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**Collaborative Storytelling:**

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**A Comparative Case Study on Influencer Podcasts**  
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Lund University  
Department of Strategic Communication  
Master's thesis]



# ABSTRACT

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## **Collaborative Storytelling:**

### **A Comparative Case Study on Influencer Podcasts**

This thesis examines the phenomena of personal branding. Empirically, it uses two different commercial podcasts made by influencers as comparative case study examples. To explore and contrast how these two cases use collaborative storytelling as a strategy to establish authenticity in the sponsored advertisement segments, empirical data was collected from the audio-material of the podcasts and from in-depth interviews with 11 regular weekly listeners of the podcasts. The thesis uses a theoretical synthesis of para-social relationship theory – combined with narrative theory and analysis – to examine the podcast audio-material and listener interviews. The findings of the study show that being honest about imperfections, using humor, cheerfulness, passion and conversing about self-improvement are a recurring part of how authenticity is constructed as well as the identification of the listeners with the podcast storyworld, which include the sponsored advertisements.

**Keywords:** Strategic Communication, Personal Branding, Collaborative Storytelling, Storyworlds, Para-Social relationships, Influencers

**Word count:** 19,980

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# 1. Introduction

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Personal brands are becoming increasingly important in our highly digitalized society (Waller, 2020), and are particularly significant for influencers who are in constant need of maintaining their relevance online due to high competition and fast-growing change of media hybridization. By curating their online personas through various digital communication tools, influencers are able to tell the world who they are and what they stand for which creates expectations from their followers. There is a constant struggle to produce unique and impactful content that their followers enjoy and that can strategically differentiate them from others who do similar things. Therefore, it is vital that the influencers' niched audiences get inspired by and identify with the persona of the influencer. Being perceived as authentic as opposed to being seen as a fake and a sell-out matters greatly for the success of a personal brand such as that of an influencer (Banet-Weiser, 2012).

Influencers have started tapping into the medium of the podcast more and more in recent years. Previous research has shown that the medium of audio is the one that humans find to be the most natural (Lacey, 2013). Recent reports show that 50% of Swedes in the age group of 18-29 want to reduce their leisure time screen usage and a similar number of all Swedes believe it is more enriching to listen to podcasts than to use their screens (Spotify, 2022). Discussion podcasts are also among the most popular in Sweden (Spotify, 2022) which shows that for an influencer, a podcast is a solid strategy to build their personal brands. The podcast studio provides a safe space for influencers to share their stories with their own unique human voices. It is also a safe and flexible space at the receiving end. Followers can listen wherever they are as they are moving through life: on the way to work, on a walk, or in the comfort of their homes. Far from being an intrusion, as many other forms of social media are, podcasts offer influencers a unique opportunity to connect with their tribe when it is most convenient to the listener, which is highly likely to be at a time or in a place and when they are at their most receptive. Therefore, influencers who can tell interesting stories about their lives through the podcast medium are able to strengthen their relationship with their followers through the follower's identification with them and their storyworld being

deepened. By collaborating on a podcast with one or two friends who are in the same industry, influencers are able to help each other out but also to deepen the social connection to – and between - their followers. They can do this through collaborative storytelling, which also allows them to make embedded sponsorship advertisements feel more authentic as they are perceived as ‘just a few friends having a conversation about a product or service’. A conversation which their listeners feel part of.

Against this background, this thesis explores the phenomena of personal branding for influencers through commercial podcasts. It is a comparative case study that is based on Swedish influencers and their collaborative podcasts that are based in Sweden and made in Swedish. Overall, podcast-listening in Sweden is currently booming; in 2021, the revenue from the Swedish podcast industry increased by 33% (Karlsten & Lidbom, 2022). In Sweden, Internetstiftelsen (the Internet Society) made a study in 2021 which showed that the largest group of podcast listeners are people born in the 1990’s (Andersson et al., 2021). This group of listeners is also known as the “skip generation” meaning they are adamant about avoiding advertisements (Lundin and Winberg, 2020). In order to make it a viable avenue of income, commercial podcasts need to have embedded sponsored advertisements in which they discuss a product or service. Consequentially, listeners experience more than just the podcast itself; they experience marketing for other commercial brands. On the one hand, sponsorships can be viewed as a necessity for the existence of a podcast. On the other hand, it can also be experienced as a disturbance from the point of view of the listener as it will bring them out of the storyworld of the podcast. According to recent figures from Spotify’s annual Swedish Podcast Report in 2022, Swedish podcast listeners are split fairly equally in their opinions in terms of whether advertising in a podcast should follow the theme or episodes of the podcast. 32% of the respondents in this study said that advertising should follow the theme or episodes of the podcasts, while 36% disagreed and 31% felt neutral (Spotify, 2022).

However, any sponsorship deal still needs to be aligned with the values and identity of the person speaking on behalf of the product or service in order to make sense. Any promotion therefore needs to be aligned with the narrative of influencers’ personal brands. Offers, and discount codes should be useful to the target audience. It is therefore interesting to research what happens in the case of two or three influencers having a

podcast together. Collaborations need to make sense for all the influencers and the sponsors. In terms of academic research, not much is known about authentic sponsorships in influencer-made podcasts with more than one host. By connecting to existing literature on personal brands and knowledge about personal branding and influencers, this research will explore some of the new challenges of authenticity within personal branding through a comparative case study of two contemporary Swedish influencer podcasts.

## **1.1. Research Problem**

Influencers need to be able to maintain an illusion of intimacy of having authentic relationships with their audience. They could achieve this through the means of podcasting collaboratively with other influencers. As influencers with podcasts in the genre of ‘personal diaries’, these influencers invite listeners into their storyworlds which comes with the price tag of advertising. They can make this price tag seem like free of charge by mostly integrating sponsored content that feels genuine and unforced. By conversing about a service or product with their co-influencers and best friend(s) they are able to further un-dramatize these advertising messages as if they are just a necessary part of their storyworld. As they take part in direct sponsorships, the tendency is to use the same conversational style as they would in the podcast speaking about life in general, so that it feels more natural and therefore more authentic.

However, due to being a collaborative podcast, the influencers also become a unit which means that all of them need to represent a sponsored product/service regardless of whether it works in perfect harmony with their individual personal brand. A similar dilemma is that of responding to different target groups yet remaining true to oneself and one’s personal brand (Scheidt & Henseler, 2018). This is the ever-ongoing problem of authenticity, which is still an unclear concept in the field of personal brands (Liu & Suh, 2017), and this suggests that more examples are needed. As the phenomena of personal branding will only continue to expand (Waller, 2020) and become increasingly multifaceted (Scheidt & Henseler, 2018), it is an important phenomenon to study, especially as influencers often target groups consisting of millennials who try to resist advertising messages in general (Lundin & Winberg, 2020).

## 1.2. Study Aim and Research Questions

This research has two aims. The first is to study how influencers are able to achieve authenticity and maintain the illusion of having authentic relationships with their listeners through their collaborative podcasts. As it is a comparative case study of personal branding, it will set the scene for how personal brands try to act authentically from two different examples: *Det Skaver* (*It rubs*, abbreviation *DS*) podcast and *Nu börjar livet* (*Now life begins*, abbreviation *NBL*) podcast which are two of Sweden's most popular podcasts. They are both made by Swedish influencers navigating life in their mid-thirties and inviting their followers deeper into their storyworlds via the podcasts. They are made in a collaborative fashion. Both cases consist of groups of influencers (a duo and a trio) who are friends in real life. For this first aim, it is necessary to gain empirical insights from regular weekly listeners as their identification with these influencers play a huge role in how they perceive authenticity in terms of the influencers and their storyworlds as a whole but also specifically in terms of accepting or rejecting sponsored advertising messages as part of this storyworld. Both cases contain sponsorships on a weekly basis, and as most consumers trust an individual's recommendation over a company's (Waller, 2020), the podcasters approach should be problematized. Of course, it is not strange for a regular person to listen to a recommendation from a friend but when a listener forms a para-social relationship with an influencer which makes them *view them as a friend* it will feasibly allow for more acceptance and forgiveness in terms of advertising. There is a fine line between feeling like a friend has recommend something and feeling like you have been taken advantage of for the commercial benefit of the podcaster.

The second research aim is to study how these two different examples are able to make the embedded sponsorships advertising a natural part of their storyworld in the podcasts and problematize on this in terms of the influencers becoming a 'unit', where the sponsor is represented by them all regardless of individual personal brand suitability. This new knowledge will be studied in light of previous knowledge on personal branding. For this aim, it is necessary to ask what, and how the podcast hosts converse about the products and services, they are sponsored by in the podcasts in order to be

perceived as authentic. It therefore follows, that the comparative case study research has these two research questions:

**RQ1:** How is authenticity constructed in the sponsorship segments of influencer-podcasts?

For this question, the first step of the research is to listen to selected segments to understand what kind of sponsored advertising there is and which brands the influencers are collaborating with. Moving on, the narrative strategies used by the influencers in terms of conversational style, tone of voice, and other narrative choices will be analysed. As personal branding is in this case seen through the lens of narratology, there will also be a focus on how the ads seem to be a natural part of the storyworld of the podcasts, which of course includes the personal brands of the influencers.

**RQ2:** How do regular weekly listeners of *Det Skaver* and *NBL* identify with the storyworld of the podcast and what role does the sponsored advertising play in this identification?

The second research question aims to understand the identification of regular listeners who take part in this storyworld on a weekly basis. The question is highly connected to para-social relationships as a psychologically useful concept and storyworlds as an important concept in terms of narratives. This thesis is based on the firm belief that one should take the act of listening seriously, and thereby take listeners seriously. In order to achieve the strategic communication goal of personal brand expansion, it is important to understand how listeners themselves reflect upon authenticity. The listeners' views will help to better understand how they identify with the podcast hosts and their storyworlds and in that way understand the phenomena of personal branding of influencers from real life examples in contemporary times.



### **1.3. Contribution to Strategic Communication**

By providing a comparative case study on personal brands, this master thesis seeks to contribute to the specific study domain of personal branding that goes under the umbrella of brand communication, and the even bigger umbrella of the research field of Strategic Communication. It can be specifically useful to the strategic communication of entities (such as influencers) who are “under pressure to establish a niche, to find an alternative, indirect ways, of competition” (Zerfass et al., 2018, p.406). In light of this, the research area right now should consider real examples that are currently occurring in the media hybridity world that we are living in and in which an entity such as an influencer needs to make strategic decisions about which communication channels will benefit their personal brands the most. This research paper therefore considers the two-fold definition of strategic communication to be the most useful and suitable to contemporary case study examples:

“Strategic communication encompasses all communication that is substantial for the survival and sustained success of an entity. Specifically, strategic communication is the purposeful use of communication by an organization or other entity to engage in conversations of strategic significance to its goals” (Zerfass et al., 2018, p.493)

This paper is based on the idea that the collaborative podcasts of each of the case studies are as much about staying relevant as they are about being understood. You can only get so far posting pictures, writing captions, and making videos on Instagram. For followers today, it is important that they can see your heart. Or they will find someone else to follow. Podcasts therefore are a purposeful strategic communication tool for influencers. By collaborating on a podcast, influencers are able to explain who they are and what their values are by being in dialogue with others, who in this case are not just colleagues but also friends. Finally, there is still much to explore in academia about personal branding within strategic communication. In order to rethink branding it can be fruitful to assemble knowledge from other disciplines. An interdisciplinary approach with concepts and ideas stemming from both the social sciences specifically psychology but also from the humanities like literature can therefore be used to offer strategic communication new and interesting theoretical and methodological insights.

## **1.4. Research scope and Delimitations**

This research is a comparative case study on two contemporary and commercial Swedish podcasts categorized in the genre of “Journals/Personal stories”. Both cases are made by influencer podcast hosts consisting of a duo and a trio of influencers who are friends in real life and who collaboratively share their opinions, thoughts, and life stories on the podcast. Therefore, this study is limited to these specific types of influencer-relationships in which collaborative storytelling offers a high degree of intimacy where the need for identification by listeners is of crucial importance, and where authenticity is at stake.

In terms of delimitations of the ads within the podcast, this research will focus on the segments where the podcast hosts converse about products and services they are sponsored by which is known as direct sponsorships (i.e., the podcast is paid by the sponsors to speak on behalf of its product and services) which means that all of the other ads within the podcasts are disregarded. This allows for a specialized focus which considers the influencer-power of the podcast hosts whose own unique voices and narrative techniques in a collaborative fashion are able to reach the audience in an authentically perceived way. The podcast episodes and their embedded sponsored ads are only from the year 2022 in order for the research to be as relevant to the time as possible. By limiting the study to only using examples from this year, it provides the occasion to go more in-depth with the cases when discussing them with the regular podcast-listeners who are following the lives of the podcast hosts on a weekly basis.

## 2. Literature Review

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In this literature review, previous research on personal branding will be presented first as a brief overview and then specific focus on personal branding, authenticity, and influencers will be homed in on. To start off, there is a growing body of academic work on personal branding. However, it can be difficult to know where this body of work starts and where it ends because the concept of personal branding (the process) and personal brands (the thing) could be used interchangeably with similar terms such as self-branding or personal marketing, which broadens the research field to include a bigger group of people and intersects many different research fields like psychology, marketing, sociology and communications. As this research paper is focused on personal branding as a phenomenon exemplified by influencers, this literature review will be mainly focused on this, however a general overview is important to understand this bigger research arena.

### 2.1 Personal branding: an overview

Research on personal branding has been conducted over the years in various academic fields such as marketing, sociology, psychology, and communication (Lair et al., 2005. Shepherd 2005; Harris and Rae 2011, Waller 2020; Hearn 2008; Banet-Weiser, 2012). On his website and blog, Peters, who coined the term in 1997, defines “personal brand” as an individual’s promise to the marketplace and the world (Peters, 2022). As an idea, the “self as a brand”, is becoming more of the norm today. This is because everyone is in competition, be it for jobs or partners, attention is the main currency in the contemporary digital world. To brand oneself through LinkedIn, a dating app, or on various other social media channels it is important to strategically differentiate oneself from others, and it makes personal branding today an increasingly multi-layered phenomenon (Scheidt & Henseler, 2018).

Studies in different fields show that as an idea ‘personal branding’ (the process), and ‘personal brands’ (the thing) have existed for a long time and the breadth of it can be

difficult to distinguish as the terminology in which to describe it has varied. For instance, one could argue that Goffman's concept of "impression management" (Goffman, 1959) is different to personal branding because the concept is not discussed in those terms. However, as the study is concerned with how individuals present themselves to the world, it could also be said that there are some similarities between impression management and personal branding strategies. For Goffman, self-presentation is a component of a person's identity by which they have an on-stage presence in public as well as an off-stage presence in private. This can be a fruitful starting point for thinking about what the process of personal branding is today: having an on-stage presence in the digital world. On the other hand, contemporary researchers like Waller rather argue that personal brands are much closer to the concept of corporate brands (Waller, 2020). For instance, the argument goes that personal brands need brand strategies in order for them to develop and turn successful which includes having a clearly defined branding proposition with strategic differentiation and a focus on visibility (Waller, 2020). Individuals can in a similar manner to corporations make a brand for themselves by bringing forth certain values and their own unique qualities and offerings. Personal branding therein becomes a way of establishing value for oneself by marketing oneself. According to Waller's research it requires careful planning and management to create and maintain a profitable personal brand (Waller, 2020). This can be done through storytelling as the stories we tell about ourselves to ourselves and the world is how self-narratives are created.

## **2.2. Personal branding and Authenticity**

Authenticity can be defined as a "symbolic construct" that has value in how we make decisions, and how we understand ourselves (Banet-Weiser, 2012) but it also entails action that is linked to how we are perceived by other people. Banet-Weiser offered an analysis on the phenomena of personal branding in terms of the post-feminist self in which she explored the tension between female empowerment and female self-commercialization in her book on authenticity (Banet-Weiser, 2012). More recent research however argues that authenticity is an unclear concept in the field of personal brands today (Liu & Suh, 2017). Liu and Suh (2017) made a content analysis of the top 10 style bloggers of Instagram including analysis of 243 posts and concluded that social media provides women with the opportunity to establish their personal brands.

Authenticity is very much linked to identity work. By curating one's persona – we perform identity work which requires a constant staging of one's presentation (Moeller & D'Ambrosio, 2021). In their recently published book *You and Your Profile. Identity After Authenticity*, Moeller and D'Ambrosio outline how there has been a shift in our concept of identity due to the explosiveness of prolificity by using philosophy, social theory and cultural critique, and conclude that handling social media pressure is best dealt with by distancing oneself from one's public persona (Moeller & D'Ambrosio, 2021).

Over the last fifteen years, new social and digital media technologies have led to the emergence of a new full-time job which is that of influencers who work daily with curating their own online persona (Lundin & Winberg, 2020). Persona is a rich concept which has been used in psychology to develop the idea of how individuals on screen are able to make their audience form strong bonds to them in which they feel they know them as well as a friend (Horton & Wohl, 1956). It can also refer to the narrative concept of character in a storyworld, which an audience can be totally absorbed with. It therefore follows that personas/characters are closely related to personal brands of influencers who continually need to keep sharing their lifeworld with their followers so as to nourish the 'relationship' between the two. The perception of authenticity on the part of influencers is partly enabled by what is known as niche marketing which is when brands market specific offerings to a specific target audience which make consumers feel part of a specific community (Banet-Weiser, 2012). Through niche marketing, influencers are able to increase the value of their intangible assets, i.e., their personal brands.

For influencers, curating their public persona to their target audience should communicate their purpose, values, beliefs, and goals in a way that is perceived as being authentic. The means by which an influencer can be perceived as authentic is through transparency, which has shown to increase an influencer's trustworthiness (Giuffredi-Kähr et al., 2022). The reason why authenticity is important is because it has been shown to positively affect attitudes towards those individuals who have it such as celebrities and can also affect consumer decisions in a positive way (Mills et al., 2015). For example, Mills et al., concluded that the scandalous narrative of Russell Brand is what enabled him to expand on his personal brand and celebrity career as his mistakes

is what made him human, and therefore so likeable. However, what Scheidt & Henseler, who reviewed 418 articles about personal branding, found in their study, is that a recurring dilemma of being authentic is also being accessible to many different target groups (Scheidt & Henseler, 2018). As the saying goes, you cannot make everyone happy all of the time.

### **2.3. Personal branding and Influencers**

Studies about personal branding and celebrities/influencers in recent years have focused mostly on social media platforms (Liu & Suh 2017; Lo & Peng 2022) while some studies and particularly in the field of persona studies have ventured into the study of personal brands and podcasts (Yee 2019). For example, Yee (2019) performed a close critical reading of an Australian podcast by archiving eight hours of audio-content and interpreted them as cultural artefacts using participatory media theories in order to understand how participatory media cultures evolve. Adler-Berg (2020) did a case study of how a Danish independent podcast primarily used Instagram to communicate with their listeners which explored the connection between social media and podcasts. But in the grand scheme of things, only a limited number of studies are dedicated to studying content creators like influencers despite their high visibility on social media (Scheidt & Henseler, 2018). Yet, there is an array of business articles which discuss the problem of authenticity for influencers in terms of how followers are becoming fatigued by the myriad of sponsored content that influencers expose them to (Tabor 2020).

Two Swedish journalists, Lundin and Winberg recently published a book called *Badfluence: Power, millions and half-truths in social media* (2020) in which they bring forth many different examples of Swedish influencers who have been reported to the Swedish Advertising Ombudsman for misleading advertising. Lundin and Winberg (2020) also made note of a shift within influencing towards being more vulnerable and transparent with imperfections which would create a stronger bond with their followers. Other researchers have also studied the grey-area between personal recommendation and sponsored promotions from influencers (Giuffredi-Kähr et al., 2022). From a study in 2022, researchers found that specifically influencers give the impression that they have personal relationships to products and services they promote rather than pure

commercial relationships (Giuffredi-Kähr et al., 2022). It would therefore seem that the brands influencers choose to work with through sponsorships have to be considered authentic by their target audience in order to gain that personal connection aspect.

## **2.4. Conclusion of Literature Review**

Personal branding is a phenomenon that will continue to increase over time (Waller, 2020), and therefore needs more attention from the research field of Strategic Communication. This literature review has presented an overview of the phenomena of personal brands and how it has been studied over the years in various ways, concluding with examples of recent studies on influencer/celebrities' personal brands on social media, the complexities involved in authenticity, and the important concept of persona, as well as a brief leeway into how podcasts have been studied in terms of personal brands/influencers. This thesis connects well with the two-fold definition of strategic communication (Zerfass et.al., 2018) and positions itself within this broader field which suggests that interdisciplinary research is needed in order for strategic communication research to fruitfully develop.

