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A Case Study of Strategic Utilization of Brand Ambassadors, Storytelling and Framing Techniques in Cancerfondens's Campaign: Rosa Bandet 2022

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Abstract

This thesis examines the strategic utilization of brand ambassadors, storytelling, and framing techniques by the nonprofit organization Cancerfonden's campaign Rosa Bandet 2022. The study highlights the importance of understanding these techniques combined to further deepen the knowledge in the field of Strategic Communication.

The research employs a qualitative content analysis methodology, focusing on a specific case study, to explore the patterns and strategies employed by Cancerfonden. With the following research question: "How does the initiative 'Rosa Bandet' employ brand ambassadors, framing and storytelling techniques to create brand awareness and raise funds?". The findings reveal four main points that contribute to the campaign's success. Firstly, a strong and interdependent combination of brand ambassadors, storytelling, and framing techniques is crucial. Secondly, the campaign utilizes a specific and creative storytelling approach, incorporating a focus on diagnosis and treatments alongside complex emotions and uncertainty. Moreover, the campaign deviates from traditional structures by consistently emphasizing the impact of cancer on families, rather than solely on the cancer patient. Lastly, Cancerfonden employs a broad selection of brand ambassadors to effectively reach diverse audiences across different generations, thereby maximizing donor engagement and attracting future donors.

The thesis underscores the significance of comprehending the strategic utilization of brand ambassadors, storytelling, and framing in nonprofit marketing campaigns. By implementing these techniques, organizations can drive fundraising efforts and enhance brand awareness. The insights provided by Cancerfonden's Rosa Bandet campaign offer valuable lessons for other nonprofits seeking to raise funds and increase public engagement in their respective causes and therefore also contribute to the research field of Strategic Communication through more insight to marketing strategies.

Keywords: NPO, non-profit organization, framing, storytelling, brand ambassadors, Rosa Bandet, marketing strategy, strategic communication, online campaign

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Abstract (Svenska)

Denna avhandling undersöker det strategiska användandet av varumärkesambassadörer, berättande och inramningstekniker av den ideella organisationen Cancerfondens kampanj Rosa Bandet 2022. Studien belyser vikten av att förstå dessa tekniker kombinerat för att ytterligare fördjupa kunskapen inom området strategisk kommunikation.

Forskningen använder en kvalitativ innehållsanalysmetodik, med fokus på en specifik fallstudie, för att utforska de mönster och strategier som Cancerfonden använder med följande forskningsfråga: "Hur använder initiativet 'Rosa Bandet' varumärkesambassadörer, inramning och berättartekniker för att skapa varumärkesmedvetenhet och samla in pengar?". Resultaten visar fyra huvudpunkter som bidrar till kampanjens framgång. För det första är en stark och ömsesidigt beroende kombination av varumärkesambassadörer, berättande och inramningstekniker avgörande. För det andra använder kampanjen ett specifikt och kreativt berättande tillvägagångssätt, med fokus på diagnos och behandlingar tillsammans med komplexa känslor och osäkerhet. Dessutom avviker kampanjen från traditionella strukturer genom att konsekvent betona cancers inverkan på familjer, snarare än enbart på cancerpatienten. Slutligen använder Cancerfonden ett brett urval av varumärkesambassadörer för att effektivt nå olika målgrupper över olika generationer, och därigenom maximera givarnas engagemang och attrahera framtida givare.

Avhandlingen understryker betydelsen av att förstå det strategiska användandet av varumärkesambassadörer, storytelling och inramning i ideella marknadsföringskampanjer. Genom att implementera dessa tekniker kan organisationer driva insamlingar och öka varumärkesmedvetenheten. Insikterna från Cancerfondens Rosa Bandet kampanj erbjuder värdefulla lärdomar för andra ideella organisationer som vill samla in pengar och öka allmänhetens engagemang i sina respektive ändamål och bidrar därför också till forskningsfältet Strategisk kommunikation genom mer insikt i marknadsföringsstrategier.

Nyckelord: icke vinstdrivande organisation, framing, storytelling, brand ambassadors, Rosa Bandet, marknadsföringsstrategi, strategisk kommunikation, onlinekampanj

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1. Introduction

The following part will introduce the reader to the study with background, problematization, previous research, relevance for the field of Strategic Communication and the study's aim and research question.

1.1 Background

Breast cancer then and now

Cancer is after cardiovascular diseases, the most common cause of death today. In Sweden, breast cancer constitutes 75% of newly-diagnosed cancer cases among women and is the most common cancer form among women across the world (Folkhälsomyndigheten, 2022). According to Socialstyrelsen (2021) the number of breast cancer cases has increased by almost to 60% since the 1970's along with the mortality number per 100 000 inhabitants has decreased around 40% during the same time period. Even though the number of women that fall ill in breast cancer has increased during the last decades, the death outcome has decreased. According to Folkhälsomyndigheten (2022) this development has occurred because of significant changes in the medical field including better diagnostics, new treatments and more preventive measures for breast cancer. Mortality is an indicator that reflects the need for preventive work, improved diagnostic methods and treatments.

The start of Pink Ribbon

The year is 1993 and a few years before Evelyn H. Lauder was diagnosed with early stage breast cancer. At that time breast cancer diagnoses included both fear and little hope, since scientific research in that area was extremely limited. Fortunately, Lauder beat the cancer but realized that this was an area that needed more attention and research, therefore she and Dr. Norton founded "Breast Cancer Research Foundation.", which led to the Breast Cancer Awareness campaign with the Estée Lauder Companies. The campaign included Lauder creating the classic pink ribbon that was distributed with self-exam instructions that helped raise awareness in the US and around the world in Estée Lauder beauty counters. This campaign was the start of a long kept tradition, with the main goal to create a breast cancer free world. The founders believed that funding was the only obstacle in the road to a cure and to be able to make people donate money they needed to raise awareness and interest to the specific cancer form. After Lauder passed away in 2011 BCRF (Breast Cancer Research Foundation) continued to spread her life mission across the world - to end breast cancer

(BCRF, n.d). One organization that made the decision to help BCRF to reach their goal is the Swedish organization “Cancerfonden” that decided to make their own mark on the Pink Ribbon campaign in 2006 to influence and raise awareness about breast cancer to the Swedish population and has continued yearly since then with the campaign during the month of October (Bröstcancerförbundet, 2023). The Swedish “Pink Ribbon” campaign called “Rosa Bandet” issued by Cancerfonden is the case study that will be analyzed in this thesis.

