

## **Moralizing narratives is the new branding**

How moral discourses can be translated to and establish common-sense values via contemporary advertising

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### ABSTRACT

The increasing importance in the language of advertising and marketing are facing morality issues. Brands are moving from being exclusive as a marketing strategy to being inclusive, building and communicating their brand image for every human being. The shift of advertising companies increasingly offering its narratives as a form of moral guidance is trending, and the moral characteristics and interplay of advertising and how these moral lessons can be translated and communicated to consumers in the best way is a new field of research. Different streams of literature have been investigated for this research, each conceptualizing consumer morality, moral advertising, ethical consumption and inclusivity in another way. Some relevant clarifications about moral courage, narrative ethics, moral rationalization and ethical consumption were given and the concepts of inclusivity and diversity, the trend of inclusive marketing, how inclusivity is communicated and the trend of changemaking were discussed. The goal of this research was to create a system of interpretation of moral evaluation to discover how moral discourses can be translated to and establish common-sense values and mass loyalty at the same time. How ideologies are represented were examined within specific examples from contemporary advertising, in order to determine how the system of moral evaluation supports the moralistic shift in advertising and provide a valuable answer to the research question. By combining semiotics and thematic analysis research methods, and making use of an interdisciplinary theoretical approach, this thesis empirically investigates how instances of consumer morality are articulated through discursive practices. Semiotic complemented the visual thematic analysis of the complete data set of video advertisements, which consisted of fifty YouTube videos of different brands from different industries. The findings indicate the communication of inclusivity plays a big role in the overall brand attitude and ethical consumption, and how brands can connect consumers to and make them aware of the notion of a specific moral issue. Furthermore, the potential power of moral imagination to enable companies to act ethically in society, and be able to be both ethical and successful by visualizing alternatives, was confirmed. This research underlines a new tendency in contemporary advertising, as it seems that there is currently a notable shift happening toward portraying more realistic perceptions of human beings. Lastly, this research provides additional evidence of the existence of issues and ambiguity regarding inclusivity, and enhances understanding of the inclusive advertising trend in response to global moral issues.

**KEYWORDS:** *moral advertising, ethical consumption, inclusivity, changemaking, visual analysis.*

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## 1. Introduction

### *The moralistic shift in advertising*

The increasing importance in the language of advertising and marketing are facing morality issues. Corporations have been questioned and accused of not taking social responsibility (Eagle & Dahl, 2015). In these debates, the moral dichotomy between ‘right’ and ‘wrong’ plays a crucial role, as some brands are constructed as ‘ethical’ or as being ‘better’ than other ones. Brands are moving from being exclusive as a marketing strategy to being inclusive, building and communicating their brand image for every human being. Furthermore, consumer behavior has been moralized, as well as consumers themselves, who are often invited to promote inclusivity and social justice. There is almost no sector of contemporary advertising that has not participated in this new moralistic shift.

It was interesting to explore this shift of advertising companies increasingly offering its narratives as a form of moral guidance, the moral characteristics and interplay of advertising and how these moral lessons can be translated and communicated to consumers in the best way. Consumers want to see themselves in the brand they support and connect with their values, whether that is incorporated in the product or portrayed in their advertisements, instead of wanting to be part of an unrealistic dream. Brands are seeking to combine the product with a set of values that differentiate it from other brands, delivering a (moral) message that will have a lasting impact. Notwithstanding the movement to inclusivity, not providing diversified content for diversified audiences in a way that actually represents society, will lead to moral lessons being missed by the audience.

### *Moral advertising*

Advertising was known for not picturing reality as it is but reality as it should be (Schudson, 2013). Advertisements were perceived by the public to depict an idealized world. However, people’s perceptions and values change over time, either influenced by advertising or not, and nowadays people value more honesty and reality. It can also be argued that portraying the perfect world is a characteristic of our ‘Socially Engineered Society’, because we are participating in marketing dynamics that are reshaping the way we think and act in the world. Social engineering in general is defined as the psychological manipulation of human behavior that makes people act in certain ways and relies on the principles of influence (Cialdini, 1984). From that perspective, it can be argued that moral advertising is a reflection of society and is in fact what consumers want to see.

However, the marketing function of advertising is not its cultural function of advertising. Culture is defined as the place and space where a society tells stories about itself, establishing and expressing their values, their notions of good and evil, and of morality and immorality (Hopkins, 2015). To explore the moralistic shifts in advertising, it will be useful is to analyze society’s storytelling tools.

## 1.1. Research problem

### *Moral muteness and moral myopia*

It can be argued that moral advertising can be seen as persuasive, not only by providing consumers specific information about products which persuade them to buy it (Crisp, 1987), but by combining the product with a set of values it is trying to activate or change people's morality. Advertising has the strong ability to form society's behavior (Budinsky & Bryant, 2011), but if advertisers misuse their power in promoting false claims, misleading or manipulating consumers, the power of actually teaching a moral lesson will be diminished, and possibly ignored by consumers. Not communicating moral concerns in a recognizable way can lead to "moral muteness" and "moral myopia" (Drumwright & Murphy, 2004). These are phenomena that hinder the awareness of moral issues, either by not seeing them at all or seeing them but avoiding them. People's perception of reality reforms resulting in ethical issues are hidden from view (Drumwright & Murphy, 2004).

### *The ideal moral world*

Most of the brands are busy explicitly or implicitly preaching to consumers about an ideal moral world in which we all live together in tolerance and harmony. Such an ideal moral world is not alien to any supposed non-consumer imaginaries, because brands propose that buying the product can help us realize such a world. It is thus necessary to redefine the concept of ethics in advertising, because communication based on marketing a deep materialism tends toward an uncontrolled consumerism instead of teaching moral lessons and an effective satisfaction of actual needs. Research has shown that advertising speaks to individuals and that there is not a 'society' (Jhally, 2000), thus encouraging individuals to look out for themselves as individuals instead of the interests of the collective. To connect individuals, the concept of representation is important because the power to denote behavior in a particular way is an ideological power (Hall, 1997).

### *Moral imagination*

Companies are motivated by profit and not by being ethical or moral, since a company as a legal entity has no morals or values itself. A company will only raise issues, when it thinks that it can profit for portraying itself as being inclusive and acting ethically. However, some authors have argued that moral imagination, combined with creativity and moral courage, might enable companies to act more ethically in society (Johnson, 1994; Moberg & Seabright, 2000; Werhane, 2015). Moral imagination means anticipating the possibilities in a particular situation, in order to deal with an ethical challenge (Johnson, 1994), and to be able to be both ethical and successful by visualizing alternatives (Drumwright & Murphy, 2004).

Notwithstanding the possibilities moral imagination encompasses, moral advertising comes with ethical issues for both companies and consumers. To find out what is morally relevant, acting

morally not only requires strength of character, but also empathy and awareness. It is important to know whether companies can look beyond making profit as the motivation of a decision to see how it can affect consumers and society.

## **1.2. Research question**

The goal of this research is to create a system of interpretation of moral evaluation to discover how moral discourses can be translated to and establish common-sense values and mass loyalty at the same time (Van Leeuwen, 2007). It will be examined how ideologies are represented within specific examples from contemporary advertising, in order to determine how the system of moral evaluation supports the moralistic shift in advertising. Following this, the main research question is formulated as follows:

*RQ: How are instances of consumer morality articulated through discursive practices?*

*SQ1: How is advertising increasingly offering its narratives as a form of moral guidance, by teaching lessons about diversity?*

*SQ2: How is advertising reminding us what significance attributes to factors such as inclusivity and changemaking?*

*SQ3: How is consumer ethics conceptualized in contemporary advertising?*

To answer these research questions, semiotics and thematic analysis research methods will be applied.

## **1.3. Personal interest of the topic**

This topic is really appealing to me, because advertising is an art itself and communication is a key. How people shape their moral values and standards highly depends on how it is communicated. I have a great interest in storytelling and how morality can be established, influenced or even drastically changed through advertising. People's (and thus companies') perspectives on diversity, morality and ethics, and how they can be influenced are topics that interests me the most in my daily life. Also, the 'trends' in morality and how people think about what is 'good', are interesting to investigate even more because nowadays we are living in a 'Socially Engineered Society'. Advertising is important and can be a critical part in making another item, service or 'lesson' famous in the world, but also to build new or existing brands.

## **1.4. Chapter outline**

In order to provide a clear answer to the research question and provide the necessary elements to show the credibility of the study, this thesis will be structured as follows. In the second chapter, the theoretical framework will be discussed, which consists of the theoretical background of the research and a clear literature review regarding the topic of this research. A critical and



qualitative discussion about the main concepts presented above and the related existing studies will be described. These will help to give a better understanding of the topic and will constitute a framework for the construction of the coding frame for the analysis. The third chapter will discuss the methodology. An overview of the research design will be provided, the choice and relevance for using a mixed-method research will be explained. Furthermore, the dataset collection process and sampling choices will be described, and the important value of using thematic analysis for this research will be explained. Then, the operationalization of the research will provide a thorough description of combining the methods, with the exploration of the main concepts through the coding tree. Lastly, a critical discussion will focus on the credibility of the research.

The results of the analysis will be presented in chapter four and give an interpretation in relation to the previous theories found. The findings will be analyzed, discussed and processed into valuable answers according to the three sub-questions. The last chapter will be the conclusion. It will consist of providing a final answer to the main research question, "*how are instances of consumer morality articulated through discursive practices?*". This chapter will show the purpose and importance of the steps taken in order to provide an original and plausible answer, considering internal and external consistency. The theoretical implications and interpretation of the findings as well as possible unexpected insights will be given. Moreover, there will be a critical discussion of the academic and social relevance of the study, notably in relation to the findings. Besides, this section will show the limitations of the research and the high importance of future research on this research topic in order to improve the credibility with a bigger pool of data such as more advertising videos analyzed or even conducting interviews, and by doing so perhaps identifying new perspectives, such as how consumers experience these moralistic shifts in advertising and how this affects their consumer behavior.

## 2. Theoretical Literature and Conceptual Framework

In this chapter, the theoretical framework on which the thesis rests will be briefly discussed in order to clarify those concepts related to the moralistic shifts in advertising that will be taken up in the empirical investigation. The chapter proceeds through the following steps. First, it starts with some conceptual clarifications on consumer morality, elaborating on the Myth of the moral protagonist, moral rationalization and moral evaluation. Second, the chapter offers some relevant clarification about moralizing narratives by discussing the concepts of moral courage, narrative ethics, moral rationalization and ethical consumption. The last section of the chapter explores the trend of inclusive marketing and concludes with a concept approach to the empirical analysis of communicating inclusivity.

### 2.1. Consumer morality

Two streams of literature can be recognized regarding the purpose of this research, each conceptualizing consumer morality in another way. The first stream defines morality as a conventional social conduct that is ordered by a morally prevalent system, and is structurally ingrained in values and norms that objectively define both ‘right’ and ‘wrong’ (Caruana, 2007; Bertilsson, 2015). In this stream, consumer morality corresponds with the intentional and rational decision-making of individual consumers, based on moral reasoning concerning their own behavior and the possible effects that they may have. This form of morality relates to both the public discourse of morality and the institutional morality (Zigon, 2010). Public discourse of morality relates to official and behavioral ideologies. Institutional morality is more related to persuasiveness than to the truth, because it often relates to real expressions of power and influence.

The second stream defines morality as being socially constructed in social debates by (re)defining ‘right’ and ‘wrong’ and expressing them in all forms of interactions of different groups of consumers (Bertilsson, 2015). In this stream, consumer morality corresponds with a form of self-construction. Zigon (2010) defines this form of morality as morality as embodied dispositions, the intentional effort that is required for a particular way of life and ‘being’ in the world. Consumers are thought to construct individual reality by conducting self-narratives, allowing them to question and resist the identities determined by modern consumer culture (Thompson & Haytko, 1997). Notwithstanding the distinctions, these different forms of morality are in a constant dialogue.

The ethical moment is also conscious behavior of individuals, transforming themselves into a morally ‘right’ person for both oneself and others, and is caused by a moral breakdown (Zigon, 2010). A moral breakdown occurs when someone or something forces a person to consciously reflect upon the appropriate ethical response, resulting in that a person utilizes some kind of ethical behavior to create a new moral ‘self’ and thus eventually new moral worlds (Zigon, 2010). The different morality forms come together resulting in a moment of (self)reflection, consciousness and a dialogue between someone’s internal moral dispositions and the other forms of morality. These ethical

moments not only cause that morality as embodied dispositions change throughout one's life, but also the possibility for changes in the other two forms of morality. Consumers appear to take their moral dispositions seriously, making the best effort to maintain and strongly defending them (Bertilsson, 2009). A moral protagonist may be requested to defend the norms and ideals from the 'wrong' behavior of an immoral antagonist (Luedicke et al., 2010).

### *The Myth of the moral protagonist*

The myth of the moral protagonist provides ordinary ideological content for amplifying the classic roles in morality (Zigon, 2010). The classical morality myth illustrates that the moral protagonist must achieve the 'good' life in order to reach the ultimate 'good' end, because good deeds will lead to good ends. Nowadays, however, the moral protagonist illustrates its excellence by protecting the moral system, thus not merely by complying to its high standards of moral values and norms (Zigon, 2010). In this sense, the moral protagonist wins from the demoralized antagonist and by that justifies the moral superiority of the protected moral system. These morality myths can help individuals to mitigate uncertainties caused by moral ambiguities, allowing them to run into the idealized moral world and restore their trust in the moral system. However, as Zigon (2010) explains, this mythical system is not enough to explain the terms of a moral conflict and thus cannot deliver moral guidance on determining 'right' or 'wrong', or how to protect this ideological moral system.

Previous research has shown that a mythic dimension of a person's own morality enables a person to enact their individual ideologies in a way that reflects a particular identity in society (Luedicke et al., 2009). Advertisers are using their narratives on consumers, resulting in tensions between the mythical and ideological dimensions, also known as a brand-mediated moral conflict (Luedicke et al., 2009). Therefore, it is important to elaborate on the different moral identities that individual consumers can take on, influenced by consumer moralism. The moral identities of consumers are culturally formed by the myth of the moral protagonist and demonstrate how they use this myth to transform their ideologies into powerful narratives of their moral identities (Luedicke et al., 2009).

### *Consumer morality in relation to brands*

The research conducted by Wear et al. (2018) has revealed that group identities mediate the relationship between brand associations and consumer behavior. Other research has shown that people within a (brand) community produce a multiplex of moralistic distinctions, such as defining community members of other brands as more focused on (individual) status and showing lowered moral standards, diverging from norms and values that must be followed and protected (O'Guinn & Muñoz, 2005). This shows that consumers' moral identities can benefit a multiplex of identity desires, such as establishing and protecting ideologies from the influences of trend followers (Schouten & McAlexander, 1995). However, the distinct identities invoke a moralistic contradiction between supporters of a moral system and those who would weaken these values and ideologies.

Furthermore, anti-consumption activists can be helpful in creating moral identities. These activists present believe to be superior to stereotypical mainstream consumers, because they think to be at a higher moral and intelligence level compared to the mainstream empty-headed victims of the modern consumerists system (Zigon, 2010). These activists propose that a more effective strategy would recognize the different dimensions of similarities between consumers and activists, thus imposing activism as a co-construction and a dialogue between equals (Kozinets & Handelman, 2004). However, this peaceful perspective supposes that this antagonistic character is an incidental form of consumer moralism that hinders the purposes of activists: making the world a better place. On the contrary, Zigon (2010) proposes that when consumers perform their moralistic identity work, they choose this behavior from the constitutional elements of the moral protagonist myth, the moral critics and antagonistic conflicts. In that context, the antagonistic system of anti-consumer activists provides the perception of moralistic dominance and the moral 'truth' of the distinction between 'right' and 'wrong', and therefore creates individual and collective identity value.

Reinders and Bartels (2017) indicated that brand equity and brand identification is related to consumer behavior, and that brand identification somewhat mediates the relationship between brand equity and brand consumption, implying that consumers are more likely to identify with brands that have a higher brand equity. Other research has revealed that consumers can increase their loyalty and commitment to a brand by defining other brands as enemies and pervade those brands with criticism in the form of moralistic accusations (Atkin, 2004). The motivation for this behavior can have a mythical character, whereby these narratives are another instrument to justify their morality plays and increase the value of the brand identity of their preferred brand to consume.