### 3. Theoretical framework

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The theoretical framework of the study uses a synthesis of parasocial relationship theory and narrative theory. When individuals are engaged in storyworlds – be it either fictional or based on reality – they form a bond with the protagonist(s) of the story which can be called a para-social relationship. This is an aspect of storytelling that is changing in the sense that it is intensifying because of the hybridization of social and digital media. The presence of people whom we do not have real social relationships with is both increasing and expanding (Rojek, 2016) due to the various doors that are opened into other people’s storyworlds through our smartphones. Today, it is possible to listen to influencers contemplating about life on their podcasts and know more about their opinions, hopes and dreams than one’s own – and seeing them live their lives live on social media almost 24/7 gives even more access to their lives which increases the feeling of realness and authenticity.

This combination of para-social relationship theory and narrative theory will be used as an analytical lens by which the comparative case study is examined. These two theories have been chosen because they navigate specific points of interest for this research study which concerns the storyworld of the influencers and how these storyworlds enable para-social relationships to be formed from the perspective of the regular listeners as well as the collaborative storytelling aspect of being two or three storytellers at once. Even though this research is focused on conversational podcasts which can go in any direction, there is still some basic structure/format in the podcasts which provide consistency for listeners who at least partly know what to expect from an episode. The synthesis of para-social relationship theory and narrative theory can be understood as an interdisciplinary framework and a useful combination for this comparative case study in order to reach a deeper understanding of the complexities that are part of personal branding today.



### **3.1. Para-Social Relationship Theory**

“Para” stems from Greek and means “beyond” or “alongside” (Merriam-Webster, 2022) which calls for an understanding of the term “para-social” as being different to other ‘normal’ social relationships. In 1956, Horton and Wohl published the article “Mass Communication and Para-Social Interaction: Observations on Intimacy at a Distance” in the *Journal of Psychiatry* (Horton & Wohl, 1956). This foundational research on parasocial interaction and parasocial relationships gave a first example of how TV-audiences formed ‘para-social relationships’ with talk-hosts. This one-sided relationship was experienced as any normal two-sided relationship. From the audience perspective, the talk-show host is perceived as being just like a real friend. This ‘illusion of intimacy’ is created in part by the persona of the talk-show host(s) because of the way they speak to the audience. Their tone, gestures, and eye-contact can make an audience interpret them as if they are watching or listening to their own friends. Due to the regularity and dependability of the talk host persona, Horton and Wohl found that audiences develop a relationship in which they believe that they know this person as they would know their own friends, and the talk show becomes integrated into the members of the audience’s everyday life routines much like friends do. Among many things, the audience feels that it benefits from the talk-show hosts sharing their life experience, advice, and product recommendations (Horton & Wohl, 1956). They become fans and support this person and develop a sort of hero-worship as well as identification with them but also emphasize that a third motive is “the confirmation and enrichment of the parasocial relation with them” (Horton & Wohl, 1956, p.227). In this current influencer-era, we can see that there has been a growth and extension to the para-social relationships that we have. Through these para-social relationships, we can “create well-defined, tangible connections with those with whom we have no face-to face connection” (Rojek, 2016, p.32).

Para-social relationships today means developing long-term relationships with a mediated performer (Dibble et al, 2015). Today, influencers are some of the most powerful mediated performers that we have because of their immense number of followers. Digital- and social media gives us the illusion that we are ‘being connected’,

and as researcher Rojek (2016) argues, the heart of the parasocial relationship lies in emotional identification with the mediated performer. Horton and Wohl argued that to further create illusions of intimacy technical devices of the media such as the camera are used (Horton & Wohl, 1956). One can argue that social media is a technical device by which to create illusions of intimacy as it enables digital interactions. For instance, followers can comment on influencers' posts or send them a DM by which the influencers can reply to them. Even if they do not reply, the existence of the comment section and the DM permits a feeling of being connected to the influencer.

Para-social relationship theory includes two key concepts: para-social interaction and para-social relationships. From the initial research conducted in 1956 these two concepts were not explicitly differentiated leading to some confusion within the theory making it seem as if they are interchangeable concepts when they are not. In 2011, Hartmann and Goldhoorn tried to clarify this by suggesting that parasocial interaction can be defined as "an illusionary user experience that takes place in an exposure situation" (Dibble et. al., 2015, p.23). In short, para-social interactions are imagined interactions with media figures during an isolated situation. Some examples given are when a media performer addresses the audience with different cues that lead to them interpreting this situation as if it were like a normal social interaction even though it is in fact, not a real face-to-face interaction. For instance, when podcast listeners or social media followers feel like they are interacting with a media figure during a viewing or listening situation, that is when they are experiencing this para-social interaction.

Parasocial relationships on the other hand are more enduring. They last over a longer time, and they extend beyond one specific exposure situation. This is due to repeated encounters with the mediated performer (Dibble et. al., 2015). In short, para-social relationships are ongoing, more long-term, and long-lasting 'one-sided' bonds with media figures. For example, if an individual often thinks about and discusses this media figure as if they were their real friends, then it can be argued that this individual has a para-social relationship with the media figure. It is parasocial interaction that leads to para-social relationships being formed, and they can in turn strengthen the interaction an individual experiences with the media figure. This mirrors how the more time a person spends with their friends, the more that friendship develops, becoming deeper and stronger.

To conclude this first theoretical part, it is important to state that it is specifically the theoretical concepts of *illusion of intimacy*, *persona*, *para-social interactions*, and *para-social relationships* that will be used in this thesis.

### **3.2. Narrative theory**

One of the main resources of language that has enabled us to structure and comprehend our human experiences are through narratives. In social science research, it has a distinctive theoretical and methodological approach which has been established for many years now. Telling stories, listening, and interpreting stories, is a major part of how us humans make sense of the world, of other people, of ourselves, and of society at large. In fact, it can be argued that the most basic cognitive strategy of the human mind is narrative imagining (Herman, 2002). Basically, this means that we use familiar story patterns to conceptualize new situations and to understand events as actions.

In what is known as the ‘narrative turn’, researchers started arguing that our identities and our actions become what they are through the means of storytelling (Boréus & Bergström, 2019). This means that from this perspective, we can understand ourselves as *narrative beings* rather than rational ones. Narratives can be understood to be a *social product* as they are used by individuals to present themselves as protagonists/personas with their own storyworlds to others who are then the audience. Narrative theory is often described as narrative analysis because of the tradition in the field – they essentially mean the same thing. Analysing narratives involves an *interpretive approach* however there are no strict rules about what constitutes narrative analysis. But overall, studying narratives means studying subjective meaning-making which concerns the *emotional language of stories* (explicit content), *themes in a story* (implicit content), and *coherence* or the structure of a story (Adler et al., 2017). According to researchers Boréus and Bergström, in narrative analysis there is no such thing as one best method by which to do it as it depends on the researcher and the research questions (Boréus and Bergström, 2019, p.225). Therefore, even though narrative theory and analysis includes many concepts, only a few have been selected to be used fruitfully in

the analysis and will be explained in more detail in the following paragraphs. According to narratologist Chatman, a narrative can be made up of two main parts. The first part is its history i.e., the *what*. The second part is its discourse, i.e., the *how* (Boréus & Bergström, 2019). There is a big difference between *the what* which includes events, characters, setting and the discourse *the how* which is referring to how the what is organized, for instance if it is told in direct or indirect style. The history or the ‘what’ is that which covers what has happened (the abstract) and orients it (i.e., presents it in time, situation, in environment, and through participants), and the ‘how’ or discourse focuses on how a story is being communicated (Boréus & Bergström, 2019). Moreover, how a story is being told involves the position of the narrator and which narrative techniques are being used. These concepts also relate back to the folklore researcher and formalist Propp, who studied Russian folktales and who has had a foundational role in forming narrative theory. According to Propp (1927), there are two basic structures or different narrative events in a folklore/fairy tale which are *Sujet* and *Fabula*. The ‘*Sujet*’ is the plot i.e., the main themes or building blocks of the narrative whereas the ‘*Fabula*’ is the story which means how the narrative is organized chronologically. Based on the cues in the plot, the reader or listener draws assumptions and conclusions on the story (Herman et al., 2005).

A key concept related to *sujet* is *style* which is the framework of how different techniques are used to organize a system. For instance, in films there are film styles which include design, dialogue, cinematography, editing, music, light design and so forth. These specific film styles/techniques are used by the filmmaker to create specific value for the work. Style in literature on the other hand is the “voice” that a reader ‘hears’, and the way in which something is written. For example, *tone of voice* (mood), *diction* (choice of words), *sentence structure* (how the words are organized in a sentence), *language*, *grammar*, and *descriptive technique* which can be using creative devices like *metaphors*, *symbolism* or *allegories* (Literary Terms, 2015). These narrative terms can be useful for analysing podcasts as there is yet to be a specific and comprehensive theory on narrative style within podcasts within academia.

All stories have a starting point i.e., ‘a state of normality’ which narratologist Todorov called *equilibrium* (Fiske, 2011). Then comes what is called *disequilibrium* or unsteadiness, and then finally, a *new equilibrium* at the end in which the story has

returned to the state of normality but with some new lessons learned. Stories are also naturally *character driven* which means that the actions and decisions that characters in a story take is what makes the *plot develop*. In the many tales Propp analysed, he found and thereby defined eight main characters or personas: the Hero, the Villain, the False Hero, the Helper, the Donor, the Dispatcher, the Princess, and the Princess's Father (Propp, 1927). The battle between the hero and the villain can today be applied to analysing tensions and contradictions within society. For instance, it is not as easy as labelling people as either good or evil. All individuals get moulded in society in some ways and try their best to 'fit in' and to 'play their part'. *Character-driven plot development* can be understood not just in terms of fiction but also in terms of *nonfiction* which this research study is interested in. Non-fiction can be understood as a narrative that is about real events and real people and take shape in the form of for instance memoirs and biographies.

In recent years, narrative theorists have introduced the idea of *storyworlds* which means that narratives have the power to create worlds, and this can be applied to non-fiction stories like conversational podcasts. As a listener of a story immersed into a storyworld, narrative analysis can happen quite naturally because reconstructing stories is how we can understand them (Herman, 2002). The concept of 'collaborative' fiction which is defined as a 'form of writing where two or more authors share creative control of the narrative' (Ribó, 2019) can be built within this storyworld concept as something that is about the lifeworld of people like influencers. We can define the term lifeworld as the world experienced by both writers and readers in their lives (Ribó, 2019). Lifeworld is a concept from hermeneutics and phenomenology which is the understanding of the world from our immediate, subjective experience of it as opposed to an objective scientific worldview (Zimmerman, 2015). Here, lifeworld is mentioned briefly as a way of grasping storyworlds as collaborative processes which requires input from all involved parties. This study will use the term *collaborative storytelling* to refer to the building up of a storyworld.

### **3.3. A Synthesis of Parasocial Relationship Theory and Narrative Theory**

By combining the elements found in para-social theory such as the concepts of *parasocial relationships*, *para-social interactions*, *'illusion of intimacy'* and *personas* with narrative theory, which also has the concept of personas but in the word of *'characters'* and other important narratological key terms such as *storyworlds*, *collaborative storytelling*, *history (the what)* and *discourse (the how)*, and *'style'* among others, this comparative case study is able to apply knowledge from psychology and literature in the field of strategic communication. This is an interdisciplinary way of reaching new knowledge about personal branding.

More specifically, this research has both storytelling and para-social relationships in mind because they are connected to one another. The point of departure is that influencers tell stories about their lives, which enables them to build on their personal brands, to create intimacy with their audiences, and to earn money through sponsorships. They collaboratively decide on podcast sponsorships which then become part of the podcast's storyworld as well as all of their individual influencer storyworlds. In order for their listeners to stay engaged in their storyworld the podcasters need to provide authenticity which includes choice of sponsorships and how they are delivered in the podcasts. Therefore, the synthesis will use the two aforementioned theories to achieve something analytically fruitful.

## 4. Methodologies

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It can be argued that social sciences like strategic communication will only be ‘strengthened by a greater number of good case studies’ (Flyvbjerg, 2006). To start off, the method chapter will start by positioning the study in a social-constructivist epistemology. Then, it will move on to describe the research strategy which is based on an understanding of reality from a social-constructivist tradition and epistemological position. Moving on, the chapter will outline the method, sample selection, data collection, analytical approach, ethical considerations and research reflexivity which is all part of the extensive research design. As this comparative case study is based on two research questions and uses two different methods of gathering empirical material, it will have separate sections for the two. The empirical material has been gathered from 1) recent audio-material from the two podcast cases and 2) in-depth interviews with regular listeners of each of these.

### 4.1. Social-constructivist Epistemology

The epistemological position of this research study is based on a social-constructivist view which is the antithesis of positivism. In a social constructivist epistemology ‘reality’ is something that humans construct rather than it being constructed by external factors. In short, something is *socially constructed* because it has been processed by either social structures, or values, or interactions, i.e., it concerns human sociality (Fagan, 2010). This in turn has an effect on how scientific knowledge such as that in the social sciences is of our making (Fagan, 2010).

This research is a qualitative inquiry in the form of a comparative case study that is based on socially constructed perceptions of authenticity i.e., there is no objective ‘real’ *authenticity* out there only one that is socially constructed. Moreover, in the case of *para-social relationships* that listeners of podcasts form with the podcast hosts have a higher degree of social constructiveness as it is only based on internal consistencies within the storyworld i.e., not based on the real physical reality out there but rather the one that is invented by social groups in society such as podcast hosts/influencers and podcast listeners/followers. As for *personal brands*, which are the phenomena of the

study, they are also socially constructed: by influencers themselves and by their interpreters (i.e., listeners of the podcasts and followers on social media) and by the researcher conducting research on this. As the object of study is two separate podcasts, the choice of a two-fold method have been chosen because they are the suitable in order to understand the posed research questions within the epistemological realm of social constructivism.

## 4.2. Research Design

The research design consists of a comparative case study of two Swedish influencer podcasts using qualitative research methods. Case studies are used to reach in depth knowledge about a certain phenomenon. In this case, the phenomenon in focus is personal brands. As with all case studies, it is based on ‘context-dependent knowledge and experience’ (Flyvbjerg, 2006). The two selected podcast cases have been regularly listened to over the last two years by the researcher, and are two of Sweden’s most popular podcasts, made collaboratively by Swedish influencers who are best friends in real life. They share a target audience: women in their 20’s to late 30’s within the market niche of feminist self-improvement “can do” (Banet-Weiser, 2012) listeners. However, their most obvious difference is that *NBL* represents more of the traditional view of an accomplished woman (i.e., marriage, kids) while *DS* problematize on marriage, question monogamy as well as the need to raise kids as a couple, which allows for variation in the study compared to if only one of these cases had been studied. By focusing on both cases, the research is able to find narrative tendencies which can provide a wider knowledge in terms of personal branding.

One of the main reasons why the closeness of case studies to real life is so beneficial is because reality is nuanced and therefore cases can be a fruitful way to show this (Flyvbjerg, 2006). As for the two case studies, they do share some similarities: both podcasts are made by influencer-women in their mid 30’s who are interested in fashion, beauty, travelling, relationships, and improving one’s life. They are all a group of entrepreneurial women who do other work outside of “influencing”. For instance, the two co-hosts of *NBL*: Vanessa Lindblad is the manager of Bianca Ingrosso, and cofounder of Caia Cosmetics, and Rebecca Stella has her own brand Rebecca Stella



Beauty and is also famous for her many TV-host roles on reality shows in Sweden. The three co-hosts of Det Skaver consists of Nadia Kandil who is a creative consultant, stylist and shareholder of razor brand Estrid, Elsa Ekman is an artist and model, and Cassandra Klatskow is a model, choir-singer and body-activist.

However, though both podcasts have some similarities, their *content*, their *voices*, their *collaborative storytelling* and *how they advertise* for their sponsors within the podcasts differ. Moreover, the two podcasts are different in their structure, in their chosen topics for discussion and the advice that they give; how they invite their listeners into their storyworlds and how they engage with their audience overall differs. This is why a comparative case study will be both *interesting* and *fruitful* to understand two different examples of personal branding. The *comparative aspect* of the case study lies in the two-folded research design methodology of a *narrative analysis* of selected audio material within the podcast *and in-depth interviews* with regular listeners, and then this will be compared in order to offer fruitful new knowledge on personal branding.

To reiterate, the research problem of this study concerns *authenticity*, which is why authenticity in this sense decides the choice of method. To be able to examine how influencers can maintain an illusion of intimacy by *podcasting collaboratively* with their (influencer) friends, it is important to look at both the thing in itself (i.e., the audio material of the podcast), but also at the intended audience (the regular listeners of the podcasts). Therefore, the empirical data follows a two-folded research design: firstly, a narrative analysis of five podcast episodes each and their embedded sponsored ads, and secondly 11 semi-structured interviews with listeners of either one of the podcasts.

Gathering data in order to perform a narrative analysis means for instance seeking narratives in *personal journals* or finding it in interview-materials (Boréus and Bergström, 2019). In this case, the narratives in personal journals can be found in the two podcasts by which a selection of podcast episodes have been listened to, and specific parts of those have been written down and printed out for an analysis of *what* is being said (historie, story) and *how* it is being said (the discourse). As a researcher doing narrative analysis, it is important to start by asking *how* the text (in this case the podcast) is organized and *why* the storytellers (as they are more than one!) have decided to tell their story in this manner. It is also necessary to print out interview-materials

before a narrative analysis.

#### 4.2.1. Selection of Materials

First off, empirical material in the form of selected audio-material from the two cases was gathered to be able to conduct a narrative analysis of the sponsorship advertisements in them so as to answer the first research question. Five episodes from *Det Skaver (DS)* and five from *Rebecca Stella och Vanessa Nu börjar livet! (NBL)* from the year 2022 were selected and a thorough analysis was conducted on these. When selecting material, it is important to select material that will be the richest for the study rather than making randomized choices. This is what differentiates qualitative studies from quantitative studies. Purposeful sampling was used in order to control the scope of the study within which specific criteria were used. First of all, almost all episodes were selected from the same time period as the interviews were conducted (see population and sample) in order for them to be as fresh as possible for both the interviewees and researcher when discussing the podcasts for the second research question. Overall, the selected episodes are from March until May 2022, which made it possible for the interviewees to listen to sponsored advertisements that were from the same episode they had listened to that week.

Secondly, the selected episodes should contain new sponsored advertisements i.e., not be repetition from previous episodes. This was so several different examples of collaborative storytelling by the hosts could be explored. All advertisements with voices not belonging to the podcast influencers were excluded from the study. It is also worth mentioning that special focus was given to the conversational and collaborative storytelling aspect of the selected episodes. Specifically: *the unfiltered language, open contemplation, transparency of imperfections, transitions from speaker to speaker, and emotions/ tone of voice* which all can link to *authenticity* were examined.

The two tables A and B outline the selected episodes and the sponsored advertisements embedded within them which will be covered in the analysis of the study.

**A. DET SKAVER PODCAST: SELECTED AUDIO-MATERIAL FROM 2022**

<b>Episode number</b>	<b>Name of Episode (authors own translation, 2022)</b>	<b>Sponsorship</b>
<b>A. 122</b>	The Bday-diva, Nadia's thirst, and a disgusting mama-day	<u>Röhnisch</u> . Swedish sports brand designed for women <u>Anyfin</u> . Swedish loan agency/ Smart finance app
<b>B. 123</b>	Heartbreak, diva-party, and a throbbing chemical anxiety	<u>McDonalds</u> . US multinational fast food company <u>Zalando</u> . German company & European online platform for fashion and lifestyle <u>RFSU</u> . Swedish non-profit, non-governmental organisation working in the field of sexual and reproductive health and rights.
<b>C. 124</b>	The fear while waiting for an answer	<u>Safira</u> . Swedish jewellery brand. <u>Åhlens</u> . Swedish department store chain.
<b>D. N.a.</b>	Det Skaver responds: Being yourself	<u>Anyfin</u> . Swedish loan agency/ Smart finance app <u>Hedvig</u> . Insurance company in Stockholm, Sweden.
<b>E. 127</b>	Det Skaver in Paris, diarrhea and the return of the tits	<u>Safira</u> . Swedish jewellery brand. <u>Åhlens</u> . Swedish department store chain. <u>SEB</u> . Swedish financial group (bank). <u>Valio</u> . Finish company and manufacturer of dairy products.