Cancerfonden as an organization

Cancerfonden is an independent nonprofit fundraising organization, with the vision to defeat cancer and the aim that more humans with cancer diagnosis should survive. The organization was founded 1951 by Ebba Andersson and Morri Nidén, both cancer survivors, as a reaction to the deficient prognosis system for cancer in Sweden during the 1950’s. The knowledge limitations limited the possibility to treat and prevent the illness. They reasoned that cancer research needed more financial support than what the state was able to offer so they created the fundraising. The first campaign was called “I kamp mot kräfte” with the aim to raise one million SEK, it included collection boxes and presentations with information about cancer. In total they succeeded to collect 951 000 SEK and were therefore very close to their goal. Since the first campaign Cancerfonden has created multiple campaigns to raise money for cancer prevention and cancer research, such as Rosa Bandet (Cancerfonden, 2023). In 1994 the cooperation with Estée Lauder began and Cancerfonden started the sales of the original pink ribbon created by Lauder. In the early 2000’s the campaign got its breakthrough in Sweden and in 2006 the campaign as we know it today started, with a new design of the pink ribbon every year (Bröstcancerförbundet, 2023).

Cancerfonden Rosa Bandet campaign 2022

The campaign of 2022 collected 100 million SEK, which is currently also the collection record. With the current situation in the world, even in times of war and economical crisis the Swedish people thought it was important to contribute and engage in the campaign. Understanding how Cancerfonden uses Strategic Communication in the Rosa Bandet campaign to reach the collection record can inspire other non-profit organizations (henceforth NPO) to learn from their marketing strategies. When seeing the campaign the authors noticed a pattern in the campaign that led to a suspicion that the organization might use a special structure of storytelling, framing and brand ambassadors in their strategic communication.

1.2 Problematization

According to Perri 6 & Bellamy (2012) deductive research begins with an hypothesis and a statement. This study is based on a deductive approach in an exploratory course of action, with the hypothesis that the organization uses the techniques framing, brand ambassadors and storytelling in a special combination to fundraise and spread brand awareness. The aim is to test this hypothesis and explore how Cancerfonden apply the theoretical framework in their communication efforts in the Rosa Bandet campaign. As mentioned before, breast cancer is a significant public health concern and campaigns such as Rosa Bandet have been instrumental in raising awareness and promoting early detection. The campaign can be heard, seen and influences different markets during the month of October every year. However, little attention has been paid to *how* the specific communication strategies employed by the organization, particularly in terms of the combination of the mentioned techniques are being used to successfully market the campaign. To address this gap, this paper will explore how Cancerfonden utilizes these approaches and techniques to promote their message and appeal to their target audience in the Rosa Bandet campaign 2022. Specifically, this study will examine the language and emotional appeals used in Rosa Bandet's messaging. By analyzing the techniques employed by Rosa Bandet, this study aims to contribute to the understanding of how the combination of framing, storytelling and ambassadorship can be an effective communication strategy and utilized to promote strategic communication by non-profit organizations.

1.3 Purpose and research question

In a world where organizations have to compete more than ever for attention and donations, how does a successful campaign such as Rosa Bandet from Cancerfonden use framing, storytelling and brand ambassadors to stand out and reach their strategic goals (raise awareness and collect donations)? This paper will study how the organization utilizes these communications techniques in their different communication efforts in the campaign to reach set goals with the aspiration that the campaign Rosa Bandet 2022 is a great example of combining framing, storytelling and brand ambassadors in non-profit organizations marketing efforts.

Research question:

“How does the initiative ‘Rosa Bandet’ employ brand ambassadors, framing and storytelling techniques to create brand awareness and raise funds?”

1.4 Relevance for strategic communication

By studying how Cancerfonden’s Rosa Bandet campaign has employed framing, storytelling, brand ambassadorship and strategic communication, professionals can gain a better understanding of how to create effective communication strategies that resonate with their target audience. Zerfass et al. (2018) presented the definition of strategic communication as an organization's conscious use of communication to reach their goals. Where framing, storytelling and brand ambassadorship can be a technique to accomplish this. It is also particularly important in today's crowded media landscape, where attention spans are short and competition for audience attention is fierce. Falkheimer & Heide (2018), points to social changes importance to the field of strategic communication, highlighting the increasing spread of information’s effect on people's attitudes and behavior. People’s decision making is based on much more information and choices than before, making strategic communication capabilities more relevant and necessary for organizations (Falkheimer & Heide, 2018).

Additionally, understanding how these techniques can be used in communication by non-profit organizations can help professionals to avoid unintended negative consequences. By carefully selecting words and images used in a message, communicators can shape how their audience perceives a topic, but if these techniques are used carelessly or manipulatively, it can lead to backlash and mistrust. Luhmann (1992) presents communication as an emergent reality, constructed from three selections, selection of information, selection of utterance and selection of understanding or misunderstanding. By choosing an ongoing and successful campaign such as Rosa bandet from a non-profit organization we can get insight into how their selection of information, utterance and understanding through framing, storytelling and brand ambassadorship has impacted the formulation of the campaign.

Overall, a study on how the Rosa Bandet campaign uses framing, storytelling and brand ambassadors is relevant for the field of strategic communication because it provides insights into effective use of these techniques as a communications tool for non-profit organizations.

1.5 Disposition

This study is divided into six chapters. This first chapter presents a background to the study and insight into why the chosen subject is of interest, with insight to the case Rosa Bandet and the field of Strategic Communication. The second chapter explores previous relevant research to the study. The third chapter outlines the theoretical framework for the study. The fourth chapter describes the scientific approach, the methodology approach to the analysis, data collection and reflection of methodology and ethical aspects concerning the study. The fifth chapter presents the analysis. And finally, the sixth chapter presents discussion, conclusion and suggestions for further research.

1.6 Limitations

Only data material from the organization Cancerfonden's "Rosa Bandet" campaign of 2022 and only certain parts of it will be analyzed and considered in this study. All material is collected from Cancerfonden's website. Therefore the study does not aim to research all material published for the cause, nor go into campaigns from previous years. The results will therefore be limited to these specific aspects of the 2022 campaign. This decision is partially based on the study's timeframe, as well as the parts of the campaign being studied are the main aspects that are recurring every year and 2022 is the year of interest since the organization reached a collection record and is the most recently completed campaign.

In analyzing the material a pre-decided theoretical framework will be used, this framework will limit the perspectives in which the result will be found. However, the theoretical framework is chosen to answer the specific research question and thus will present a result seen as adequate to answer the research question at hand.

2. Previous research

The following part will present previous research that is of interest to the study.