### *Moral rationalization*

Moral rationalization is defined as the process of reconstructing immoral actions into less immoral actions. It is the ability to reinterpret a person's own immoral actions as moral, which arises from a conflict of motivations. This means, finding justifications for behaving, and thus also consuming, unethical. Engaging in moral rationalization causes subsequent continuation and escalation of previous immoral behavior (Mulder & Van Dijk, 2020). From time to time, in general, people engage in acts of behavior that can be observed as not being pure ethical or 'good'. For example, most people tell a little lie sometimes, whether it is for their own good or not, or benefit themselves at the expense of others. Of course, not all of these questionable acts of behavior will be at the same level of 'wrong', resulting in that it is mostly even unclear whether these morally questionable behaviors should be classified as being unethical. Still, repeating small acts of unethical behavior may result in bigger acts of unethical behavior. Nevertheless, people differ in how they deal with these unethical behaviors, because this is related to how central morality is to their personal identity. According to Mulder and Van Dijk (2020), engaging in moral rationalization after engaging in an act of unethical behavior, increases the likelihood of further unethical behavior.

Moreover, not only ‘bad’ people act unethical. Even ‘good’ people who care about morality, can engage in acts of unethical behaviors and may act immorally themselves (Bazerman & Sezer, 2016; Gino, 2015). According to Ding et al. (2016), people who realize that they have engaged in acts of morally questionable behavior might be stimulated by that realization to act ‘better’ in the future, but may also even correct and compensate their morally questionable, or even ‘bad’, behavior. In the model as illustrated by Tsang (2002), individuals are confronted with the choice of either maintaining to protect and act according to moral principles or to engage in moral rationalization to justify a potentially immoral behavior, and thus be allowed to violate moral principles but still preserve the semblance of being moral. This rationalization of immoral behavior begins with the high value that individuals place on moral standards, because moral rationalization is not necessary when someone does not value to protect and act according to moral standards. Overall, moral rationalization can be seen as a form of moral muteness and moral myopia, because rationalizing immoral or unethical behavior hinder the awareness of moral issues and thus eventually help to ignore moral issues.

### *Moral evaluations*

Another form of legitimation discourse is moral evaluation (Dong & Chan, 2016), which often establishes or maintains legitimation by referring to so-called value systems (Van Leeuwen, 2008). Even though moral values are often simply defined as ‘right’ and ‘wrong’, and to legitimize some form of authority, moral evaluation is more often linked to particular moral value discourses (Van Leeuwen, 2007). Nevertheless, these different discourses are not explicit or debatable, but only imply a form of moral value as ‘right’. Even though they generate a moral system, they are isolated from the system of interpretation. Moral discourses are being converted into ‘generalized motives’ which are now generally used to assure mass loyalty, resulting in that there is no explicit motivated method for identifying moral evaluations (Van Leeuwen, 2007). According to Van Leeuwen (2008), moral evaluations can only be identified on the basis of analysts’ “commonsense cultural knowledge”, because discourses on moral values are “only hinted” at through adjectives that “transmute” moral discourses into commonsensical motives.

Yaprak and Prince (2019) elaborated on the development of the moral self and highlighted the significance of the relationship between identity development and the moral actions of individuals and the significance of that relationship in moral consumption. Furthermore, they suggested that morality and ethical consumption are interlinked. This interplay can drive consumption behavior, because it highlights the processes of making moral choices and what brought them to make certain choices. Consumers see issues relating ethical consumption as part of expressing their identity through consumption patterns, also known as moral self-realization and development (Yaprak & Prince, 2019). This research indicated that there will always be discrepancies between consumers' motivation (i.e. their planned behavior) and the behavior itself, but

also that consumers will then always try to restore or compensate for this with socially-conscious consumption behavior. A good example for this is that humans will try to consume green to compensate for these discrepancies. Moreover, it specifically showed that the more moral individuals are, the more ethically predisposed they will be. These individuals form their moral identities by making moral commitments that are central to their self-definitions and self-consistency. Cultural factors are indeed of influence on the intensity of the relationship between the moral self and ethical predispositions, however, they will remain standard across cultures.

## **2.2. Moralizing narratives**

Moralizing narratives are needed for an ideological moral system, because they can be used to reproduce and justify status distinctions which simultaneously not directly implies dominance or competing interests (Foucault, 1977). Moral protagonism ensures that consumers saturate their consumption behavior with the 'holy' content of a narrative and objectively secure their individual consumer identities as being inherently 'right' in a multiplex of ideologies (Zigon, 2010). Consequently, consumers who reject the narratives of activists, can involve an individually stronger moral and proactive identity. From this perspective, the myth of the moral protagonist also offers the ability to connect consumption behavior and individual identities to a subsequent collective moral system. Thus, this myth can create rational and conscious identities as a result of the antagonistic relations between consumers with different ideologies.

### *Moral courage*

To provide a diversity of moral voices, addressing ethical issues and acting in a situation where being 'right' is not the easiest choice, moral courage is needed (Murray, 2010). Courage was defined by Plato and Aristotle as a desired response to physical danger. However, nowadays courage is described by scholars as the responsibility to protect and follow ethical beliefs, also known as moral courage. Moral courage can be defined as the capacity of an individual to overcome fear and protect its own core values, putting principles into action (Lachman, 2007). Even though physical harm could be a threat for moral courage, more likely threats are emotions like humiliation or loss of social standing. Moral courage can be recognized when individuals who face an ethical dilemma, exploring actions based on their ethical values, followed by a decision regardless of the possible consequences these actions might have. Moral courage is considered to be the top of ethical behavior, requiring a strong obligation despite potential risks (Kidder, 2005). Scholars have addressed discussions on whether moral courage is universal or culturally determined. However, there is still a call for additional research on this part.

### *Narrative ethics*

In order to get a deeper understanding about these moralizing narratives, it is important to elaborate on the concept of narrative ethics. Narrative ethics can be defined as the idea that "accords

a central role to stories, not merely employing them as illustrations, examples, or ways of testing our intuitions regarding moral theories or principles, but regarding them as necessary means to some moral end.” (Nelso et al., 1998). Many people view stories as explanatory of moral ideals, presenting moral lessons or functioning as moral guides. Stories are taken more seriously in narrative ethics and are essential for morality as a whole. From this perspective, a story is a tool from which duties are learned and help understanding moral actions. In other words, stories function as the basis for ethical reflection and moral learning. This perspective on the relation between stories and moralities are grounded in the traditional moral language, more specifically, virtue ethics (Hopkins, 2015). In general, morality is believed to be ontologically independent, existing as something in itself, but understood by means of stories. Therefore, it is not surprising to say that even though narratives serve humans to understand themselves and morality, these humans and their moralities already existed prior to those narratives.

On the contrary, Hopkins (2015) also argues that morality exists nowhere else but in and through the stories we tell about how the world is. In this he refers to Plato’s concept of the “noble lie”, which is a myth or “lie” propagated by “the elite” to maintain social harmony or to advance an agenda. There is a lot of scepticism about particular ethical expressions, because they focus on possible relations or behaviors on the basis of one or another specific view of human nature with which people may or may not agree. However, ethics requires narratives and is an integral part of those narratives (Hopkins, 2015). Narratives are not only about humans and their characteristics, but more importantly, about the world determining what is right or wrong. Because of that, some stories must be told, regardless if they are true or not, because they provide the basis for specific obligations and relations that form the character of our values. Additionally, Hopkins (2015) proposes that humans do not live their lives and tell stories now and then in order to frame or clarify the meaning of their “un-storied” behavior, but lives only become “lives” through a process of constructing and telling stories. Therefore, storytelling is not just complementary and occasional, but foundational and constant, and works to frame moral and ethical possibilities. Furthermore, ‘truths’ and ‘objectivity’ are always influenced by the social context and the significance of rhetoric has been acknowledged by scholars across several academic disciplines (Ihlen, 2011). When companies communicate about CSR, one of the key implications is to convince their audiences that their CSR policies are honest and not just a marketing strategy (Ihlen, 2011). Hence, companies use three fundamental elements of rhetoric as a basis for their statements: logos (construct detailed arguments), pathos (appeal emotionally to the audience), and ethos (address the moral aspect of the organization) (Ihlen, 2011). Nevertheless, there is still much scepticism about sustainability, social responsibility and ethical correctness in, for example, the fashion industry, particularly around luxury brands (Copeland & Bhaduri, 2019).

## 2.3. Inclusivity

### *Diversity and inclusivity*

Many organizations and brands have worked hard to create diversity within their company over the past decade. For example, by promoting ‘equal opportunities’. Diversity can bring many organizational benefits, such as creating a stronger customer satisfaction, a better market position and successful decision-making. However, while many organizations are getting better at creating diversity, many have not yet figured out how to be inclusive, which means creating an environment in which all people feel empowered, valued and respected and have access to the same opportunities. This is not surprising, because there is still a lot of confusion about the difference between diversity and inclusion. Yet, both diversity and inclusivity are crucial for a successful business.

According to Rita Mitjans, diversity focuses on the makeup of a working environment, meaning the demographics such as gender, ethnicity, age, sexual orientation, etcetera, and inclusion is the behavior within an organization that enables diversity to thrive. Diversity is the ‘who’ and the ‘what’ and inclusion is the how. Inclusivity is reached when an organization has figured out how to embrace and galvanize diversity of voices and identities. Furthermore, according to Jennifer Brown, diversity and inclusion can be used as a brand attitude. Especially for Millennials it is important to be authentic, to be yourself and thus inclusive, so promoting consumers to be and love yourself is important in current advertisements. By committing to and embracing diversity and inclusion, and thus inherently embracing equality and empowering to be yourself, organizations can make the difference and, according to Brown (2006), will be gravitated just because of including these concepts in its core values.

### *Authenticity*

By promoting inclusivity and diversity, personal authenticity is inherently promoted. Personal authenticity means being your own true self (Harter, 2006). When someone is true to one’s self, they experience authenticity, which implies that authenticity as a self-reflective and emotional experience (Vannini & Franzese, 2008). Indeed, the ‘self’ itself has many aspects. There is the ideal self, which is the self that we aspire to be, and there is the self that we think we should be. Because of that it is hard to say when authenticity is experienced. Apart from that, an important aspect of being authentic is to be able to verbally express one’s thoughts, opinions and feelings, which results in a higher self-esteem and more hope for the future (Harter et al., 1996). Furthermore, Franzese (2007) stated that “it may not be one’s level of social power that determines his or her ability to behave in ways deemed authentic, but rather one’s sense of freedom and confidence in oneself.”. Also Yacobi (2012) suggested that striving for personal authenticity is related to autonomy and freedom, to the desire to be the architect of your own life. Following this, if being authentic is related to freedom and authenticity is related to inclusivity, by being empowered to be your own self, then being inclusive also implies being ‘free’.



### *Ethical consumption*

It is important to know how marketers can help to normalize ethical consumption to a broader audience by engaging their communication strategies in marketing ethical products and by recognizing the importance of standardized narratives on influencing and changing consumer behavior. For example, moral reasoning influences the consumption of genetically-engineered foods (Sparks & Sheperd, 2002), green consumption behaviors (Zou & Chan, 201), prosocial purchase situations (Winterich et al., 2015). However, other researchers proposed that culture has a big role in shaping the ethical beliefs of consumers, and consequently their ethical purchase behavior (Rawwas, 2001). For this research it is more interesting to note that Winterich et al. (2009) gender identity and moral identity separately and jointly lead to different donation behavior patterns, and that inclusion of the “other” in the self-will mediate the moderating role of gender identity on the effect of moral identity. Following this, Choi and Winterich (2013) indicated that moral identity increases out-group (but not in-group) brand attitudes, and suggested that brand managers should draw on the moral identities of different consumers in their communication strategies to overcome the unfavorable perceptions associated with out-group brands.

Previous research has shown that portraying stereotypes results in two parts. First, those stereotypes get reinforced, and second, what is not portrayed can also become accepted as reality (Taylor et al., 2005). Furthermore, in general, viewers learn from what they see in the media. Therefore, Taylor et al. (2005) stated that learning about and reinforcing stereotypes may have negative consequences for both the minority and majority populations and that minority groups may interpret consistently stereotypical portrayals to be the ‘normal’, simply to not understand their culture. Other research has indicated that inclusive ads with non-stereotypical images of minorities have the potential to communicate effectively with minority consumers without alienating the majority (Han & Tsai, 2016). Moreover, general attitudes towards gays and lesbians are still rapidly undergoing change. How different researchers have showed that heterosexual consumers respond negatively to advertisements featuring same-sex couples, the research by Chae, Kim and Johnson (2016) indicated that the inclusiveness level of ads representing gays and lesbians did not negatively influence opinions about the ads or brand attitude. Chae, Kim and Johnson indicated that inclusive advertising resulted in higher brand attractiveness compared to non-inclusive advertising.

### *Inclusive marketing*

Following this, more recent research proposed a new theoretical framework of inclusive marketing and defined a new construct of subjective social inclusion. Licsandru and Cui (2018) defined subjective social inclusion as “a multi-dimensional construct comprising acceptance, belongingness, empowerment, equality and respect”. Their research indicated that multi-ethnic embedded marketing communications may represent effective methods to more inclusive

communication with ethnic individuals, which will benefit the wellbeing of consumers and overall: marketing effectiveness. Nevertheless, they too initiated the need for further research about inclusive marketing. In order to be inclusive, brands should address their ads to all consumers. In other words, to all types of human beings. Nevertheless, most marketing literature indicates that companies need to target specific consumers and only sell their products to this target group. However, CSR related topics like diversity and inclusivity are still rising and the world we are living in nowadays requires brands to target all consumers, regardless their sexual orientation, ethnicity, or any other individual features. By focusing on inclusive marketing, brands will be able to respect, value and represent all the people (Dimitrieska et al., 2019). Notwithstanding the importance of inclusive marketing, there is still a discrepancy between this need and how brands do this in practice.

The distinction between advertisements concerning a CSR related topic, in this study inclusivity, and commercial advertisements is that CSR related advertisements are not primarily focused on promoting a brand. According to Farache and Perks (2010), it is relevant to study CSR related advertisements because it allows researchers to discover how companies are trying to influence the perceptions or evaluations of the audience. The YouTube videos that form the data set for this research can be categorized as CSR related advertisements according to the definition provided above, thus creating a contextual background of CSR related advertising is important for this research. Even though the relationship between CSR and advertising have been researched, changed and developed throughout the years, most of these studies online focused on the way 'green' messages in advertising were being perceived by the audience (Zinkhan & Carlson, 1995) or on how companies are trying to create a 'green' image by focusing on green advertising (Banerjee et al., 1995). In the past, green consumerism was the focus of several studies on how marketers can respond to this type of consumerism (Sachdeva et al., 2015). This 'green' marketing' was a tool towards sustainable development and satisfaction of different stakeholders (Kärnä et al., 2003).

### *Communicating inclusivity*

Communication as a key element when addressing a CSR related topic. One way of approaching CSR is from a constitutive perspective, which describes communication as the key tool aiming to form social realities (Craig, 1999). As a result, communication shall not be perceived as a mere tool for companies to communicate their CSR activities, but rather as an ongoing process where the dialogue parties are defining, negotiating and alternating what it means for a company to be socially responsible (Christensen & Cheney, 2011). Given the close relationship between organizations and society, CSR communication appears to be a key element that constructs social realities and relationships. Considering the common phrase 'language is power', acknowledging the significance of discourse has shifted the way CSR is perceived. Another way to approach CSR is from a discursive perspective, which describes as the "corporate attempt to negotiate its relationship to stakeholders and the public at large" (Ihlen & Roper, 2014). Hence, the important feature of the

sensemaking process is the close interactivity of companies with external stakeholders (Golob et al., 2014). Additionally, the quality of an argument plays an important role in persuasive marketing. Usually, marketers use previous ads to qualify arguments that evoke predominantly favorable thoughts as strong and arguments that predominantly evoke unfavorable thoughts as weak. Following this, Hoeken, Hornikx, and Linders (2019) showed that advertisements cause a positive or negative feeling for consumers, which has a direct influence on their brand attitude. Furthermore, they stated that the more positive the brand attitude is, the higher the likeliness to buy a promoted product. These findings were also confirmed by the empirical research conducted by Teng, Laroche, and Zhu (2007). They confirmed that advertisements can have a positive influence on the brand attitude and consumer behavior, when the attitude towards the advertisement itself is positive as well.

Organizational identities can be described as “continuous processes of narration where both the narrator and the audience formulate, edit, applaud, and refuse various elements of the ever-produced narrative” (Czarniawska-Joerges, 1994, p. 198). Humans are defined as both tellers and interpreters of a narrative (Currie, 1998; Fisher, 1985; Rowland, 1987), thus they are likely to think and construct reality in a narrative form (Brown, 2006). Narratives can be defined as “acts of speech that construct a social reality that was not existing before being uttered” (Ford & Ford, 1995). Narratives are used by humans not only for interpretation by aiming to make sense of happenings around them, but also to give reasoning and accountability for their own actions (Garcia & Hardy, 2007). Moreover, narratives construct sensemaking by facilitating individuals to establish their personal identities and tell stories about themselves. This way, narratives can help to form a perception of what is morally correct or incorrect, because they can function as norm-setting tools and create a culture. Narratives are also used for sense-making of the identity of a company, showing their organizational realities (Boje, 2002). For example, Corporate Social Responsibility (CSR) narratives try to construct and moralize realities in their social context, by providing stability and putting the company in good daylight, better than others (Wehmeier & Schultz, 2014).