**B. REBECCA STELLA & VANESSA *NU BÖRJAR LIVET!* SELECTED  
AUDIO-MATERIAL FROM 2022**

Episode number:	Name of Episode: (authors own translation, 2022)	Sponsorship:
A. 205	Abby Baby!	<u>HelloFresh</u> . Publicly traded meal-kit company based in Berlin, Germany.
B. 206	The fire back there	<u>BookBeat</u> . Swedish Company Digital subscription service
C. 207	Inventing Abby	BookBeat
D. 208	A wind of change	HelloFresh
E. 202	Pernilla Baralt, general secretary of UNICEF Sweden, visits us	<i>NBL</i> : s own donation page for UNICEF on unicef.se

**4.2.2. Population and Sample**

In order to answer the second research question which centres on identification, the study turns to qualitative in-depth interviews with regular listeners of the two podcasts who take part in the ongoing storyworld of the podcasts on a weekly basis. Interviews can be more like a conversation between the researcher and the interviewee (Kvale, 1996). By conducting single participant interviews, the research could gain in-depth knowledge of how the listeners frame their own understanding of the podcasts in their own words as opposed to conducting a focus group or other alternative. This allows the study to reach an understanding of how regular listeners identify with the podcast hosts and their storyworlds, along with gauging their reaction to, and relationship with, the sponsored advertisements. This directly ties into the problem of authenticity for influencers as personal brands. In this instance, the listeners' personal opinions matter a great deal because they have developed para-social relationships with the podcast

hosts/influencers and thereby feel that they “know them”. Their perception of the authenticity of the sponsorship deals can therefore be gauged. This enables us to reach an understanding on whether the authenticity can be considered effective or not.

The starting point for recruitment was to publish a post in each of the two podcasts’ Facebook groups which have been set up by the podcast influencer hosts, i.e., a purposive sampling technique. On Facebook, *DS* podcast has a group called “Det skaver gruppen” with 1900 members (Det skaver gruppen, n.d), and *NBL* podcast has “Stellz och Vanz – Eftersnack” with 18 200 members (Stellz och Vanz – Eftersnack, n.d.). The posts asked regular listeners to either comment on the post or to write a direct DM on Facebook if they would be interested in joining the research study. It took a few days to be accepted by the admins, and then a few DM:s started to appear. The posts received a few likes, so the researcher contacted the people directly who had liked the post via direct messaging on Facebook to ask if they could participate in the study.

Another strategy of recruitment was to ask an interviewee if they knew anyone else who was also a regular listener of the podcast who might be interested in joining the study, i.e., the purposive sampling was combined with a snowball sampling technique. Some listeners who were asked to join the study declined to join which was to be expected. One interviewee was approached outside of social media. The study had a total of eleven participants, the oldest being 33 years old, and the youngest 20. 5 of them are regular listeners of *NBL* podcast and six of them are regular listeners of *Det Skaver* podcast. All participants identified as women which is consistent with the target group being overall female. They were from several different cities in Sweden and either worked full-time in a broad spectrum of industries or they were full-time students with varying majors. This was the main benefit of reaching out to people via social media as it enabled the sample to be diverse and had different women in the target audience of both podcasts represented in the study.

### **4.2.3. Interviews**

According to Kvale (1996) there are seven stages by which to conduct a qualitative interview. The first two are thematizing and designing which come before the actual

interviews and include the interview guide. Then comes the third step: the actual interview itself in which the researcher as an *interviewer is the instrument* (Guba and Lincoln, 1981). In this study, the interviews were conducted in a semi-structured manner with an interview guide that was used as guidance to cover the overall themes. Semi-structured interviews can feel meaningful to the participants if it is allowed to develop naturally which is why it was important for the interviewer to offer flexibility and openness in the conversation (Kvale, 1996). One of the podcast's sponsored advertisements was played in the beginning or middle of the interview so that the participant could be stimulated to react to and share their thoughts on it. The interviewees were also asked to listen to the weekly episode of the podcast in advance to ensure that they had heard the full episode. This was a way to include podcast material within the interview itself and was selected based on the podcast episode of the week the interview was taking place. This meant the topics that had been discussed in those episodes would be fresh in the listeners minds, and what sponsored advertisements had been embedded. This was also a way for the researcher to get empirical material in the form of honest feedback about the self-brands of the influencers that host the podcasts. As feedback is a crucial aspect of creating a self-brand (Banet-Weiser, 2012) so is getting access to it, and especially how the podcast listeners in terms of identification for the listeners.

As mentioned, an interview guide was used to deliberate on the most important themes for the study. The main areas of discussion covering the listeners perspective on the storyworld and what role the sponsored advertisement plays were divided into three overall themes: 1) para-social interactions and relationships 2) sponsored advertisements 3) personal brands. 7 out of the 11 interviews were conducted online via the Zoom because the interviewees lived too far away for a face to face meeting to take place. 4 of the interviews were conducted in either Lund or Stockholm which the researcher was able to access travel-wise. All physical interviews were conducted in a café setting. The interviews ranged from 60 minutes to 80 minutes each and were conducted over four consecutive calendar weeks from the April 4<sup>th</sup> until May 1<sup>st</sup> in Swedish which is the language of the two podcasts.

#### 4.2.4. Data Analysis and Trustworthiness

In line with the theoretical framework of the study and the focus on the key concepts of collaborative *storytelling*, *storyworld*, *personas*, *illusion of intimacy*, *identification*, *para-social interaction* and *para-social relationships*, a narrative analysis was the main approach to analyse the empirical data of the audio-material within the podcasts. Interviews were then used in order to make connections between the two in a fruitful way. The narrative analysis focuses in the most part on the specific sponsorship segments in the podcasts which includes the communication style of the podcasters in which they are able to perform collaborative storytelling. Narrative patterns became visible when coding the use of narrative techniques such humour, emotion, and confessions (of imperfections) in the podcast episodes. Also, a code of how the podcast influencers tell their listeners to take action at the end of the sponsored segment were important to connect with how they usually “speak” to the listeners when for instance starting or ending a podcast episode or when discussing podcast listeners on the podcasts. All segments including the sponsored advertisements that can be found in appendices were printed out and coded by hand.

All of the interviews were recorded on the researchers iPhone. Then they were transcribed (Kvale, 1996), by using the “Dictate” button on Microsoft Word. Sometimes, the words did not come out correctly which meant that once the recorded material had been added to a word document, the recording was listened to once more and the text was corrected so that the transcription was correct. Most transcriptions were completed right after the interview so that as many details could be remembered as possible while some had to be transcribed a few days after the interview due to time constraints.

After transcribing interviews, it is time to analyse them, which is the fifth step according to Kvale (1996). This step also includes specific methods by which to analyse and interpret the gathered interview material. Then there are two more steps: verifying and reporting (Kvale, 1996). It is important to note that as a comparative case study, it does not hold any greater bias towards verifications than other research methods do – in fact, as Flyvbjerg argued, case studies “contain a greater bias towards falsification of

preconceived notions than towards verifications” (Flyvbjerg, 2006, p.237). There are suitable concepts can be used to evaluate if a study is of quality or not. Lincoln and Guba (1985) offered a suggestion to replace for instance reliability and validity with trustworthiness and authenticity. Credibility, transferability, dependability, and confirmability are the four criteria of trustworthiness and fairness is a criterion that falls under authenticity (Lincoln and Guba, 1985).

This research study which is based on an epistemological stance of social constructivism, does not claim there is a single truth out there which means that there are *many different truths* and these should be handled with care. So, for credibility this means to carry out research in a sound manner i.e., a credible way means being able to handle different truths and present them in an understandable way to the recipients of the research. Secondly, when it comes to transferability, qualitative findings aim to be unique and therefore whether the findings are transferrable to other cases has much to do with the cases and the context of them themselves (Lincoln & Guba, 1985). Thirdly, when it comes to dependability this refers to researchers themselves being dependable. This means there is a requirement for all gathered documents along the research process to be kept on file and for this research, all transcribed interviews were stored offline on a private computer and the audio recordings on a private iPhone. As for the fourth criteria: confirmability, it was important as a researcher throughout this process not to let personal values, opinions, and feelings to influence the findings, which is also reflected upon in terms of ethical considerations. Last but not least, to achieve authenticity in the research study, it is important for the researcher to present the data with fairness. This means that different perspectives should be presented just the way they are which is why it was of utmost importance for the researcher to notice when for instance respondents offered a completely new view on things – and to bring that into the study.

#### **4.2.5. Ethical considerations**

To gain honest insights and thereof valid data, it was important that the interviewees felt that they could be honest without there being any implications of them joining the research study. Therefore, *confidentiality*, which refers to the researcher being committed to not revealing the interviewees’ identity and participation in the study



(Roth et al., 2018) was offered alongside the suggestion to provide interviewees with an alias which was accepted by all. It was also important to be ethically considerate by being honest of the *research intent* to the interviewees which is why a consent form was sent out prior to the interviews on Zoom and a paper-consent form was handed out for those interviews that took place IRL. The consent form was signed by all interviewees and promised *a withdrawal could take place at any time* for the respondent providing them as much autonomy as possible. Being ethical when conducting research means to do ones utmost as a researcher not to harm any participants and to look out for the wellbeing of the interviewee as well as to protect the research community with transparency and to report the research outcomes in a truthful way.

#### 4.2.6. Reflexivity

Reflexivity is a way to approach *quality control* when conducting a qualitative research study and should be part of the entire research process which includes finding the research questions, collecting, and analysing the data and drawing conclusions from this (Berger, 2015). Reflexivity means acknowledging my role as a researcher in the research study which means being aware that my own prior experiences, the beliefs I hold to be true, and my assumptions about the way things are, will have an influence on the research process which can shape the outcome of the research. As a regular listener of the comparative case study examples myself, I define myself as a researcher *sharing the experience of the study participants*. The benefit of being in this position is that it affects my access in a positive way as respondents may perceive me more sympathetically as ‘one of them’ as in a regular listener myself but also as a woman in her mid-twenties who is also the target group for the sponsored advertisements in the podcasts.

On the other hand, I need to avoid projecting my own experience of being a regular listener and target audience and avoid viewing the participants experience from my own lens. Berger (2015) offers three measures to maintain a balance between own experience and participants experience: 1) the use of a log, 2) repeated review, and 3) seeking peer consultation. The log includes what was said by the interviewee, what it may mean and what the researcher thought about it. The repeated review includes going

back to the interview after a couple of weeks of the original analysis which will provide the researcher with a new lens. The final strategy, a peer consultation means helpful feedback on the interviews which would be able to show what content the researcher may have ignored in the process. Time-wise, the log proved to be a useful tool, however the repeated review was more difficult to achieve for all 11 interviews. Peer consultation was used in a limited fashion.

## 5. Analysis

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This chapter offers a narrative and empirical analysis of the comparative case study with the purpose of answering the two research questions that are the basis of this thesis on personal branding. Each research question is addressed individually to make the contribution of this research paper and its two aims clear. Both research questions are answered by applying the theoretical synthesis of narrative theory and parasocial relationship theory. In order to make it more comprehensible, this analysis has been structured into three parts. Firstly, the podcast storyworld framework is analysed and presented in order to give a comprehensive overview, secondly a narrative analysis answering RQ1: authenticity in sponsored advertising, and thirdly an empirical analysis of RQ2: identification with the storyworld which includes the material from the in-depth interviews.

### C. OVERALL PODCAST STORYWORLD STRUCTURE

	<i>DET SKAVER.</i>	<i>NBL PODCAST.</i>
<b>INTRO</b>	Music segment made by friends. “You are listening to <i>Det Skaver</i> Podcast with me Elsa, Nadia, Cassandra.”	Music segment ‘We Come Alive’ by Waykap ft Emmi. “Welcome to another week of <i>NBL</i> Podcast”.
<b>MAIN CONTENT</b>	Conversations on life in the mid- 30’s, relationships (friendships, love, family), body-image, trending topics, social media, ‘tabu’ subjects, problematizing on societal expectations (marriage, kids)	Updates on each host’s life including their families, marriages, kids, work, travel, events, working out. Reflections on the past, and hopes and dreams
<b>“THIS WEEK” SEGMENT</b>	This week’s Skin-cuts and Band-Aids (before outro)	This week’s Swipe (after intro)
<b>‘INTERACTIVE’ SEGMENT</b>	Listeners-question in mini-episode	This week’s Sweetheart
<b>SPONSORSHIPS</b>	“This week we are sponsored by”	“Our beloved Sponsors are back!”

## 5.1. Overall Podcast Story Structure

To start off, the basic narrative structure of *DS* and *NBL* is presented in table C. As can be seen, both podcasts have their own *storyworld structure*, i.e., their own recurring segments which creates coherency and consistency in the podcasts and forms the discourse of the storyworld (Boréus & Bergström, 2019).

### 5.1.1. Introduction to the Podcasts

At the top of Table C, we find the introduction of the podcasts in which music and soundbites are used as well as the hosts introducing the podcasts in their own words. Both cases have their own unique *theme song* which creates the feeling of the storyworld. This strategically differentiates (Waller, 2020) the podcast from others. *DS*'s music theme is a short music piece that was put together by friends of the podcast. *NBL*'s intro song is a soundbite from the song 'We Come Alive' by Waykap ft Emmi. Both songs could be described as 'feel-good' and 'positive' with upbeat tones and energetic voices in the songs. Before the intro song of *DS* podcast, the hosts will always introduce themselves in the same way every week which creates consistency in the narrative structure of the podcast. *NBL* podcast on the other hand will rarely introduce themselves. Here is one recent example of when they do as is exemplified in the conversation between Vanessa and Rebecca:

Vanessa: "Welcome to a new week of Now life begins! This is Vanz."

Rebecca: "And this is Rebecca Stellis – Abby baby!"

Vanessa & Rebecca laugh out loud.

Rebecca: "No, but we've got some new amazing listeners!"

Vanessa: "Yes!"

Rebecca: "So maybe we should introduce ourselves a bit nicely "

Vanessa: "We are two best friends in a long-distance relationship!"

Rebecca: "Yeah" (laughter)

Vanessa: "And that's what you need to know"

Rebecca: "Like, that really *is all* we are!"

Music intro plays and the episode begins.

(*NBL* podcast, Episode 208, *A Wind of Change*, April 10, 2022, my translation)

### 5.1.2. Main content

Next, we have the main content of the podcast which covers an array of different subjects each week told through the personal stories of the podcast hosts. For both cases, it is important that their communication “had an edge” and that it “stands out in the competition for attention” (Nothhaft et al., 2018, p.501). This is why the names of *DS* episodes capture an ongoing public discourse because they need to be newsworthy. As can be seen in table A (page 24), these episode titles are attention-grabbing. For instance, episode 127 called ‘Det Skaver in Paris, diarrhea and the return of the tits’. In this episode, the podcast hosts tell their listeners of their adventures on a recent trip to Paris for a friend’s birthday and then Cassandra brings up that ‘tits are in again’ after years of the booty being the main focus of a woman’s body (*DS*, episode 127). In contrast, *NBL* (table B on page 25) have very short episode titles consisting of only two or four words like ‘Abby Baby’ which refers to Rebecca Stella’s abs and American alter ego (*NBL*, episode 205).

### 5.1.3. “This week” segments

Every week, *DS* has a reoccurring section called: “This week’s ‘Skin cuts and Band-aids’” (my translation) which refers to the weekly negative and positive life events from the perspective of each podcast host. This is a segment in which listeners get to know each influencer’s unique *persona* and learn what they as characters like and dislike. We also learn who is currently *the villain* is in their storyworld, and who is the *helper*, and so forth, reminding us of Propp’s main story characters (Propp, 1927). However, they are not always real people but more rather stand-in metaphors for other things. For instance, in recent episodes (April-May 2022), Elsa’s villain has been her sister’s cancer, and her hero has been snus (Swedish tobacco) as well as the podcast studio (*DS*, episode 124, *The fear while waiting for an answer*, 12th of April 2022). The ‘Skin cuts and Band-aids’ segment is where each influencer in Det Skaver podcast gets full-attention on them as individuals and as *personas*. Because they get to bring their personal struggles but also life highlights, it is a strong section in terms of creating an ‘illusion of intimacy’ (Horton & Wohl, 1956) with each persona on the podcast. However, this is done in a collaborative fashion as they are a group of three; they ask

each other follow up questions and give each other support and recommendations which makes them move each individual's story forward together. This illusion of intimacy is also enhanced because they are friends in reality which means as listeners, we get to make a deeper connection with them, feeling like we get to know them as friends while the people closest to them ask them personal questions and they answer candidly. We can imagine ourselves in the conversation, laughing, crying and sympathising with them.

In contrast, *NBL* has 'This week's swipe' which refers to something that has happened in the two podcast host's lives in the last week. Usually, either Rebecca or Vanessa take the centre stage with these segments, and then they swap it around every other week. One person talks about what is on their mind, giving an update on their life while the other person listens and asks questions. The Conversation flows naturally, with frequent jokes and friendly sparring with comments such as 'is it my turn to talk now?!' when one person takes more than their fair share of the airtime (*NBL*, 2022).

#### 5.1.4. Interactive segments

*NBL* has a segment called 'this week's sweetheart' in which they talk about someone who they think deserve some gratitude and encouragement. This can be one of their podcast listeners, or their Facebook group members as a group, or other influencers. Here is one example in which Vanessa from *NBL* brings up Cassandra from *DS* in this segment:

"Ca-fucking-sandra", Vanessa says and laughs.  
"She's just amazing. Have you heard her singing?", Rebecca replies.  
"Yes, I've seen her live, says Vanessa.  
"I just want to say something to the people who aren't following her, go to her Instagram, and her entrance to her 35<sup>th</sup> birthday party. Like there are no excuses. She gets undressed, and she gets dressed, and she just doesn't give a damn. I want to see more of that! I want you guys to take more space! I die for her. This really is a tribute to her" says Vanessa.  
"She is amazing. I hope more women can be like her". Rebecca says.  
"Yes. Just dare! If you want to be happy and get boosted, follow Cassandra on Instagram!", Vanessa says.  
(*NBL* podcast, Episode 208, A Wind of Change, April 10, 2022, my translation)

In contrast, *DS* podcast has a mini-episode each Friday where they either play an audio-recording of one of their listener's questions or they will read out the question before answering it. This part of their storyworld is important as it creates an interactive

element within the podcast itself in which the listeners are invited to join which further enhances the feeling that the listeners are just part of one big group of friends:

Listeners voice-recording: Hi, Det Skaver podcast. Thank you so much for all the times that you have been my friends and my company when I have had no other. I have thought about what it means to be yourself lately. It is just something people throw around and say easily: 'Just be yourself!' But what does it mean? (...) Oftentimes, you change yourself depending on the room you walk into. So, what do you think about that? Thanks so much. You guys' rock. Ciao.

Nadia: Ciao! Hah

Elsa: Ciao! I love that she was like on the go in a galleria or sitting having a glass of wine. That's fucking nice!

Cassandra: Yeah, I mean

Elsa: It feels very philosophical!

(*Det Skaver svarar*, Episode 25<sup>th</sup> of March 2022)

### 5.1.5. Sponsorships

It is not only the listeners that are part of the storyworld of *DS* but also brands who sponsor the podcast. Each week they are sponsored by several different brands within the fashion industry, the beauty industry, the food industry or the pharmaceutical industry (Table A). There is a commercial element within the podcast universe that is a natural part of the influencer's lives as their work is to influence others to try certain products and services. *NBL* also has sponsorships on a weekly basis however they are more selective with their sponsors. For most of 2022, and as can be seen (Table B) they are usually sponsored by either HelloFresh or BookBeat. The seamless integration of the sponsorships, woven into the fabric of the content effectively blurs the lines between the listeners, the hosts and the sponsors, enhancing the feeling that they are all just one big happy family. Now that storyworld structure has been explored, we can move on to the research questions.

## 5.2. RQ1: Authenticity in sponsored advertising

*How is authenticity constructed in the sponsorship segments of influencer-podcasts?*

In this part, the narrative analysis of each podcast's selected audio material is presented and contrasted with one another. Each of the cases specific collaborative storytelling and other narrative techniques are exemplified in connection to the theoretical synthesis. Three specific findings in relation to authenticity were made in the narrative analysis of the audio-content focusing on the sponsorship segments. They are the following: *imperfections, humour and cheerfulness, and passion and self-improvement*. These findings are a recurring part of how authenticity is constructed in the sponsorship segments which include the influencer's use of unfiltered language, contemplativeness, and emotional storytelling language of the narrative.