2.1 Fundraising and charity campaigns

For the topic researched it is of interest to know history regarding fundraising such as crowdfunding. Dresner (2014) defines crowdfunding as “Crowdfunding, simply put, is pooling the financial resources of many individuals to convert an idea into a project or business. Instead of relying on a few large donors, it requires many small ones“. Raising funds is something humans have done for thousands of years and the one of most important tools when fundraising is to build positive relationships with potential donors and create positive publicity, according to Dresner (2014).

Harken (2023) discusses donation motivations to take in consideration when planning fundraising campaigns, referring to Buss’s (2016) five donor motives, connectivity (the donor shows solidarity), responsibility and influence (donor wants to take responsibility and make a difference), morals, ethics and faith (considered the strongest motive), affiliation (doner donate for the sense of belonging to a community), recognition (doner get’s appreciation from people around). These motives are important when planning and executing non-profit campaigns, regarding both how and where to present the campaign for possible donors (Harken, 2023).

A wide spread of different types of charity campaigns and strategies have been conducted and researched, for example a study on effects of social media campaigns on behaviors done by Fazio et al. (2023) investigated the case of the Ice Bucket Challenge (IBC), and found that people who had been exposed to the social media campaign where more likely to donate money as well as an increase in the amount of money to donate. In general this study showed that social media campaigns such as IBC had a positive impact on people's prosocial behavior, meaning increasing donations intentions as well as behaviors such as volunteering for the cause. But it also showed that the IBC only had a short term effect on these behaviors. Fazio et al. (2023) also looked at the participants' interpersonal trust where they found it to be increased by IBC and highlighted the need for future research on social media's effect of social capital and trust. As literature and researchers today both find positive and negative

effects of social media regarding prosocial behavior. Another example is research on point-of-sale donations/checkout charity, where people get asked to donate money when checking out at stores, by for example rounding up the sum of the purchase (Sudbury and Vossler, 2022). Accelerist (2021) conducted a study concerning this charity type which showed that 86% of the respondents have donated in a store or online checkout over the past year.

2.2 Emotional framing in nonprofit marketing

Martinez- Levy et al. (2022) conducted a study to research the neuromarketing approach in nonprofit marketing as a tool for effectiveness. The study's results confirm the importance of evoking specific emotions and creating empathy in non-profit advertising and suggest that a balance between positive and negative images is more effective. While previous research found that overly strong images of disgust reduced donation intention, the study found that images reflecting the reality of a war situation increased donation calls. The study also showed that neuromarketing techniques are superior to traditional marketing methods in evaluating message framing and the subject's behavior while watching the advertisements.

On the theme of the effect of emotions on an online charity campaign's successes, a study by Zhao et al. (2022), found that visual emotions in a campaign does not directly affect the success and that verbal sadness has a negative effect on its success. The results of this study showed that emotions presented in text had a greater effect on the success of a campaign than visual emotions through facial expressions in an image.

Sanford et al. (2023) discusses how environmental activists use social media to raise awareness and mobilize society towards environmental action. The authors conducted two studies to examine how the emotional framing of messages impacts engagement and behavioral intentions towards environmental action. In the first study, they analyzed the emotional content of tweets posted and found that tweets with less positive emotion and more negative emotion were more likely to be shared, in line with the negativity bias on social media. In the second study, they experimentally tested the effects of negatively versus positively framed environmental content on reported intent to engage in collective action and found that negative tweets resulted in both a direct suppression effect and an indirect effect through mood, with negative tweets increasing reported action intentions but also making

participants less likely to act. Overall, the studies demonstrate the complex and multifaceted nature of the relationship between emotional framing of messages and action engagement.

The research done by Martinez-Levy et al. (2022), Zhao et al. (2022) and by Sanford et al. (2023) show the importance of emotions in connection to creating engagement for good causes but also the complexity of using emotions, showing different reactions to different emotions and the impact those can create. The framing effects occur in a cognitive process and personal experience and bias to the presented information has a clear impact and will influence the recipients response and actions (Nabi, 2003). So even if emotions is a complex and highly individual tool in marketing these studies show the importance of emotions as an incentive in a non-profit/good-cause perspective.

2.3 Storytelling and nonprofit organizations

A study conducted by Merchant et al. (2010) studies the effects of storytelling in connection to non-profit donor's emotions and explores the emotions evoked by story-based appeals in the context of charities. The research found that storytelling can indeed be an effective tool for attracting donations, as problem statements can evoke negative emotions that can be softened through the opportunity to donate to the identified cause. And that giving the issue at hand clear exposure in their appeal for donations creates a clear incentive in the donor to want to help. The research also shows that receiving feedback from their donation are more likely to donate again. Therefore, charities should relate a storytelling messaging connected to the issue in some form of thank you or show "effects" of donations to increase chances of donors donating again (Merchant et al., 2010).

Keel & Tran (2023) conducted a study concerning strategic storytelling in small non-profit organizations and proposed a framework on how storytelling can be applied in non-profit organizations. As it is one of the most effective marketing tools to influence the consumers emotions and therefore behavior and influencing consumers emotions is a key aspect in non-profit organizations. They present three main parts of storytelling based marketing for nonprofits, them being (1) Origin stories, telling the origin of the cause, (2) authentic stories, showing the conditions and/or situation for beneficiaries and (3) feedback stories, closing the loop and showing the effect of the charity and organizations work/efforts.

2.4 The effect of Brand Ambassadors

A survey study from Suleman et al. (2023) studied the effect of brand ambassadors and trust on consumers purchase intention, the results showed a clear connection with purchase intention and brand ambassadors. Suleman et al. (2023) found that brand ambassadors play a significant role in driving consumer purchasing decisions. They represent a popular marketing communication approach that marketers use to promote products to potential customers. The use of brand ambassadors is gaining traction and consumer emotions also play a pivotal role in purchase decisions and brand ambassadors can help shape these emotions. With evidence of their effectiveness, using brand ambassadors can serve as a basis for creating a robust marketing strategy that helps a product stand out from competitors and attract potential buyers.

When incorporating ambassadors for a brand or organization an important part is within the choice of who, in a paper by Gürsen (2022) the concept of intellectual influencers is presented and discussed as a continuance of public intellectuals. The term public intellectual meaning, well known public figures that do not fit in the traditional influencer role, like journalists, academics or experts in specific matters. Gürsen (2022) mentions the term intellectual influencers as further development in influencer marketing. Where public intellectuals might be used in marketing strategies where traditional influencers might not be a good fit, using these public figures's perceived intellection to favor the brand or organization, as a new type of ambassadors in digital marketing.