### *Changemaking*

Nevertheless, advertisements are being liked or not. However, when they are liked, they function as a moralizing narrative, rather than as a more direct claim about the promotion of purchasing a product. In this sense, a narrative plays a role in morality and identity. Morality is grounded in particular ideas about how things are structured (Hopkins, 2015). These particular ideas and thus moralities, arise from the stories we tell depending on *how* and *who* tells the story, and what is being told. As stated before, human beings are essentially storytellers, essentially making sense of experiences and the world. Sense-making is a collaborative form of storytelling, because those particular ideas and moralities of the world are being constructed, meaning that some ideas or moralities exist for someone but not to others, but also that all ideas and moralities relate to each other in specific ways, but not others (Hopkins, 2015). Once these particular stories with their

specific ways of understanding the world are adopted, it is not easy to adopt any other set of ideas and moral values. The stories that are told determine possibly the moral and ethical, because they establish the lines of obligation and duty, possibilities of identity and character. Telling moralizing stories, with the purpose of sense-making, can eventually result in changemaking.

One of the biggest trends in changemaking moralizing narratives is changing the traditional beauty standards.

#### **2.4. Theoretical framework in short**

In this theoretical chapter, my aim was to clarify concepts that will be taken up in the empirical investigation. First, I presented a brief overview of consumer morality. Second, I offered some relevant clarifications about moral courage, narrative ethics, moral rationalization and ethical consumption. Third, I discussed the concepts of inclusivity and diversity, the trend of inclusive marketing, how inclusivity is communicated and the trend of changemaking.

In this respect, the next chapter frames the methodology to assess how moral discourses can be translated to and establish common-sense values and mass loyalty at the same time.

### **3. Methodology**

This chapter outlines the methodological approach of the current study. The aim of the chapter is to define a methodology to discover how ideologies are represented within specific examples from contemporary advertising, in order to determine how the system of moral evaluation supports the moralistic shift in advertising. In the first section of this chapter, a brief introduction to the research design is given, followed by an argumentation of the methodological decisions. The second section focuses on sampling and data collection and gives a detailed description of the process. The third section reintroduces the key concepts that were discussed in the conceptual framework and explains how they are operationalized in the current study. This section is followed by an explanation of how the analysis is designed and conducted and how the credibility of the study is ensured. Finally, the research design is summarized in a concluding overview of the chapter.

#### **3.1. Methods adopted in previous empirical studies**

Since the aim of this research to interpret how instances of consumer morality are articulated through discursive practices and to understand the underlying meanings of advertisements (Hall et al., 2013), a qualitative approach to the research question is the most suitable, because qualitative research examines and interprets observations in order to identify underlying meanings and patterns (Babbie, 2017). Qualitative methods in general are interpretive and provide understanding of latent essence of messages, and can also be used to discover cover trends in thoughts and opinions, and dive deeper into the problem (Hammarberg et al., 2016; Schreier, 2014).

As mentioned in the theory chapter, one of the purposes of this research is to identify the ideologies that are displayed in the YouTube videos. Ideologies are considered “common sense” by people as individuals and as part of a group or society (Fairclough, 2013) and thus contribute to legitimize and maintain power relations. Nevertheless, it can not be expected that an ideology communicates the absolute truth, because just like “right” and “wrong”, “truth” is a concept. However, every discourse will try to persuade and influence its audiences’ view of the world by promoting or rejection of rejecting certain ideologies (Van Dijk, 1995). According to Machin and Mayr (2012), several authors apply different techniques to underscore certain elements in their discourse and at the same time exclude others. By doing so, thus, every narrative is an idealized representation that favors certain elements and defeats others.

Previous empirical studies utilized Critical Discourse Analysis (CDA) when analyzing YouTube videos. The general definition of discourse is “communication in speech or writing” which refers to a very broad range of meanings. However, the definition of a discourse is mostly created by Michel Foucault, because he used the notion of discourse to describe the production of knowledge (Hall, 1997). According to Fairclough (2013), CDA has a contextual character because it also focuses on the relations between objects, institutions or persons in the human world, and thus not only on

discourse in general. For example, Jørgensen and Phillips (2002) believe that discourses are a form of social practice, shaped by and shaping the human social world. (Hall, 1997).

However, multiple scholars have argued that CDA is an endless process and that no study is able to reveal all the potential meanings of a text (Jørgensen & Phillips, 2002). Furthermore, there is not a clear analytical framework to analyze moving images in consumer moralism research, so for this research thematic analysis will be conducted, because this research poses to identify and analyze themes and patterns within a broad data sample. Furthermore, no relevant research has been focusing on the visual aspects of language construction, and specifically no attention has been paid to the inclusion of moving images in consumer moralism studies. Therefore, by conducting this research I hope to show the importance of moving visuals in moral advertising and by including video analysis. The analytical choices and process of this research consists of a combination of approaches and frameworks and is therefore extensively discussed in the following sections.

## **3.2. Research Design**

### **3.2.1. Thematic analysis**

Thematic analysis can be more useful for identifying, characterizing, analyzing and reporting themes and patterns within a diverse gathered data sample (Braun & Clarke, 2006). Therefore, the gathered data will be analyzed using thematic analysis. Thematic analysis is considered to be a flexible method to analyze data, and helps to organize a broad dataset into categories by the specific themes and patterns discovered during the analysis (Cavanagh, 1997). In order to do so, a coding scheme will be created and connections between categories will be made. It is fundamental to create a good coding scheme based on theory and previous research, because this increases the trustworthiness of the results and conclusion (Folger et al., 1984). In this research the Grounded Theory by (Strauss & Corbin, 1990) is used as a tool to organize analytical core concepts, because it is theoretically flexible and can be used for different kinds of data, including videos. Grounded Theory uses a specific form of analysis with the goal of generating theory that is grounded in the data. It is used as a general methodology that enables researchers to develop theory grounded in analyzed data through the process of coding.

### **3.2.2. Semiotics**

In order to complement the use of thematic analysis the social semiotic theory of Kress and Van Leeuwen (1996) will be included in the analysis to define the main categories, because consumers are seeking to make a representation of some object or entity to interpret a sentiment and message when interacting with advertisements, in order for the work to align with social, cultural and personal experiences. This theory includes two components. First, the objective interpretation of shape, form, alignment, proximity and elements of visual syntax that are presented in the YouTube videos. This first component is known as denotation, and does not require the researcher to already have in-depth knowledge of what is portrayed in a particular image. Second, subjective interpretation that is

specific to the culture, context and connotation of the work received. This second component is known as connotation, and refers to the ideas, values and concepts that are portrayed in the particular image (Van Leeuwen, 2004a).

It is important to note that every narrative – and thus also a video – is a complex system of signs (Berger, 2013). Thus, extra attention will be paid to the complementary relations between signs and their different meanings. Furthermore, texts also have relations with other texts, which is known as intertextuality (Berger, 2013), and it is therefore important to also focus on intertextuality during the semiotic analysis. Following this, it is recommended to focus on the relations between visuals of analysis (Rose, 2007), as a form of intertextuality. The difficulty for the analyses is that visual narratives have less fixed meanings than verbal narratives, and are thus open to different interpretations (Machin & Mayr, 2012). Additionally, according to Kress and Van Leeuwen (2006) it often happens that visuals are in contradiction with texts that accompany them, and therefore it will be interesting to see if the videos really display “inclusion”.

Even though this complementary semiotic analysis will lead to a better understanding of the concept and a more in-depth analysis, this method is too centered on textual elements while leaving contextual information aside (Van Leeuwen, 2004a).

### **3.2.2. Visual analysis**

Because thematic analysis is also suitable for visual analysis (Teo, 2014), it is therefore appropriate for the analysis of this research. According to Borgerson and Schroeder (1997), the more prominent images become, the more power they have. Therefore, conducting visual thematic analysis in this study will lead to better understanding of their meaning. Overall, using visual thematic analysis will help compress the gathered data into a few central themes. These discovered themes will lead to providing an inclusive answer to the research question. Similarly, to other forms of communication, visual communication is a complex practice and images possess multiple meanings and play different roles. By conducting two different methods in the analysis, the YouTube videos can be analyzed in-depth and a complete and clear discovery of themes and patterns can be provided. Therefore, the complexity of visual narratives in the form of videos will have less influence on the validity of this research.

### **3.3 Sampling and Data Collection**

Because there is a great amount of data available for this analysis, it is not possible to analyze all available data due to the scope of this research. Random assignment could not be applied in this research, because the analysis will be conducted on video advertisements that focus on ‘inclusivity’. Therefore, non-probability sampling was used (Babbie, 2017). Choosing the right sampling method is important, because the method corresponds with reducing all potential materials to a sample selection of justifiable and manageable data for this research (Flick, 2007). Furthermore, the sampling method determines how the research design will work in practice, because it usually

corresponds with the gathered data that establishes the corpus of the study and helps to study phenomena in question. Therefore, for this research the data was selected by utilizing purposive sampling, which is a sampling strategy to select data based on their relevance to the objective of this research (Babbie, 2017). This sampling method is based in the idea that sampling should be flexible and iterative in order to be able to possibly adopt the original sample with new findings from the current research, and at the same time to enable the researcher to discover new insights from the data collection (Rubin & Rubin, 1995).

Additionally, a diverse data sample is important, because it enables the researcher to study the phenomena in question at a more in-depth level (Flick, 2007). It is also suggested that a researcher uses a maximum variation of different cases during the selection of the data, in order to provide the reader with more interesting findings (Patton, 2002). Moreover, a researcher should aim for heterogeneity of the selected data in order to compare the different cases and draw interesting findings amongst them (Maxwell, 2005). For this research, the focus was on brands in the fashion, sports, FMCG, and ‘other’ industries that try to create a strong engagement by focusing on ‘inclusivity’ in their video advertisements. The relevance of the videos was determined by selection the data on the basis of the following criteria: brand awareness, telling an actual story (verbal and/or textual), and through a strong demonstration of inclusivity concerns presented in their advertisements, either through textual or visual connotations. The different strategies that were used by the companies to present their inclusivity concerns provided this research with more characteristic and meaningful insights during the analysis, which, according to Patton (2002) will result in a more thorough and in-depth answer to the research question.

The gathering of the initial data set (Appendix A) took place on the 1th of December 2019 and the 2nd of February 2020. The data for this research was selected from YouTube, because this online platform accommodates global video advertising. The selection process was based on the abovementioned sampling insights. A total of 60 YouTube videos from several brands in different industries were initially sampled to assure that the in-depth analysis will be conducted on a sufficient amount of data (Sterkenburg et al., 2012), in order to reach saturation. To make the sample as representative as possible for the objective of this research, the videos were evaluated and selected based on the representation of the inclusivity concerns of the different brands through video advertising. Furthermore, to discover overall patterns and to not affect the validity of this research, only YouTube videos in the English language or with English subtitles were sampled to ensure that the analysis will be accurate, and only those that clearly met all criteria were selected for the initial data set. The initial data set was reviewed and reduced to a final data set of 50 YouTube videos in week 7 and 8 (Appendix B), which were divided over the different industries. Thus, approximately 5-10 videos per industry were collected and analyzed. During the reviewing of the initial dataset, extra attention was paid to the content of the stories in the advertisements. Only the YouTube videos with strong stories which not only showed images, which had the least focus on the brand or a



specific product, and which were the most relevant for the purpose of this research were selected. A more detailed explanation for the choice to delete the 10 YouTube videos can be found in Appendix C.

The time period started from videos published in 2014 until the starting date of this research (March 1<sup>st</sup>, 2020). Selecting videos from the past six years, is will provide a more in-depth answer to the research question, based on different reasons. To start, it enabled me to compare the videos within the same industry, based on different publishing dates. It helped to discover if the same marketing strategies were applied throughout those years, or that even in the selected time period different trends in strategies were applied. Furthermore, it enabled linking and interconnecting the videos from a certain industry, with videos from the other selected industries, which also contributes to a more in-depth analysis and conclusion. Also, it limited the chance of only showing 1 pattern or theme, which would have led to less interesting findings. Finally, focusing and promoting inclusivity is a relatively new trend, as seen in the literature, so selecting older videos would not have been relevant to the topic of this research.

### 3.4. Operationalization

#### 3.4.1. Identifying categories

Identifying the main categories was the first step of the analysis. To start, semiotics was utilized in order to help identifying the main categories. To discover semiotic elements used in the selected sample of inclusive advertising and the meanings they generate, a semiotic framework was used to identify the main categories. The theoretical literature and conceptual framework was combined with the semiotic framework, in order to see if the videos really display inclusivity, diversity and changemaking, and also how they are displayed. The following semiotic framework was used for identifying the main categories:

*Table 3.4.1. Semiotic framework*

1. Basic denotation	What does the video show? What kind of story does it present?
2. Objective interpretation, analyzing video techniques and atmosphere	How do framing, lighting, composition, colour and its saturation help in making an argument? What is the atmosphere of the video?
3. Visual rhetorical figures (subjective interpretation)	What kind of visual rhetorical figures can be identified in the video? What are their roles in constructing an argument?
4. Symbol and intertextuality (subjective interpretation)	To what other texts does the video refer? What symbols does it depict?
5. Emotional engagement (subjective interpretation)	What kind of emotional engagement with the story does the video conduct?
6. The visual argument	What argument is made through the video?

### 3.4.2. Operationalization of the thematic analysis

In analyzing the videos, the sub-question and theoretical framework helped creating a guideline as the prior findings were considered in developing the template. A solid and clear template was created that gives a good overview of the three different steps made during the coding process: open, axial and selective coding (Boeije, 2010; Braun & Clarke, 2006). Three sub-parts emerged from the division of the main question into the sub-questions. These helped to research the problem by playing a role in the analysis phases and constructing a valuable answer from the findings. Some dominant concepts derived from the sub-questions: inclusivity, diversity and changemaking. Also, as discussed in the theory chapter, moral imagination, moral courage and moral evaluations are relevant for advertising companies to address these dominant concepts. Furthermore, it has been revealed that the use of inclusivity in advertising resulted in higher brand attractiveness, and that embracing diversity and inclusion can be used as a brand attitude. Lastly, it argued that telling moralizing stories, with the purpose of sense-making, can eventually result in changemaking.

Therefore, after utilizing the semiotic analysis to define the main categories, the following framework was used for the thematic analysis:

*Table 3.4.2. Operationalization of "Inclusivity", "Diversity" and "Changemaking"*

Concept	Variables	Operational definitions
"Inclusivity"	Equality	Does the ad embrace equality?
	Empowerment	Does the ad focus on being strong, to be power and/or to stand up?
	Beauty standards	Does the ad promote and/or show its own beauty standards?
	Human	Does the ad display all humans as being the same?
	Brand attitude	Does the ad display a new (brand) attitude?
	Brand attractiveness	Does the ad focus on promoting the brand itself?
	Authenticity	Is the ad original and different than others?
	Moral courage	Does the ad protect ethical values, by putting principles into action, despite the potential operational risks?
Moral imagination	Is the ad anticipating on the possibilities to deal with an ethical challenge?	

	<p>Moral evaluation</p> <p>Culture</p>	<p>Is the ad using generalized motives to ensure mass loyalty?</p> <p>Does the ad promote that being an inclusive community, is a culture?</p>
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<p>"Diversity"</p>	<p>Equality</p> <p>Love</p> <p>Culture</p> <p>Anti-racism</p> <p>Demographics</p> <p>Divers voices</p> <p>Unity</p>	<p>Does the ad embrace equality?</p> <p>Does the ad display love as the core of diversity?</p> <p>Does the ad display different cultures and promote diversity within cultures?</p> <p>Does the ad focus on different ethnicities?</p> <p>Does the ad display different sexes, different ages, different religions, different orientation, or another diversity in demographic?</p> <p>Does the ad embrace and/or promote a diversity of voices?</p> <p>Does the ad focus on uniting and being a community?</p>
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<p>"Changemaking"</p>	<p>Beauty standards</p> <p>Empowerment</p> <p>Sense-making</p> <p>Authenticity</p> <p>Sustainability</p> <p>Moral imagination</p> <p>Moral courage</p>	<p>Does the ad has its own beauty standards?</p> <p>Does the ad focus on being strong, to be power and/or to stand up?</p> <p>Does the ad try to clarify and make sense of a situation?</p> <p>Is the ad original and different than others?</p> <p>Does the ad value sustainability?</p> <p>Is the ad anticipating on the possibilities to deal with an ethical challenge?</p> <p>Does the ad protect ethical values, by putting principles into action, despite the potential operational risks?</p>
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### 3.5. Data Analysis

Because there are many different techniques to conduct thematic analysis, not tied to a specific theoretical perspective (Javadi and Zarea, 2016), there is some ambiguity about the trustworthiness of thematic analysis. Since the data only consists of visual material, a more interpretative analysis of the videos was conducted despite the possibility of subjective outcomes of the analysis, because that is common in any visually driven research (Kędra and Sommier, 2018). The data analysis was conducted in a highly detailed, consistent and exhaustive process, which enables the reader to decide on the credibility and validity of the process (Nowell et al., 2017). Therefore, thematic analysis was utilized by following a three-phase coding system, open, axial and selective coding (Boeije, 2010; Braun and Clarke, 2006), to eventually define central themes in order to answer the research question.