### 5.2.1. Imperfections

In *DS* podcast, there are many examples of personal confessions of their own imperfections. By imperfections what is meant is the act of confessing previous *mistakes* and *life lessons learned*. In para-social relationship terms, this is what is known as 'para-confession' in which a media personality becomes 'a friend in need' (Rojek, 2016, p.14). In *DS* all podcast hosts have cried over many different things, one of the reoccurring reasons is *not being (good) enough*. However, they acknowledge and accept these parts of themselves and are open about it with their listeners. Being open about ones imperfections can serve one well. Little mistakes in everyday life such as a slip of the tongue, i.e., not speaking clearly or using informal language which includes swear words are usually how one speaks in the comfort of friends and therefore, a way to get a closer relationship with people. This is also something that can be found in the analysed sponsored segments of *DS*. For instance, in a sponsored segment for sports brand Röhnisch, Nadia begins the ad by saying: "This week we are spöns" which means she has a tongue slip and accidentally pronounces the Swedish letter "ö" rather than "o" (Nadia Kandil, Ep. 122, *DS*, March 29, 2022). However, before pronouncing the word correctly Elsa butts in and says "yes, we are", which makes the first sentence of the ad sound on the one hand slightly unprofessional but on the other hand easy-going and



invites one to keep listening. This could have been re-recorded but it is kept in the ad because it is part of their style of speaking. It both invites for a trigger of a para-social interaction (Dibble et al., 2015) in which the listeners experiences the conversation like a face-to-face reaction, and at the same time as it uses diction and sentence structure (Literary Terms, 2015), that is authentic to both Nadia and Elsa. The ad moves on to the three podcast hosts discussing a new Röhnisch collection called infinite flex which enables one to loosen or tighten a cord around your waist which they argue can help if a woman is on her period. Cassandra says: “Or if you are like me, who cannot poop for several days. Then you are really swollen” (Cassandra Klatskow, Ep. 122, *DS*, March 29, 2022). This is both revealing, but also said in the same relaxed, matter-of-fact manner as she speaks with normally in the podcast. We can see that the story of the ad started with an equilibrium (Fiske, 2011) or ‘state of normality’ in which Nadia and Cassandra briefly talk about how much they love to work out, and then the disequilibrium can be imagined in any woman’s life story where she find herself uncomfortable in her own body due to her period and then the new equilibrium or solution to the conflict of a swollen body is learning about the infinite flex collection and using their discount code to buy it.

Another example of revealing their imperfections can be found in an advertisement for Anyfin where they all reveal that they have no idea which subscriptions they have. Elsa says that there are too many of those subscriptions, and Nadia adds: “sometimes you just sign up to stuff and then it’s just bubidibup”. Cassandra interrupts her, which is also, common theme in the podcast, by loudly saying: “oh, but please, I must have every one of those TV-subscriptions there are” (Nadia Kandil, Elsa Ekman and Cassandra Klatskow in *DS*, Episode 122, 29<sup>th</sup> of March 2022). Not being aware of what subscriptions one has can be interpreted as an imperfection or perhaps a personal trait of being lazy but it also signals to the listeners that they are human. Because humans are imperfect, and this is something we all know to be true – so it comes out as being *authentic*. In a third example, this time for the insurance company Hedvig, Elsa reveals how she has left her beauty bag two times when travelling and lost all her everyday makeup and beauty tools, one of many other examples in which the podcast influencers hosts have done something silly but *very human* and something that listeners can relate to which therefore is very authentic (Elsa Ekman, Det Skaver svarar, March 25, 2022)

These three examples of collaborative storytelling using strategic communication show that sponsored advertisement in podcasts is not just about the product but it rather reveals something personal about the influencers which can benefit both the sponsors and the influencers. At first sight, revealing something embarrassing might seem like something one would not want to do but it is still the case that the influencers are *choosing* what parts to tell and which to keep to themselves. This example gives the impression of the influencers being unguarded and vulnerable which rings a bell in terms of Lundin and Winberg's study (2020) on the current trend within influencing towards being more transparent with their imperfections. Sounding the same way in the ads as the podcasts further creates this experience of authenticity as they are consistent with their persona, and how they speak, and what they say, and what opinions they have. The lines blur, the listener cannot distinguish between what is content and what is sponsorship and the product placement becomes a personal recommendation rather than a blatant hard sell which benefits the podcaster - in terms of sponsorship money for the host - more than benefitting the listener - in terms of them finding a new product they feel is perfect for them. It also provides the listeners with an opportunity to identify with the influencers because human mistakes are something we all make. Usually, most individuals only tell their inner circle about past mistakes and things that could be considered embarrassing or a bit unwise, but influencers can thrive on sharing this information with a bigger audience because it is what makes their followers feel close to them and what ultimately invites them to form para-social relationships with them (Rojek, 2016).

In contrast, *NBL* podcast is revelatory in some respects but not at all as revelatory as *DS*. Vanessa and Rebecca also use their relaxed everyday-language in the podcast which includes swear words and so forth however this is never present in the sponsored advertisements. They never mispronounce the word "sponsorship" as Nadia does in *DS*. Instead, they use very clear and concise language when they speak which also adds to their persona traits as entrepreneurs. Their communication strategy of their collaborative storytelling is instead to turn their own imperfections into strengths while *DS* leaves them as they are. This is still authentic to them as this is also connected to their mantra which is to always strive to be better in regard to building their businesses, personal brands, or personal relationships. This can be exemplified with one of *NBL*'s Hello-Fresh sponsored segments. Vanessa says that "it is no secret who cooks in our

house” referring to her husband, who is the one that cooks at home. Not being able to cook could be seen as something disadvantageous however she turns it into her strength, positioning her as the manager in the household. Vanessa continues on: “but he is not the one who is choosing the recipes, darling” which positions her as a decision-maker at home. Rebecca replies: “so you mean that you decide, and he provides?” which also highlights a sort of female empowerment accolade in the form of a question which is a common stylistic trait of Rebecca. She continues with what can be interpreted as a sex joke: “is that how you share your joy at home?”. After this comment both of them giggle and the sponsorship continues on (Vanessa Lindblad and Rebecca Stella, *NBL*, Episode 205, 20<sup>th</sup> of March).

This is a different example of being *authentic* in the sponsored advertisements as there is an alignment with who they are in the storyworld of the podcast and the stories shared within the sponsored ads. Both Vanessa and Rebecca ‘drive the plot forward’ (Propp, 1927) by playing on their unique characteristics of their characters as self-proclaimed heroes with “can-do spirits” (Banet-Weiser, 2012). Vanessa is playing her part of being a businesswoman not just at work but at home and Rebecca is able to use her wit and usual sarcasm to turn it into a fun, ‘private’ conversation between two best friends even though it is an ad. This leads us into the second theme analysed in the sponsored segments of the two case studies, which is the use of humour and cheerfulness in the ads as a way to be authentic but also, to get the listeners excited.

### 5.2.2. Humour and Cheerfulness

In a different sponsored advertisement segment for Hello Fresh by *NBL*, we find out that both Vanessa’s daughter Mila and Rebecca have something in common. They both enjoy dipping their food into sauce:

“Mila, loves to dip” says Vanessa  
“So do I”, Rebecca replies  
“It’s the best thing she knows”, says Vanessa  
“So good”, Rebecca says  
“She will dip everything” says Vanessa  
“Like, how can anyone eat without sauce?” says Rebecca  
“She dips her fingers and then she licks” says Vanessa  
“But oh God”, Rebecca burst into laughter.  
(Vanessa Lindblad and Rebecca Stella, *NBL*, Episode 208, time 9:34 )

There is a particular humour that is shared between two best friends, of which this is an example. But this is also an example of a paid sponsored advertisement for HelloFresh, a company that provides meal-kits, which can almost be forgotten when listening to the conversation between the two. By talking about her daughter, Vanessa brings in an example of joy from her life. By linking it to a story about her family meal, it gives the impression that Vanessa has a personal rather than a commercial relationship with HelloFresh. This example is in agreement with what recent studies have said about the grey area between an influencers personal recommendations and what they are paid to recommend (Giuffredi-Kähr et al., 2022). Rebecca in her turn is able to talk about how much she loves sauce and how they do not eat sauce in the US in the amount that it is eaten in Sweden but does not realize where the conversation is leading until Vanessa says that her daughter licks the sauce off her fingers which sets Rebecca off laughing out loud. There is also an example of the overall style of how the podcast storyworld is told where one of the two says something that sets the other person off laughing uncontrollably and happens in almost every episode. Laughter is a natural reaction after all – it is improvised – and this makes it feel like the conversation is more intimate. Although it is as Horton and Wohl (1956) coined it, an ‘illusion of intimacy’, it makes the storyworld feel active and authentic, and the advertisement becomes a natural part of that. Compared to *DS* podcast, *NBL* have more examples of laughing out loud, and of teasing each other and using humour in the sponsored advertisements. However, *DS* does use a slice of humour in their sponsored advertisements as well. For instance, in an advertisement for Åhlens, which is a Swedish department store, they are discussing makeup.

“We are gonna talk about makeeeup!” says Cassandra.  
“Perhaps that is something you should get better at Nadia?” asks Elsa  
“Eh, maybe I should”, Nadia replies  
(Cassandra Klatskow, Elsa Ekman and Nadia Kandil, *Det Skaver*, Episode 124, April 12, 2022)

This is an example of some light-teasing which is directed at the one of them who does *not authentically represent* the sponsored offer. For example, Nadia never wears makeup, so it can be questioned why she would promote makeup. This requires some improvisation on the host’s part in order to include her into the story. The solution is that Elsa is going to teach Nadia how to get better at using makeup and this is revealed within the advertisement in which they are offering 20% off makeup at Åhlens (*Det*

*Skaver*, Episode 124, April 12, 2022). A similar example can be found in their sponsored advertisement for Röhnisch mentioned in the previous paragraph. There, it is Elsa instead who is the one that is being *joked about* as she never exercises, yet as they are sponsoring a sports-brand as a unit, she is also sponsoring it:

“I mean it’s just so... It’s got an amaaazing green colour” says Nadia.  
Elsa breathes heavily and excitedly into the microphone  
“Okay!” she replies in a high pitch.  
“It’s just so colourful. It’s called Mint Leaf”, says Nadia  
“That sounds like me!”, Elsa replies  
“It is you!” says Nadia.  
“I guess I will have to become a workout-gal then!”, says Elsa.  
(Elsa Ekman and Nadia Kandil, Ep. 122 *Det Skaver*, March 29, 2022)

Because Nadia and Cassandra both work out on a regular basis, it is still the case that the advertisement works for them. By joking with Elsa, who adores colourful clothes, they are also able to authentically continue their conversation with her in the podcast where they have tried to convince her to exercise many times. As exemplified here, both *NBL* and *DS* use humour and cheerfulness but in slightly different ways to achieve authenticity in their sponsored advertisements. In the next section, the use of other emotional storytelling techniques like *passion* which in combination with messages of *self-improvement* through consumption will be exemplified as it is used regularly in the two different podcasts.

### 5.2.3. Passion and Self-Improvement

In the beginning of their sponsored advertisement for Zalando, Cassandra from *DS* asks a rhetorical question to her co-hosts Nadia and Elsa about how she is going to be self-improving by dressing up a little extra on weekdays:

“There is nothing better – I really have a hard time with this thing of separating your party clothes and your weekday clothes – why can you not just have party clothes?” says Cassandra.  
The three discuss how Elsa is the best out of the three of them at doing that.  
“It’s just so fucking fun and it feels like it makes your dinnertime more enjoyable too!” says Nadia.  
(Cassandra Klatskow and Nadia Kandil, *Det Skaver*, Episode 123, April 5, 2022)

When listening to this segment, there is a lot of *passion for fashion* that is being expressed in each of their voices as the three podcast hosts sound super excited about

dressing up more for their daily lives. As influencers, visual aesthetics is very important part of their work and beauty, clothes and selfies are the building blocks which can be seen on each of their Instagram accounts, and in the podcast when they discuss new purchases or new trends that they are loving. However, a point should be made on the advertisement just mentioned as an example of a “relentless internal gaze” (Banet-Weiser, 2012) which refers to a self-absorbed gaze that is common not just to influencers but to women in general. Therefore, it feels like ‘better advertisement’ when *NBL* who are sponsored by BookBeat every other week discuss undertaking *self-improvement* by listening to audio-books or meditating rather than by purchasing beauty products. In a sponsored advertisement by BookBeat, Vanessa tells a snippet from when her brother-in-law gave her a good book recommendation:

“My brother-in-law is an audio-book listener too. He said: Vanz. You love spirituality. And self-improvement. And then he had a book for me. He said that everyone who he knows who has listened to this book feel that they want to change their lives”.  
“Wow”, Rebecca replies.  
“The book is called ‘Live your life fully. Your way to spiritual awakening.’ Remember that title”, Vanessa says. She continues:  
“What really got me intrigued with this book was he said  
‘I’m five minutes in and already taken by it’.  
(Vanessa Lindblad and Rebecca Stella, *NBL*, Episode 207, April 3, 2022, time 16:57)

In this example, Vanessa brings us back to a moment that she shared with her brother in law who knows her and knows that she is all about working on herself. However, even though they are speaking from passion and trying to use this passion to be authentic, it still feels like it has a slightly bitter taste of sales-pitch written over it.

On the other hand, one can also see how in *DS* podcast they are trying to move away from exaggerating the marketing by telling the listener that it is up to them what to do, and not pressuring them with time. On closer inspection though, it is clear they are repeating a sales message from Anyfin, a loan agency and smart-finance app based in Stockholm, who has been *DS*’s sponsors for two of the analysed episodes. In the first instance, Elsa says these exact words:

If Anyfin can lower your interests, you will get an offer that you can well ahh sit and think about peacefully and quietly (Elsa Ekman, *Det Skaver svarar*, 25<sup>th</sup> of March 2022)

In an episode one week later, Nadia in a very relaxed manner ends the sponsorship advertisement with Anyfin by saying the following:

If Anyfin can lower your interest, you will get an offer from them that you can look through peacefully and quietly. (Nadia Kandil, *Det Skaver*, Episode 122, March 29, 2022).

As can be seen here, they are essentially saying the same thing except it sounds different and is experienced differently because of their authentic voices. This is another example where the discourse of how a story is being communicated matters a great deal (Boréus & Bergström, 2019). Both Elsa and Nadia communicate in their own ways – Elsa is jollier and Nadia is more chilled. The advertising message therefore comes out very differently even though they are repeating one another. In contrast, Vanessa and Rebecca from *NBL* often ask listeners to take specific action at the end of their sponsored advertisements. One such example is from their sponsors BookBeat where Rebecca says passionately that: “You just have to go to BookBeat dot se and use the code Livet when registering in order to try BookBeat for free for 40 days” (Rebecca Stella, *NBL*, Episode 207, April 3, 2022, time: 16:57) This can feel even more forced than the *DS* example and treads a fine line between a personal recommendation and a hard sell.

#### 5.2.4. *Conclusive findings for RQ1*

To wrap up this part of the analysis, we can see that authenticity is constructed in the sponsorship segments of these two podcasts in different ways. *NBL* relies a lot on humour and laughter for authenticity as this is how they naturally speak with one another. The two are best friends and this is their way of sharing the creative control (Ribó, 2019) of their storyworld. They also use passionate speech in their advertising while continuously making sure their imperfections are turned into strengths. This suits their storyworld character-building of being ‘the heroes’ (Propp, 1927) in their own stories, or by using humour to not focus on that part. In contrast, *DS* podcast use their imperfections as a way to be authentic – through transparency and acceptance. They use humour, which adds to authenticity in this matter.

It is also worth mentioning that as *NBL* is mostly only sponsored by the same two recurring sponsors: HelloFresh, and BookBeat, this limits their discussion points only to food and audio-books and does not demand extra creativity for authenticity in contrast with *DS* podcast who work with many different brands every week – sometimes being sponsored by three to five different sponsors in just one podcast episode. This means there is a requirement for them to say authentic things in each section as they are working with so many different brands. In short, the answer to the first research question is that authenticity is constructed by allowing the different personas of the podcast-hosts to authentically be who they are and use their own unique narrative devices such as humour, passion or transparency.



### **5.3. RQ2: Identification with the Storyworld**

*How do regular weekly listeners of Det Skaver Podcast and Nu börjar livet Podcast identify with the storyworld of the podcast and what role does the sponsored advertising play in this identification?*

During the interviews, the three overall themes of *para-social relationships*, *sponsored advertising* and *personal brands* were discussed. After conducting, transcribing and coding the interviews, several factors within these three overall themes were found that specifically linked to the listener's *identification* with the storyworld of the podcast. These factors are the following: *like-mindedness or difference* with the influencer(s) persona/character, *emotional identification of life-events* in the stories shared, *relevancy and authenticity of the sponsored ads* and *extension of the storyworld*. To answer the second research question, these factors will be used to analyze the identification of the listeners as well as connecting this to the sponsored advertising embedded in the storyworld of the podcast.

#### **5.3.1. Like-mindedness or Difference with the influencer(s) persona(s)/character(s)**

Recognizing ourselves in others is one way in which us humans are able to identify with other individuals and their stories. Like-mindedness refers to exactly that; there is something in you that I can see within me. Within fictive storyworlds of film or literature, audiences and readers can identify with fictional characters (McDonald, 2021) and within 'reality' storyworlds such as the talk-host shows on TV - which Horton and Wohl (1956) were studying, audiences can identify with the host instead. In fact, brain-research shows that when we think about ourselves, we use the same neural machinery as when we think about fictional characters (McDonalds, 2021). The interviewees who were aged 25 years+ of both Det Skaver and NBL podcast described podcast hosts as: "big sisters" and "like friends" whereas the interviewees who were younger than that would also describe them as "extra mothers" in which they could find guidance in life.

They feel like people who could be my friends. Because I agree with them on a whole lot. I recognize myself in them a lot. (Zara, *Det Skaver*)

As this interviewee, “Zara” states, she finds herself agreeing and recognizing herself in how the podcast hosts are. When asked about who her favourite one is out of the three in *Det Skaver* she replies:

Cassandra. I think I am the most alike her. But I love... Nadia and Cassandra are my favourites. This does not mean that Elsa is not good, but I just recognize myself much more in them. But Cassandra is my favourite. I think she is hilarious. (Zara, *Det Skaver*)

An interviewee from NBL podcast has this to say about identifying with the podcast hosts and their lives:

I have followed Rebecca ever since she had that podcast with Isabel. I recognize myself a lot in her – well not in her life, but in how she is. She inspires me a lot. And Vanessa – she is also so cool (Louise, *NBL*)

As can be seen from the quote above one interviewee, who has listened to all the episodes of the *NBL* podcast from its inception, told me that she started listening to the podcast because she particularly likes one of the podcast hosts, Rebecca, and has followed her years prior to listening to the podcast. She recognizes herself in Rebecca’s personality which as a narrative concept refers to her character and in para-social relationship terms refers to her persona that “Louise” has gotten to know from following her in the media. However, she does not recognize herself in Rebecca’s luxurious lifestyle in L.A. which she acknowledges it is very different to her own, but she does get inspiration from it. Another interviewee “Kristina”, was asked about what she particularly enjoys about the podcast, and this was what she said:

For me, the most interesting part is listening to what Rebecca has to share because it is so different to my life. You know it is all these American things that I would not have known about before like typically American things like dressing up for Halloween – things that are so exaggerated that we would not do here in Sweden. (Kristina, *NBL*)

Here, the interviewee states that it is the *difference* that draws her into the podcast listening rather than like-mindedness.

### 5.3.2. Emotional identification of Life-events in the stories shared

One undeniable similarity that was found in the answers of *DS* listeners and *NBL* listeners when asked about which episodes they had connected with the most was the many examples of *emotional identification* with specific life events that the podcast hosts have shared in the podcast. One interviewee has a clear emotional identification of the life-events of Rebecca and Vanessa when listening to *NBL*:

Some episodes feel more important than others. Like when Vanessa talks about her dad, I think that is important. And when Rebecca read out this speech that she wrote to her husband I was so moved. And when she talks about not feeling at home. She has travelled and done so many different things but never felt at home until she met him. I have also felt lost in my life so I can relate to that. It is interesting how you can relate to someone who you feel is so much like yourself. But who is so far away from you – I mean who has come so far in their life. (Louise, *NBL*)

Here, the interviewee is identifying with two personal stories that Vanessa and Rebecca shared in the podcast. The story that Vanessa has shared in many episodes concerns the suicide of her dad, and the heavy burden that comes with loss of a loved one and grieving, which the respondent had also experienced and which helps her to deal with her grief as well. She also recognizes herself in Rebecca's story about not feeling at home and relates to feeling lost in her life. However, she makes sure to pinpoint that even though she recognizes her own personal characteristics in Rebecca, she also finds that she is 'far away' from her pointing to her achieved success.

"Zara" who has listened to *DS* podcast from their inception tells me that one of her favourite episodes from the podcast was a recent one when Cassandra tells Nadia about her breakup:

When Cassandra talks about her heartbreak, I really identified with that. She has not been dating for a while and meets this great guy and does exactly what her psychologist tells her to do – to open up – and be vulnerable – and it does not go well. It is just... ugh! I really recognize myself in that. You just want to shake her and tell her everything is going to be alright. It was really one of my favourite episodes because I was so taken by Cassandra's story (Zara, *Det Skaver*)

Emotional identification is also something that can be experienced from the *stories shared within the sponsored ads* in the podcasts as well. For instance, one listener really identified with the experience of finding out they were pregnant when that was not the answer they wanted at that moment in time.