To conclude why the mentioned previous research is of interest for this thesis: non-profit organizations play a critical role in addressing social issues and promoting public welfare. Despite that a substantial amount of research has been conducted regarding fundraising and charities, there is a identified gap in research regarding the marketing strategies employed by these organizations, particularly in relation to framing, storytelling, and the use of brand ambassadors. Understanding how these strategies can be used effectively can help non-profit organizations to connect with their audiences, build support and increase their impact. Further research is needed to explore the potential of these strategies in non-profit marketing, to help organizations to promote their causes effectively and drive social change.

3. Theoretical framework

The following part will present the theoretical framework that has been used to analyze the data and answer the research question. The theories that constitute the study's framework is Framing, Storytelling and the use of Brand ambassadorship.

3.1 Framing

The concept of framing defined by Nabi (2003) is the way information is presented or the perspective taken in a message, which influences the responses of individuals to the issue at hand will be utilized in this study. Further definition that underpin the study is Entman's definition of framing that consists of selecting aspects of reality and making them more salient in a communication text to promote a particular interpretation, moral evaluation, or treatment recommendations and the concept of influencing people's views on issues and shaping their perspective on possible solutions (1993). The sociological aspect of framing, defined by Strömbäck (2014), including that on the recipient's side framing is a way of understanding and creating meaning to the things around them both regarding own experiences and perceived actions. As well as the fact that humans have a need of creating meaning and understanding making framing an unavoidable attribute, especially in a media landscape are fundamental concepts that lay groundwork to the study.

Another concept used in the study is how information that is presented affects how people understand and therefore how they act toward issues, and language choices impact decision-making in risky situations. Framing effects occur in a cognitive process and may be due to a bias of information accessibility, whereby continuous presentation of one frame over others tends to influence how people recall information and make decisions based on the primary frame presented (Kahneman & Tversky, 1984).

The concept of communication being a deliberate and strategic tool used to create a desired impression with the recipient and framing plays a crucial role in providing the necessary background information to interpret ongoing communication underpin the study. Further, framing is a metaphor for the meaning applied to situations and provides a way of narration and description of the event or situation it is applied to. And could be described as an applied

attitude towards different subjects and situations, leading to different views among people depending on the primary frame used, Johansson (2009) cites Goffman's (1959).

3.2 Storytelling

Clark and Mitchell (2021) have studied storytelling as a marketing strategy in non-profit organizations and describe it as a tool to shed light on the organization's reason of being with the specific paths of standing out from other non-profits and to be the best. In their study they refer to a variety of research in the storytelling area that will be utilized in this research.

Clark and Mitchell (2021) refer to Wymer et al. (2016) that describes well played storytelling as "Being remarkable, defined as being distinctive, has been found to be a core part of nonprofit brand strength". Clark and Mitchell's study explores different parts of storytelling to analyze storytelling strategies in non-profits including "the who", "the how", "the what" and "how well" that underpins this study.

The who

Dixon (2014) identifies the importance of using a single character in each story and it should be one that is relatable to the audience to enable the "self-brand connection". Endorsement by celebrities can bring awareness and attention to the campaign but the use of "real people" as storytellers can be truly effective for a non-profit organization according to Fleck et al. (2014). Storytellers that are seen as ordinary and realistic inspire a feeling of empathy in the sense "that could be me". Identification to the storyteller as a receiver is important in the narrative of persuasion. By perceiving the storyteller as someone that is similar to you and thereby someone that is easy to relate to, a relationship can be built to the brand (Fournier, 1998). Bublitz et al. (2016) mean that by employing multiple voices as storytellers the non-profit is enabling different groups to relate to the narrative and build a connection to the brand.

The how: (how the story is structured)

How the story is structured can have the potential to play a significance in how effective the communication with the audience is. With previous research with various literature Clark and Mitchell (2021) have identified different types of narrative structures. These narrative structures are fairy-tale, legend, comedy, parable, heroic, tragedy, reality and game. In this study the authors found that fairy-tale, tragedy and reality was most relevant and interesting

to the case. The structures present a familiar frame to the audience that enables the process of making connections to emotions and memories through content (Campbell & Moyers 2011). Here follows a table of definitions of the fairy-tale, tragedy and reality genre defined by Merriam-Webster (2023) that will be applied in this study:

Genre	Definition	Example
Fairy-tale	“A story in which improbable events lead to a happy ending”	The classic story of: “Cinderella”
Tragedy	“A serious drama typically describing a conflict between the protagonist and a superior force (such as destiny) and having a sorrowful or disastrous conclusion that elicits pity or terror”	The story of a person that lives with terminal cancer that eventually will take their life.
Reality	“The totality of real things and events/a real event, entity, or state of affairs”	Receiving a cancer diagnosis and facing the reality of the illness.

The what: content

“The what” constitutes the content in the story. Every story has attributes and can be negative, emotional or positive (Spear & Roper, 2013; Van Riel et al., 2007). Stories that are rich in content and give meaning serve as sense-making for the audience (Janssen et al., 2012). “The choice of content within each story, and across the stories told by each organization, reveal the key messages they are trying to communicate to stakeholders such as donors or beneficiaries.” (Clark & Mitchell, 2021).

How well

Woodside et al. (2008) identify that the richer the content is in depth or breadth the more hardworking is the story for the company and the campaign. Dixon (2014) implies that a range of different stories enable non profits to reach a broader audience. Lastly, the significance of saliency that ensures the audience to remember the story (Lambert-Pandraud et al., 2018).

3.3 Brand ambassadors

To analyze the use of brand ambassadors in the campaign the concept of brand ambassadors defined by Pervan et al. (2018) will be used. The concept states: In brand marketing, a useful tool is the utilization of opinion leaders and celebrities as endorsers or ambassadors for the brand. By doing so, marketers can leverage the pre-existing meanings of these individuals' personal brands to increase positive word-of-mouth and brand awareness. Further, the concept of the fundamental influence of social interactions in brands, that celebrity endorsements and brand ambassadors can create, a strengthened sense of brand community. The concept of a triangular relationship between consumer, consumer and brand helps establish a focus on the experience of being a part of the “community” which can build a strong sense of belonging and loyalty that then also contribute to building a salient brand. The concept of bonding is an important addition to the study as it lays the foundation of being able to create the sense of a bonding experience between the “donors” and organization. The concept of bonding experience includes personifying the brand by attributing human-like features to generate a positive response with donors.

Another concept that will we used to underpin the study is the concept defined by Andersson and Ekman (2009) that defines the meaning and effectiveness of brand ambassadors such as, brand ambassadors are particularly effective in enhancing a product's attractiveness and validity, and generating a ripple effect through word-of-mouth advertising, outperforming other marketing strategies like advertising in terms of cost-effectiveness and impact. The concept of brand ambassadors defined as them being mediators between internal and external brand management, brand ambassadors' reputations significantly influence customer perceptions of brands and organizations (Goutam, 2013; Harris and De Chernatony, 2001) will also be used in the study.