#### 3.5.1. Identifying the subcategories through open coding

After identifying the main categories based on the theoretical concepts and utilizing semiotics, the analysis continued with identifying the subcategories through open coding. Open coding is the process of breaking down and carefully evaluation the data, so all relevant information can be coded properly (Boeije, 2010). First, the object itself was analyzed; this is the denotation. The basic denotation was followed by the objective interpretation, analyzing the visual techniques and the atmosphere of the YouTube video by focusing on particular elements within the videographic frame and how they are used to make the argument. Connotation starts in the third phase. The first connotator is the personification (Kędra, 2013), which mostly shows visual metaphors (Banks, 2001). According to Bate (2009), metaphors and metonymies are the most important rhetorical figures. The metaphorical aspects of visual content provide interpretation (Wright, 2011).

The second connotators are visual symbols and intertextuality. This connotator is interconnected with the experience and social-cultural background of the viewer. The third connotation is highly subjective, because it concerns the emotional engagement with the story presented in the YouTube video. Nevertheless, reflecting on the emotional engagement with stories in the YouTube videos is especially important for the objective of this research. Finally, the last phase concerns the interpretation to provide the conclusion and formulating the arguments that are made through the YouTube videos, in order to create the open coding frame for the subcategories.

#### 3.5.2. Axial and selective coding

During the second part of the analysis, axial coding was conducted in order to determine which codes in the initial coding frame are dominant. The initial coding frame was evaluated, and, where necessary, codes were combined, renamed or removed. The remaining codes were combined to create overarching, mutually exclusive groups that all include a number of codes and can therefore

already identify interrelations within the dataset (Alhojailan, 2012), resulting in a compact and representative coding frame (Boeije, 2010). A final list of dominant themes and subthemes was created, based on how each theme fits into the overall story within the entire data set, in relation to the research question (Braun & Clark, 2006). Therefore, these final themes all relate to the purpose of this research, to formulate a conclusion and to answer the research question. As mentioned at the beginning of this chapter, the validity and credibility of this research will depend on the coherence of the arguments. Providing highly detailed and logical arguments based on literature will strongly benefit the credibility of the research.

Finally, it must be noted that even though a mixed methods approach consisting of semiotics and visual thematic analysis will lead to outcomes of this research as in-depth and clear as possible, these methods also have limitations. Thus, in the next section I will address the limitations of these methods and issues of credibility.

### **3.6. Validity and Reliability**

As mentioned in the previous paragraphs, “truth” and thus “reality” are concepts that are a reflexion of one’s perspective (Silverman, 2011). Therefore, a researcher must strive to conduct his/her qualitative analysis as accurately, convincing, reasonable, credible and plausible as possible (Silverman, 2011, p. 351). To conduct a credible research with trustworthy outcomes, a research should be both reliable and valid. Reliability means the possibility that the conducted research could be replicated, and validity means the accuracy of the research in describing and interpreting a social phenomenon. In order to come to the best level of credibility, the research must be based on appropriate and relevant literature and previous research, the theory and methods of data collection and analysis must be clear and transparent, and negative or alternative outcomes must be explained (Silverman, 2011). Furthermore, it is important to meet the trustworthiness criteria when performing thematic analysis, which in practice means being consistent, precise and exhaustive, in order to improve the traceability of the outcomes of the analysis (Nowell et al., 2017). In order to come to the best level of trustworthiness, Nowell, Norris, White, & Moules (2017) recommend following some of Lincoln and Guba’s (1985) criteria credibility, confirmability, dependability, transferability, and reflexivity. Therefore, multiple measures and procedures were taken during each stage of this research. A pilot phase was implemented, and extra attention and importance was given to self-reflexibility and transparency.

A pilot phase for thematic analyses highly benefits the quality of the analysis, which can be utilized by creating a trial coding frame (Schreier, 2014). Thus, a trial coding frame was developed for this research, which covered all selected data. The selected sample was representative and exhaustive for all phases and was large enough to reveal interesting and crucial patterns and themes. Starting with first developing a trial coding frame, was helpful to be coherent and consistent with the coding units and to ultimately develop a strong final coding frame. Initial categories were revised in

order to benefit the validity of this research (Schreier, 2014). After finalizing the coding frame, the YouTube videos were coded once more to justify the right allocation of the units and subcategories, order to assure that the coding was exhaustive, the main categories unidimensional and the subcategories mutually exclusive (Schreier, 2014).

In order to come to the best level of validity and credibility, it is also important to reflect on the self-reflexibility and transparency of the researcher. Using different methods will provide complete and clear outcomes as possible. However, even though triangulation will offer a more depth and complexity to this analysis (Silverman, 2011), the different methods will still have their limitations. For example, as stated by Berger (2013), semiotic analysis will be influenced by the way the researcher perceives the human social world. It is because of that to constantly be aware of possible personal biases and thrive to include alternative views and interpretations. Personal opinions and feelings regarding the topic of this research were considered during the analysis, especially during the coding process, because they could influence the interpretation and reflection (Hibbert et al., 2010). Because this topic is strongly appealing to me and I do have strong personal opinions about inclusivity in general, I put extra effort in taking on a neutral position. To do so, also in this sense extra importance must be placed on diverse and relevant academic literature. To guarantee the highest level of transparency, the theory and concepts were clearly discussed, the methodology was explained in detail and the application of these methodological steps was consistent. However, there is not much academic literature and previous research available on the topic of this research, thus non-academic literature was helpful to give a better understanding of different concepts and contexts, in order to eventually reflect back and forth to the literature and theoretical framework during the analysis.

Finally, some possible limitations to this research are inescapable due the limited timeframe, lack of literature and research, and the scope of this research. Furthermore, semiotics and thematic analysis are very flexible and are based for a big part on personal perspectives and interpretations. Additionally, this research is by no means generalizable due the above mentioned limitations. Nevertheless, these limitations can also be a possible strength, because the topic is relevant, contributes to filling gaps in the current literature and will be a call for additional research. Overall, all important criteria to ensure the credibility of the research were taken into account and implemented.

### **3.7. The Research Design in short**

This chapter proposes an investigation of the discursive strategies and practices used in recent advertising for different brands in different industries. More specifically, the research design aims to systematically investigate the semantic choices and discursive articulation in relation to inclusivity within the data set. The first goal of the present analytical framework is to identify the semiotic elements used in the selected sample of inclusive advertising and the meanings they generate, in

order to help identify the main categories. The second goal is to identify the discursive strategies within these advertisements for the underlying ideologies in relation to the social context. The third goal is to understand why particular moral concepts are used in the recent communication efforts of the different brands with regard to their fit within the inclusivity narrative in advertising. At the core of this methodology is the application of semiotics to the process of coding in thematic analysis in order to examine the representation and meaning of inclusivity as well as the discourses accompanying it in moralistic advertising in detail.

In brief, in the first section of this chapter the methods used in previous empirical studies were discussed. The second section presents the research design and argues the methodological decisions as to why they are appropriate for the objectives of this research. In the third section, the sampling and data collection strategy is described, taking into account saturation for the derived findings. In the fourth section, the operationalization of the concepts from the conceptual framework are explained in terms of how they contribute in making sense of the data. Section five presents the steps taken in the data analysis of the videos. Finally, in section six the specific questions of validity and reliability are discussed and outlines how the limitations of visual social semiotics and critical discourse analysis are overcome. In the following chapter, the present research design will be applied and the results presented.

## 4. Results

This chapter outlines the three main themes that have been identified in the YouTube videos and which show how popular brands are using moral advertising: *Inclusivity*, *Diversity* and *Changemakers*. A total of 50 YouTube videos of different brands from different industries were selected for this research. In order to answer the three sub-questions and provide a more complete answer, thematic analysis and semiotic research methods have been used. First, the theme Inclusivity will be explained through the first section. The second section will focus on the theme Diversity. Lastly, the theme Changemakers will be explained in the third section. A final coding tree with all the themes and codes was created (Appendix D). Each sub-theme is presented, illustrated and interpreted in throughout this chapter. As each fragment of the data could be assigned to one or more codes in the analysis, some of the coded material (inherently) appears in more than one main category.

### 4.1 Inclusivity

The mixed-method analysis of the data collected from YouTube showed that the theme inclusivity in most of the videos, and that several videos focus on different aspects of inclusivity. Inclusivity was displayed in the subthemes Empowerment, Equality, Culture and Transparency. Some of the motivations that emerged during the analysis are in line with what Dimitrieska et al. (2019) described as being able to respect, value and represent all the people, regardless their sexual orientation, ethnicity, or any other individual features. Furthermore, all the advertisements are not primarily focusing on a brand, which could be an indication that a brand is trying to influence the perception or evaluations of the audience (Farache & Perks, 2010). The video *Apple 'Inclusion & Diversity' (2017)* is a good example of how organizations are trying to show that their organization and their brand is inclusive. By starting the video with a young woman wearing a hijab, followed by different genders and different ethnical background, a powerful statement of equality and diversity is made. Just saying to be 'open' and 'inclusive' does not suffice anymore nowadays, so showing all these different faces, cultures, skin colors, communities, religions, disabilities and differences visualize the actual message that is been told.

#### *Empowerment*

Most of the videos that concerned the theme inclusivity were about empowerment. Mostly female empowerment, in the sense of gender equality, but also in general working hard to make your dreams come true. As for female empowerment, the strongest videos illustrating this sub-theme were: *Adidas 'She Breaks Barriers: More Visibility. Bigger Dreams.'* (2019), *Nike 'Dream Crazier'* (2019), *Dove '#ShowUs your beauty'* (2019) and *Always 'Like a Girl'* (2014).

It is important to note that both Adidas and Nike used both girls and adult women in their advertisements. Using both children and adults will strengthen the story, because it shows that general 'standards' are not connected to age but are set from the beginning of life. They try to tell



that empowerment has to start at the beginning of a girl's life in order to change the standards, and thus breaking the concept of stereotyping (Taylor et al., 2005). Following this, the video of Dove showed that women are mostly judged by their appearance and how they look, based on traditional and outdated beauty standards, which are not normal standards in an equal and inclusive world. Real beauty does not know any standards or boundaries and that everyone should feel free to feel beautiful.

*Always - 'Like a Girl' (2014)*

Despite the fact that *Always - 'Like a Girl' (2014)* is not recent and already well-known throughout the years, their message is still very relevant and strong. Although this advertisement clearly shows the traditional biases based on gender and stereotyping ((Taylor et al., 2005), yet it is unique and authentic. This video is such a good example of how these biases are taught from the beginning of every person's life, without even thinking about it. Even girls and adult women have biases about their own gender, just because it is the 'standard' and not based on your own individual self or the era we live in. Not only men are biased and raised that girls run and differently, but also women think like that even though as an individual 'self' they are not in line with this traditional standard. It is unique and authentic to make a statement about female empowerment by first showing that women also have these biases without thinking. In other words: gender biases and gender in-equality are not just caused by men. This is a form of moral courage as defined by Kidder (2005), who considered that moral courage is the top of ethical behavior and requires a strong obligation despite potential risks.

*Gillette - 'Your best never comes easy' (2019)*

As for general empowerment, the best video illustrating this sub-theme was *Gillette - 'Your best never comes easy' (2019)*. Apart from that the story is personal and emotional, with real people and real life, Gillette first of all makes a statement to make this video about an Afro-American disabled football player. Traditionally, Afro-Americans are not keen to show disabilities, illnesses or imperfections. In general, they always hide them from sight. Therefore, this makes the story stronger from the start, because it was not expected that the story would be about a disabled person. The story is extra appealing because is a real personal story and not just some fabricated story to promote inclusivity and empowerment. The different shots and different color filters take the audience with them on the journey of the disabled football player. By doing so, their opinion about inclusivity and that everyone should be empowered is made clear. They try to change the image of the stereotypical successful football player (Taylor et al., 2005) and at the same time indirectly show that Gillette is for everyone, thus that their target customers are inclusive (Dimitrieska et al., 2019; Licsandru & Cui, 2018). The believe that all people can have disabilities, because no one is perfect. And, all people should believe in something, have a dream and work for it. If you fight for it and keep believing, imperfections will only make a person stronger.

## *Equality*

*Marc Jacobs - 'Celebrate with Pride' (2019)*

The video *Marc Jacobs - 'Celebrate with Pride' (2019)*, is an original way of showing how a brand thinks about equality. The brand Marc Jacob is known for being modern and exclusive, and an overall luxury brand. What is interesting and most appealing in this video, is that it is a compilation of real wedding stories of real people. But also, the video stars Marc Jacobs himself, on his own wedding. By starting the video with Marc saying: “*I believe in true love, and I don't think that it has any boundaries, straight, gay, or otherwise.*”, the statement of the whole video is made. The brand makes this statement, because it is the brand as a person himself getting married with his boyfriend.

By showing different short stories of different couples from the LGBTQ community from different cultures and different countries getting married, even a Dutch female couple, telling personal speeches and wearing unique and some controversial outfits, strongly displays that the brand Marc Jacobs itself equals equality. Because Marc Jacobs himself is one of the couples in the video, and their very personal and emotional speeches are shown, the message in the video is stronger than the fact that in practice Marc Jacobs is a luxury brand and luxury brands in general are exclusive due to their pricing. Furthermore, showing his own personal story is a good example of showing moral courage (Kidder, 2005; Lachmann, 2007). Overall, the brand accomplished that video is emotionally appealing to the audience, which makes their statement about being inclusive and promoting equality, stronger and trustworthy (Ihlen, 2011).

*Bonobos - 'Listen. Act. Ally.' (2019).*

Another strong example of equality, specifically gender equality, is *Bonobos 'Listen. Act. Ally.' (2019)*. Through this video Bonobos wants to show that they embrace gender equality. Because the video starts with the image of a young woman that is wearing a hijab, the audience would expect that the video will be about women empowerment in combination with cultural diversity. Interestingly, the video continues with males talking about how they think of women. By doing so, Bonobos want to show the audience that they believe that in fact men have an important role to play in establishing gender equality. This is interesting, because establishing gender equality is usually promoted by focusing on women empowerment and not in a way that men also have to play an active role to establish gender equality. Therefore, this video is also a great example of being transparent about Bonobos' opinions about the reality in practice when it comes to gender equality.

What is also remarkable about this video is that Bonobos used a black and white filter, which corresponds with not being flexible and that there are only two options, men or women. However, they compensate this with showing several people with a great diversity of ethnicities, ages, gender, sexual orientation and famous and non-famous people. By creating a video like this, they actually show visually and in sound what their statement and message is they want to bring to the world. Furthermore, because they do not promote that they have partnered with an organization, Promundo, that is committed to promoting gender justice and equality by engaging boys and men in partnership

with women and girls to help together establishing gender equality, the video is more trustworthy and the message that they think that men should play an active role in accomplishing gender equality is well sent. Also this video is a good example of moral courage (Kidder, 2005; Lachmann, 2007) and using a moralizing narrative (Foucault, 1977; Zigon, 2010) to establish gender equality.

#### *Lululemon - 'The other 364' (2019)*

Following the Bonobos video, the Lululemon 'The other 364' (2019) video is a different example of how gender equality is promoted. This is a more 'traditional' example, because Lululemon is focusing on the women, on women empowerment. The video strongly focusses on what (gender) equality actually means and how it is established (Foucault, 1977, Zigon, 2010) and trying to make sense of this concept. By saying "Gender equality doesn't live in one day or one action or one wave of a magic one." Lululemon shows that they realize and believe that it will take a long time to establish gender equality, and not by just promoting it, by one good act, or by saying that it is important. Nevertheless, in contrast with the Bonobos video, they focus on and believe that gender equality is related to women empowerment and that it thus can only be established when women get more 'power'. A good example for that is that they say: "Equality lives in the bedtime stories you read aloud with heroes that go by her." By ending the video with "It's your willingness to unlearn, learn and relearn. And the way you and you and you lead tiny revolutions, day after day after day." they again want to emphasize on that time and learning are important keys to establishing gender equality.