I like how they did present this matter in a realistic way. Elsa spoke from her own experiences, how it has been when she has had a positive result on her pregnancy test. I really like how they presented this with such nuance. That it is not only a happy outcome when you get a plus on the test.” (Zara, *Det Skaver*)

As we can see from the quote, this interviewee appreciated the nuance of the sponsored advertising for RFSU concerning pregnancy tests, and it made her identify with the story shared by Elsa. Another interviewee “Bianca”, commented this about the same ad.

They often say something in combination with the ads. For instance, with RFSU and that Elsa and Sammy have gotten a positive pregnancy test and they have not been happy about it but this time they were, and that is nice to hear. (Bianca. *Det Skaver*)

This exemplifies how listeners expressed that there was always something to learn from the ads beside it being a marketing tool, they felt like the story gave them valuable insights too.

### **5.3.3. Relevancy and Authenticity**

In terms of relevancy and authenticity in the sponsored advertisements overall, listeners of *DS* podcast found them to be more relevant and authentic than listeners of *NBL* even though they accepted these as a necessary part of the influencer’s world. In fact, many of *DS*’s listeners quite enjoyed the sponsorships from them.

I think it is so hilarious. The ad is like part of the episode. If I had worked for Hedvig (insurance company) and just started collaborating with Det Skaver and I received this voice recording ad from them I would have thrown money at it – put this on the radio, put it out everywhere because it is just so natural, so disarming, genuine, fun, just so good. (Bianca. *Det Skaver*.)

This interviewee “Bianca” commented this right after listening to a sponsored advertisement for Hedvig that was played to her during the interview. In this sponsored advertisement, which is for an insurance company, Elsa shared a story of spilling a drink on her computer and the shocked face of the computer technician when he opened it, and Nadia shared a story of losing her phone in a taxi. Another interviewee, “Julia”, who got to listen to the same ad had this to say:

I think most ads are like ‘oh this is the best thing ever’ and with them and this ads it different. Like when Nadia talks about forgetting her phone in the cab or Elsa talking about going to get her computer fixed after like ‘no, I did not spill stuff on it’. I think they communicate it well. I think they bake it into more believable, more realistic scenes. Nadia losing her phone feels realistic. (Julia. *Det Skaver*)

One more interviewee “Erika” appreciates how informal they are in their advertising and how she prefers it to other ads. This is an example of accepting the advertisement as credible which is part of the audience’s role in a parasocial relationship (Horton & Wohl, 1956).

I think the ads are quite fun in a way because they are not so strict or controlled. I think it is lovely when they interrupt each other or laugh and that they talk about it from their own point of view. It does not feel forced the way it can feel with some other ads. (Erika. *Det Skaver*)

Another interviewee “Clara” commented this in terms of relevancy of their sponsors to them as an entity however adding that she would rather not hear them:

I think they always have very relevant sponsorships. I have never thought that a collaboration has been weird but I guess it’s still like - well I just want to listen to you guys, I don’t want to hear about campaigns. But because I follow them, I also see everything, like if they use a product (Clara, *Det Skaver*)

Listeners of *NBL* on the other hand were curious about the seemingly unplanned way Vanessa and Rebecca conduct the advertisements. One listener contemplated curiously about the seemingly unplanned way Vanessa and Rebecca conduct the advertisements:

I did react to the way Rebecca spoke in this sponsorship with BookBeat. It was not positive at first because she was saying how she does not like listening to certain voices on audiobooks which made me wonder how much planning goes into these ads because they feel so spontaneous and unplanned. Maybe that is why you trust them more; it makes it feel more genuine. At the same time, I do not think they listen to audiobooks. They always talk about their busy lives running companies and having kids. So, when would they have time to listen to audiobooks?! (Kristina. *NBL*)

This quote exemplifies another aspect of the relevancy and authenticity in terms of sponsorships in the podcast which is that they express their opinions so freely that one can sometimes wonder whether they have thought things through, but that it is also part of the charm. However, she also questions the consistency of what they say – and the authenticity between words and action which alludes to her being in control of her participation rather than completely “surrendering control” (Horton & Wohl, 1956) and being completely absorbed into the podcast world.

### 5.3.4. Extension of the Storyworld

When interviewing the listeners from both podcasts, it became clear that they are happy to take part in the storyworld of the podcast by for example following them on Instagram. Some of *DS*'s podcast listeners have also interacted with Cassandra, Elsa, and Nadia on Instagram by sending them DM:s or commenting on their posts.

The other day my friend showed me a reply from Elsa. She replied so nicely like 'I'm sorry you went through this; I hope it feels better now and I hope your family is ok' and that was so nice. I have sent them tips for instance when Elsa was breast-feeding, I sent her a tip about a massage-pillow and I have written to Cassandra about her cats and plants, and I have given noodle-tips to Nadia (Bianca, *Det Skaver*)

This quote exemplifies how the storyworld is being extended via social media where the influencer Bianca can communicate directly with the podcast hosts as well as her friends. It also shows an example of how listeners want to give something back to the podcast hosts and when they do they take part in a para-social interaction. As Dibble et al argue (2015), a para-social interaction is sparked when media performers acknowledge the presence of their audience by for instance verbally addressing them. We can find many examples of this in both *DS* and *NBL*. For instance, Rebecca and Vanessa in *NBL* calls their listeners "our beloved racoons" (my own translation) and specifically use the Swedish word "gumman", which actually means old lady but which is used as way to express sweetness to your friends or family members (who are girls/young women) as a reoccurring part of their storyworld vocabulary. They call each other this and they call their listeners this. One listener for instance recalls an episode segment called "this week's gumman".

I think that in general they are good at boosting other women who are entrepreneurs. They are very generous with their compliments. They did have that concept of 'this week's gumman' for a while where they would lift up for instance someone in their Facebook group or if someone in that group had done something nice for someone else, they would make sure to mention that. (Kristina, *NBL*)

*DS* on the other hand do not have a specific nick-name for their listeners however, they will often say "our dear listeners" when referring to them. This is yet another example how the podcast hosts as personas offer "a continuing relationship" (Horton & Wohl, 1956, p.216) with their audience. One interviewee was asked about what kind of relationship she thought *Det Skaver* has with their listeners, and whether

this forms a bit of a community, and this is what she pointed out:

I think it is very friendly. But of course, they have no problem in telling their listeners or followers when they think that they are crossing a line, like they have very clear boundaries with their listeners. (...) I think it is on Friday's that they discuss Det Skaver replies, and people can send in their own replies which makes it interactive. It feels friendly, they are good and giving compliments and hyping their listeners. So, it feels like they notice you. (Cindy, Det Skaver)

The quote above illustrates the friendliness that the listeners experience of the podcast hosts. Friendliness is an attribute of likeability which in turn is very important for personal brands (Waller, 2020). It also demonstrates an example of how the podcast hosts make each weekly episode more interactive by making it possible for listeners to have a say by sending in their own comments or stories via Instagram live for example, which are then shared on to Det Skaver's Instagram. The same listener, "Cindy", was also asked whether she follows the podcasts own Instagram which she does and when asked the reason for this she replied:

You get to see the behind the scenes, the before and after, like when they are podcasting and diving in late to the studio and hear their jargon and see how they are hanging out privately. It makes it clear that these people are not just colleagues, they really are friends in reality. (Cindy, Det Skaver)

Moreover, the storyworld is expanded to include the listeners in other ways. For instance, the listeners have given all three influencers a nickname which Nadia, Cassandra and Elsa discuss in Det Skaver episode 122. These names are based on when the podcasters start ranting about something – so that the raging part of their persona receives its own name. For Cassandra, this name is Cassranta and for Nadia it is Kandilska using her last name and adding the Swedish word for evil at the end. For Elsa it is Skrekman which also uses her last name in order to turn it into "screaming man" (my translation). This is something that one interviewee commented on and laughed about during the interview:

That is so funny: Cassranta for instance, it really describes how she goes on her rants. I think it is super nice when they talk about what the listeners have to say about them as well. It becomes more interactive (Mimi, Det Skaver)

As this quote shows, the listener is happy that the podcast hosts get to be part of the discussion on the podcasts and get to create the storyworld with them.

### 5.3.5. *Conclusive findings for RQ2*

To sum up, the examples discussed above indicate that the listeners of the two different cases identify with the storyworld of the podcast through four factors: *like-mindedness* or *difference* with the influencer's persona/character, and the *emotional identification* of specific life-events that they had also been through or could identify with. The third factor which is *relevancy* and *authenticity* of the sponsored ads is important in order to identify with the storyworld as being consistent and trustworthy. A final factor, the *extension of the storyworld* matters greatly in order to make the world feel more real which is possible due to the open channels on social media in which the individuals of each podcast can be followed.



## 6. Discussion and Conclusion

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In this last chapter, some final discussions and conclusions will be sketched and linked to the current research on personal brands. First of all, the research problem and aim will be discussed and also connected to the theoretical contribution to the field of strategic communication and personal brands. Second of all, a presentation will be offered for the implications in the field of practice including PR, marketing, and brand communication. Last but not least, some comments on future research will be provided.

### 6.1. Discussion

The three-part analysis has showed two different examples of how an influencer unit can create a podcast storyworld that is able to expand on their personal brands. It first provided an overview of the narrative structure of the podcasts which include sponsorships as a naturally occurring segment and specified which brands *DS* and *NBL* are collaborating with and the narrative techniques that are used. Because of their existing friendships with each other outside of the podcast world, the duo and trio of these case examples are able to invite the listener into their personal life-worlds which provides an illusion of authentic relationships with them but it is actually a constructed storyworld in which they organize their reality in a way that is interesting to listen to but also feels genuine to them as you ‘get to know them’ and their unique characters over time by listening to the podcast on a regular basis.

As the research problem of this master thesis concerned how influencers are able to achieve illusions of authentic relationships with their listeners, it was important to exemplify how the listeners *para-social relationship* (Horton & Wohl, 1956) with the hosts are a major part of this. The listeners feel like they have a relationship with the podcast hosts because they listen to them on a regular weekly basis and this ‘dependable and reoccurring event’ (1956) is further intensified with the ability to interact with the influencers through DM: s on the podcasts own social media pages. Listeners identify with the storyworlds of the podcasts, and they are part of their weekly routine. Therefore, listeners are also part of the *collaborative storytelling* of the podcast as they

are characters in this world that the podcast hosts refer to all the time. This constant reminder of the podcast hosts speaking to their listeners is a form of para-social interaction but so is *listening to their listeners*. This was one of the research aims of this thesis – to study how influencers achieve and build on the illusion of authentic relationships that are in fact one-sided but feel two sided.

The second aim of the thesis was to study how the embedded sponsorships are a natural part of their storyworlds and to problematise on the influencers as a ‘unit’ standing behind one product or service that might not suit all of their personal brands. As the analysis shows, the influencers are able to make the brand fit their collaborative storyworld as long as at least one of them can be considered being authentic voice to this brand. This is achieved by narrative techniques that are used overall in the podcast such as humorous and passionate language-use and storytelling and it means that even if it does not work in perfect harmony with their individual personal brands, it still works perfectly well with them as a branded unit. The thesis also shows that the sponsorships are not too much of a disturbing element for the podcast listeners. Some of the listeners enjoy listening to them deliberate on these brands. There was also an overall acceptance from the listeners that the sponsored content has to be there for the podcast’s existence. This is the business model of the majority of the internet, you get something you want and in return you give their advertisers some of your attention. Of all the media, podcasting has the least intrusive method of delivering advertising. It is not a flashing pop up, or a frustrating video that obscures your screen when you are trying to read an article, it feels more like a conversation with a friend who makes a recommendation for something you wanted anyway.

## **6.2. Conclusion**

In conclusion we find that *collaborative storytelling* through the means of podcasts in which a duo or trio of influencer friends invite followers into their lifeworld’s can be a strategic communications tool by which to grow their own personal brands. This comparative case study has been able to analyse two of Sweden’s most popular commercial podcasts with the target audience of “can-do” women in their 20’s to late 30’s and exemplified how these influencers are able to use their storyworlds to make

sponsored ads a natural part of that world which their listeners not only accept but expect. This study has showed some of the different narrative strategies by which the influencers within the two podcasts are able to achieve this. It has also presented how the duo vs trio aspect has unique affordances and limitations i.e., in narrative terms the *how* (discourse) varies between the two case studies but the *what* (historie) shows the similarities of their work.

### **6.3. Contributions to Strategic Communication and Implications for Practice**

This thesis has some specific contributions to add to the existing literature on personal branding. First of all, it shows concrete examples of how collaborative storytelling can be used by influencers as a strategy to establish authenticity in the sponsored advertisement segments of a podcast which listeners can enjoy rather than something they to all means want to avoid. This is achievable because of consistency within narrative strategies – i.e., the ads sound the same as the rest of the podcast which makes it possible to interpret the ad as just another conversation that these groups of friends are having. Moreover, as the two cases are of currently two of Sweden’s most popular commercial podcasts, the findings are relevant examples.

Second of all, the thesis shows how podcasts can make a huge difference to influencers personal brands because it allows them to concretise who they are as a person and therefore, as a personal brand. Through dialogue with their co-host friends, they are able to show what values they stand for, what opinions they have on different matters, what they are thinking about, and life lessons that they have learned which build rapport with their audience and can grow them a future audience. As just one example, Cassandra Klatskow has been able to double her followers on Instagram after the start of *DS* in 2019, from 40k followers to 81.1k followers in 2022 (Cassklatskow, n.d.). In light of previous research on niche marketing which enables target audiences to feel part of a community (Banet-Weiser, 2012), the findings of this research has shown that podcasts enable influencers to position themselves in a bigger context. This is why podcasts are so valuable for strategic communication.

This thesis is relevant not only to the academic field of Strategic Communication but also, in terms of practice which includes the professional fields of PR, marketing, and brand communication. Strategic communicators who work with influencers should pay closer attention to the storyworlds they are creating together with others and look for opportunities where the influencer can collaborate with like-minded people and brands so that they grow their own personal brands. This is in line with findings from recent studies on personal brands arguing that having multiple (online) identities can be beneficial for personal brand expansion (Scheidt & Henseler, 2018) This calls for making use of the already-inherent complexities of being a human i.e., expanding within but also beyond one's 'niche' when possible and appropriate. However, one should note the importance of influencers *knowing who they are* as opposed to how they are viewed and being aware that what they express does have some implications on future opportunities.

Lastly, more comparative case studies like these would be able to expand this research field to include more different cases that we can learn from. For instance, this thesis is based in a Swedish context. It would be interesting to explore which differences and similarities can be found when looking at influencers from different countries in terms of collaboratively creating intimate storyworlds with their audience. Taking on board such a task would be exciting but would require a larger study which is beyond the realm of a master thesis.

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## APPENDICES

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### Appendix A: Transcriptions of audio-excerpts from *Det Skaver Podcast (2022)*

Episode number	Name of Episode (original in Swedish)	Sponsorship	Page number
A. 122	Bday-divan, Nadias törst och vidrig mammadag	Röhnisch Anyfin	65
B. 123	Heartbreak, divakalas och bultande kemisk ångest	McDonalds Zalando RFSU	67
C. 124	Rädslan i väntan på besked	Safira Åhlens	69
D. N.a.	Det Skaver svarar: Att vara sig själv	Anyfin Hedvig	73
E. 127	Det skaver in Paris, diarré och pattarnas återkomst	Safira Åhlens SEB Valio	76

**A. Avsnitt 122. Bday-divan, Nadias törst och vidrig mammadag, 29 mars 2022. Det Skaver.**

**Sponsor 1. Röhnisch (Avsnitt 122)**

Nadia: Den här veckan är vi spöns eh sponsrade av

Elsa: heh Ja det är vi

Nadia: Röhnisch.

Elsa: Vi är sponsrade av Röhnisch

Nadia: Vi är sponsrade av Röhnisch och Gud vad jag gillar deras träningskläder. Alltså jag och Cassandra då som är tränings-gummorna

Cassandra: Jaa

Nadia: det tränas mycket ju

Cassandra: ja det gör det

Nadia: Och det är mycket Röhnisch

Cassandra: Mm

Nadia: Grejen är såhär att de har framförallt en kollektion som heter infinite flex som man alltså den har liksom eh spännen som man kan spänna åt beroende på var i cykeln man e och för att man kan ju bli uppsväld vid mens. Då kan man liksom lossa på de och andra gången kan man spänna åt dem. Och!

Cassandra: Eller om man är så som jag typ inte kan bajsa på flera dagar. Då är man svullen kan man säga.

Nadia: Jaa

Cassandra: Då är det skönt att kunna justera de här banden och det liksom a men runt magen men också toppen kan man faktiskt justera

Nadia: de har fått in ett nytt drop, Elsa. Som jag tror att du kommer älska!

Elsa: Varför då?

Nadia: Nej men alltså den – det är en otroolig grön färg.

Elsa: (andas högt) Okej!

Nadia: Alltså den är så färglatt. Den heter Mint Leaf

Elsa: det var jag

Nadia: det är du

Elsa: ah men jag ska väl bli en tränings-gumma!

Nadia: alltså grejen är också att de har ju verkligen träningskläder för alla typer: alltså hård träning, intensiv träning, asså lågintensiv träning. Det finns liksom mjukare och hårdare grejer där. Allt finns!

Cassandra: Mm. Och jag älskar också att Röhnisch har ett väldigt brett storleksutbud. De har alltså kläder från Xs till 6XL vilket ju är otroligt bra.

Elsa: Det är jättebra. Vi har en rabattkod!

Cassandra: Ja. Vill du berätta om den?

Elsa: Ja, det skulle jag kunna göra. Det är det skaver tjugi – det ger er 20 procent rabatt i fem dagar på alla ordinarie priser. Då är det alltså på Röhnisch.se och då är det R Ö H N I S C H punkt se.

**Sponsor 2: Anyfin (Avsnitt 122)**

Cassandra: Den här veckan är vi sponsrade av Anyfin. Har ni koll på vad ni har för typ prenumerationer och abonnemang och sånt där för det har absolutus inte jag

Elsa: Neh

Nadia: Nej! Men alltså

Elsa: Det är för många

Nadia: Gud. Och det är ju verkligen så lätt att alltså glömma bort alla de återkommande prenumerationerna som bara dras från ens konto och ibland så ba signar man upp sig på grejer och alltså det är bara bubidibup och så har man...

Cassandra: men snälla jag har väl varenda sån TV-sån som finns

Nadia: Men också såhär att man vissa saker använder man ju inte – man vet ju inte ens om att man har dem. Och det är så himla, himla bra att i Anyfin appen så har de en funktion där man kan få en grym överblick över alla abonnemang, alla prenumerationer, i en lista typ så att man har koll och då kan man också såhär – men Gud den här använder jag ju inte och då är det ju bara att avsluta den

Elsa: mm. Genom appen kan man göra det

Nadia: Verkligen. Och den funktionen hos Anyfin är gratis

Elsa: Mm

Cassandra: Så bra!

Elsa: Det är ju tyvärr... Det har ju blivit väldigt vanligt att hamna på delbetalningar och kredit. Man måste va lite försiktig eftersom att det tillkommer högra räntor, eller? Och såhär är det så att du faktiskt har krediter med hög ränta så kan du ansöka till Anyfin om att få sänkt ränta. Och på så sätt så kan du ju få mer pengar över till att kanske betala av den här skulden till slut.

Nadia: Det är alltså helt kostnadsfritt att ansöka och om Anyfin kan sänka din ränta så får du ett erbjudande som du kan kika igenom i lugnt och ro. Så sitter du med delbetalningar och krediter så kan du testa att ansöka om Anyfin – och även om du inte har det ladda ner Anyfin appen så får du en bättre översikt över din ekonomi.

**Excerpt ur avsnittet: Om hur lyssnarna gett Elsa, Nadia och Cassandra smeknamn (Avsnitt 122, *Det Skaver*)**

Elsa: ni lyssnarna e så asså ni är genier

Nadia: ah. Alltså ja

Elsa: ni kommer på så bra grejer och

Cassandra: ah men förra veckan var det ju att Nadia åter igen var rantig och arg och då var det ju flera som skrev att men gud Nadia har tagit över Cassranta - för jag har ju inte varit arg på jättelänge

Nadia: och det e oxå ska nämnas att det är ju en lyssnare som har namngett Cassranta - det är ju inte vi som har kommit på det.

Cassandra: det är en lyssnare som kommit på Cassranta . Vad händer då? Då fick Nadia ett argt namn. Vad var det?

Elsa: kandilska

Nadia: Asså det är så bra

Elsa: men det är så jävla bra

Nadia: Kandilska

Cassandras: Kandilskan är framme!

Elsa: och så gick jag ett namn: Skrekman

Nadia: alltså det - alltså våra lyssnare - shoutout till era genier

Cassandra: ah men ni e bäst alltså förstår ni. Nu sitter vi här - Skrekman, Kandilskan och Cassranta

Elsa: ne men det är otroligt!

