4.2. Theme 2 – Cringe vs trustworthiness

Interviewee 4 had two distinct reactions to the two commercials, and to what extent he responded to them.

“I mean, probably that it's... of course, as they also stated, it's clearly AI generated. It's a bit... yeah, I'm just going to say it's a bit cringe commercial, I feel like, trying to get in on the AI hype is my first thought.” (Appendix 5, p. 2, l. 87-89)

Here, he is reacting to commercial 1 and uses his self-perception of what is ‘funny’ or in this case, cringe, to negatively judge commercial 1 and implying that it did not speak to his understanding of humour. Furthermore, he has the presupposition of the sender where he thinks that they are simply trying to get in on the “AI hype” that in his experience is going on. He uses all these understandings as indicators that the commercial does not align with his idea of what a commercial should be. However, he does not reject the idea that that LLM tools can be used to humorous if done correctly.

“I feel the concept with, sort of, using AI as like a humoristic tool could be pretty cool. I don't know what it is in the commercial, but it just seemed kind of corny that it's not properly done right.” (Appendix 5, p. 3, l. 123-125)

Here, he uses his self-perception of what good humour is to hypothesise that it is certainly possible to use AI and LLMs as a source of humour but simultaneously uses to judge commercial 1 not reaching that threshold. This shows that if a commercial has a good concept but does not quite nail the execution, it can easily be seen as “cringe” rather than simply unfunny.

On the other hand, commercial 2 seemed to get a very positive reaction from interviewee 4.

“I definitely prefer the second one. It felt more upright. Yeah, I mean, the message was just more clearly communicated, I feel like, and you knew from the start what you want. It didn't seem like, at least, that there was AI usage.” (Appendix 5, p. 4, l. 192-194)

Here, interviewee 4 uses his positions of experience of what normal communication sounds like. He finds the message clearly communicated, and more trustworthy than commercial 1. Based on this, he initially has the presupposition that AI was not used in the making of the commercial. He finds the commercial to be more “upright” than commercial 1, which, despite what he has said previously, does imply that he has some bias towards a commercial he finds to sound more natural over something that sounds like it was made using LLM tools. That does not mean that he finds the language completely natural as I asked whether the language in commercial 2 reflects how he would talk normally.

“It's sort of like not trained, but you perfect the exactly what you say and how you say it. I forgot the word, but perfect the selling proposition with the language use. So, it's too perfect to be normal.” (Appendix 5, p. 5, l. 203-207)

Here, he once again uses his self-perception of what natural language sounds like and concludes that the language is “too perfect”. This was before I mentioned that both commercials were made with the help of LLM tools, so he has not been able to build a bias against the language, if that were to happen when he is told. This shows that while he certainly prefers commercial 2 and finds it trustworthy and credible, he does identify aspects that feel “off” to him, which may be indicative of a “deeper” understanding of how something would be communicated by a regular person. However, when he was later told that AI and LLM tools were used in the creation of both commercials, he did not change his perspective when asked which one he prefers, despite being surprised.

“Oh, okay. Yeah. Definitely didn't notice that on the second one. And of course, it was deliberately told to the viewer in the first one. But yeah, pretty surprised, actually.” (Appendix 5, p. 6, l. 267-268)

“Yeah, I definitely think the latter.” (Appendix 5, p. 6, l. 278)

This shows that he still has his fix point that the use of AI and LLM tools does not matter, it is purely the message and quality of the commercial that matters, and since he found the first

commercial cringe and the second one trustworthy and credible, he prefers commercial 2 regardless of transparency. To him, the role of the sender and what the message says is all that matters, which is what I will be exploring next.

7.4.3. Theme 3 – The role of the sender and the message

Interviewee 4 makes it clear throughout the interview that relatability and feeling his values being reflected are crucial to how well he receives a commercial. He wants his values and his perception of Danish culture for him to consider it an effective commercial. In the beginning of the interview when asked about what makes a commercial speak to him, he brings up a GreenPeace commercial he was shown in class critiquing Nestlé's cocoa production by replacing a KitKat bar with an ape's fingers, and thereby calling out Nestlé's deforestation (Appendix 5, pp. 1-2, l. 43-57). He uses this as an example of what makes him respond to a commercial. Later, when I ask how important being able to relate to the language and values of a commercial is to the effectiveness, he brings that commercial up again, saying:

“I mean, it's very necessary because even though you catch my attention, you still want me to take action. So it's not just that the commercial like the KitKat one I gave the example for is enough to catch attention. It should also be something that makes me sit here now in this interview and make me want to present it as something that stood out. And I would probably not have done that if the commercial had been for something I didn't believe in...” (Appendix 5, p. 5, l. 233-237)

This quote shows his positions of experience, as he brings up a specific commercial that really affected him, and uses that as a foundation for how much the values of a commercial affects how effective it is to him. This is not directly related to the use of AI and LLM in the example commercials, but it sets an important example for how this person judges commercials and the effectiveness of them to him. That is a recurring theme in this interview since despite repeatedly trying to get the interviewee to talk about his opinions on the example commercials, he would keep bringing up the GreenPeace commercial and how he did not care about AI and LLM tools, but only what values the commercial represent. This also shows in his expectation of whether AI and LLMs will be widely used in marketing in the future:

“I think you could make a sensible argument that if it is effective, it will be fully automated, and then if it's not effective, it would then go back to not being fully automated, and hence you

would not have that in the end because marketing is essentially tied to how much you sell, right? So I think by definition, like binary outcome, you would have it all sort of, and it would work well, and if it did not work well, you would not see it.” (Appendix 5, p. 8, l. 366-370)

He once again exhibits that he does not care about the method, but he does have a fix point regarding the outcome. He thinks that all that matters is the quality of the commercial and the bottom line of companies. This fix point could potentially be tied to his educational background as he studies Finance and strategic Management at Copenhagen Business School. It is possible that the choice of education reflects a world view of focus on the bottom line and pure statistics over more other considerations, but it is also possible that it is a world view that has developed throughout his time in that course, or it could be unrelated entirely. It is impossible to say definitively, but I see this view as an indication that a person’s world view has an effect on what they choose to study, and that course will in turn influence the person’s world view as we are constantly being influenced by our experiences.

7.4.4. Summary of Interview 4

Interviewee 4 distinguishes himself from the previous participants by expressing near-total indifference to the use of AI and LLMs in advertising. His responses show that transparency, method, or ethics hold little importance compared to the effectiveness of the message and the credibility of the sender. His positions of experience and presuppositions centre on trust in reputable senders and the belief that large corporations will safeguard their image through quality control, regardless of production method.

His reaction to the two commercials reinforces this pragmatic stance: the Fleggaard ad was “cringe” due to poor execution, not because of its AI use, whereas Kim’s Kloakservice was “trustworthy” and “clear.” This shows that cultural alignment, for him, stems from coherence and professionalism rather than linguistic authenticity or transparency. He does, however, demonstrate an implicit cultural self-understanding of valuing straightforward and credible communication, which shapes his preference for the second commercial’s “upright” tone.

Finally, his repeated reference to the Greenpeace KitKat campaign illustrates that value alignment between sender and receiver is crucial for lasting impact. He links commercial effectiveness to the message’s moral resonance and measurable success rather than its mode of

production. In sum, Interviewee 4 represents a utilitarian and outcome-oriented perspective, where AI-generated advertising is fully acceptable as long as it communicates clearly, aligns with his values, and achieves its goal.

7.5. Analysis sub-conclusion

Across all four interviews, it becomes evident that the reception of LLM-generated commercials among young Danish adults is shaped less by the technology itself and more by the extent to which the output aligns with each individual's cultural self-understanding, linguistic expectations, and emotional framework. While all participants recognized or speculated about the role of AI in the commercials, their evaluations diverged markedly depending on humour, tone, relatability, and trust, each of which reflected personal ideas of what "Danish" communication and culture feels like.

Interviewees 1 and 2 emphasised humour and emotional connection as central to cultural alignment. Both associated successful commercials with recognisably "Danish" satire and warmth, but they differed in what they considered authentic. For Interviewee 1, authenticity required a clear human touch as a safeguard against the perceived artificiality of LLM language. On the other hand, interviewee 2 accepted AI involvement when it produced "feel-good" and relatable language, as long as it remained transparent and emotionally positive. Their responses suggest that alignment occurs when LLM-generated output supports existing cultural expectations rather than replacing them.