#### *Culture*

##### *Coca Cola - 'AmericaIsBeautiful' (2014/2017)*

The video *Coca Cola - 'AmericaIsBeautiful' (2014/2017)* is a great example of a brand promoting cultural inclusiveness in a country with a story that is too good to be true. Coca Cola tells their story about the 'real America' and the people in it, which – in the video – is assumed to be the diverse and welcoming America that belongs to every person who calls her home. Even though the video is showing positive individual stories of real people and families from different cultures, singing the song in different languages, it is controversial and not displaying reality. Of course, it is a beautiful ideology of how diversity should be in real life, and most people in this world would like to believe that this is reality. Yet, it is not. By displaying an ideal world and not the real world, or in this video The United States, it is too obvious that the brand Coca Cola is manipulating its audience. This level of hypocrisy can eventually lead to customers pervading Coca Cola with criticism in the form of moralistic accusations (Atkin, 2004). On the other hand, it is obvious that Coca tried to engage with customers from Mexico and other 'discriminated' countries by America, by trying to get the audience to identify with the people in the story.

## *Transparency*

### *AirBnb - 'Community Commitment' (2016)*

The video *AirBnb - 'Community Commitment' (2016)* tells the story about how Airbnb is inclusive, as part of their effort to fight bias and discrimination in their Airbnb community. By showing just close-ups of faces from people with different genders, ages and ethnicities, and just showing text without a voice, they made an attempt to make the message stronger. They want to make the audience aware of what it means to accept, to open your heart and home to a stranger, who looks different than you, thinks differently, has a completely foreign lifestyle, or a birthplace from another part of the globe, and asks everyone on their platform to accept Airbnb's community commitment. They are transparent in what they mean and what they do to accomplish inclusivity on the platform (Boje, 2002; Dimitrieska et al., 2019; Licsandru & Cui, 2018). Discrimination on the part of any individual will not be tolerated and inclusivity is the only way forward. By being clear, to the point and transparent, the visual message is in line with the actual message and statement Airbnb wanted to make and their goal to fight bias and discrimination. And they do fight, it is not just words. If a user declines the commitment language, they will not be able to host or book using Airbnb and Airbnb will have the option to cancel that person's account.

## **4.2 Diversity**

In the videos, Diversity was displayed in the sub-themes Unity, Community, Love, and We are all different, but we are all human. Diversity itself was best displayed in the video *TV 2 - 'All That We Share' (2017)*, which shows that we live in a time where we quickly put people in boxes and that accepting diversity is not the standard. It also makes clear that unity is an inherent part of Diversity. The video begins with placing people in boxes, nurses in one box, people in corporate suits in another. When a group of people wearing "rough" clothes, having tattoos and other features that are associated with being 'bad', the narrator says about them "and the people who we try to avoid.", followed by more different groups with specific (biased) characteristics. This is again a great example of how outside appearances cause biases, like stereotyping (Taylor et al., 2005). After the man start asking (personal) questions, new diverse groups are formed on the basis of their answers and not on how they look of what they do. The narrator ends with "So maybe, there is more that brings us together than we think.". In other words: all people are the same and united, despite their diversity, which corresponds with the literature on why moralizing narratives are needed (Foucault, 1977; Zigon, 2010), and that everyone should be their own self and how it (Franzese, 2007; Harter, 2006, Harter et al., 1996; Yacobi, 2012; Vannini & Franzese, 2008).

## *Unity*

### *Google - '100 Billion Words' (2019).*

The analysis showed that in most advertisements the subtheme Unity is connected to Diversity, promoting that all people should be united, regardless their diverse backgrounds,

ethnicities, gender, religion, etc. In general, Unity was best displayed in *Google - '100 Billion Words'* (2019). This video illustrated a lot of different people, cultural diversity from all over the world, using Google Translate in different situations and with different languages. By actually showing a great diversity of people and situations, they visually show what their values are and hope that their customers will think the same (Dimitrieska et al., 2019; Licsandru & Cui, 2018; Zigon, 2010) It is interesting that they do not only focus on positivity, but also show that there are situations and words that can cause pain and trouble. By taking on this approach, the message of the video is more honest and the trustworthiness increases (Ihlen, 2011). However, they say that every day more than 100 billion words are translated with Google Translate, and that the words that are translated the most are “How are you?”, “Thank you” and “I love you”. And, that every day, these short sentences that are translated the most, are the ones that bring us together. In other words: Google unites people.

*Corona - 'The Wall' (2016)*

Corona, a Mexican beer brewery and brand, launched this video in the aim to specifically inspire Mexicans to overcome challenges and break barriers. When the ad was launched in 2016, Corona was clearly making fun of Trump, who was repeatedly saying throughout his presidential candidacy campaign that he wanted to build a Mexican-funded border wall between the United States and Mexico. Yet, this video is still very relevant nowadays. The Trump administration has actually started to build the (US-funded) wall, which reaches 18 to 30 feet in height and will have lighting, cameras, sensors and improved roads for the benefit of US law enforcements. Already 110 miles of new barriers (i.e. the wall) have been built so far and old barriers have been or will be replaced by the new wall. However, Trump’s administration still faces legal and physical challenges to accomplish their construction targets in Texas, because the Rio Grande forms a natural barrier along hundreds of miles of border, and because there are hundreds of private farms, ranches and other properties along the river.

The video starts with a famous Mexican actor by saying “All of us are angry at the wall that mad man wants to build.”. It is evening and he jumps and climbs on different buildings. At once, he gets company of a group of men who follow him. When the main character says: “Focus on yourself and fight for what you want ... These clichés don’t define us.”, the statement that Corona wanted to make through the video gets clear. This campaign is very different from their other iconic Corona advertisements, which usually focus on the brand itself. With this video, Corona wanted to stimulate not only Mexicans to break their mental barriers and unite to keep progressing, but all people around the world. This is one of the few videos that were analyzed for this research, that has a character in it that is a moral protagonist. The main character tries to protect and stand up for the moral system, not by merely by complying to its own high standards of moral values and norms (Zigon, 2010). It can even be interpreted that Corona is trying to prevent moral rationalization and that moral issues will be ignored (Mulder & Van Dijk, 2016) and that they do not believe that Trump will come the form of

realization that what he wants to do is morally questionable – and to most people: bad – and try to correct or compensate this behavior (Ding et al., 2016).

### *Community*

*7 for all mankind - 'We are Mankind' (2018)*

The video *7 for all mankind - 'We are Mankind' (2018)* is a great example to elaborate on the sub-theme Community. This video shows a lot of different people, with different genders, ages, ethnicities, professions and with different not explicit perfect appearances. *7 for all mankind* is promoting inclusivity through an inclusive marketing approach that respects all people and not just people who do look ‘perfect’ according to traditional standards (Dimitrieska et al., 2019; Licsandru & Cui, 2018). The video focusses on the people and not at all at the brand or jeans in general and only show the short and few text lines on black shots between throughout the video, which makes the message very clear and strong. The message “we are different, we are ourselves, we are, in fact incapable of being anyone else” shows their vision on inclusivity. The brand wants to focus on the collective individuality of all people and the expression of mankind's whole, unique, beautiful self. By ending by saying “We are many, but we are one.” the statement of being a community that celebrates inclusivity is clearly being made. Even though the brand is labeled – due to the high above average prices - as a luxury jeans brand, they do put their message in practice by supporting Love is Louder project which is dedicated to make the world a more connected and supportive whole. And, a portion of all proceeds from their exclusive Mankind collection will go to Love is Louder and help to bring local communities together by promoting diversity and inclusiveness on high school and colleges campuses globally. In other words: inclusive community.

### *Love*

*Diesel - 'Make Love not Walls' (2017)*

The video *Diesel - 'Make Love not Walls' (2017)* is a good example of an advertisement showing that love is an inherent part of Unity. The video tells the story of a – supposedly Mexican – man. The music and expressions of emotions make the message in this video extra powerful. This man is confronted with the Wall between Mexico and the United States. Unexpectedly he finds a white flower – which corresponds with love and peace – and throws it to the other side of the wall where an American woman finds it. The story follows by both the man and woman feeling this love and peace, more people coming to the wall and try to connect with each other. Because of their feeling for unity and love, the wall explodes in the form of a heart, decorated with flowers. The gay wedding that follows and the happy dancing and celebrating people, strengthens the message that the wall is wrong and should not be there. Moreover, despite the wall, love will always conquer. This video is a strong example that is in line with the literature and research about moral courage, inclusive marketing and authenticity. Being a famous Italian brand that makes this ad about a topic

that is highly sensitive, shows moral courage (Kidder, 2005; Lachmann, 2007). By at the same time focusing on being inclusive and promoting diversity (Dimitrieska et al., 2019; Licsandru & Cui, 2018), and promoting personal authenticity ((Franzese, 2007; Harter, 2006, Harter et al., 1996; Yacobi, 2012; Vannini & Franzese, 2008), shows that the brand Diesel is also authentic in showing that love is the key to diversity.

*McCain - 'Here's To Love' (2018)*

The video *McCain - 'Here's To Love' (2018)* is a different, yet strong, example of that love is inherent to diversity. The video starts with young couples, one dancing romantically and the other having fun in the kitchen, followed by an older interracial couple in the kitchen. When the narrator says: “When it comes to love, what’s normal? Normal isn’t normal.”, it already gets clear that the message of the video will be about that love is diversity and that there are no standards of what is or should be ‘normal’. When the narrator continues with “Love doesn’t care about gender, or where you’re from or what others may think. It won’t judge on ability or so-called disability.”, the focus on diversity has set. This message has been made clear by showing real-life couples, like lesbian dancers and several other minorities, such as ethnic minorities, or physically or mentally impaired people. “Love will stand by you.” corresponds with that love truly is inherent to diversity and the other way around. This is also confirmed with “Here’s to every kind of love.”, which at the same time refers back to the statement that there is no normal in love. This video is a perfect example of a brand that incorporates inclusivity in their marketing approaches, by respecting, valuing and representing all the people (Dimitrieska et al., 2019; Licsandru & Cui, 2018).

*We are all different, but we are all human*

*Vicks - 'One In A Million' (2018)*

The video *Vicks - 'One In A Million' (2018)* illustrates that even though we are all different and some have more imperfections than others, we are all human. This is especially an important message for people from countries where there are still a lot of taboos about imperfections or disabilities. The story is about an Indian girl Nisha, who was abandoned when she was two weeks old, because she suffers from one of the world’s rarest skin conditions. The story tells the strong power of care and love she got from her parents, and how they helped her through all their difficulties as a consequence of her skin condition. By showing that her mother puts cream on her skin, Vicks tries to show that the brand has helped her in her life, so she is now able to have dreams and hopes like any other child of her age. Vicks believes that everyone deserves the #TouchOfCare, especially children who are less fortunate than others. In other words: we are all different, but we are all human. This video corresponds with the literature on consumer morality, moral courage, moralizing narratives and inclusive market, but overall, this video corresponds the most with the literature and research that covered the concepts on inclusivity, diversity, and how to communicate

that in the most honest way (Ihlen, 2011), but in particular stereotyping that indicated that inclusive ads with non-stereotypical images of minorities have the potential to communicate effectively with minority consumers without alienating the majority (Han & Tsai, 2016).

### **4.3. Changemaking**

The analysis revealed that Changemaking is related to and incorporated in inclusiveness. In order to be inclusive, changes have to be made. Not only changes within a brand, but also the perceptions and perspectives of consumers and people have to be changed to reach inclusiveness. The most popular sub-themes that are part of changemaking are: Beauty standards, Sense-making and Authenticity.

#### *Beauty standards*

Both *Dove - 'Beauty on your own terms'* (2016) and *Gillette - Venus 'My Skin My Way'* (2019) are strong examples of attempts in changing beauty standards. Both advertisements show real people, and not models. They are all different, all have their personal stories, their personal imperfections, but they all have in common that they do not accept traditional beauty standards and state that everything is beautiful in his or her own way. Gillette usually uses models for their shaving advertisements, who are more or less perfect. But this video does not have the main focus of its shaving product, but on the stories of the women. All women have – according to the traditional beauty standards – imperfections on their body. However, they all do not see it like that, and this message is strongly brought to the audience by different personal statements of the women.

A woman with brown half short hair in summery yoga clothes is at the beach. She is smiling and says: “my scars are a symbol of everything I overcame.”. Because she smiles and her choice of words, the message that a scar equals being strong and overcoming things, and thus not ‘wrong’, is being made. An African looking woman is with her baby laying down at the beach. Her scar from a c-section is shown, stands up and looks in the camera while saying: “it’s not a scar, it’s a site of celebration.”. The baby smiles, which illustrates the celebration of life which have been made possible through a c-section. The scar is related to positiveness and not as something ‘wrong’. A South American/Indian looking woman is sitting at the beach with two friends. Her stretchmarks on her but are shown and she shows them proudly. After she says: “Life gave me these stretch marks and I love them.”, she smiles. This illustrates that her body brings her through this life she loves, thus loving her body for that. A woman covered with birth marks all over her body and face is smiling and relaxing at the beach. She says: “There’s no me without my skin.” and smiles big. This illustrates that having this kind of skin does not mean that she would be ‘better’ with a normal skin. She is her skin.

After these individual stories, all the women are shown shaving at home and the video ends with them saying “It’s my skin. And I’m proud of it”. This is a great example of the message that the traditional beauty standards have to change and that they are ‘wrong’. Beauty comes from the inside



and not from how a person looks from the outside. This ad in general can be very beneficial for Dove's brand equity and brand identification and can thus influence consumer behavior positively. By focusing on an inclusive audience and trying to make the change, more women will identify with the brand Dove, which will result in a higher brand consumption. Overall, by focusing on inclusive marketing, brands will be able to respect, value and represent all the people (Dimitrieska et al., 2019; Licsandru & Cui, 2018)

### *Sense-making*

*H&M - 'Sustainable fashion through recycled clothes' (2015)*

*H&M - 'Sustainable fashion through recycled clothes' (2015)* is a good example of supporting to wear and behave the opposite of what is 'normal' and thus be sustainable. The whole video evolves around different people and the promoting of being different. Only the last message "There are no rules in fashion but one: recycle your clothes" relates to the underlying message of being sustainable. This is a very good example of telling a narrative with a good message, without focusing on the brand. And, ending with a message that covers the whole video. H&M is not known for being different, it is known for being mainstream and affordable for everyone, so by trying to make sense about sustainability in a different way than just saying that people should recycle their clothes in order to be sustainable, the actual underlying message will be received better by the 'main stream'. Overall, this video is the best example in this study which corresponds with the literature about communicating CSR activities and the trend of sense-making, which has learned that telling moralizing stories, with the purpose of sense-making, can eventually result in changemaking (Boje, 2002; Golob et al., 2014; Ihlen & Roper, 2014).

### *Authenticity*

*Gucci - 'Changemakers' (2019)*

*Gucci - 'Changemakers' (2019)* is one of the best videos that have been analyzed, with the strongest and most authentic way of telling a moralizing narrative. It brings the message that they are bringing the Gucci changemakers into real lives of real people. Change making does not belong to one group of people, it belongs to all of us. The narrative takes the audience on the road to becoming a changemaker, by showing different short personal stories that tell why and how they are changemakers.

Several strong statements are made in the video. An Afro American young woman is filmed both just smiling and looking at the camera, and talking. She tells: "Ever since I was young, I was ashamed of the color of my skin or how I look. Just me and my present makes me a changemaker." After that, different faces are shown and another female voice says, "Change is inevitable, but conscious change is choice". Already here in the video the authentic diverse characters are strongly displayed. The video continues with a blonde curly haired young man smiling at the camera while his voice is saying "Change to me means moving forward in a way that benefits everybody". This is

quickly followed by showing a somewhat mixed colored young woman, and her voice saying, “the opportunity to create a better future”. Because she does not smile, her statement is made stronger after first showing smiling faces in the video. Change is needed to create a better future.

The video is followed by a young Afro American man with a big golden ring which first covers his mouth and then reveals his big happy smile with braces, while his somewhat soft female like voice says, “Change means standing outside of a norm”. It is interesting, because the audience could think that his statements is about having braces at an adultery age. However, it is not just about the braces, but his total appearance, which is ‘soft’ and ‘sweet’ and a little bit girly, which would imply he is gay. He smiles big and de the video continues with a young Afro American woman telling “Recognizing that the world is larger than myself”. Because she is actually saying that and it is not just her voice that is heard, the variation in the video between actually talking and showing a face while hearing a voice, makes this and the other statements stronger and keeps the audience closely attached. The Asian looking woman which is showed right after, only has a ‘small’ smile and first only her voice is heard by saying “The best way to be a changemaker in my community, is by being more intentional in...” and when she ends with “...my daily interactions with the world around me” her statement gets stronger. She is a strong portrait of being authentic, because she does not look like the stereotypical Asian woman, but more importantly: Asian people are mostly very focused on their community and not the world around them. This is a great example of being authentic in order to make a change.