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## **B. Avsnitt 123. Heartbreak, divakalas och bultande kemisk ångest. 5 april 2022. *Det Skaver*.**

### **Sponsor 1: McDonalds (Avsnitt 123, *Det Skaver*)**

Nadia: den här veckan är vi sponsrade av McDonalds.

Elsa: våra älsklingar

Nadia: våran lilla älskling. McDonalds är faktiskt Sveriges... restaurangkedja

Elsa: mm

Nadia: och vi får inte glömma en väldigt viktig ungdomsarbetsgivare

Cassandra: ja! Jag tror asså allmänhetens uppfattning av McDonalds som arbetsgivare e nog att det e liksom kaos, å stress och man mår piss.

Nadia: aa

Cassandra: jättedåliga villkor, hit och dit, men! Det folk kanske upplever som att det e såhär åh vilken stressig miljö e faktiskt det som McDonalds medarbetare faktiskt gillar. De gillar liksom det här att det är fartfyllt, man jobbar som ett team tillsammans, med människor som man ofta också blir vän med för livet.

Elsa: mm

Cassandra: och jag kastar mig tillbaka till liksom mina första unga års jobb...

Nadia: unga jobb

Cassandra: när jag jobbade i team, jag jobbade också i kök,

Nadia: aa

Cassandra: jag jobbade oxå på cafe. Det är väldigt vanligt att man börjar där ju

Nadia: mm

Cassandra: och jag älskade verkligen just det där alltså dels .. jag älskade lunch rushen. Man var skitstressad. Det var ändå jävla kul

Nadia: ahh  
Cassandra: det var verkligen som ett team och älskade just det här att man verkligen hade kul tillsammans och jobbade ihop  
Nadia: och också så viktigt med det första jobbet  
Cassandra: verkligen  
Nadia: alltså det liksom  
Elsa: alltså 89 procent anser att de lär sig saker i sitt arbete som de har nytta av livet ut  
Nadia: alltså det kan man verkligen relatera till  
Elsa: mm. verkligen  
Nadia: alltså om du vill veta mer om hur McDonalds gör skillnad för våra ungdomar  
Cassandra: mm  
Nadia: så tycker vi att du kan klicka in på McDonalds punkt se och läsa mer om detta  
Elsa: så låt inte dina fördomar göra att du missar möjligheten till ett första jobb och början på din karriär

## **Sponsor 2: Zalando (Avsnitt 123, *Det Skaver*)**

Cassandra: den här veckan är vi sponsrade av Zalando som ju är en av Europas största plattformar för just mode och kläder och skor och skönhets och accessoarer och allt sånt där härligt. Vet ni vad jag eh ska bli bättre på?  
Elsa: nej?  
Cassandra: att klä upp mig lite mer till vardags! Det finns inget härligare - för jag har svårt för den här grejen att liksom man har festkläder och vardagskläder - varför kan man inte ha festkläder  
Elsa: nej men snälla!  
Cassandra: dygnet runt!  
Elsa: jag e ju bäst på det  
Nadia: ah du är absolut bäst På det. Jag tycker faktiskt att jag blivi, det bästa som finns är typ om man ska äta middag så även om det är mitt i veckan så kan man även om det är på helgerna om det ba e en simpel grej med sina bästisar eller Whatever. Asså att man ba sätter standarden man ba våga klä upp er! Alltså typ så att man ba kommer till en vanlig middag en tisdag kväll klädd som en fucking gala  
Elsa: ahhhh  
Nadia: alltså det är så jävla roligt och det känns också som att man såhär sätter asså middagen blir trevligare!  
Cassandras: mm  
Elsa: mycket trevligare! Å asså så här - nordisk design måste vi prata om.  
Nadia: som det finns hur mycket som helst om på Zalando -  
Elsa: och det finns alltså hur mycket som helst - mönster - färger - allt sånt - och också sånt som Nadia och Cassandra gillar -  
Nadia och Cassandra skrattar  
Elsa: ... Beigt! Svart och vitt och det kan också vara otroligt  
Nadia: jaaa  
Cassandras: ja men såhär de har bland annat Marimekko - det e verkligen ett märke för dig  
Elsa: visst e det  
Cassandras: men så Marlene birger, det e så jag! , Annie bing, ah det finns verkligen något för alla med de här nordiska varumärkena  
Nadia: Filippa K!  
Cassandra: det gillar Nadia  
Nadia: house of Dagmar, arket! Mums  
Elsa: ah! Tack Zalando.  
Cassandra: utforska nordiskt mode på Zalando punkt se

## **Sponsor 3: RFSU (Avsnitt 123, *Det Skaver*)**

Elsa: den här veckan är vi sponsrade av RFSU och deras ägglossningstest. Och graviditetstest som jag faktiskt tog en gång och plussade på för vad kan det vara - två år sen?  
Nadia: Mm  
Elsa: det var en chock!  
Cassandra: aah  
Elsa: det var ju inte... alltså det var ju inte riktigt planerat-planerat för vi tog ju inte såna här ägglossnings test och så. Det var ju inte heller så att vi att jag ville ta bort det utan det var nu kör vi! Så att det var eh blandat skratt gråt och nervositetsfniss ska jag säga. Känslan

Cassandras: det var ju inte riktigt i du var ju inte riktigt i stadiet att du ville skaffa barn.  
Elsa: nej, nej! Så att det vart som en chock men ändå en väldigt glad nyhet. Sen har jag ju plussat andra gånger där vi inte tyckt att det var en glad nyhet.  
Nadia: mm  
Elsa: så verkligen olika känslor  
Nadia: det är ju verkligen inte så enkelt varje gång man plussar så är det glatt  
Cassandra: precis graviditetstester ägglossningstester finns den som vill testa sig tidigt eller hålla koll på ägglossningens helt enkelt. Och finns att köpa på de flesta apotek och livsmedelsbutiker. Och varje gång man köper ett test från RFSU så stödjer man också kampen för mänskliga rättigheter världen över.  
Elsa: ah jättebra. Tack RFSU

### **Excerpt ur avsnittet: Cassandra berättar om sitt heartbreak för Nadia och ett exempel på hur ett avsnitt avslutas (Avsnitt 123, *Det skaver*)**

Cassandra: nu när jag sitter här och är skitledsen igen (snyftar) för det här är inte första gången vi bryter upp...  
Nadia: och då har ni liksom behövt göra det innan för att ni har landat i att såhär vi är inte på samma plats  
Cassandra: vi vill olika saker  
Nadia: men sen har ni ändå inte riktigt kunnat  
Cassandra: men det har liksom alltid. Vi har alltid liksom glidit tillbaka till varandra. För att vi liksom är två personer som älskar varandra på olika sätt. Men på nåt sätt behöver vi varandra men vi vill olika saker  
Nadia: ja, och då går det typ inte.  
Cassandra: nej, och nu sitter jag här igen och är ledsen. Och det är som att för varje gång blir det ju värre. För att tid alltså (snyftar) man investerar mer (snyfter) och jag känner mig väldigt besviken på mig själv.  
Nadia: men det ska du inte göra Cassandra.  
Cassandra: (snyftar) men jag kan liksom inte låta bli att va det för att liksom  
Nadia: varför är du besviken på dig själv då?  
Cassandra: för att jag önskar att jag kunnat va så pass stark – nu gör jag såna quote tecken – att jag liksom skulle klara av att såhär bryta första gången vi försökte avsluta. Varför. Att jag liksom. Hela den här att jag pratat om det flera gånger att jag har så svårt för uppbrott och liksom den här känslan att bli övergiven. Att jag liksom. Det är som att. Alltså senaste månaden har den här relationen har jag levt liksom i ett luftslott där jag liksom tänkt att. Jag har vetat hela tiden att vi vill olika saker men jag har liksom hellre varit  
Nadia: i förnekelse?  
Cassandra: ja alltså låtsats att vi är kära i varandra  
Nadia: än att liksom face-a  
Cassandra: än att liksom acceptera att det inte är så och gå vidare

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Avsnittets avslut  
Cassandra: tack för att ni har lyssnat den här veckan  
Nadia: ja vi älskar er! Och följ oss på Instagram – *det skaver* podcast. Så hörs vi på fredag. Puss!  
Cassandra: puss hej!

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### **C. Avsnitt 124. Rädslan i väntan på besked. 12 april 2022. *Det Skaver*.**

#### **SPONSOR 1. SAFIRA (Avsnitt 124, *Det Skaver*)**

Cassandra: Den här veckan är vi sponsrade av Safira igen som ju gör smycken  
Elsa: Mm  
Cassandra: Safira har ju som alla vet tror jag ett väldigt brett sortiment dom har ju alla smycken som finns alltså det är - det är ringar och det örhängen och det är ankelkedjor och det är halsband och det är armband och ja allt som finns i smyckesväg helt enkelt men dom har nu ett större fokus på återvunnet silver och guld och kommer nu under 2022 ta ett ännu större liksom grepp runt här. I dagsläget är 44 %

av deras sortiment av återvunnet material men alla nya produkter som kommer ut nu och liksom produceras är 65 % av deras sortiment av återvunnet material men såklart är ambitionen att hela deras sortiment alltså 100 % ska vara återvunna

Nadia: ja och det är också väldigt lätt att hitta de här produkterna på safiras hemsida som man kan faktiskt välja att bara shoppa sustainable för att dom är tydligt markerar det med sustainable på hemsidan.

Elsa: och de har också en ny grej och det här tänker jag är ganska roligt för dom flesta för att det ligger oftast smycken som man faktiskt inte använder dem inom liten burk någonstans Safira har lanserat safira recycling programme det är alltså en återvinning service där alla kunder kan lämna in sina liksom gamla smycken man inte använder så de får nytt liv och då får man faktiskt en voucher för 200 kr att använda i sitt nästa köp och om ni vill veta mer om det så går ni in på safira.com/recyclingprogram

Nadia: och vi har såklart en rabattkod till er och den är det skaver 20 ger 20 % rabatt och gäller fram till 15 maj inne på safira.se

## **SPONSOR 2. ÅHLENS (Avsnitt 124, *Det Skaver*)**

Nadia: Den här veckan är vi sponsrade av Åhléns som ju har ett väldigt brett sortiment av skönhet och beauty produkter

Cassandra: Nu ska vi prata smiiink

Elsa: är det någonting som du du kanske ska bli bättre på Nadia?

Nadia: eh det kanske jag ska bli

Elsa: vet du vad jag ska lära dig?

Nadia: nej?

Elsa: lägga en vinge!

Nadia: vet du vad för att det som är grejen är att hur många gånger har inte jag sagt till er

Elsa: neh men

Nadia: faktiskt den här våren att bara - ikväll när vi käkar den här middagen eller vi går på den här födelsedags grejen

Elsa: mm

Nadia: då ska jag ha en Vinge

Elsa: mm

Nadia: hur många gånger har jag kommit med en vinge?

Elsa: nej exakt jag ska lära dig att du ska bli jättebra för det och vet du vad vi ska testa? En grön vinge på dig

Nadia: och vet du vad jag har sett att folk har det och det är så himla, himla fint när man bara har knappt typ mascara utan bara en Vinge i en annan färg

Elsa: jättesnyggt

Nadia: alltså jag är så peppad på det

Elsa: mm, vet du vad jag ska ha

Nadia: nej, berätta

Elsa: nej vet du grejen att jag hade för några år sedan. Nu har jag ju pratat om glitter och glitter på ögonlocken har jag ibland och glitter under ögat lyssnar nu - täcka dina mörka ringar

Nadia: oj

Cassandra: ba gå så långt ner hela liksom

Elsa: jajaja! Hela – alltså gärna mer på kindbenet nästan.

Nadia: men gud

Elsa: alltså det blir bara jättestiltigt på en gång

Nadia: ah vad trevligt

Cassandra: just nu har Åhléns en skönhetskampanj de har alltså upp till 25 % rabatt på utvalda skönhetsfavoriter så passa på - gå in där det finns ju makeup, dofter, hudvårdhårvård(!)

Nadia: ja!

Cassandra: så på Åhléns.se där hittar du allt!

Elsa: det är vår nu – blomma ut för fan!

## **Excerpt ur avsnittet: Elsa berättar om sin syster som ska få besked om sin cancer (Avsnitt 124, *Det Skaver*)**

Nadia: Vi är tillbaka alla tre i alla fall

Cassandra: Mm

Elsa: Mm

Nadia: Det är mysigt

Elsa: det är skönt att sitta här med er

Nadia: ja, det är skönt att du är här



Elsa: mm, det är en trygg plats här.  
Nadia: tycker du?  
Elsa: aa tycker ni?  
Nadia: aa  
Cassandra: mm  
Nadia: tryggaste platsen i världen  
Cassandra: poddstudion  
Nadia: faktiskt. Det är sjukt att det har blivit det  
Cassandra: mm det är sjukt faktiskt. Det är sjukt att man sitter här och pratar om saker till sina bästa vänner och så är det andra som lyssnar. Det är väldigt sjukt.  
Elsa och nadia: mm  
Cassandra: det kände jag verkligen efter förra veckan  
Nadia: ah jag fattar det  
Elsa: ah nej men det känns bra att vara tillbaka. Jag... har ju som sagt varit med min familj väldigt mycket nu och jag förstår att det är många. Det är folk som skriver till mig och undrar vart jag har tagit vägen faktiskt  
Cassandra: mm  
Nadia: fint  
Elsa: ah många lyssnare. Och det är ju så att min syster fick ju. Vi var ju gravida samtidigt – jag med Yahya och hon med Amy. Och då så fick hon trippel negativ bröstcancer. Och för dom som inte... jag visste det pga jag har en vän som tidigare haft trippel negativ men dom som inte vet om bröstcancer så finns det ju många typ, många olika typer av bröstcancer. Speciellt fyra stycken olika dom vanligaste typerna då. Och dom tre första typerna dom svarar också på hormonbehandlingar så man behöver inte. Alltså man kan också få östrogen som kan ta hjälp att döda dom här cancercellerna. Men trippel-negativ svarar inte på några såna behandlingar så den är extra aggressiv.  
Nadia: och då måste man in med  
Elsa: nej men cell-gift oavsett men det är större risk för återfall också så att det här har ju vi vetat om. Så hon började ju få ont i sitt skelett, fick konstiga smärtor några veckor sen, eller några månader sen. Och då så ville dom såklart kolla det och hittar nån lite avvikelser på hennes blygdben och hon ba det är inte där jag har ont men aja. Men dom såhär okej vi kan inte säga vad det här är men det ser bara lite abstrakt ut kan man säga. Men vi vill ändå kolla dina lungor och att vi kollar torax alltså hela den här överkroppen. Vi vill scanna den. Ah varför då? Nej vi bara. Nu gör vi det här. Alltså för att du är ju en tidigare cancerpatient.  
Cassandra: det är rutinkoll  
Elsa: ah men såhär då vi checkar det  
Nadia: ah  
Elsa: även om dom inte hittar nåt på skelettet, röntgen. Och sen visade det sig att det som var på blygdbenet det var ju ingenting. Utan det kan ju vara vad som helst. För hon hade en väldigt jobbig första förlossning då när hon födde sitt första barn. Hon har ju fyra stycken. Det kan ju vara vad som helst  
Nadia: alltså typ en fett-klump?  
Elsa: ja eller jag vet inte för hon hade en svår förlossning så det kan vara nånting därifrån. Eller att hon föddes så. I dont know. Men så fick hon svar nu då. Det var det som var så jobbigt att vänta på. Och då har dom... hittat nånting. Dom ser att hon har nånting både i lever och i båda lungorna. Ehm. Och när man får ett återfall av bröstcancer då är det inte så att man får det i ett annat bröst eller så utan i såna fall brukar det oftast sprida sig till antingen lungor, lever, skelett eller hjärna. Det är dom vanligaste. Det kan sätta sig exakt var som helst på kroppen. Men oftast dom. Och... då... försvann luften. Och marken. (andas tungt)  
Nadia: men... vet. Vad är det dom har hittat då?  
Elsa: dom kan inte. En läkare kan inte säga direkt att det är natastaser eller cancer förrän dom har gjort biopsi och verkligen alla tester men dom är ju iaf väldigt säkra på att dom tror att det är natastaser. Och jag vet ju... att många tänker. Och även folk i min familj hade inte förstått allvaret med att ah men då kör vi det här igen då. Alltså cytostatika och cellgifter och hej och hå... du vet. Det är bara det. Om det är så – vi får svar den 21a.  
Nadia: vad det är?  
Elsa: ja  
Nadia: för hon har gjort biopsin nu  
Elsa: nu har hon gjort biopsin på levern. Men som sagt dom har sett två prickar i högre lunga, två prickar i vänster lunga. Också. Dom kan... men man har alltid hoppet kvar. Alltså du vet. Dom här två veckorna har varit... Första veckan var totalt kaos. Sen nu andra veckan har väl kanske varit lite lugnare att så men vi lever på ett hopp även om dom säger att det inte ser bra ut. Så tills den 21a liksom. Vi vet ju inte. Och

om det är så att hon har fått tillbaka sin cancer... då kommer jag inte få bli gammal med min syster. Man kan inte bota... spridd trippel-negativ bröstcancer. (snyfter) och jag vet inte alltså... jag lever i en film. Och det sjuka är att känslan just nu är också väldigt välbekant för mig.

Nadia: ja

Elsa: jag förstår allvaret. Och min systers barn, hon har fyra stycken då. Och den yngsta av dom är ju 1,5 som Yahya. Hon heter amy. Och sen så har hon ju en som är 18, en som är 15 och en som är 11. (snyfter). Och dom säger till min syster: alltså moster är... hon är verkligen. Hon har verkligen tagit det här hårt. Kanske. Alltså man gråter ju. Hela familjen är ju helt förstörda. (snyfter). Men dom kanske ser en annan blick i mig. Och det är verkligen inte meningen. Men dom vet också. Du vet då säger min syster att – men ni vet att moster. Ni vet ju vad som hände med Junior. Allt gammalt dras upp igen. Jag tror liksom inte kanske. Alla förstår liksom inte allvaret. Min syster vet. Hon har ju sagt till min familj att hon kommer inte kunna botas då.

Nadia: för det vet man eller?

Elsa: ja. Men jag. Oavsett hur det är. Just nu. Du vet det finns bra dagar, det finns dåliga dagar. Det är så sjukt du vet man hittar en vardag i det här ändå. Man måste det. (snyfter)

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#### **D. Det Skaver svarar: Att vara sig själv. 25 mars 2022.**

##### **Sponsor 1. Anyfin (Avsnitt 25 mars 2022, Det Skaver)**

Elsa: Den här veckan så är vi sponsrade utav Anyfin. Har ni nångång tagit nån såhär B-betalning eller betala på kredit eller.

Nadia: Ah, asså, det har väl hänt nångång absolut. Hundraprocent.

Cassandra: Jag har köpt mobilt tillexempel som jag aldrig blev av med känns det som. Så jävla dumt.

Elsa: Det är faktiskt så att tyvärr så har kreditkuldena i Sverige ökat de senaste åren.

Cassandra: Mm

Elsa: Grejen e att om du betalar och delar upp din betalning eller tar krediter så tillkommer ofta en väldigt hög ränta och lyssna här nu – ofta runt 20 procent.

Nadia: Asså det är... Mm Aa

Elsa: Det här göms ju ofta i och med att de såhär men skriver det lite såhär litet att du inte ska se det knappt

Cassandra: Mm men oftast så har man ju inte möjlighet att betala den hela summan på en gång och så kanske det dyker upp någon skön lite oväntad utgift och sen blir man tvungen å helt enkelt delbetala och om det är så att Du som lyssnar redan nu sitter med befintliga delbetalningar – kreditkortsfakturor eller privatlån så vill vi tipsa om Anyfin

Nadia: Och Anyfin kan kanske hjälpa dig att sänka dina ränter och då får man mer pengar över till annat som annars skulle kunna gå till svindyra räntekostnader liksom

Cassandra: Det e iaf helt kostnadsfritt att ansöka till Anyfin och appen laddar man ner helt gratis.

Elsa: Om Anyfin kan sänka din ränta så får du ett erbjudande som du sen kan ah men sitta och tänka på i lugn och ro

Cassandra: Mm.

Elsa: Och med pengarna du sparar på detta kan du använda det till nåt roligt.

Nadia: Eller att betala av skulden snabbare!

Elsa: Det kan också va bra

Cassandra: Så om du sitter med delbetalningar i krediter så tycker vi att du ska testa ansöka till Anyfin så ser du vad de kan erbjuda just dig!

##### **Sponsor 2. Hedvig Försäkring (Avsnitt 25 mars 2022)**

Elsa: Den här veckan är vi sponsrade av Hedvig.

Nadia: Ja

Cassandra: Mm

Elsa: Det är ett försäkringsbolag som jag borde haft tidigare då jag... Alltså vet ni att jag har på riktigt rest ifrån två gånger hela min liksom necessär.