The concept stated by Suleman et al. (2023) concerning brand ambassadors' impact on consumer behavior is defined as that they have a significant impact on consumer purchasing behavior, as they are used by marketers to promote products to potential customers. Emotions are an important aspect in purchase decisions, especially when looking at non-profit organizations, and brand ambassadors can influence consumer emotions, and effectiveness of using brand ambassadors is a foundational element of a strong marketing strategy to differentiate a product from its competitors and attract consumers or donors.

4. Method

In this part the methodical structure of the study will be addressed and explained. It includes the scientific approach, the analysis method, the data collection method followed with a reflection of ethical aspects and general reflection of method and limitations.

4.1 Scientific approach

Firstly the ontology and the epistemology approach will be discussed for this research to understand the premise of the study. The ontology premise for this study is social constructivism. Abderrahim, L. & Gutiérrez-Colón Plana, M (2021) explain the premise as “Social constructivist theory argues that learning and understanding are inherently social and that, rather than knowledge being rooted in the individual, it is through cultural activities”. The authors refer to cultural activities such as “tools of intellectual adaptation”, meaning memories, mnemonics and mind maps. With the disclaimer that this study views the phenomenon of scientific evidence as something that is real and exists. Cancer is a scientific real phenomenon defined by the National Cancer Institute (n.d) as when “...abnormal cells divide without control and can invade nearby tissues.” and therefore can cause a deadly illness. Cancer is hence not viewed as something humans construct in social interactions in this study. Another disclaimer is that the researchers of this study want to highlight that every cancer patient has their own individual experience of cancer and is not necessarily something that is socially constructed. The focus of the study is not to research individual experiences of having cancer, the focus is to research how the experience is socially constructed by Cancerfonden in Rosa Bandet campaign to people that do not necessarily have experienced cancer and act as donors to the campaign. To clarify, Johansson & Larsen (2021) describes the view of scientific evidence as “In comparison with a chair, regardless if you are someone that believes in vaccines or if you are an anti-vaxxer, both parties agree that they see a chair in front of them, the chair is real.” and continues describing that scientific evidence exists in a shared reality but the *meaning* of scientific evidence can be different. In this case the chair is a symbol for cancer, people will see the chair but experience the color of the chair differently, meaning having different experiences of a cancer diagnosis regarding both themselves or people around them. To build on this metaphor about the chair, when we through social interactions talk about the chair maybe we hear a lot of realistic hope and positive affirmations and then we may change our perception about the color of the chair, also known as our perception of

cancer and the work for cancer prevention and medicine. One's reality is individual but its construction is affected by social factors and interactions.

The epistemology premise of this study is defined by Drisko & Maschi (2016) by referring to Drisko (2013), “Constructivist research is defined by an epistemological stance: that social knowledge is the active product of human “knowers,” that knowledge is situated and relative, that it varies across people and their social groups, and that it is context-dependent”. Drisko & Maschi also refer to von Glaserfeld (1984) “Constructivists do not deny the reality of the external world; rather, they understand that knowledge of the world is related to the ways in which we actively organize our experiences of it”. With that being said the understanding in this study is that there is no other way for a non cancer patient to understand the experience of having cancer than via social constructivism through people that have experienced cancer. Therefore the focus will be on how the campaign convinces people that the campaign is important and therefore the premise will be that we understand knowledge of the world in ways that we are actively organizing our experiences from it. We do that through social constructivism such as how Cancerfonden uses strategic communication in the Rosa Bandet campaign that leads donors to see cancer as an important issue that people should donate money to.

4.2 Qualitative content analysis

Drisko & Maschi (2016) refers to Mayring (2010) that “...describes qualitative content analysis as a set of techniques for the systematic analysis of texts of many kinds, addressing not only manifest content but also the themes and core ideas found in texts as primary content.”. By using this method a deeper understanding behind the texts is possible, where a broader meaning in texts can be found, to be able to draw more complex conclusions in the themes and core ideas based on the content available.

To be able to conduct a qualitative content analysis a coding frame is necessary. The coding frame is based on main categories with their own subcategories to be able to analyze meaning in content (Flick, 2018).

The coding frame

	Main category/theme	Subcategories
Framing	Key frames used to communicate the organization's mission and impact that cover strategies to promote fundraising and brand awareness.	Emotional framing, positive message, negative message, neutral message.
Brand ambassadors	What individuals represent the organization and how they can impact fundraising and brand awareness in combination with framing and storytelling.	Identification, personal background, type of ambassador (celebrity, cancer patient etc).
Storytelling	What narratives and storytelling techniques are used to portrait the organization's mission and impact.	Types of stories and narratives (eg. fairy-tales and personal stories) & techniques used such as storybuilding, emotions, humor.

With the coding frame the study has a framework to be able to conduct a thematic analysis, with focus on key themes and how the different theoretical frameworks work together, in a combination to create the special recipe to successfully fundraise and spread brand awareness.

4.3 Data collection

The typology for the data collection method used is extent typology. According to Salmons (2016) extent typology is used when the researchers does not have direct contact with the object of study and the content analyzed is not influenced by the study, only studied after the campaign was marked as finished October 2022. To find relevant material to conduct the study, criterias of relevance was established to find the correct material, which included the

material had to be published on Cancerfonden's webpage¹. The material had to be published between September 2022 - Oktober 2022 and have a clear connection to Rosa Bandet and breast cancer, such as personal stories about breast cancer diagnoses, designer of the Pink Ribbon 2022 and "Årets Rosa Band" (the cover of Leva Livet). To reduce the material for the study and find the most relevant material based on the mentioned criterias, the authors of this study assumed that the main campaign page² had a good overview of the most important material according to the organization, which included the personal portrait of the designer Emma Örtlund, the personal portraits of cancer "survivors" and the song of the year. The sampling method for the specific personal portraits of Emelie Krantz, Elin Ekman and Laura Quevedo was purposefully selected to answer the research question the best, aligned with the theoretical framework. The selection was also made to avoid cognitive overload, only using the selected material to be able to answer the research question (Flick, 2018).

4.4 Case Based Research (CBR)

According to Perri 6 and Bellamy (2012) case based research helps to understand the complexity, richness and nuances of social life since it focuses on defining interactions between factors that in complex ways may not work independently. This allows the research to gain a more detailed understanding of the phenomenon. Another aspect of the research approach is that CBR has a larger ability to "capture the full significance of a complex data set" (Perri 6 & Bellamy, 2012). The method is therefore chosen to research and therefore understand the complex phenomenon that this research aims to study: how framing, storytelling and brand ambassadors work as combined strategic communication techniques. Rather than comparing different NPO's marketing campaigns, this allows the study to answer the research question in depth with more room for complexity and nuances that gain contributions to the research field of strategic communication.