The video continues by just showing different faces and a female voice, and text, saying “We are nothing without community”. The voice continues, without the text, with “we need each other, it is our duty to look out for one and other”. By showing different and diverse faces and starting the statement by also displaying capital letters, the argument is made that authenticity is also possible within a community and community is necessary to make a change.

Following this statement and different variation in the video, an Asian/Latin-American man is shown, gently smiling and his voice is heard “I’m a changemaker by...” and he smiles big and continues “... running a non-profit empowering LGBTQ youth” and smiles. His outside appearance is not of the stereotypical LGBTQ ‘empowerer’, who would usually have a more eccentric clothing style and overall appearance. Even though he is a bit shy, but he does want to show that he is proud and that running this authentic non-profit to make a change, makes him happy. In other words, change-making makes people happy and someone’s outside appearance does not say anything about their authenticity and what is going on in the inside.

Next, a mix of African and Arabic looking young man continues by saying “As an immigrant in America right now, it’s like my duty to change the narrative that surrounds immigrants and people of color in this country”. Because he does not smile and he is actually talking, his statement can be taken more seriously, which matches and benefits the actual meaning of his statement. The video twists a bit when an Afro American young man says “I’m inspired by my

ancestors” and smiles. After that you see him saying “I’m inspired by all the opportunities that exist for our future”. Because he does not literally say anything about change-making, his statements make you think about what he means. It can be said there are a lot of opportunities to make a change in the future, because his ancestors lived in totally different conditions than he does in the current world.

Again different (female) faces are shown and a female voice says “When we start to think about how to solve the problems of the world,…” and then also capital letters display “… we need diverse voices…” “...at the table”. By highlighting diverse voice, the argument that authentic, diverse voices are needed to make a change is made. After that, an Afro American girl continues: “To people who doubt me, it just literally adds fuel to my fire” and smiles. The LGBTQ empowerer continues this story by (literally) saying “being weird is fine, it’s kinda cool actually”, which is interesting again because his outside appearance does not show anything that could be seen as ‘weird’.

Then again different (both female and male) faces are shown and the same female voice as before says: “When we apply our creativity to the problems around us, we can make the impossible possible.”. “Make the impossible possible” is displayed in capital letters, which highlights the importance of that part of the argument and strongly sends the message that change can make the impossible possible. The story continues with a woman talking about what fashion means to her, but when a young Afro American man says “It’s a path that’s not really open to people with my background, so I’m gonna break that barrier”, his authenticity is shown and his message is made strong. He shows that being different and having different interests, thus being authentic, is a good thing and that change is needed to accept everyone with different backgrounds. Also the statements of the Afro American young woman “It’s a way to voice myself, without even speaking” is very strong, because it shows that also statements and thus change can be made without words, but with acts. After more statements about fashion, another woman makes the strong statement that fashion is “A language that everyone can understand”, which implies that fashion unites people and makes a community and is somewhat confirmed by the next statement “I think it’s also a way of building a community”.

The video ends with showing a smiling Afro American woman while at the same time the female voice says “Fashion means, armour, being able to express yourself in a way that society doesn’t allow you to do with your words”, and the young man who earlier made the statement “Change means standing outside of a norm” makes funny faces and (literally) tells “Allow yourself to be you”. Both these statements mean that statements can be made and thus you can be yourself and authentic through fashion, without restrictions. All the different characters in the video are strongly in line with the literature about authenticity (Franzese, 2007; Harter, 2006, Harter et al., 1996; Yacobi, 2012; Vannini & Franzese, 2008). All these examples show that being authentic is inherent of changemaking. Being yourself, being authentic, is the start of making change.

#### 4.4. The Results in short

This chapter presented the results of the analyses of the discursive strategies and practices used in recent advertising for different brands in different industries, in order to examine the representation and meaning of inclusivity as well as the discourses accompanying it in moralistic advertising. Three main themes were discovered, and each main theme included several subthemes. The first theme that was discovered is Inclusivity, which means respecting, valuing and representing all the people, regardless their sexual orientation, ethnicity, or any other individual features (Dimitrieska et al., 2019). Inclusivity was displayed in the subthemes Empowerment, Equality, Culture and Transparency, which means respectively being strong and empowered, being equal and that everyone is the same, being inclusive in everyone culture, and being transparent about the inclusive business practices. The second theme is Diversity, which means that everyone is different, but we are all the same. Diversity was displayed in the subthemes Unity, Community, Love, and We are all different, but we are all human, which respectively means the state of being united or joined as a whole, forming a complete and harmonious group, love is diverse and does not know any boundaries or standards, and that all people are different and unique, but that all people are human and thus the same. The third theme that was discovered is Changemaking, which means that in order to be inclusive, changes have to be made. Changemaking was best displayed in the subthemes: Beauty standards, Sense-making and Authenticity, which means respectively the trend in changing the traditional beauty standards, making sense and making people aware of the moral issues and how change can be made, and that being authentic is a start of making a change and vice versa.

All discoveries found are suitable and detailed enough for answering the research question and three sub-questions. The first sub-question “*How is advertising increasingly offering its narratives as a form of moral guidance, by teaching lessons about diversity?*” can be answered according to the discoveries found about the theme Diversity, including its subthemes and reflecting back and forth to the theory. The second sub-question “*How is advertising reminding us what significance attributes to factors such as inclusivity and changemaking?*” can be answered according to the discoveries found about the themes Inclusivity and Changemaking, including their subthemes, and by reflecting back and forth to the theory. And the third sub-question “*How is consumer ethics conceptualized in contemporary advertising?*” can be answered according to all discoveries found in the three main themes, because most of the videos are examples of how consumer ethics is conceptualized in contemporary advertising. All findings and answers to the sub-questions will provide a complete and detailed answer to the research question “*How are instances of consumer morality articulated through discursive practices?*”. In the next and final chapter, the main findings will be presented, theoretical and social implications, and a reflection of limitations will be provided, and suggestions for future research will be given.

## 5. Conclusion

### 5.1. Main Findings

Dividing the research question into three sub-questions was not only helpful to structure the study the topic of this research, but was also valuable to reveal dominant themes and subthemes, and recurrent patterns related to video advertising and discursive practices in order for a brand to be perceived as inclusive. Analyzing the selected YouTube videos reveals the importance of different communication techniques and marketing strategies. According to what has been discussed and suggested in the literature review, advertising strategies can trigger certain beliefs and attitudes, thus the incorporation of honest, detailed and emotional communication strategies through a video advertisement is very influential in shaping the perceptions of consumers about a moral issue and the brand that the issue is raising. Furthermore, how the themes and values attached to the notion of inclusivity, diversity and changemaking dimensions were communicated in relation to different marketing approaches, strongly participate in the brand equity, brand attractiveness, and attitude towards a brand. As a consequence, the communication of inclusivity plays a big role in the overall brand attitude and ethical consumption, and how brands can connect consumers to and make them aware of the notion of a specific moral issue. Therefore, the combination of the three sub-questions was fundamental to answer the main research question.

During the analysis it was clear the study of the academic literature and research was essential to the research. The introduction to this research actively elaborated on the trends and concerns about moral advertising and how companies are trying to be socially responsible, the concerns for moral muteness, moral myopia and promoting an ideal moral world, the possibilities of moral imagination, and the ethical issues that come with moral advertising. Furthermore, it acknowledges the academic and societal importance of the research. The theoretical chapter provided the possibility and served to create a conceptual framework for this empirical research. An extensive review of the relevant academic literature and previous research on the concepts and theories regarding consumer morality, moralizing narratives and inclusivity was provided. Moreover, the choice of the methodological approach strongly participated in the analysis progress and the findings of valuable outcomes. By combining the use of semiotics with thematic analysis provides the possibility to thoroughly comprehend the complete extent of the topic in this research. Both semiotics and thematic analysis enabled the discovery and understanding of how ideologies are represented within specific contemporary advertising, in order to determine how the system of moral evaluation supports the moralistic shift in advertising. Because the findings of both semiotics and thematic analysis complement each other, a more relevant answer to the research question can be given. Furthermore, the operationalization of selecting the videos of different brands from different industries, specifically helped to investigate the concepts during the analysis.

## 5.2. Theoretical implications

By referring back to the literature review and the review of relevant previous research, the research findings not only confirm the value of several theoretical discussions, but also reveal different perspectives to the literature and previous research. Overall, the analysis revealed that most advertisements take the approach of telling a story, offering narratives as some form of raising moral issues. All videos showed that it is indeed a trend that brands are aiming to act socially responsible, by being either (or both) promoting inclusivity, diversity or changemaking. By doing this through moralizing narratives (Foucault, 1977; Zigon, 2010), brands try to convince the audience that they are honest about their beliefs and truly are being inclusive, diverse, and/or a changemaker (Ihlen, 2010). However, in most of the videos, only the fundamental rhetorical elements *logos* (constructing detailed arguments) and *pathos* (be emotionally appealing to the audience) were used in the different communication strategies in the videos. The element *ethos* (addressing the moral aspect of the organization) was only clear in *AirBnb - 'Community Commitment' (2016)*, *Apple 'Inclusion & Diversity' (2017)*, and *Bonobos 'Listen. Act. Ally.' (2019)*.

Because there is no specific relevant previous research on this topic, it is difficult to connect to a specific previously conducted research. However, this research brings complementary in-depth information to several researches, books and papers as discussed in chapter 2 that concern moralizing narratives, moral advertising, inclusive marketing, consumer morality and ethical consumption. In particular the research conducted by Luedicke et al. (2009), which concerned advertisers using their narratives on consumers which result in brand-mediated moral conflicts, and which suggested that moral identities of consumers are culturally formed by the myth of the moral protagonist and demonstrate how they use this myth to transform their ideologies into powerful narratives of their moral identities. Furthermore, it is obvious that brands that try to teach moral lessons through advertising, also want to increase their brand attractiveness and brand consumption. This is in line with the research of Yaprak and Prince (2019), who suggested that morality and ethical consumption are interlinked and can drive consumption behavior, because it highlights the processes of making moral choices and what brought them to make certain choices. Because consumers see issues relating ethical consumption as part of expressing their identity through consumption, brands will always focus on telling the most trustworthy moralizing narrative in order to increase consumers' consumption.

Regarding creating a system of interpretation of moral evaluation to discover how moral discourses can be translated to and establish common-sense values and mass loyalty at the same time (Van Leeuwen, 2007), the findings of this research significantly contribute to the literature about the potential power of moral imagination to enable companies to act ethically in society, and be able to be both ethical and successful by visualizing (better) alternatives (Drumwright & Murphy, 2004,

Johnson, 1994; Moberg & Seabright, 2000; Werhane, 2015). Indeed, all videos showed creativity and moral imagination. Brands are using strong and appealing narratives, which can activate the audience to morally evaluate and consequently (positively) change their moral standards and values. However, not all videos showed moral courage of the brand itself. Therefore, it can be said that showing moral courage is not the most attractive marketing strategy, even though it might be the most effective one.

Regarding the discoveries found about the theme Diversity, not all videos had the same strategy. However, focusing on real-life and not the 'perfect' people was a specific pattern for this theme. Most videos made clear that unity is an inherent part of Diversity, by raising and trying to conquer the issue of gender/appearance/ethnic biases. Interestingly, love was another focus in most of the videos. Love in every form. This is surprising, because mostly lessons about diversity are being thought in the context of a working environment, sports or a community. By focusing on love as inherent to diversity, it will be less obvious that a brand is trying to teach an actual lesson and the message that is sent through an advertisement will be perceived more effectively if it is told like a 'soft' story. Not surprisingly, both 7 for all man kind and Diesel – both famous jeans brands – did not use shots of 'real life'. Even though both videos make strong arguments and embrace the concept on Diversity throughout the whole video, it can be perceived as just a marketing strategy based on a trend (Ihlen, 2011).

Regarding the themes Inclusivity and Changemaking, the findings revealed that theme Inclusivity appeared in most of the videos and can be seen as the overarching theme, because all videos focused on different aspects of inclusivity. Some of the motivations that emerged during the analysis are in line with what Dimitrieska et al. (2019) described as being able to respect, value and represent all the people, regardless their sexual orientation, ethnicity, or any other individual features. Furthermore, all the advertisements are not primarily focusing on a brand, which could be an indication that a brand is trying to influence the perception or evaluations of the audience (Farache & Perks, 2010). Furthermore, the findings show that the theme Changemaking is related to and incorporated in inclusiveness because every video had the inherent message that in order to be inclusive, changes have to be made. Not only changes within a brand, but also the perceptions and perspectives of consumers and people have to be changed to reach inclusiveness.

Moreover, the current research also strongly complements the research of Farache and Perks (2010), who suggested that it is relevant to study CSR related advertisements, allowing researchers to discover how companies are trying to influence the perceptions or evaluations of the audience, because of Farache it is not followed by more recent relevant studies that give more in-depth information. Furthermore, the current research confirms that communication on CSR related topics, like in this research Inclusivity, is a key element in constructing social realities and thus forming moral values. Furthermore, the findings revealed that most brands focus on increasing their brand attitude regarding raising (trending) moral issues through their advertising practices, and thereby

influencing consumer behavior (Teng et al., 2007), even though they did not promote a specific product. Following this, the findings also confirmed the research of Garcia and Hardy (2007), because most narratives were not only used to make sense of happenings around them, but also to stimulate moral evaluation their own moral standards and values in order to alter or establish new moral values. All narratives aimed to form a perception of what is morally correct or incorrect, and thus aim for the advertisement to function as a norm-setting tool.

Additionally, the theoretical implications of the interpretation of the findings also addressed particular observations that lead to unanticipated new insights. Indeed, the research and steps taken suggest that although some theories and concepts are very congruent, as expressed above, additional diverse approaches and practices in marketing through video advertising are used by brands, to be perceived as socially responsible, inclusive, diverse and changemaking brands, for example regarding the perception of beauty standards and equality. Indeed, the research underlines a new tendency in contemporary advertising, as it seems that there is currently a notable shift happening toward portraying more realistic perceptions of human beings. Brands seem to change the depiction of moral standards and display a realistic world without perfect or ideal standards. Regarding the trend of inclusive advertising, this change is notably interconnected with diversity and specifically implemented through changemaking. Also new approaches in establishing gender equality are taken on and the concept of diversity is getting broader. This indicates that instances of consumer morality are not static and that there is a moralistic shift in advertising to articulate this, probably followed by a shift in moral values.

### **5.3. Social implications**

The key strength of this research is its new research topic on the moralistic shift in advertising, specifically how trends in promoting, changing or establishing (new) moral values through video advertising. Taking on a new interdisciplinary approach by combining investigating the trend of inclusivity, moral advertising, and moralizing narratives through video advertising, makes several noteworthy contributions to the existing literature and previous research and provide a new understanding of how instances of consumer morality are articulated through discursive practices. Importantly, the research has connected and revealed new perspectives regarding both moral advertising and the concept of inclusivity. Moreover, the social relevance of this research lies in the fact that it provides additional evidence of the existence of issues and ambiguity regarding inclusivity, and enhances understanding of the inclusive advertising trend in response to global moral issues. It confirms the importance of storytelling as a tool to make a shift in moral values, with personal and emotionally appealing stories as one of the main strategies.



## **5.4. Limitations**

The most important limitation of this research is the lack of relevant academic literature and research regarding the topic. Although it is a relatively new trend, it was still surprising that no recent studies or literature exist, and that there is no specific methodological approach in analyzing videos. However, by analyzing fifty advertising videos of different brands from different industries within a timeframe of six year, provided a more in-depth investigation of the concepts. Therefore, combining semiotics with thematic analysis allowed to focus on the underlying meanings and patterns, making sense of the brands' attitudes as well as their trustworthiness. Taking on this mixed methods approach for this research, helped conducting an in-depth analysis and provided very valuable findings. Furthermore, because all methodological and analytical choices were well-explained, the credibility of this research was not impacted by the involvement of the researcher throughout the whole research process. Every step was made transparent and based on the theoretical framework. Additionally, extra importance was put on the reflexivity and the role of the researcher, so potential subjective connections that could have influenced the analysis, findings and the overall quality of the research could be avoided.