Interviewee 3's reactions further show the individual nature of cultural interpretation. He rejected the exaggerated "Jul, Jul, Jul" repetitions of Fleggaard's commercial as antithetical to his understanding of Danish "julehygge," revealing how over-intensified cultural cues can create misalignment. His sensitivity to linguistic repetition and overstatement reflects what he considers a Danish aversion to self-promotion, hinting at a cultural boundary that LLMs that are trained on global data may easily cross. For him, transparency and moderation were essential markers of credibility.

Interviewee 4 offered the most pragmatic stance, showing indifference to AI use and focusing instead on message clarity and brand credibility. To him, effectiveness outweighed production method, indicating that cultural alignment may manifest through perceived

professionalism and shared values rather than explicit linguistic or stylistic markers. His response highlights how individual worldviews which are shaped by education, ideology, or professional orientation can form reactions to LLM-generated content.

Comparatively, these interviews reveal that cultural alignment is inherently personal and situational. Even within a single generational and national group, participants' perceptions of what feels "authentically Danish" varied significantly, shaped by humour preferences, emotional expectations, ethical fix points, and tolerance for AI mediation. Where LLM-generated language aligned with these individual ideas through humour, warmth, or transparency, the participants reported positive engagement. Where it appeared exaggerated, mechanical, or opaque, it sowed distrust or disengagement.

In conclusion, the analysis shows that the perceived cultural alignment of LLM-generated commercials directly influences young Danish adults' reception: alignment fosters relatability, trust, and positive evaluation, while misalignment, especially in tone, language, or transparency, lessens engagement. More broadly, the findings demonstrate that culture operates not as a shared national constant but as an individual lens through which viewers interpret technological mediation. For LLM-based advertising to succeed, it must therefore balance technological novelty with the nuanced, human-centred cultural sensibilities that define audience individuality.

8. Discussion

The findings of this study indicate that young Danish adults' reception of LLM-generated commercials is shaped less by their awareness of the technology itself and more by how closely the communicative style of these commercials aligns with their cultural expectations of tone, humour, and authenticity. Across the interviews, participants displayed a high level of linguistic sensitivity, particularly toward language that felt exaggerated, mechanical, or too polished. This aligns with Iben Jensen's (2018) assertion that culture is not a static background but a dynamic process of meaning-making in which individuals continuously negotiate values and identities through communication. When LLM-generated commercials aligned with the participants' cultural self-understandings through warmth, irony, or straightforward messaging, they were received positively. When the commercials reflected overly enthusiastic or formulaic English-style rhetoric, participants

experienced a sense of dissonance, suggesting that cultural alignment in advertising depends on resonance with locally embedded communicative norms as much as on content accuracy.

This finding points to a subtle but significant topic: the increasing “anglicisation” of digital communication and, by extension, of Danish cultural perception between young people. As Tao et al. (2024) demonstrated, large language models such as GPT-4 exhibit a persistent Western, particularly anglophone, cultural bias. Because these models are trained predominantly on English-language data, they tend to reproduce linguistic patterns and value orientations characteristic of English-speaking societies, including an emphasis on assertiveness, clarity, and self-promotion. For young Danes whose positions of experience are already heavily shaped by Anglo-American media, entertainment, and online discourse, this influence may feel natural rather than challenging. The participants’ tolerance toward unnatural Danish phrasing or humour that imitates their perception of Danish humour in LLM-generated commercials suggests that their communicative presuppositions are no longer simply local but hybridised through global digital exposure. As Thøgersen and Preisler (2023) and Skov (2022) have observed, the pervasive influence of English in Danish media has blurred the line between national and global identity. Consequently, language that might once have been perceived as culturally misaligned may now function sound as natural to them as a Dane speaking.

At the same time, the data reveal that this cultural hybridity has limits. Several participants expressed discomfort when commercials adopted an overly exaggerated or promotional tone, interpreting it as inauthentic or “un-Danish.” This reaction highlights a persistent tension between English-influenced communicative styles and local cultural expectations. Danish advertising, shaped by norms of modesty, irony, and understatement often associated with *Janteloven* (Rømhild and Schack 2025), contrasts sharply with the emotional directness and persuasive optimism prevalent in anglophone marketing discourse. Thus, even when English-influenced language is intelligible and familiar, it may still be decoded as culturally alien if it violates expectations of sincerity or balance. Stuart Hall’s (1973) encoding/decoding model helps illuminate this process: LLMs “encode” messages using primarily English-speaking cultural logics embedded in their training data, while Danish audiences “decode” them through local interpretive frameworks that may privilege subtlety and authenticity. Cultural misalignment can therefore emerge not from not only lexical differences but from fundamentally different communicative ideals.