4.5 Ethical aspects

"Research should be conducted to generate new knowledge that benefits the common good" and "Central to research ethics is the intention to protect the human subjects who provide data for the study.", according to Salmons (2016). The data studied in this thesis is based on personal stories including tragedies such as being diagnosed with cancer or losing someone close to cancer. With that being said, since extant typology is used for the study the

¹ <https://www.cancerfonden.se/>

² <https://www.cancerfonden.se/rosabandet>

organization Cancerfonden is responsible for that the participants wanted to share their story publicly and that it was according to the participants terms morally and ethically. The researchers in this study can only take responsibility for how the materials are being interpreted. Therefore, the researchers want to make it very clear that the individuals behind the portraits are not being criticized in any way. The individuals are very strong and brave for speaking publicly about something personal and sensitive as a cancer diagnosis and the authors want to emphasize that the material is being used to generate knowledge for the common good and protect the humans behind the story, nothing else.

4.6 Reflection of method and method limitations

All qualitative research has the limitation concerning validity and reliability and also creating generalizable information but at the same time the advantage of systematic research in qualitative research is something important and needed to be able to explore complex social phenomena, according to Merriam (1994). To minimize the risk of a invalid and unreliable study the focus has been to use well founded previous research and theoretical framework as a strong backbone. Also the coding frame shows transparency how the analysis actually is conducted. Another limitation with qualitative research is the interpreting approach to the data material, as the researchers are individuals with their own experiences, values and thoughts that can lead to bias in finding evidence that will correspond with the aim and hypothesis of the study, to avoid this action have been taken. Firstly, being aware of the human factor and the possibility of misinterpretations and secondly, the study is not about valuing the information but rather studying how the campaign aligns with the theoretical framework and how parts of the theoretical framework work together. The researchers are also aware that this study is not enough to create credible generalizations but it builds a foundation for further research that possibly could be quantitative research including multiple campaigns organized by NPOs to create credible generalizations.

Since all the data in this study is in Swedish and the authors are native Swedish speakers and also fluent in English as a second language the quotes have been translated to English to enable a flow, since the thesis is written in English. The aim is to translate the quotes as close to the meaning as possible. The original quotes in Swedish are added as footnotes as a precaution, if the reader would like to control the translation.

5. Analysis

This part will analyze the data material using the presented theoretical framework. Firstly the different parts of the campaign will be analyzed separately, then analyzed by the three main components in the theoretical framework and in the end a summary will be presented. All material used for the study can be found in the appendix.

5.1 The designer of the Pink Ribbon 2022 - Emma Örtlund.

As mentioned before, a big part of the campaign is the yearly designer of the ribbon. The designer of the Pink Ribbon 2022 was Emma Örtlund. As the designer you become the main brand ambassador that not only includes designing the ribbon without also doing a personal portrait, often with a personal connection to cancer.

Emma Örtlund as a brand ambassador

Emma Örtlund is an Swedish actor, mostly famous for her participation in the theater “Glada Hudik”, a creative organization for people with intellectual disability to explore theater, dance, music and singing (Glada Hudik-Teatern, n.d). Her career took off in 2020 when the movie “Catwalk - från Glada Hudik till New York” came out and she is currently a philanthropist spreading the word about humans equal worth in cooperation with Tim Bergling foundation called “Barn föds inte med fördomar” (Allas, 2022). But in the same period she joined Glada Hudik her mom received her cancer diagnosis, which she wants to acknowledge with the pink ribbon.

As a brand ambassador she is famous and she is a so-called “safe” choice, without scandals or projects that can be offensive to people. Since the brand ambassador influences the perception of the brand it is good that Örtlund has human-like features such as Örtlund’s childhood including bullying, fear, anxiety and obsessive compulsive disorder. She is not portrayed as a superhuman, but as a human that has emotions, flaws and is relatable. With help from storytelling, framing and Örtlund’s relatableness the reader creates a bond with the brand ambassador which in the best case scenario leads to loyalty, (Pervan et al., 2018).

Storytelling

“The who” is a big part of the use of storytelling and gives the story and the framing of the story more credibility. As previously mentioned, Örtlund is a celebrity and is also representing a minority group that gives a more realistic narrative of persuasion to sell her story.

“The how” shows that Örtlund's personal portrait mainly follows the genre “Fairy-tale”. Her story starts tough with bullying and mental illness, then the story takes a happy turn when she graduates high school and gets involved with Glada Hudik. But then the story takes a turn once again on the first trip with Glada Hudik when Örtlund's sister tells her that their mom's cancer is fatal. The reader sees a shed of light but then it gets dark again. The story follows with a lot of anger and sadness from Örtlund's as she learns to accept the tough faith standing in front of her mom. Örtlund was battling with difficult anxiety and OCD and describes her conflicting feelings such as: *“But I felt really bad. I wanted to take a dose of sleeping pills. I tried to be strong and have fun with mom, but I remember that she was often angry since she was in deep pain.”*³, and *“- Maybe it sounds strange, but I was not only really sad... I was angry at my mom too. Because she became ill and could not take care of me anymore.”*⁴

Both of the quotes are examples of the brand ambassador being human and relatable to the audience. The story continues regarding the design of the band. Örtlund likes to express herself with clothes and colors. During her hardest times she wore dark colors and clothes from the 1960's to feel closer to her mom. When Örtlund got the opportunity to design the Pink Ribbon she took inspiration from 1980's with bright colors that reflect the feeling of hope she wanted to give the ribbon and therefore the symbol of defeating cancer. This represents another symbol of the fairy-tale genre of storytelling with the end message that we should have hope although it is a serious disease that is not cured yet but also a personal twist as a brand ambassador.

³ “– Men jag mådde jättedåligt. Jag ville ta en dos med sömntabletter. Jag försökte vara stark och ha roligt med mamma, men jag minns att hon var arg ofta eftersom hon hade så ont.”

⁴ “– Det låter kanske konstigt, men jag var inte bara jätteledsen... jag var arg på mamma också, för att hon blivit sjuk och inte kunde ta hand om mig längre.”

As Örtlund says: *“This is my tribute to all the people who fight (cancer), made in the most beautiful thing existing - 80’s wonderful colors!”*⁵ But also highlights the seriousness of the case by saying *“It’s now or never!”*⁶ as the explanation to why she wrote “NOW” on the ribbon.