Nadia: Det är så surt

Cassandra: Fyyylld med beauty och hudvård

Elsa: Nämen det e hela ens liksom vardagliga

Nadia: Och kostar så mycket pengar

Elsa: Mm jag vet  
Nadia: Sådär är det: Hedvig har precis ändrat sina villkor. Och är alltså det första försäkringsbolaget som inkluderar beauty produkter till det värdet de faktiskt har  
Cassandra: Mm! Ja för att alla andra försäkringsbolag – de har ett extremt stort avdrag på just såna här produkter inom det här segmentet  
Nadia: Ja, vilket e så störigt...  
Cassandra: Mm  
Nadia: För att ens necessär är värd så mycket pengar  
Cassandra: Det e det. Absolut. Vi har en rabattkod: Detskaver i ett ord ger femtio procent rabatt i fem månader om man tecknar upp sig eh hos Hedvig då.  
Elsa: Förlåt men det är OTROLIGT erbjudande känner jag. Det är ju 50 procent rabatt.  
Cassandra: Ah. Å ja vart ska du in? Jo du ska in på Hedvig.com. Där kan du helt enkelt läsa mer om Hedvig som försäkringsbolag och signa upp dig med koden om du e sugen.

**Excerpt ur avsnittet: Dom spelar upp en lyssnarfråga och diskuterar vad det innebär att vara sig själv (Avsnitt 25 mars 2022)**

Cassandra: Frågan är: Vad betyder det att vara sig själv?  
Lyssnarens röst: Hej Det skaver – Podcast. Tack så mycket för alla de gånger ni har vart mina vänner och umgänge när jag inte haft nåt annat. Jag har mycket funderat den senaste tiden vad det innebär att vara sig själv för det är nånting som man slänger sig med och som folk säger väldigt sådär enkelt: ”Bara va dig själv!”. Men va betyder det? För att jag står också väldigt starkt sådär och det blir en konflikt i mitt huvud. Jag står för att man ständigt ska utveckla och förbättra sig själv så men ah å det där själva konflikten uppstår att vad betyder det att vara sig själv och hur är man bekväm med det? För många gånger så kanske man ändrar lite på sig själv beroende på rummet man kliver in i om ni förstår hur jag menar. Så vad är eran take på det? Tack så hemskt mycket. Ni är grymma. Ciao!  
Nadia: Ciao! Heh  
Elsa: Ciao! Jag älskar också att hon är alltså hon är antingen on the go i en galleria eller sitter i en och dricker ett glas vin. Fan vad trevligt!  
Cassandra: Aah. Nämen  
Elsa: Väldigt filosofiskt känner vi  
Cassandra: Vad innebär det att vara sig själv? Jag tror att... Jag pratar bara utifrån mig själv nu för jag vet ju inte hur ni tänker på det här men jag har nog alltid känt att jag alltid varit mig själv – nu gör jag såna här quote tecken  
Nadia: Air bunnies!  
Cassandra: Å jag tror att... Med det menar jag att jag aldrig varit en person som ... Att jag tänker till om när jag agerar och betar mig. Förstår ni hur jag menar?  
Elsa: Mm  
Cassandra: Och det tänker jag att man kanske är väldigt mycket sig själv på ett sätt. Alltså för att jag har vänner och haft vänner runt mig i livet som jag vet har varit kanske mycket ängslighet som kanske tänker till tusen gånger innan man agerar eller liksom bryr sig extremt mycket om vad andra tänker om en så vilket gör att då börjar man ju forma om sig själv. Men med det sagt så... Ah men ni vet ju jag går in i ett rum och jag bara är alltså jag tänker sällan ”här borde jag bete mig på det här sättet”...  
Elsa: Jag lägger nog på ett extra leende på events eller är extra sprudlig fastän jag inte känner för det...  
Cassandra: Är man true till ens core self? Hur vet man det ens?  
Nadia: Jag kan tycka att sådär mycket känns väldigt meningslöst i mitt liv. Till det jag jobbar med: Det enda som jag bryr mig genuint om är den här podden  
Cassandra och Elsa: Vilken tur!  
Cassandra: Sen blev jag vuxen och insåg att man kan misslyckas och då vågade jag inte ta mig vidare (pratar om barndomsdrömmen om en sång- och musikkariär).  
Elsa: Men samma här. Det är för mycket lager på ”är jag tillräcklig här? Kommer nog någon tycka att det jag skapar är tillräckligt intressant?”

**SPONSOR 1: SAFIRA** (please see in appendice A, episode 124 as it is a replay of the exact same recorded sponsorship)

**SPONSOR 2: ÅHLENS** --

**SPONSOR 3: SEB** (Avsnitt 127, *Det Skaver*)

Cassandra: den här veckan är vi sponsrade av SEB som e en av Nordeuropas största banker för både privatpersoner och företag. För tredje året i rad så gör dom nu en kampanj med syfte att belysa ekonomisk ojämställdhet mellan könen. Och det här brinner jag för.

Nadia: ah men verkligen

Cassandra: dom erbjuder såklart förutom att dom vill belysa den här orättvisan så erbjuder dom såklart kunskap och rådgivning och dom har verkligen konkreta verktyg på deras hemsida och i deras app för att öka kvinnors ägande, investering och företagande. Det här är ju nåt jag ansträngt mig med väldigt mycket senaste två åren skulle jag säga att jag verkligen tänker såhär – vad gör jag med mina pengar? Spara dom. Också inte ba lägger dom på ett konto där dom inte växer utan få pengar att växa alltså det här är ju en djungel och kvinnor ligger generellt sätt efter ekonomiskt. Det är så. Det är en makt-obalans mellan kvinnor och män

Nadia: ja verkligen alltså vi måste ju verkligen anstränga oss mer bara för att hamna på samma nivå för att liksom hela samhället är ju uppbyggt på att det ska vara ojämnt mellan könen.

Elsa: ja men exakt alltså kvinnor äger ju mindre än män. Både i form av kapital, och vad gäller både bostäder och mark. Och det alltså tänk att det är mer troligt att du som kvinna får sämre finansiering när du startar företag. Och det är liksom svårare att ens få en VD post. Nej men det... vi ligger på minus. Och vi måste steppa upp.

Nadia: och här vill verkligen SEB va med och driva en förändring. Och SEB vill ge möjlighet till fler möjligheten till att kunna spara, till att kunna investera, och att liksom längta till pensionen. Man vill ju liksom att kvinnor ska våga driva företag och våga jobba utifrån liksom sina drömmar. Och på SEB punkt se så hittar du både kunskap och verktyg som ger dig bättre möjligheter att både spara, äga och investera och driva företag!

**SPONSOR 4: VALIO (Avsnitt 127)**

Nadia: den här veckan är vi sponsrade av Valio och 2002 var dom först med laktosfria mejeriprodukter.

Elsa: mhm?

Cassandra: det minns jag faktiskt.

Nadia: är det sant?

Cassandra: alltså jag minns verkligen det när laktosfria produkter kom. Jag älskar ju mjölk i mitt kaffe.

Nadia: ja (skrattar!)

Cassandra: och jag dricker enbart laktosfri mjölk

Nadia: det är ju lite bättre så.

Cassandra: alltså valio – deras lättmjölk laktosfri står alltid i min kyl

Elsa: vet du

Nadia: jag har alltid den röda

Elsa: ja. Den röda. Men vet du vad som alltid finns i min kyl? Valios laktosfria vaniljyoghurt.

Nadia: ah

Elsa: i flera år!

Cassandra: men alltså

Elsa: tröttnar inte! Men alltså snälla det är det godaste som finns

Nadia: vanilj-yoghurt är

Elsa: KRÄMIGT OCH GOTT!

Nadia: det är så gott. Grejen är att så jag älskar verkligen mejeriprodukter – jag älskar mjölk, jag älskar yoghurt, jag skulle kunna... alltså yoghurt - vanilj, naturell, flinger – alltså mums! Men alltså förlåt men det måste typ vara laktosfritt annars så är det inte kul för nån.

Elsa: nej!

Cassandra: det blir jobbigt

Nadia: det blir jobbigt helt enkelt

Cassandra: och det är fan. Det är en jävla skillnad när man väljer laktosfritt före

Elsa: jaja (skrattar)

Cassandra: jag blev så sjuuuukt sugen på yoghurt nu. Det är allt jag vill ha. Alltså en krämig, len, yoghurt. Vet du vad dom har för smaker?

Nadia: nej berätta

Cassandra: jordgubb

Nadia: ah det är så gott. Dom har en som heter sommarbär  
Cassandra: nej men snälla!  
Nadia: alltså förstår ni – sitta på en äng och äta  
Elsa: (skrattar) ni är så hungriga just nu  
Cassandra: hallå dom har en som är yoghurt med hallon och äpple  
Elsa: den har inte jag testat  
Cassandra: mums, så gott!  
Nadia: så in och kolla på Valios sortiment och prova för Guds skull deras fylliga yoghurt

**Excerpt från avsnittet: Trendigt med bröst och hur Cassandra varit o-synkad med kroppsidealet (Avsnitt 127, *Det Skaver*)**

Cassandra: jag nämnde väl för någon vecka sen att bröstet är inne igen?  
Elsa: ja  
Cassandra: att jag sa att 2022 är pattarna skittrendiga igen  
Nadia: det kommer bli ett stort patt-år!  
Cassandra: aa och det kommer nog hänga kvar, jag tror inte bara det är 2022. Men det är i år som det kommer tillbaka liksom patten är tillbaka – eller pattarna i plural. Och jag tänkte på detta nu när vi var i Paris eh att bröstet var ju. Alltså vi som är födda på 80-talet och växte upp under 90-talet. Vi levde ju fick ju uppleva den här tiden när bröstet var det enda – den enda!  
Nadia: Pamela Andersson!  
Cassandra: men exakt! Idealet var ju så – inga höfter – du skulle vara så helt rak och platt men pattarna skulle vara enorma. Det var ju idealet. Och jag fick ju bröst tidigt. Jag var väl nio när pattarna började flyga ut i kroppen. Blev kallad Pamela Andersson som tioåring, det var mitt smeknamn i skolan – vad bra  
Elsa: neej..  
Cassandra: men ja jag hade ju liksom härliga bröst väldigt tidigt men när jag kom in i tonåren runt tretton där – där kom ju skiftet  
Elsa: nej men Jennifer Lopez  
Cassandra: då var bröst helt plötsligt helt jävla irrelevant. Röven var allt!  
Nadia: är det sant?  
Cassandra: minns ni det inte?  
Nadia: nej, inte  
Cassandra: är du säker?  
Elsa: jo! Jennifer Lopez och Shakira  
Cassandra: det här var ju skitstort! Och Beyoncé! Vi gick från det här idealet att man skulle vara väldigt rak i kroppen och inte ha en – inte ens en liten skärt! Då var det ju så – såhär pratade ju kvinnor när vi liksom var barn: ”Does my ass look fat in this”? Alltså det var ju det värsta att ens ass såg stor ut. Nu har vi ju levt i vadå 20 år med att röven ska se stor ut. Eller hur?  
Elsa: mm  
Cassandra: hah – så det var ju det som slog mig när jag satt i en taxi i paris att jag har liksom hela tiden osynkat med dom här kroppstrenderna  
Nadia och Elsa: hahaha (skrattar)  
Cassandra: så mina bröst, när jag fick mina bröst då var jag för liten för att sexualiseras. För jag var ett barn! Och när jag väl var tonåring och så nu ska pattarna ut och klämmas på  
Nadia: då var det ingen som brydde sig!  
Cassandra: då var det ingen jävel som ville bry sig om dom. Och röven bara var helt platt.

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**Appendix B: Transcriptions of audio-excerpts from *Nu börjar Livet* med Rebecca Stella och Vanessa (2022)**

Episode number:	Name of Episode (In Swedish)	Sponsorship:	Page number:
A. 205	Abby Baby!	HelloFresh	76
B. 206	Elden där bak	BookBeat	77
C. 207	Inventing Abby	BookBeat	78
D. 208	En vind av förändring	HelloFresh	80
E. 202	Pernilla Baralt, generalsekreterare UNICEF Sverige, gästar.	<i>NBL:s</i> egna insamling till UNICEF	82

**A. Avsnitt 205. Abby Baby! 20 mars 2022. Nu börjar livet.**

**Sponsor 1. Hello Fresh (Avsnitt 205, NBL)**

Vanessa: nu är det ju såhär att vi har våra samarbetspartners Hello Fresh. Hello fresh som är med oss år efter år månad efter månad, vecka efter vecka. Inte bara i podden men också i vårt hushåll.

Rebecca: underbart! Och vilken otrolig presentation

Vanessa: ja ha ha ha ha

Rebecca: ha ha ha ha

Vanessa: nu är det såhär att det e ingen hemlighet att den som lagar maten i vårt hushåll

Rebecca: det är absolut inte hemligt

Vanessa: ne alla vet

Rebecca: det e väldigt känt

Vanessa: ah å det e ju min man. Men det är inte han som väljer recepten gumman. Det finns ju så många olika recept att välja mellan hos hello Fresh

Rebecca: ah

Vanessa: otroliga recept. Och det är alltid jag som får då taktpinnen - går igenom

Rebecca: men gumman så du menar alltså att du väljer, han lagar

Vanessa: ah men det e ett vinnande koncept.

Rebecca: är det så ni delar glädjen där hemma?

Vanessa: eh haha ha du e så sjuk ha

Rebecca: ha ha ha

Vanessa: det är exakt så vi delar glädjen och inte blir gladare än våra barn för att de slipper stressiga föräldrar och de slipper också att äta typ samma mat hela tiden utan det e variation i vårt hem gumman. Det e kul, det e snabbt, och det e härligt

Rebecca: ahhhhh jag kan tänka mig jag kan tänka mig att det e otroligt faktiskt ... där hemma

Vanessa: men, vet du vad? Man ska inte va ge all kred till valentino. Jag vill ju ge kred till hello Fresh som gör så otroligt enkelt för oss.

Rebecca: mm. De har ju bilder för varje steg som guidar en å det ä ju magiskt. Alltså det e ju så lätt

Vanessa: men det e ju så man blir inspirerad. Vem som helst kan ju bli kock när man jobbar med hello Fresh.

Rebecca: asså mästerkock

Vanessa: och sen är det ju såhär - jag går ju runt och rekommenderar var och varannan människa hello Fresh.

Rebecca: mm

Vanessa: det är så enkelt!

Rebecca: vad finns å inte rekommendera liksom?

Vanessa: å det e asså det e det e en otrolig stund med familjen gumman. Det är en rolig stund med familjen.

Rebecca: ja aa å ni kan ju njuta också där hemma i stugorna

Vanessa: det kan ni ju göra och du kan ju jättegärna då dela med dig av ett härligt erbjudande

Rebecca: ska jag göra det? Ska jag ta över den här taktpinnen nu?

Vanessa: ah

Rebecca: ah men då gör jag det. Ni ska alltså gå till HelloFresh punkt se. Gör ni det så får ni upp till 925 kr rabatt på era fyra första kassar om ni inte har provat hello Fresh ännu, och koden - den e som vanligt hello N B L med stora bokstäver. alltså hello nu börjar livet hello n b l. Puss!!!

**Excerpt ur avsnittet): Rebecca kände sig extra snygg i Sthlm och tal till tvättisarna (Avsnitt 205, NBL)**

Rebecca: men sen så sa Bisse till mig, vet du vad hon sa, det här är så jäkla intressant. För jag har ju sen jag landade i Sthlm tyckt att jag e lite extra snygg.

Vanessa: mhm

Rebecca: asså mitt utseende ba det e lite såhär

Vanessa: för att du e lycklig gumman

Rebecca: men det e lite top notch liksom. Förstår du vad jag menar? Alltså abby ändade det var ju inte

Rebecca. Det var ju abby som landade i Sthlm

Vanessa: aa

Rebecca: hon ba ”gud du asså fan vad snygg du e idag” eller nåt sånt där

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Rebecca: Vi frågade faktiskt våra tvättisar vad de ville höra och de sa att vi vill faktiskt bara må bra en stund  
Vanessa: Ah och det är det ni kommer få göra i podden framöver. Och sen så får vi bara bita ihop och gråta i vår ensamhet efter det efteråt  
Rebecca: Eller med varandra gumman  
Vanessa: Jag var så nära att börja gråta framför en kund häromdagen  
Rebecca: Oj!  
Vanessa: Ah men jag klarar inte av nyheterna. Det är så jobbigt  
Rebecca: Ah jag vet. Det är fruktansvärt  
Vanessa: Det är fruktansvärt  
Avslutar avsnittet med att Vanessa säger: We love you. Och ha en superfin vecka tvättisar

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## **B. Avsnitt 206. Elden där bak. 3 april 2022. Nu börjar livet.**

### **Sponsor 1. BookBeat (Avsnitt 206, NBL, tid: 8.50)**

Vanessa: Vår samarbetspartner Bookbeat är tillbaka och jag kan säga såhär: jag lyssnar faktiskt mer än någonsin.  
Rebecca: jag älskar bookbeat!  
Vanessa: nå men jag lyssnar mer än nånsin. Och framförallt så lyssnade jag på en lång bok - jag tror den var tretton timmar och det var Aviciis biografi. Tim Berlings biografi. Jag tror den va  
Rebecca: oj! Vem har skrivit den?  
Vanessa: eh det är Boken är baserad på intervjuer med typ hans familj, hans närmsta vänner  
Rebecca: ah okej  
Vanessa: ... hans kollegor, allting i och den är  
Rebecca: wow  
Vanessa: jag tror den e tretton timmar lång.  
Rebecca: wow  
Vanessa: så att jag laddade ner den snabbt. Det gick så snabbt. Den jag tror den är tretton timmar. Så snabbt innan min senaste resa när vi åkte till Dubai. Och lyssnade på den. Och kunde inte sluta. Och jag är så glad att barnen var lugna på flyget för att jag var.. men det var så intressant å höra från all olika vinklar. Nu var det såhär, jag hade aldrig hört från mammans vinkel. Det var så från sms, från mejlkonversationer, de hade baserat boken så att... så bra!  
Rebecca: och på tal om deras fantastiska utbud - jag har också lyssnat på en hel del böcker därifrån. De har ju över femhundra tusen böcker på svenska, engelska, och massa andra språk.  
Vanessa: och det som också känns tryggt när man ska eh ladda ner en sån här tjänst är att den inte finns några bindningstider. Och det kostar ju bara 99 kr i månaden efter gratis perioden. Man kan ju testa en gratis period för att se om man tycker att det e nåt för dig  
Rebecca: men sen så finns det ju också flera olika prispaket som passar alla. Man kan ju tex ha bookbeats family konto och där kan man ha upptill fem familjemedlemmar och så kan man dela samma konto och då betalar man ju endast 49 kr per månad för varje extra profil som man lägger till  
Vanessa: alltså det är superenkelt och ladda ner om man ska tex resa som jag gjorde. Och sen så finns ju även uppläsning hastighet så vill du ha lite snabbare eller långsammare så kan du bestämma det själv och det är  
Rebecca: vad brukar du köra på?  
Vanessa: men jag kör på normal  
Rebecca: vanlig  
Vanessa: ah vanlig  
Rebecca: jag tror att jag har tagit upp ett steg ibland  
Vanessa: aah. Så gå in på book beat punkt se och använd koden livet när du registrerar dig så får du prova book beat helt gratis i fyrtio dagar!  
Rebecca: koden gäller ju all nya book beat användare. Passa på nu för nu börjar det bli varmt ute och det är så härligt å sitta där i solen med lurarna  
Vanessa: med köppen!  
Rebecca: ah med köppen, puss då!  
Vanessa: puss!



**Excerpt ur avsnittet: Om Vanessas rädsla till vatten och en nära-drunknings upplevelse från barndomen. (Avsnitt 206, NBL)**

Vanessa: Matteo och Mila tackar aldrig ja till en dush om dom inte måste

Rebecca: nej, jag kan locka Dion med bath-bombs ibland. Om han ska ta ett bad, det tycker han är kul

Vanessa: Mhmm

Rebecca: Brukar ni göra det hemma?

Vanessa: nej vi kör bubbel vad heter det skum men Matteo och Mila gillar inte att duscha, dom vill vara snabba.

Rebecca: ah, är det sant? Ah nej Dion kan sitta i badkaret och leka med sina leksaker och så

Vanessa: på tal om det så skulle vi egentligen börjat simskolan i förra veckan men vi började nu. Så nu blir det simskola för Matteo

Rebecca: Ah, shit alltså. Jag borde börja nu när det är varmt faktiskt

Vanessa: ja jag tänker att jag vill bara inte känna den här stressen om han skulle typ ramla i vattnet, att han åtminstone kan simma då. Det är så läskigt med vatten

Rebecca: fan alltså. Men Dion tycker inte att det är kul alltså. Han tycker det är kul att bada men inte lära sig.