Generational identity further complicates this issue. As digital natives, young Danes engage daily with algorithmic systems, memes, and global online humour, all of which inform their interpretations and cultural understandings (Vecchione et al. 2016). Their cultural presuppositions are not localised but global and transmedial, distributed across the cultural spaces of TikTok, YouTube, and streaming platforms. This suggests that Jensen's (2018) framework may require adaptation for digitally mediated intercultural contexts, where positions of experience are shaped less by direct cultural contact and more by algorithmically curated exposure. From this perspective, LLM-generated advertising can be seen as an intercultural encounter between a human and a machine, in which both actors participate in meaning-making. It also means that as time goes on, it is possible that younger generations converge towards an increasingly "online culture" that will be dependent on what sides of the internet they are on.

The implications of these findings for international advertisers are significant. As Priporas, Hussain, and Rahman (2025) have shown, AI-generated advertisements elicit culturally distinct emotional responses that cannot be predicted solely by linguistic correctness. Rather, the perceived authenticity of an advertisement depends on its resonance with the audience's values and moral fix points. In this sense, cultural alignment is not a technical achievement but an ethical and dialogical process (Kirk et al. 2024). For companies operating in multilingual markets, this means that localisation cannot be reduced to literal translation or token inclusion of local idioms. When LLMs are trained primarily on English-language data, they risk reproducing what Masoud et al. (2025) describe as "WEIRD" (Western, Educated, Industrialized, Rich, Democratic) communication patterns. The resulting homogenisation may disregard cultural authenticity, even as it increases efficiency. That means that companies face a dual responsibility: to leverage the productivity of AI while preserving sensitivity to the evolving communicative norms of local audiences. This requires not only algorithmic adjustments such as cultural prompting or fine-tuning but also human oversight capable of recognising when machine-generated language encodes unintended cultural meanings.

Finally, these findings invite reflection on the future of cultural alignment itself. If culture is, as Jensen (2018) argues, something we do rather than something we have, then LLMs can be seen as emergent participants in the ongoing performance of culture. Their outputs, while not conscious, mediate between global and local communicative understandings, contributing to the construction of hybrid cultural forms. The participants' ambivalent reactions ranging from appreciation of AI-generated humour to rejection of perceived inauthenticity illustrate how audiences actively

negotiate this hybridity. For Danish consumers influenced by English-speaking digital culture yet still anchored in local communicative ideals, LLM-generated commercials serve as mirrors reflecting both global convergence and local distinction. As Gen Z audiences continue to inhabit culturally hybrid spaces, the very notion of what counts as “culturally aligned” advertising may evolve toward a model that values fluidity and dialogue over cultural specificity. In that sense, cultural alignment in the age of LLMs is not a fixed target but a relational practice that demands awareness and continuous negotiation between humans, machines, and the multiple cultures they co-construct.

The findings of this study and this discussion about the potential implications of LLMs and online spaces for the future of advertising leads me to my conclusion.

9. Conclusion

The purpose of this thesis was to explore how the perceived cultural alignment or misalignment of LLM-generated commercials affects young Danish adults’ reception and evaluation of these commercials. Through semi-structured interviews and Iben Jensen’s intercultural communication model, I examined how participants interpret and relate to commercials made with the use of LLM tools from their own cultural perspectives. The findings show that cultural alignment, rather than the presence of LLM technology, is the most decisive factor shaping how young Danes respond to LLM-generated commercials.

Across the interviews, participants tended to evaluate the commercials not by how “artificial” they appeared, but by how well they resonated with their expectations of Danish communication and humour. When the commercials reflected linguistic and tonal features that interviewees associated with Danish culture such as irony, warmth, and humour, they were generally well received. Conversely, when the language felt exaggerated, mechanical, or too perfect, participants described the commercials as inauthentic and disengaging. However, they did not always agree on which of the two commercials were engaging or disengaging. Some preferred the clearly labelled and exaggerated AI-commercial, while others preferred the calmer commercial. This suggests that young audiences are quick to detect when a message violates their implicit sense of what “feels Danish”, even if they cannot always articulate it directly and if that does not align

with what others think “feels Danish,” showing the individual and personal nature of culture. The degree of cultural fit, therefore, strongly influences whether a message made using LLM tools is perceived as credible or contrived.