And then the climax in the story arrives, Örtlund’s mom dies of cancer. The family was by her side in Örtlund’s childhood home. Örtlund’s last words to her mom were begging her for forgiveness for being mean to her during her illness, which shows another evidence of Örtlund being relatable to the audience by feeling guilt and sadness in difficult times. Her last word to her mother was, *“Forgive me, (said Emma), for all the times I have been mean to you. But mom looked at me and said: “you have not been mean to me Emma”. It was a relief to hear that before she died.”*⁷

Örtlund’s mom still lives with the family in spirit and got to see when Örtlund fulfilled her television dreams before her passing, that shows another example of the storytelling technique used.

The story ends with the future looking bright for Örtlund with a lot of new projects in her career. At last, Örtlund ends the portrait with quotes that align with Cancerfonden, the organization behind the campaign’s vision. The vision that says that if we donate more money and spread awareness we can cure cancer, *“I did this design of the Pink ribbon for my mom. She was only 65 years old, it was too young, she was not supposed to die that young. (...) And I do it for everyone else with cancer”*⁸, and *“I hope that a lot of people want to buy the ribbon so we can defeat cancer faster.”*⁹

Evidence of “The what” in the story is that it is rich in content with a lot of feelings. In conclusion the content and how the fairy-tale is used with a tough start and ending on a positive note with acceptance that her mom lost her life to cancer but that she wants to

⁵ “– Det här är min hyllning till alla som kämpar, tillverkat av det vackraste som finns – 80-talets underbara färger!”

⁶ Det är nu det gäller – inte sen!

⁷ “– Förlåt mig, sa hon, för alla de gånger jag varit dum och elak mot dig. Men mamma tittade på mig och sa: “Du har inte varit dum och elak mot mig Emma”. Det var så skönt att höra det innan hon dog.”

⁸ “– Den här designen av rosa bandet gör jag för min mammas skull. Hon var bara 65 år, det var för ungt, hon skulle inte dö då. (...) Och jag gör det för alla andra som drabbas.”

⁹ “Jag hoppas att jättemånga vill köpa bandet så att cancer kan besegras snabbare.”

contribute in the fight against cancer. The story shows that the emotional roller coaster as a relative to a person with cancer is ok, it is fine to feel mad and sad, to be human. But the story also shows that Örtlund ends her relationship with her mom with forgiveness and acceptance to the early passing and the illness causing the early passing. The design of the ribbon is a personal reflection of her own feelings and personality but also a tribute to her mom. The ribbon is a positive tribute to everyone that fights cancer with the hope that with people buying the ribbon more people can survive cancer in the future.

Framing

Örtlund's portrait is built on emotional framing consisting of the reader going through both happiness and sadness reading her story. According to Entman's (1993) concept concerning selecting aspects of reality and making them more salient to influence people's view on the cause, clear evidence is found in the text such as, Örtlund is relatable and realistic since handling with different emotions, especially when the bond between a mother and child is challenged, when the parent that is supposed to take care of their child is not able to do that anymore. As Strömbeck (2014) discusses, there is a sociological aspect of framing on the recipient's side, it's a way of creating meaning from information and experiences. And Örtlund's portrait is contributing to sensemaking on how to act and feel as a relative to a cancer patient and is relatable and real as a human and brand ambassador. The frames that are found in the study are emotional framing with both positive and negative message frames that build the grounds of great storytelling.

5.2 The Pink Ribbon 2022 song - Leva livet (Cleo, Sabina Ddumba och Amanda Bergman).

The song the artists Cleo, Sabina Ddumba and Amanda Bergman produced is very interesting and uses framing techniques and storytelling for the campaign, the song is released on most platforms and all the proceeds goes to cancer research.

Taking a singer who is so beloved by the people such as Lill-Babs, who passed away from cancer in 2018, and using her song "Leva livet", that is about living and enjoying life. Then getting some of the biggest young singers in Sweden to cover it as both an homage to her but also to life. From a storytelling perspective it is a clear story presented without having to, with words, tell the story. The song doesn't have a lot of information or text presented on the

website or the streaming platforms but the story is still clear with the choices of artist to pay homage to, the chosen song as well as having three young female artists doing their cover of it. Even if there is not a written story the concept of this cover song is still rich in content, it gives meaning to something emotional such as the beloved singer Lill-Babs and as such acts in a sense-making for the audience (Janssen et al., 2012). And considering the proposed framework by Keel & Tran (2023) of storytelling for non-profit marketing the cover holds the key aspects, them being origin stories and authentic stories in just the presentation and choices made in the cover. Inherently framing the message as these young artists are carrying on her words of living life and wanting to help so more people don't have to meet go through what Lill-Babs did. As brand ambassadors they reach a younger audience with their fanbase to introduce the younger generation to the importance of cancer research and continue the tradition of buying the Pink Ribbon every year.

5.3 Personal portraits - the individual behind the cancer

Another part of Rosa Bandet 2022 campaign is highlighting survivors' stories and presenting these personal portraits where the person can tell their story with cancer how they want. The stories are posted on their website, written by a journalist.

5.3.1 Emelie Krantz

The text "*Emelie's swollen armpit was breast cancer*"¹⁰ is a personal account of Emelie Krantz's journey through breast cancer, told from her own perspective. It begins with the discovery of a swelling in her armpit and ends with her being declared cancer-free. It presents a clear beginning, middle, and end, and the use of specific dates, such as the start of chemotherapy on May 24th, provides a timeline and a sense of progression in the story. Additionally, the use of medical terminology, such as HER2-positive, PICC-line, and SVF-remiss, provides technical details that help to convey the seriousness of the situation, and helps to portray the emotional responses. The author employs storytelling techniques to create an emotional connection with the reader and make the text engaging. Krantz's reflections on her experience, her daughter's behavior during her illness, and her thoughts on checking her medical records add a personal touch to the story.

¹⁰ "Emelies svullna armhåla var bröstcancer"

The emotions that are most prominently conveyed in the text are fear, hope and relief. Fear being the initial reaction when Emelie first realizes that she might have cancer and then again when the diagnosis is confirmed with phrases like “*cancer is such a charged term*”¹¹ highlighting the general fear associated with the diagnosis. The author emphasizes the uncertainty and stress that comes with the waiting period between tests and appointments. This serves to heighten the sense of fear and vulnerability that she feels. Creating a clear emotional response to the beginning of the story.