## **5.5. Suggestion for future research**

Since the topic and field of this research is relatively new and there is a great lack of academic literature related to the topic, further research would help to contribute to creating new academic literature. Complementing the topic of this research would be very valuable for both the academic world and the advertising industry. This research focused on how advertising is increasingly offering its narratives as a form of moral guidance and how instances of consumer morality are articulated through discursive practices. Yet, it would be most interesting and valuable, and provide a more in-depth understanding with additional insights on the topic and its consequences, to analyze how consumers actually perceived the brands through the videos. Furthermore, many questions regarding the development of trend of inclusivity and moral advertising were raised by this research and thereby emphasized the need for further research. The increasing development of the moral advertising trend and rise of embracing and promoting moral issues regarding inclusivity, not only underlines the importance of the need for social change, but also show a global shift in contemporary advertising. It would therefore be valuable for brands and advertising companies to understand the opportunities of moralizing narratives through video advertising. Finally, it would be interesting to investigate the effectiveness of video advertising compared to advertising with photographs.

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## Appendix A: Initial dataset

	Industry	Name	Year	Link
1	Sports fashion	Adidas 'She Breaks Barriers: More Visibility. Bigger Dreams.'	2019	<a href="https://www.youtube.com/watch?v=gfag2c-8eGU">https://www.youtube.com/watch?v=gfag2c-8eGU</a>
2	Sports fashion	Asics 'Run United – why do I run?'	2019	<a href="https://www.youtube.com/watch?v=J4DI0yiUII">https://www.youtube.com/watch?v=J4DI0yiUII</a>
3	Sports fashion	Nike 'Dream Further'	2019	<a href="https://www.youtube.com/watch?v=h0VkfEHADcG4&amp;feature=em_b_logo">https://www.youtube.com/watch?v=h0VkfEHADcG4&amp;feature=em_b_logo</a>
4	Sports fashion	Nike 'Dream With us'	2019	<a href="https://www.youtube.com/watch?v=IHdWPvbdArU">https://www.youtube.com/watch?v=IHdWPvbdArU</a>
5	Sports fashion	Nike 'Dream Crazier'	2019	<a href="https://www.youtube.com/watch?v=IHdWPvbdArU">https://www.youtube.com/watch?v=IHdWPvbdArU</a>
6	Sports fashion	Puma x BALMAIN	2019	<a href="https://www.youtube.com/watch?v=20jZ3nFFaBY">https://www.youtube.com/watch?v=20jZ3nFFaBY</a>
7	Sports fashion	Reebok 'My Life'	2016	<a href="https://www.youtube.com/watch?v=NjUf_Q_HLay0">https://www.youtube.com/watch?v=NjUf_Q_HLay0</a>
8	Sports fashion	Reebok 'Be More Human'	2017	<a href="https://www.youtube.com/watch?v=jaKlwSDLH28">https://www.youtube.com/watch?v=jaKlwSDLH28</a>
9	Sports fashion	Under Armour 'Ready for August'	2014	<a href="https://www.youtube.com/watch?v=QkIXyohadkw">https://www.youtube.com/watch?v=QkIXyohadkw</a>
10	Sports fashion	Under Armour 'Rule Yourself'	2016	<a href="https://www.youtube.com/watch?v=Ss_Asvu1tM8">https://www.youtube.com/watch?v=Ss_Asvu1tM8</a>
11	Sports fashion	Under Armour 'Build The Belief with Dwayne Johnson'	2018	<a href="https://www.youtube.com/watch?v=G9zvFKfVvM0">https://www.youtube.com/watch?v=G9zvFKfVvM0</a>
12	Sports fashion	Under Armour 'Will Makes Us Family'	2018	<a href="https://www.youtube.com/watch?v=3-Cpw7eZwAg">https://www.youtube.com/watch?v=3-Cpw7eZwAg</a>
13	Fashion	7 for all mankind 'We are Mankind'	2018	<a href="https://www.youtube.com/watch?v=VLUuq0cP_ul">https://www.youtube.com/watch?v=VLUuq0cP_ul</a>
14	Fashion	Bonobos 'Listen. Act. Ally.'	2019	<a href="https://www.youtube.com/watch?v=JbpcPIV07FU">https://www.youtube.com/watch?v=JbpcPIV07FU</a>
15	Fashion	Diesel 'Make Love not Walls'	2017	<a href="https://www.youtube.com/watch?v=VT8SbYdmbM">https://www.youtube.com/watch?v=VT8SbYdmbM</a>
16	Fashion	Diesel 'Go with the Flow'	2017	<a href="https://www.youtube.com/watch?v=8YxG1ASrYKo">https://www.youtube.com/watch?v=8YxG1ASrYKo</a>
17	Fashion	Dove 'ShowUs'	2019	<a href="https://www.youtube.com/watch?v=7DufbVvpgv0">https://www.youtube.com/watch?v=7DufbVvpgv0</a>
18	Fashion	Gucci 'Changemakers'	2019	<a href="https://www.youtube.com/watch?v=lq4WYXnB4QPE">https://www.youtube.com/watch?v=lq4WYXnB4QPE</a>
19	Fashion	H&M 'Sustainable fashion through recycled clothes'	2015	<a href="https://www.youtube.com/watch?v=5Axyr2mCul">https://www.youtube.com/watch?v=5Axyr2mCul</a>
20	Fashion	Lululemon 'The other 364'	2019	<a href="https://www.youtube.com/watch?v=EdQlRz5306M">https://www.youtube.com/watch?v=EdQlRz5306M</a>
21	Fashion	Marc Jacobs 'Celebrate with Pride'	2019	<a href="https://www.youtube.com/watch?v=6VqP39G6d4g">https://www.youtube.com/watch?v=6VqP39G6d4g</a>
22	Fashion	Stella McCartney 'World of Sustainability'	2018	<a href="https://www.youtube.com/watch?v=Nqy0IGytpA">https://www.youtube.com/watch?v=Nqy0IGytpA</a>
23	Fashion	Timberland 'Nature Needs Heroes Manifesto'	2019	<a href="https://www.youtube.com/watch?v=Cs_MYv3vLU0">https://www.youtube.com/watch?v=Cs_MYv3vLU0</a>
24	FMSG	Always 'Like a Girl'	2014	<a href="https://www.youtube.com/watch?v=XJJBjWYDTs">https://www.youtube.com/watch?v=XJJBjWYDTs</a>
25	FMSG	Always 'Keep Supporting Like a Girl'	2017	<a href="https://www.youtube.com/watch?v=-_1Q6wjeNVD">https://www.youtube.com/watch?v=-_1Q6wjeNVD</a>
26	FMSG	Always 'Not What You Expect'	2019	<a href="https://www.youtube.com/watch?v=H0SGwsq5q5w&amp;feature=youtu.be">https://www.youtube.com/watch?v=H0SGwsq5q5w&amp;feature=youtu.be</a>
27	FMSG	Axe 'It is Ok for Guys #Findyourmagic'	2017	<a href="https://www.youtube.com/watch?v=0Wysfa7x5q0">https://www.youtube.com/watch?v=0Wysfa7x5q0</a>
28	FMSG	Budweiser 'Born The Hard Way'	2017	<a href="https://www.youtube.com/watch?v=HtBZvI7dlu4&amp;feature=youtu.be">https://www.youtube.com/watch?v=HtBZvI7dlu4&amp;feature=youtu.be</a>
29	FMSG	Coca Cola 'AmericasBeautiful'	2014/2017	<a href="https://www.youtube.com/watch?v=rGC2E7GP52U">https://www.youtube.com/watch?v=rGC2E7GP52U</a>
30	FMSG	Colgate India 'Get started with a smile'	2019	<a href="https://www.youtube.com/watch?v=ygQjA56shDrQ">https://www.youtube.com/watch?v=ygQjA56shDrQ</a>
31	FMSG	Corona 'The Wall'	2016	<a href="https://www.youtube.com/watch?v=0UJAa8gDPo">https://www.youtube.com/watch?v=0UJAa8gDPo</a>
32	FMSG	Corona 'Let's make America great again?'	2017	<a href="https://www.youtube.com/watch?v=mF5UwGR92IQ">https://www.youtube.com/watch?v=mF5UwGR92IQ</a>
33	FMSG	Dove 'Beauty on your own terms'	2016	<a href="https://www.youtube.com/watch?v=_X0a7zVqA4">https://www.youtube.com/watch?v=_X0a7zVqA4</a>
34	FMSG	Gillette 'Your best never comes easy'	2019	<a href="https://www.youtube.com/watch?v=AXIO_cp-uxY">https://www.youtube.com/watch?v=AXIO_cp-uxY</a>
35	FMSG	Gillette 'The Best Men Can Be'	2019	<a href="https://www.youtube.com/watch?v=koPmUeYp3a0">https://www.youtube.com/watch?v=koPmUeYp3a0</a>
36	FMSG	Gillette Venus 'My Skin My Way'	2018	<a href="https://www.youtube.com/watch?v=KkQ-eSklBlg">https://www.youtube.com/watch?v=KkQ-eSklBlg</a>
37	FMSG	Gillette Venus 'My Skin My Way'	2019	<a href="https://www.youtube.com/watch?v=RxbZs25m0QM">https://www.youtube.com/watch?v=RxbZs25m0QM</a>
38	FMSG	Olay 'Make Space for Women'	2020	<a href="https://www.youtube.com/watch?v=Q-0L160FkLg">https://www.youtube.com/watch?v=Q-0L160FkLg</a>
39	FMSG	Pampers 'Love the Change - New World'	2019	<a href="https://www.youtube.com/watch?v=nq2jkpGAX04">https://www.youtube.com/watch?v=nq2jkpGAX04</a>
40	FMSG	Snickers 'Fix the World'	2020	<a href="https://www.youtube.com/watch?v=SLAV4LY0-yU&amp;feature=em_b_logo">https://www.youtube.com/watch?v=SLAV4LY0-yU&amp;feature=em_b_logo</a>
41	FMSG	Vicks 'One In A Million'	2018	<a href="https://www.youtube.com/watch?v=8VKIwQgSYyA">https://www.youtube.com/watch?v=8VKIwQgSYyA</a>
42	Other	84 Lumber 'The Journey Begins'	2017	<a href="https://www.youtube.com/watch?v=J0Uk6ctu7nl&amp;feature=youtu.be">https://www.youtube.com/watch?v=J0Uk6ctu7nl&amp;feature=youtu.be</a>
43	Other	AirBnb 'Community Commitment'	2016	<a href="https://www.youtube.com/watch?v=DXVRB_u6Y7M">https://www.youtube.com/watch?v=DXVRB_u6Y7M</a>
44	Other	Apple 'Inclusion & Diversity'	2017	<a href="https://www.youtube.com/watch?v=cyb49-Csqlo">https://www.youtube.com/watch?v=cyb49-Csqlo</a>
45	Other	Audi 'DriveProgress'	2017	<a href="https://www.youtube.com/watch?v=Jk6V1sw0CmU">https://www.youtube.com/watch?v=Jk6V1sw0CmU</a>
46	Other	Clearblue 'The Declaration'	2018	<a href="https://www.youtube.com/watch?v=7ebrqZMP2nc">https://www.youtube.com/watch?v=7ebrqZMP2nc</a>
47	Other	Google 'Home by You, Help by Google'	2017	<a href="https://www.youtube.com/watch?v=QcWZS9-kRjY&amp;feature=youtu.be">https://www.youtube.com/watch?v=QcWZS9-kRjY&amp;feature=youtu.be</a>
48	Other	Google '100 Billion Words'	2019	<a href="https://www.youtube.com/watch?v=uxfJc8up6cM">https://www.youtube.com/watch?v=uxfJc8up6cM</a>
49	Other	KIA 'Thou Never Quits'	2020	<a href="https://www.youtube.com/watch?v=YyMeV6_XZ9s">https://www.youtube.com/watch?v=YyMeV6_XZ9s</a>
50	Other	McCain 'Here's To Love'	2018	<a href="https://www.youtube.com/watch?v=IN7mIlwMeaM">https://www.youtube.com/watch?v=IN7mIlwMeaM</a>
51	Other	Mercedes-Benz 'Eternal Love'	2019	<a href="https://www.youtube.com/watch?v=HmCF-syWAg">https://www.youtube.com/watch?v=HmCF-syWAg</a>
52	Other	Microsoft 'Be The One'	2020	<a href="https://www.youtube.com/watch?v=_xPn4DXlJ5w">https://www.youtube.com/watch?v=_xPn4DXlJ5w</a>
53	Other	Microsoft 'We All Win'	2019	<a href="https://www.youtube.com/watch?v=VQYzsiVscNg">https://www.youtube.com/watch?v=VQYzsiVscNg</a>
54	Other	Netflix 'Make Room'	2019	<a href="https://www.youtube.com/watch?v=DQyxqwCqswc">https://www.youtube.com/watch?v=DQyxqwCqswc</a>
55	Other	New York Life Insurance 'Love Takes Action'	2020	<a href="https://www.youtube.com/watch?v=3LTR32dMgl">https://www.youtube.com/watch?v=3LTR32dMgl</a>
56	Other	P&G 'We are Equal'	2017	<a href="https://www.youtube.com/watch?v=g6E4pfAzUCE">https://www.youtube.com/watch?v=g6E4pfAzUCE</a>
57	Other	Philips 'Wherever there is life, we're there, finding ways to make it better.'	2019	<a href="https://www.youtube.com/watch?v=lnj9qZaXs">https://www.youtube.com/watch?v=lnj9qZaXs</a>
58	Other	Samsung 'Hearing Hands'	2015	<a href="https://www.youtube.com/watch?v=UrvaSqN76h4">https://www.youtube.com/watch?v=UrvaSqN76h4</a>
59	Other	Samsung 'Do What You Can't'	2018	<a href="https://www.youtube.com/watch?v=IGCP1540jy8">https://www.youtube.com/watch?v=IGCP1540jy8</a>
60	Other	TV 2 'All That We Share'	2017	<a href="https://www.youtube.com/watch?v=Jd8tjHvD1Tc&amp;t=60s">https://www.youtube.com/watch?v=Jd8tjHvD1Tc&amp;t=60s</a>



## Appendix B: Final dataset

	Industry	Name	Year	Link
1	Sportst fashion	Adidas 'She Breaks Barriers: More Visibility. Bigger Dreams.'	2019	<a href="https://www.youtube.com/watch?v=gfag2c-8eGU">https://www.youtube.com/watch?v=gfag2c-8eGU</a>
2	Sports fashion	Asics 'Run United – why do I run?'	2019	<a href="https://www.youtube.com/watch?v=P93IrV1-E6Y">https://www.youtube.com/watch?v=P93IrV1-E6Y</a>
3	Sports fashion	Nike 'Dream Further'	2019	<a href="https://www.youtube.com/watch?v=6zMYij_bXIk">https://www.youtube.com/watch?v=6zMYij_bXIk</a>
4	Sports fashion	Nike 'Dream With us'	2019	<a href="https://www.youtube.com/watch?v=kmyZ1ytxknw">https://www.youtube.com/watch?v=kmyZ1ytxknw</a>
5	Sports fashion	Nike 'Dream Crazier'	2019	<a href="https://www.youtube.com/watch?v=IHcWPVbDARU">https://www.youtube.com/watch?v=IHcWPVbDARU</a>
6	Sports fashion	Puma x BALMAIN	2019	<a href="https://www.youtube.com/watch?v=20jZ3nFFaBY">https://www.youtube.com/watch?v=20jZ3nFFaBY</a>
7	Sports fashion	Reebok 'My Life'	2016	<a href="https://www.youtube.com/watch?v=NjuTQ_HLay0">https://www.youtube.com/watch?v=NjuTQ_HLay0</a>
8	Sports fashion	Under Armour 'Build The Belief with Dwayne Johnson'	2018	<a href="https://www.youtube.com/watch?v=G9zvFKfKvM0">https://www.youtube.com/watch?v=G9zvFKfKvM0</a>
9	Sports fashion	Under Armour 'Will Makes Us Family'	2018	<a href="https://www.youtube.com/watch?v=3-Cpw7eZwAg">https://www.youtube.com/watch?v=3-Cpw7eZwAg</a>
10	Fashion	7 for all mankind 'We are Mankind'	2018	<a href="https://www.youtube.com/watch?v=WLUq0cqP_uI">https://www.youtube.com/watch?v=WLUq0cqP_uI</a>
11	Fashion	Bonobos 'Listen. Act. Ally.'	2019	<a href="https://www.youtube.com/watch?v=jBpcPIWO7FU">https://www.youtube.com/watch?v=jBpcPIWO7FU</a>
12	Fashion	Diesel 'Make Love not Walls'	2017	<a href="https://www.youtube.com/watch?v=VT8SbYGdmbM">https://www.youtube.com/watch?v=VT8SbYGdmbM</a>
13	Fashion	Diesel 'Go with the Flaw'	2017	<a href="https://www.youtube.com/watch?v=vLj_HU4qXdw">https://www.youtube.com/watch?v=vLj_HU4qXdw</a>
14	Fashion	Dove 'ShowUs'	2019	<a href="https://www.youtube.com/watch?v=NcDTQggRrQU">https://www.youtube.com/watch?v=NcDTQggRrQU</a>