Overall, the findings indicate that young Danish adults evaluate LLM-generated commercials through a combination of personal and cultural lenses. Cultural alignment strengthens identification, trust, and emotional engagement, while misalignment leads to distance and scepticism. For companies, this means that using LLMs effectively in advertising requires more than technical fluency or language accuracy. It demands an understanding of the subtle communicative expectations that shape local audiences’ sense of authenticity. Although LLMs trained primarily on English data can produce grammatically correct and contextually relevant Danish text, they risk reproducing rhetorical patterns that do not fully match local cultural norms in the form of repetitive phrases for example.

In conclusion, the perceived cultural alignment of LLM-generated commercials has a direct impact on how young Danish adults receive and evaluate them. When these commercials align with participants’ cultural self-understandings and communicative values, they are seen as relatable, credible, and engaging. When they deviate from these expectations, they are dismissed as awkward or artificial, regardless of their production quality. The study therefore suggests that cultural sensitivity remains central in LLM-assisted advertising, and that successful communication depends not only on what technology can generate, but on how well it reflects the cultural realities and identities of its intended audience. However, it also indicates that as an advertiser, you cannot make a commercial after a broad understanding of culture, as each person’s understanding of what their culture is, is their own. While the interviewees generally hit on the same points, they related to them differently and had different preferences among the examples. They also differed in their view on the importance of transparency and whether it is necessary at all. This shows that there is ultimately no ‘correct’ way to use LLM tools when making commercials, there will always be differing opinions. However, there are indications that if AI or LLM tools are used and the viewer does not like it, they will blame that on the use of AI rather than simply ignoring the commercial, showing that there is a potential downside to use LLM tools if not used properly.

While this thesis offers insights into how cultural alignment shapes perceptions of AI-generated advertising, it also has certain limitations. The study is based on a small number of qualitative interviews, which means that the findings are not generalisable but should instead be

viewed as exploratory and interpretive. Future research could expand the sample to include participants from different age groups or cultural backgrounds to test whether similar tendencies appear across generations or national contexts. Furthermore, as LLM technology continues to evolve, it would be relevant to investigate how newer, more culturally adaptive models influence local perceptions of authenticity and trust. A longitudinal approach could also explore whether cultural resistance to AI-generated communication decreases over time as such technology becomes more integrated into everyday life.

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Self-reflection paper

Problem-Based Competences

This project has been a huge challenge for me. I knew what general topic I wanted to work with for a long time. Finding out exactly how to tackle the topic of AI was more challenging. I needed to figure out what kind of "AI" I wanted to work with and how to turn it into something that could be explored practically. With the help of my supervisor, I found a problem that I could find examples of and analyse. But I still had to figure out to what extent I could claim the commercials were made with AI, so I had to set some criteria for that, too.

Finding papers that worked with the field of cultural alignment in AI helped show me what I could do with it, which is how I zeroed in on commercials. After figuring out the field, I had to identify the examples, which turned out to be really difficult. It turns out that commercials that use AI are not that happy to say it. Since I had to know with certainty that AI was used in making the commercials, that was not great. Ultimately, I found the two examples in the thesis, which helped unlock the direction of the project as a whole.

Interpersonal Competences

I did not learn many new interpersonal skills directly because of this project as I worked alone on the project and was not working with a company. I did, however, work with my interviewees, who were all generally easy to work with and happy to help. Stepping into the role as an interviewer is not natural to me, so that was something I had to work with. Also keeping the interviewees on track was not always the easiest task, as one interviewee wanted to talk about a lot of different things that were not relevant to this project.

Structural Competences

As mentioned earlier, I have really struggled with the structure of this project. It is my second try writing a thesis. This time it worked better than the first attempt, though. I reached out to my supervisor more often, and we planned the next meeting at the end of each meeting. That meant that I had milestones I had to reach throughout the process instead of one big deadline. That helped me a lot.

I have never been good at structuring my work, and I have always been the kind of person who gets everything done in the last minute. Failing the first attempt showed me that I could not do that with a thesis, so that forced me into working in a more structured way as I have done this time around. I still have a lot of work to do in this regard, but this have given me a few pointers regarding how I can work structurally.

Metacognitive Competences

The biggest metacognitive competence I have learned is that I prefer working practically rather than theoretically. I am excited to be finished and get to apply my knowledge to practical tasks.