Vanessa: jag ramlade ju i vattnet och det här är så jävla sjukt Stellz för jag kommer ihåg det så himla tydligt. Det är tre meter och det var en badbassäng som min pappa och hans vänner brukade bada i. Dom brukade ha såhär grabb-kväll

Rebecca: ah

Vanessa: och jag och deras barn brukade ibland följa med. Så eh jag ramlar ner och jag ser bara liksom ett ljus. Lamporna. Och jag ba nu är det bara några sekunder ifrån att jag dunkar huvudet i golvet där och jag kommer dö.

Rebecca: omg!

Vanessa: och jag, det är så sjukt liksom hur jag tänker för att jag tänker att det är ingen idé att få panik för det är redan kört, jag kommer att dö

Rebecca: omg!

Vanessa: ah! Så att jag höll mig lugn.

Rebecca: det är det sjukaste jag hört

Vanessa: tills att – det är så jävla läskigt att jag tänker på det, det är inte så konstigt att jag hatar, jag gillar inte vatten. Jag gillar vatten men jag gillar inte – jag är ingen snorkelperson om man säger så

Rebecca: nej

Vanessa: men

Rebecca: alltså *vem* är en snorkel-person?

Vanessa: men det är ju vissa som är det

Rebecca: alltså fan vad tråkigt (asgarvar)

Vanessa: verkligen. Men pappa räddade ju mig. Och chocken

Rebecca: hoppade han i?

Vanessa: ah han hoppade i. Och chocken jag hade. Alltså jag grät så mycket

Rebecca: nå...

Vanessa: så jag var ju livrädd för vatten så det tog ju väldigt lång tid för mig att lära mig att simma.

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**C. Avsnitt 207. Inventing Abby. 3 april 2022. Nu börjar livet.**

**Sponsor 1. BookBeat (Avsnitt 207, NBL, time: 16:57)**

R: alltså jag älskar ju att lyssna på ljudböcker

V: jag med

R: och det här är ju ett samarbete med BookBeat. Jag vill berätta en sak - kommer du ihåg att jag berättade om Mariah Carey - att jag lyssnade på hennes självbiografi

V: aa

R: och jag störde mig lite på... det var ju Ida Nilson som jag förövrigt älskar i vanliga fall men hon läste upp den - jag tyckte inte att hennes röst passade Mariah Careys bok

V: mm

R: så jag störde mig litegrann. Och sen så gick det upp för mig att jag kunde lyssna på den på engelska.

V: ah

R: asså det det e ju så konstigt och det e ju Mariah Carey som läser upp den det e så konstigt att jag

V: vah!!!  
R: ... inte kom på det. Ja!  
V: nämen gud lyssnade du ... men herregud!  
R: ah jag vet men jag kom ju på det när jag var såhär den var typ nästan slut. Men nu har jag börjat lyssna på en till bok som är Jessica Simpsons bok - självbiografi  
V: Mhmm  
R: och jag klarar inte av hennes röst heller  
V: hennes egna?  
R: aa. Och den finns nog inte på svenska. En varför ska jag alltid ha sån otur. Så nu ska jag lyssna på det här tipset som Du Kom med i stället  
V: exakt. Såhär. Jag. Min svåger e ju oxå en ljudboks lyssnare. Eh och han sa såhär Vanz. Du som älskar det här spiritualitet. Och typ självutveckling. Så hade han en bok. Han sa alla som han känner har lyssnat på den här boken och känner liksom att de verkligen vill typ ändra sitt liv.  
R: wow  
V: och det är boken Lev livet fullt ut - din väg till andligt uppvaknande. Så kom ihåg den titeln  
R: asså det är den som jag kommer att ladda ner nu och lyssna på. För nu är jag så trött på att göra fel. Och det är det som är så underbart med BookBeat. Att de har över 500.000 böcker på engelska, svenska, och massa andra språk. Så att det går: man kan liksom inte göra fel för att då kör man bara nästa  
V: ja verkligen  
R: utbudet är så enormt  
V: ja men asså det jag gick igång på var med den här boken som han rekommenderade det var att han ba jag är fem minuter in och jag känner redan att jag är tagen.  
R: wow  
V: så att missa inte  
R: fan vad jag vill lyssna på den  
V: ah jag med! Missa inte den här boken som finns på BookBeat. Och vi har ju ett fantastiskt erbjudande.  
R: vi har ju det. Ni måste helt enkelt gå in på BookBeat punkt se och använda koden Livet när ni registrerar er så får ni prova BookBeat helt gratis i 40 dagar. Koden gäller ju alla nya Bookbeat användare. Och sen efter 40 dagar så kostar det 99 kr i månaden så efter den här gratis perioden då alltså. Och sen så kan man ju oxå ha book beat family konto. Och då kan man ha upp till fem stycken BookBeat användare å dela sitt konto med. Och då betalar man endast 49 kr i mån extra för varje familje- medlem.  
Fantastiskt  
V: så bra! Och det finns inga bindningstider så det e bara tuta och köra.  
R: tuta och köra nu.  
V: puss puss  
R: puss

### **Excerpt ur avsnittet: Will Smith och Chris Rock på Oscarsgalan (Avsnitt 207)**

Vanessa: Ah men du Stellz, fick du ta del av oscarsgalan – alltså fick du klä upp dig eller var du bjuden?  
Rebecca: ah jag var bjuden (skrattar)  
Vanessa: (skrattar) Men vad var det för stämning in town – in the town?  
Rebecca: nej men vet du vi var faktiskt hemma hos Malin. Och käkade lite söndagsmiddag, så det var det vi gjorde  
Vanessa: Vad mysigt.  
Rebecca: det var mysigt. Men ingen undgick ju käftsmällen så att säga  
Vanessa: alltså... Vet du att. Du vet att som jag sagt tusen gånger att Valentino inte väckte mig för att vi vann årets podd men du vet jag hann knappt öppna ögonen så sa han 'har du sett det här med Will Smith?'  
Rebecca: oj, det kunde han väcka dig för?  
Vanessa: ah alltså jag var typ lite vaken men han var verkligen snabb så visade han mig och jag sitter ju och gnuggar mig i ögonen och ba du måste visa mig igen så visade han mig igen och jag ba men jag fattar inte det här.  
Rebecca: nej...  
Vanessa: och han är ändå min såhär barndomsidol typ  
Rebecca: mm. Alltså jag älskar ju will smith.  
Vanessa: alltså jag med... Men jag vill ba lägga all – kan vi ba lägga fokus på Chris Rocks otroliga professionella alltså hur han tog det. Jag hade ju!  
Rebecca: och framförallt hur jävla rolig Amy Schumer var efter. Hörde du efteråt?  
Vanessa: nej, nej?

Rebecca: Hon kom ju tillbaka. Hon ba oj har jag missat någonting, jag har ba bytt om! Hon ba jag känner att stämningen är lite annorlunda. Alltså hon är så jävla rolig. Vet du att det är min favorit skådis-comedian-everything

Vanessa: jag vet det gumman (skrattar)

Rebecca: oj! Har jag pratat om det mycket?

Vanessa: nej, nej, nej, det e ba att du verkligen brinner för henne

Rebecca: alltså (brister ut i garv). Jag gillar henne

Vanessa: varje gång Stellz. Varje gång jag frågar henne om film tips vilket – jag borde inte göra det för vi har inte samma smak.

Rebecca: nej alltså det är så sjukt att du nånsin skulle göra det typ

Vanessa: ah jag vet men jag har typ gjort det. Men då gör hon typ en lista med bara hennes filmer (skrattar)

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#### D. Avsnitt 208. En vind av förändring. 10 april 2022. Nu börjar livet

##### Sponsor 1. Hello Fresh (Avsnitt 208, NBL, time: 9:34)

Vanessa: Våra trogna vapendragare genom podden, genom livet, genom Instagram, genom rutan och i era lurar – Hello Fresh är tillbaka. Våra favorit-fantastiska sponsorer!

Rebecca: jajemen, jajemen

Vanessa: och jag kan säga en sak: nånting som barnen verkligen uppskattar med hello fresh – det är såserna till maten gumman. Det e såserna

Rebecca: alltså... Vet du hur svenskt sås är

Vanessa: Ahhhh!

Rebecca: alltså dom har typ inte sås i LA?!

Vanessa: alltså Mila är... alltså hon älskar å doppa

Rebecca: jag med

Vanessa: det är det bästa hon vet

Rebecca: jättegott

Vanessa: hon doppar allt

Rebecca: alltså hur kan man äta utan sås?

Vanessa: hon doppar ju fingrarna och sen slickar

Rebecca: nej men gud (brister ut i skratt)

Vanessa: alltså hon älskar det och jag kan säga det att Hello Fresh dom har ju så otroligt många olika maträtter man kan välja mellan och recept och du vet vi försöker ju välja dom med såser för barnens skull

Rebecca: ah och vet du vad? Jag har ju verkligen lagt över det här svenska såsandet på Dion också. Alltså han förväntar sig ju sås.

Vanessa: och vet du en sak, det bästa Matteo vet – ibland så när han är såhär sugen på pasta och vill ha pasta men det bjussas på ris – då gör man en liten variant. Då har man kokosmjölk i så det blir såhär gräddigt och sött för dom

Rebecca: i riset?

Vanessa: i riset gumman

Rebecca: omg! I have to try!

Vanessa: ah gör det men sen så kan man också om man vill – jag vet inte hur on the edge du vill gå men det är att du river lite ingefära med kokosmjölken i riset

Rebecca: omg

Vanessa: nu blev jag hungrig, nu blev jag hungrig!

Rebecca: men gud du e kock typ?

Vanessa: ah men jag är typ kock.

Rebecca: ah men du blev det nu!

Vanessa: jag har rakt av snott det här av Hello fresh.

Rebecca: ah, och det tycker jag att ni ska göra också – det finns ju så mycket recept och det finns så mycket tips! Gå in på hello fresh punkt se. Just nu så får ni 925 kronor rabatt på era fyra första kassar om ni inte har provat Hello fresh ännu. Koden är Hello NBL alltså hello nu börjar livet med stora bokstäver. Hello NBL. Puss!

**Excerpt ur avsnittet: Intro till podden och en Shoutout till Cassandra från *det skaver* podden. (Avsnitt 208, NBL)**

Vanessa: Välkomna till en ny vecka med *nu börjar livet*. Det här är Vanz.

Rebecca: Och det här är Rebecca Stellis – Abby baby!

Vanessa & Rebecca skrattar högt

Rebecca: Nämen asså vi har ju fått lite så härliga nya lyssnare

Vanessa: Ja!

Rebecca: Så vi kanske ba ska presentera oss lite gött sådär

Vanessa: Vi är två bästa vänner på distans-förhållande!

Rebecca: jah (skrattar)

Vanessa: det är det ni behöver veta

Rebecca: alltså det är verkligen det enda vi är

*Avsnittets intro-låt spelas*

Vanessa: Hur är dagsformen Stellz?

Rebecca: du den e otroligt härlig men trött!

Vanessa: ja alltså du!

Rebecca: nämen jag är helt slut

Vanessa: vi ska gå in på det!

Rebecca: (skrattar) jag är helt slut! Ha ha ha ha

Vanessa: jag förstår inte. Jag klarar inte...

Rebecca: du jag kan säga såhär. Jag lever loppan just nu

Vanessa: Mm men det e ju dom tiderna i LA ju, just nu

Rebecca: det e ju verkligen det men inte bara det vi ska ju verkligen gå in på det men det är liksom grejer hela tiden. Det är födelsedagar, det är du vet... jag är alltså... Det är så mycket entertaining nu liksom

Vanessa: det är så mycket entertainment!

Rebecca: jah! Från alla håll och kanter. Hur är din dagsform? (hahahah)

*Lite senare i avsnittet:*

Vanessa: Och så sen så ba kommer Cassandra in från podden det skaver

Rebecca: Hon tog tillbaka det

Vanessa: Ca-fucking-sandra. (skrattar)

Rebecca: alltså hon e otrolig. Men du har du hört henne sjunga?

Vanessa: ja, men jag har sett henne live.

Rebecca: eh, det är en sjuk röst och jag fattar... alltså såhär... hon som älskar att synas. Du vet gör det så jävla bra. Sjunger så jävla bra. Alltså varför tar hon inte för sig ännu mer med sången?

Vanessa: Men vi vet ju inte om hon brinner för det

Rebecca: fast hon har ju sjungit i körer och sådant, det känns som att hon ba inte tar den platsen

Vanessa: nä men hon blomstrar ju nu. Så jag tror att hon blomstrar så mycket nu så hon vet liksom inte var hon ska börja.

Rebecca: Omg, det e kanske nu det händer.

Vanessa: ah

Rebecca: wow

Vanessa: ah och jag vill bara säga en sak ni som inte följer henne, om ni går in på hennes Instagram – hennes entré på hennes 35-årsfest

Rebecca: ne men alltså

Vanessa: Det enda jag såg var Stellz (skrattar)

Rebecca: hahahaha (garvar). Hon har tagit över tronen liksom

Vanessa: alltså sättet hon dör för sig själv älskar jag.

Rebecca: ja, jag med

Vanessa: och liksom det finns inga ursäkter. Det e ba hon klär av sig och hon klär på sig och hon skiter i!

Rebecca: hon hade tre ombyten gumman

Vanessa: ja, men snälla, jag säger det – Stellz!

Rebecca: ah, det där är verkligen någonting som jag skulle göra.

Vanessa: jag vill se mer av det där!

Rebecca: jag med!

Vanessa: jag vill se mer! Jag vill att ni tar för er ehm ja, jag dör för henne. Det här är verkligen en hyllning.

Rebecca: hon är otrolig. Jag hoppas att mer kvinnor kan vara så liksom.

Vanessa: ah.. alltså våga! Vill ni bli glada, vill ni bli boostade – följ Cassandra på Instagram!

Rebecca: men vet du vad jag också älskar är ju hur jävla peppiga alla hennes vänner var på festen

Vanessa: ah  
Rebecca: dom alltså du vet dom sponsrade det där beteendet  
Vanessa: därför att det är äkta – äkta systrar och bröder!  
Rebecca: ah otrolig.  
Vanessa: vilket gäng! Det där gänget – många utav dom som var där eller ah några dom hade ju du och jag bjudit på ett event som vi skulle ha men som blev inställt pga kriget och jag vill ju ba festa med dom där människorna  
Rebecca: ah, men vi får ju göra ett nytt!  
Vanessa: det måste vi göra! Och jag vill att Cassandra bara gör typ en entré  
Rebecca: ah vet du vad vi borde ha att hon får göra en entré!  
Vanessa: ah, och så får hon sjunga!  
Rebecca: det får hon absolut göra!

**E. Avsnitt 202. Pernilla Baralt, generalsekreterare UNICEF Sverige, gästar. 1 mars 2022. Nu börjar livet**

**Excerpt ur avsnittet: Berättar om poddens insamling till Unicef (Avsnitt 202, NBL)**

Vanessa: Vi skulle ju spelat in i tid men nu är podden försenad och det är för att vi har tampats med hur vi ska, hur det här avsnittet ska gå vara  
Rebecca: ja, exakt och sen så har vi också en väldigt viktig gäst  
Vanessa: otroligt viktig gäst. Alltså jag blev hedrad att hon tackade ja  
Rebecca: ja verkligen. Som alla vet. Eller vi hoppas att alla vet det är att vi har en insamling  
Vanessa: ja  
Rebecca: och den insamlingens länk hittar ni i bion på våran Instagram eller då i iTunes avsnittet  
Vanessa: men vad har vi insamlingen i?  
Rebecca: ah men det tänkte jag berätta. Så då har vi en insamling till UNICEFs arbete och eh Pernilla som gästar det här avsnittet är generalsekreterare för UNICEF. Unicef, säger man så?  
Vanessa: Unicef (uttalar det med fransk dialekt)  
Rebecca: ah jag har problem med det  
Vanessa: mm  
Rebecca: så att jag tycker ni ska lyssna på det här, det blir ett lite kortare avsnitt den här gången men så får det bli och så kan det gå ibland. Och så kommer vi tillbaka med nya krafter nästa vecka eller hur?  
Vanessa: ja, men jag tycker också att innan vi går in på det så tycker jag ändå vi ska prata om hur viktigt det är nu att vi tar hand om varandra och att vi står enade tillsammans och försöker att sprida kärlek och kunskap och att inte va ute efter nånting annat än att ba stötta varandra för att jag inser verkligen under den här tiden som har varit dom här dagarna som varit att hur viktigt det varit med nära och kära och hur viktigt det har varit att omge sig med bra energier och energier som inte tas ifrån en. Och vad jag tycker när det kommer till det här det är många som är jätteoroliga. Vi är jätteoroliga också. Och man måste hitta sina egna sätt att försöka känna sig lugnare. Och alla tampas med oro på olika sätt. Mitt sätt att lugna ner mig det är att hålla mig informerad, men inte att man... Man bestämmer sig för att man inte sitter och gräver i nyheter dag in och dagarna långa för det tror jag inte nån mår bra av. Men jag känner att jag vill vara informerad och det viktigaste just nu är väl att man inte sprider oro mer än att man är ju tillräckligt orolig. Och det är därför jag också tyckte det var så himla skönt på nåt sätt att ha Pernilla i podden, generalsekreteraren för Unicef för att inte nog med att hon hade en väldigt comfort röst – jag blev så lugn av henne – så känns det så fantastiskt att vara connected med en person som jobbar så hårt för våra barn. Och bara det ger mig kraft. Det ger mig en sån otrolig kraft att vara bland människor som gör så mycket viktigt arbete och vi vill vara en del av det och vi vill kunna hjälpa till. Och vi vet att vi är ett gäng – 99,9% kvinnor men det finns några gubbar hos oss också som vi älskar. Vi vet att ni har så otroligt stora hjärtan – det har ni bevisat så många gånger i våran fb grupp där ni stöttar varandra, när folk faller och nu står vi tillsammans i det här och vi är en community tillsammans – vi gör det här tillsammans. Den här podden har vi tillsammans. Så den här insamlingen är våran insamling och det är så fantastiskt att vi kan hjälpa till  
Rebecca: verkligen.  
Vanessa: det är vissa dagar vi kommit till podd-studion och försökt hålla humöret uppe för att leverera ett bra avsnitt till er vecka efter vecka men  
Rebecca: alltså såhär vi tänkte ju först att vi inte skulle spela in  
Vanessa: näh

Rebecca: det var ju det. Alltså podden är sen för att vi inte ville podda men sen så kände vi ändå att fan vi har ändå poddat här hur ledsna och arga och hur nere vi än har varit och hur glada vi än har varit och vi vet hur mycket ni där ute som lyssnar på våran podd vecka efter vecka hur mycket ni uppskattar att vi finns i era öron och så tänkte vi att är det nångång som vi ska finnas i era öron så är det väl nu när väldigt, väldigt många går igenom nånting och känner väldigt mycket. Så att vi vill finnas – även fast det här blir ett kortare avsnitt och kanske inte erat vanliga avsnitt så ville vi ändå på nåt sätt finnas i era öron.

Vanessa: precis och det går inte att vara latsholajban just nu och vi vill inte ens försöka vara det. Och i och med att det är många som, vi lever ju för att när ni skriver att det är tack vare oss som ni kan klara av vissa otroligt tunga perioder i livet. Den här gången så finns vi för er genom att ge er Pernilla och UNICEF:s fantastiska arbete för att ge er hopp om att det finns så mycket fina människor och hjältar som står där och är redo för att kämpa för våra barn och vi vet att ni också är det. Så att vi finns för er på det här sättet den här gången. Så får vi hålla låda en annan gång

Rebecca: ja helt enkelt (skrattar till). Men vi finns kvar!

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*Avsnittets avslut:*

Rebecca: Det var alltså Pernilla från UNICEF och som sagt vi är så tacksamma för att Pernilla ville gästa oss den här gången och ge oss lite mer information om UNICEF:s arbete i Ukraina och resten av världen. Aa det var allt från oss för den här gången, jag kan inte prata riktigt men vi är så tacksamma för att ni finns där och fortsatt stötta varandra genom dom här tiderna, det är precis det vi kommer göra.

Vanessa: Och kom ihåg nu att under mars månad så dubblar Roger Akelius det ni bidrar med så

Rebecca: det ni donerar!

Vanessa: det ni donerar. Så det är så viktigt och er hjälp är så värdefull och UNICEF finns i flera världsdelar och finns där för barnen. Så glöm inte det och vi älskar er och vi hörs nästa vecka

Rebecca: vi gör det. Puss!

Vanessa: Puss!

Avsnittet avslutar med 9 min av ett direkt översatt tal av den ukrainske presidenten Zelensky.