15	Fashion	Gucci 'Changemakers'	2019	<a href="https://www.youtube.com/watch?v=mf4toMzgcAE&amp;t=84s">https://www.youtube.com/watch?v=mf4toMzgcAE&amp;t=84s</a>
16	Fashion	H&M 'Sustainable fashion through recycled clothes'	2015	<a href="https://www.youtube.com/watch?v=s4xnryr2mCuI">https://www.youtube.com/watch?v=s4xnryr2mCuI</a>
17	Fashion	Lululemon 'The other 364'	2019	<a href="https://www.youtube.com/watch?v=EdQLrz5S06M">https://www.youtube.com/watch?v=EdQLrz5S06M</a>
18	Fashion	Marc Jacobs 'Celebrate with Pride'	2019	<a href="https://www.youtube.com/watch?v=6VqP39G6d4g">https://www.youtube.com/watch?v=6VqP39G6d4g</a>
19	Fashion	Stella McCartney 'World of Sustainability'	2018	<a href="https://www.youtube.com/watch?v=NqyOIGyvtpA">https://www.youtube.com/watch?v=NqyOIGyvtpA</a>
20	Fashion	Timberland 'Nature Needs Heroes Manifesto'	2019	<a href="https://www.youtube.com/watch?v=Cs_MVx3vUu0">https://www.youtube.com/watch?v=Cs_MVx3vUu0</a>
21	FMCG	Always 'Like a Girl'	2014	<a href="https://www.youtube.com/watch?v=XjJQBjWYDTs">https://www.youtube.com/watch?v=XjJQBjWYDTs</a>
22	FMCG	Always 'Keep Supporting Like a Girl'	2017	<a href="https://www.youtube.com/watch?v=-_1Q6wjeNV0&amp;t=36s">https://www.youtube.com/watch?v=-_1Q6wjeNV0&amp;t=36s</a>
23	FMCG	Always 'Not What You Expect'	2019	<a href="https://www.youtube.com/watch?v=HOSGwsg5g5w&amp;feature=youtu.be">https://www.youtube.com/watch?v=HOSGwsg5g5w&amp;feature=youtu.be</a>
24	FMCG	Axe 'It is Ok for Guys #Findyourmagic'	2017	<a href="https://www.youtube.com/watch?v=0WySfa7x5g0">https://www.youtube.com/watch?v=0WySfa7x5g0</a>
25	FMCG	Budweiser 'Born The Hard Way'	2017	<a href="https://www.youtube.com/watch?v=HtBZvl7dlu4&amp;feature=youtu.be">https://www.youtube.com/watch?v=HtBZvl7dlu4&amp;feature=youtu.be</a>
26	FMCG	Coca Cola 'AmericalsBeautiful'	2014/2017	<a href="https://www.youtube.com/watch?v=rGC2E7GP52U">https://www.youtube.com/watch?v=rGC2E7GP52U</a>
27	FMCG	Colgate India 'Get started with a smile'	2019	<a href="https://www.youtube.com/watch?v=ygQA56shDrQ">https://www.youtube.com/watch?v=ygQA56shDrQ</a>
28	FMCG	Corona 'The Wall'	2016	<a href="https://www.youtube.com/watch?v=0UJaAa8gDPo">https://www.youtube.com/watch?v=0UJaAa8gDPo</a>
29	FMCG	Corona 'Let's make America great	2017	<a href="https://www.youtube.com/watch?v=mf5UwGR92iQ&amp;t=12s">https://www.youtube.com/watch?v=mf5UwGR92iQ&amp;t=12s</a>

		again?'		
30	FMCG	Dove 'Beauty on you own terms'	2016	<a href="https://www.youtube.com/watch?v= XOa7zVqxA4">https://www.youtube.com/watch?v= XOa7zVqxA4</a>
31	FMCG	Gillette 'Your best never comes easy'	2019	<a href="https://www.youtube.com/watch?v=AXIO_cP-uxY">https://www.youtube.com/watch?v=AXIO_cP-uxY</a>
32	FMCG	Gillette 'The Best Men Can Be'	2019	<a href="https://www.youtube.com/watch?v=koPmuEyP3a0">https://www.youtube.com/watch?v=koPmuEyP3a0</a>
33	FMCG	Gillette Venus 'My Skin My Way'	2019	<a href="https://www.youtube.com/watch?v=RxbZsZ5mOQM">https://www.youtube.com/watch?v=RxbZsZ5mOQM</a>
34	FMCG	Pampers 'Love the Change - New World'	2019	<a href="https://www.youtube.com/watch?v=nq2jpkGAxO4">https://www.youtube.com/watch?v=nq2jpkGAxO4</a>
35	FMCG	Vicks 'One In A Million'	2018	<a href="https://www.youtube.com/watch?v=8VKIWQgSYyA">https://www.youtube.com/watch?v=8VKIWQgSYyA</a>
36	Other	84 Lumber 'The Journey Begins'	2017	<a href="https://www.youtube.com/watch?v=J0Uk6ctu7nI&amp;feature=youtu.be">https://www.youtube.com/watch?v=J0Uk6ctu7nI&amp;feature=youtu.be</a>
37	Other	AirBnb 'Community Commitment'	2016	<a href="https://www.youtube.com/watch?v=OXVRB_u9Y7M">https://www.youtube.com/watch?v=OXVRB_u9Y7M</a>
38	Other	Apple 'Inclusion & Diversity'	2017	<a href="https://www.youtube.com/watch?v=cvb49-Csq1o">https://www.youtube.com/watch?v=cvb49-Csq1o</a>
39	Other	Audi 'DriveProgress'	2017	<a href="https://www.youtube.com/watch?v=Jk6VlswOCmU">https://www.youtube.com/watch?v=Jk6VlswOCmU</a>
40	Other	Google '100 Billion Words'	2019	<a href="https://www.youtube.com/watch?v=uXfJc8up6cM">https://www.youtube.com/watch?v=uXfJc8up6cM</a>
41	Other	McCain 'Here's To Love'	2018	<a href="https://www.youtube.com/watch?v=IN7mLLwMeaM">https://www.youtube.com/watch?v=IN7mLLwMeaM</a>
42	Other	Microsoft 'Be The One'	2020	<a href="https://www.youtube.com/watch?v= xPn4DXIj5w">https://www.youtube.com/watch?v= xPn4DXIj5w</a>
43	Other	Microsoft 'We All Win'	2019	<a href="https://www.youtube.com/watch?v=vQYzsiVscNg">https://www.youtube.com/watch?v=vQYzsiVscNg</a>
44	Other	Netflix 'Make Room'	2019	<a href="https://www.youtube.com/watch?v=DQyxqwCqswc">https://www.youtube.com/watch?v=DQyxqwCqswc</a>
45	Other	New York Life Insurance 'Love Takes Action'	2020	<a href="https://www.youtube.com/watch?v=-3LTR32dMgl">https://www.youtube.com/watch?v=-3LTR32dMgl</a>

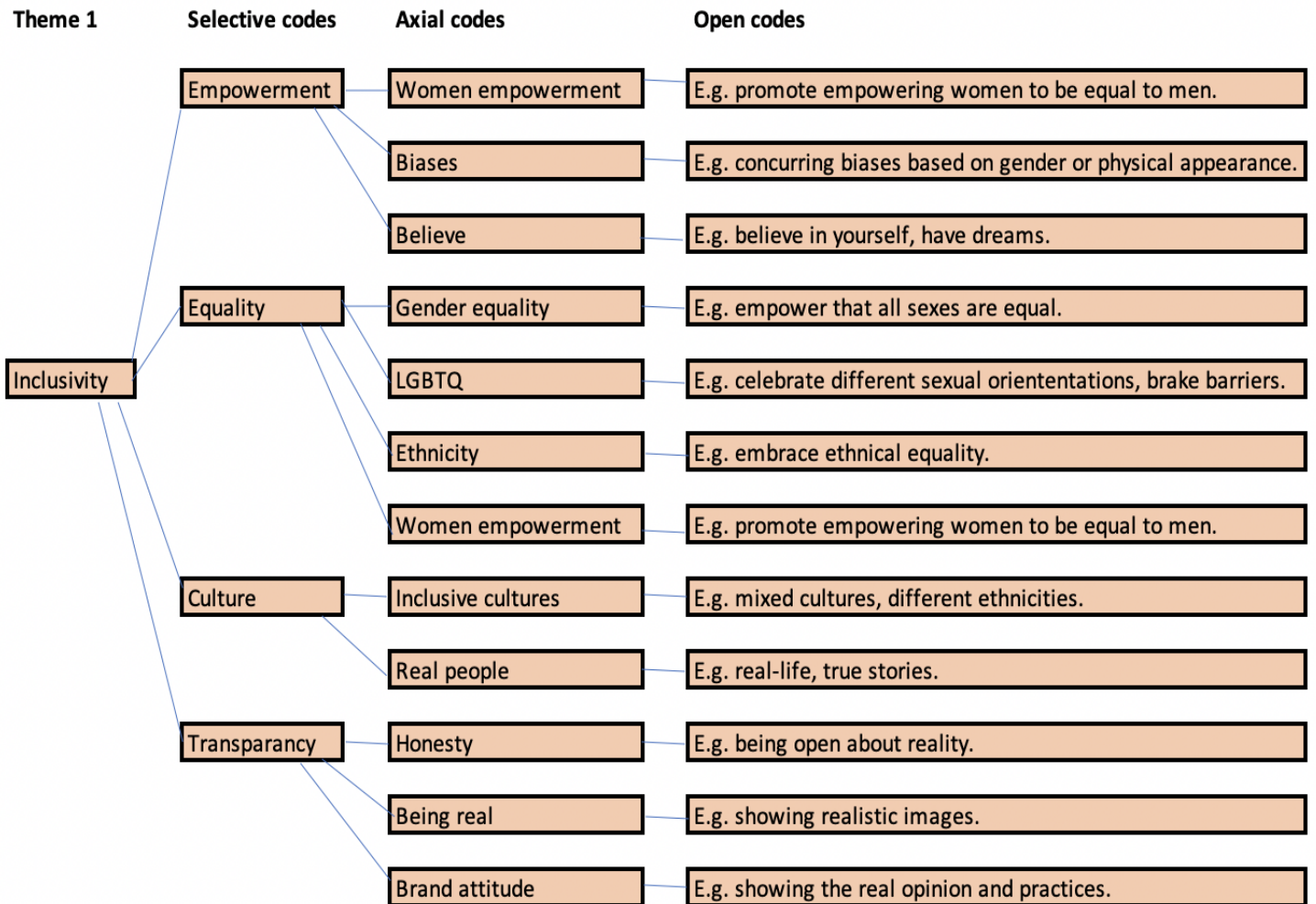
46	Other	P&G 'We are Equal'	2017	<a href="https://www.youtube.com/watch?v=g6E4pfAzUCE">https://www.youtube.com/watch?v=g6E4pfAzUCE</a>
47	Other	Philips 'Wherever there is life, we're there, finding ways to make it better.'	2019	<a href="https://www.youtube.com/watch?v=Injj9gZaLxs">https://www.youtube.com/watch?v=Injj9gZaLxs</a>
48	Other	Samsung 'Hearing Hands'	2015	<a href="https://www.youtube.com/watch?v=UrvaSqN76h4">https://www.youtube.com/watch?v=UrvaSqN76h4</a>
49	Other	Samsung 'Do What You Can't'	2018	<a href="https://www.youtube.com/watch?v=IGCP154Ojy8">https://www.youtube.com/watch?v=IGCP154Ojy8</a>
50	Other	TV 2 'All That We Share'	2017	<a href="https://www.youtube.com/watch?v=jD8tjhVO1Tc&amp;t=60s">https://www.youtube.com/watch?v=jD8tjhVO1Tc&amp;t=60s</a>

**Appendix C: deleted YouTube videos from initial dataset**

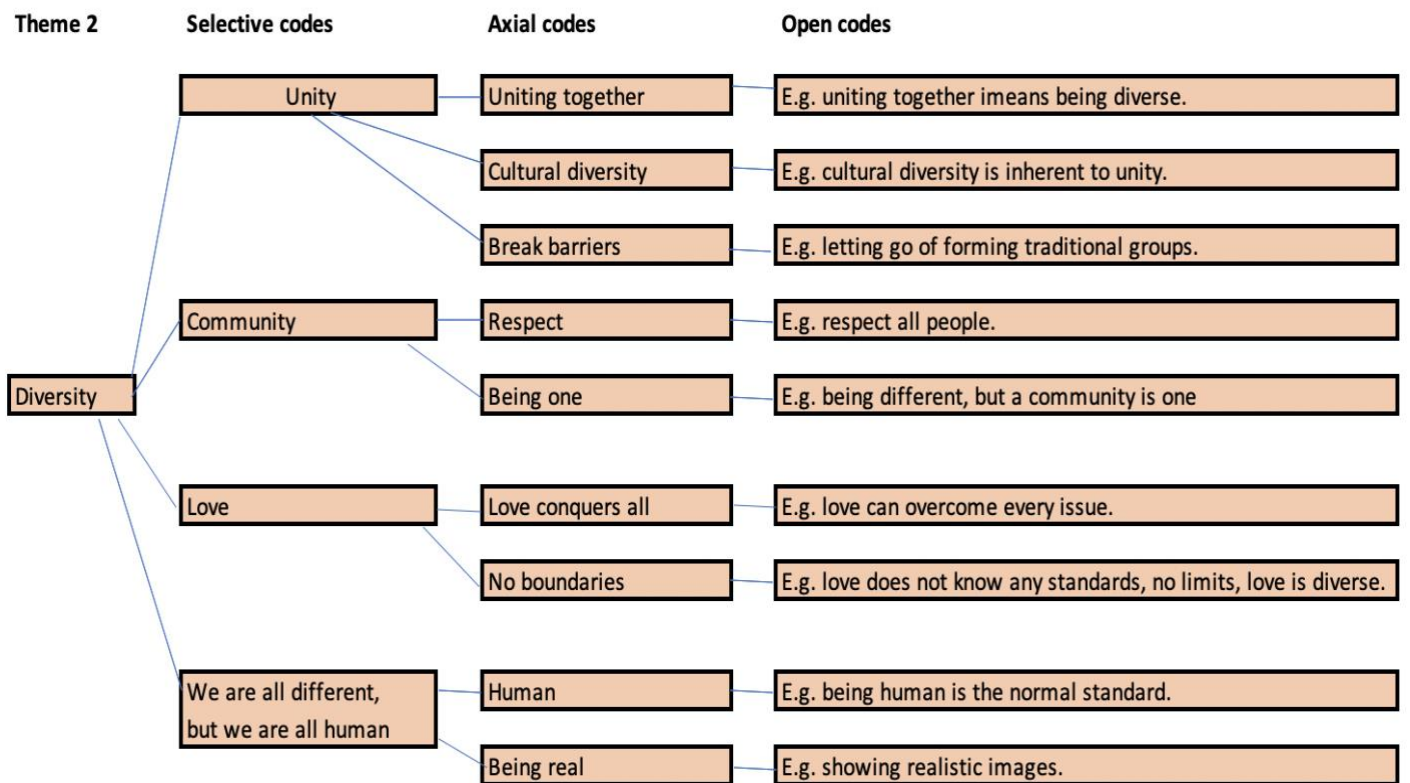
	<b>Industry</b>	<b>Name</b>	<b>Year</b>	<b>Reason for deleting</b>
8	Sports fashion	Reebok 'Be More Human'	2017	not relevant enough, only focussing on memories
9	Sports fashion	Under Armour 'Ready for August'	2014	not relevant enough, only focussing on empowerment
10	Sports fashion	Under Armour 'Rule Yourself'	2016	not relevant enough, only focussing on empowerment
28	FMCG	Budweiser 'Born The Hard Way'	2017	not relevent enough, only focussing on empowerment
33	FMCG	Gillette Venus 'My Skin My Way'	2018	It looks more informative and behind the scenes, 2019 is better
38	FMCG	Olay 'Make Space for Women'	2020	not serious enough
40	FMCG	Snickers 'Fix the World'	2020	not serieus enough
46	Other	Clearblue 'The Declaration'	2018	not relevant, not serious enough
47	Other	Google 'Home by You, Help by Google'	2017	not relevant enough
49	Other	KIA 'Thoug Never Quits'	2020	not relevant enough, only focussing on empowerment
51	Other	Mercedes-Benz 'Eternal Love'	2019	not relevant enough, only focussing on memories

## Appendix D: Coding trees

The coding trees below presents the main themes, the selective codes, axial codes and a collection of open codes retrieved from semiotics and the thematic analysis performed through this study.



**Theme 2**



**Theme 3**