However, there is also hope in Krantz’s story, which is highlighted by the mention of her mother surviving the same type of cancer and the relief evident when Krantz shares her positive outcome. She highlights the positive outcome of her treatment and how she is now cancer-free in connection to the importance of efficient cancer care and encourages support for cancer prevention efforts. Krantz uses her personal story to illustrate how cancer can affect anyone and to highlight the emotional toll it can take on patients and their loved ones. This serves to underscore the importance of research and prevention efforts, and encourages readers to support these causes.

Overall, the text uses emotions effectively to engage the reader and encourage them to take action. By sharing a personal story of cancer survival, the author makes the issue more relatable and urgent, and creates a sense of empathy and compassion among the readers. Cancerfonden uses personal storytelling and emotions to engage the reader, and frame it in a way that emphasizes a positive message about cancer prevention and care, making the reader aware of the importance of early detection and timely treatment and encouraging support for these causes.

5.3.2 Elin Ekman

The text “*There is no sunshine stories about triple-negative breast cancer*”¹² is the personal story from Elin Ekman’s cancer journey. Ekman discovered a lump in her breast during her pregnancy and was later diagnosed with triple-negative breast cancer. The story follows her journey through diagnosis and treatment, including a mastectomy. The framing of the story is emotional, with the use of personal details such as Elin being a mother of four, a recent

¹¹ "Cancer är ett så laddat ord".

¹² “Det finns inga solskenshistorier om spridd trippelnegativ bröstcancer”

graduate in medical secretarial studies and the fact that her cancer is triple-negative, which is a particularly aggressive form of breast cancer that primarily affects younger women.

The use of emotions in the text is evident throughout the story. Ekman's fear and anxiety about her health are straightforward, particularly as she describes her experiences with doctors who initially dismissed her concerns but then decided to do more testing to be on the safe side. The story also brings empathy and sadness from the reader, particularly as Elin describes the moment when she was told she had cancer, and her mother's reaction to the news writing, *“Mom called when I was with the doctor, she wondered what was taking so long. And I just cried. Mom ran straight into the hospital and left the car unlocked on the street”*¹³. Highlighting the magnitude of the diagnosis not only for the patient but for the loved ones as well, to show the impact cancer has on a large number of people.

The text also employs the use of storytelling to engage the reader and convey its message. The story is structured in a chronological order, beginning with Elin discovering the lump in her breast and ending with her reflection on the need for more research into breast cancer. The story being told from Elin's perspective helps to create a sense of intimacy between the reader and the narrator. Additionally, the use of specific details, such as Ekman's studies and work and the fact that her cancer is triple-negative breast cancer, help to highlight the seriousness of the disease and the importance of early detection and treatment. A theme of lacking information is presented and is brought up continuously in the text, highlighted even more by mentioning that Ekman herself worked in an oncology department during her studies and still didn't know the full extent of her cancer diagnosis.

By framing the story as a personal narrative, the text seeks to elicit emotions and engage the reader. The use of storytelling helps to create a sense of intimacy and convey the seriousness of the disease, while the call to action at the end encourages readers to take action and support cancer research.

¹³ “Mamma ringde när jag satt hos läkaren, hon undrade vad som tog sådan tid. Då bara grät jag. Mamma sprang in på sjukhuset och lämnade bilen olåst på gatan utanför.”

5.3.3 Laura Quevedo

The text “*The illness fundamentally changed Laura’s outlook on life*”¹⁴ focuses on the story of Laura Quevedo, a 58-year-old breast cancer survivor. The text is framed as a personal narrative, where Quevedo’s life before and after cancer is described. The framing of the text is meant to evoke empathy and sympathy as well as presents a perspective on how cancer can be a life-changing experience in different ways.

The author uses great amounts of emotional language to convey the hardship that Quevedo has experienced during her treatment. For example, describing how Quevedo’s children had to leave Sweden to go to Norway where she lived in the beginning of her treatments to support her after her diagnosis. Even though their relationship had been rough after a divorce splitting up the family. The text briefly describes how their relationship problems quickly were put aside when the news of Quevedo’s diagnosis was a fact, painting the picture of the seriousness of the diagnosis in perspective of what may have come between their relationship.

Following the journey emphasizes the emotional toll that the diagnosis had on Quevedo and her family concerning both the physical and emotional pain throughout the treatment process. By describing these struggles, the author aims to evoke emotions from the reader.

The use of storytelling is also prevalent in the text. The author describes how Quevedo’s faith in God and her relationship with her children have helped her cope with the physical and emotional pain that comes with cancer. Quevedo even takes it a step further with focusing on the positives of the diagnosis and thanking her cancer, saying, “*I have read many interviews with cancer patients. “Fuck cancer” they usually say. I do the opposite, I bless my cancer. If I had not been affected I don’t think I would have gotten my kids back*”.¹⁵ This depicts the emotional complexity of cancer, and provides a message of hope and resilience to those who are currently undergoing treatment or may be diagnosed with cancer in the future.

¹⁴ "Sjukdomen förändrade Lauras livssyn i grunden"

¹⁵ Jag har läst så många intervjuer med cancerpatienter. "Fuck cancer" brukar de säga. Jag gör tvärtom, jag välsignar min cancer. Om jag inte drabbats tror jag inte att jag hade fått tillbaka mina barn."

The portrait uses framing, emotional language, and storytelling to convey the experiences of cancer patients, emphasizing the hardships and difficulties that they face. The message of hope and resilience in the text encourages readers to help, with the hope that others can benefit from the same level of support and medical care that Quevedo has received.

5.5 Framing

As the previous research shows, emotions are key when it comes to nonprofit organization's marketing strategy and is something that is very prominent in all of Rosa Bandet's different campaign parts. But the most important part is that they have found a balance in their emotional framing, showing the good with the bad. Which pinpoints their exact message of hope, that with more research and resources the bad can be replaced with the good. For example they present survivor stories as personal portraits, and for the song they did a cover on a song that is about living your life to the fullest. Also the choice of designer Emma Örtlund who has experienced the emotions as a close relative to a cancer patient and even though her mother sadly passed from cancer she talks about hope for the research. It is not that they hide the truth of what cancer is, rather that they highlight that it can get better with more funds to research.

Just as Kahneman & Tversky (1984) brings up the importance of how information is presented when understanding how the information will be both understood but also how the reader will act towards it, the campaign presents a clear overall frame and messaging of information. The underlying emotional frame can be summarized to hope for the future thanks to the research. Even if different components highlight different results of the research they all boil down to donations giving hope for the future. Since the effects of framing most prominently takes form in a cognitive process, the continual presentation of one frame over others have a big impact on people's information recall and therefore their decision making (Kahneman & Tversky, 1984). Therefore, when Rosa Bandet continuously presents the situation, information and their cause with one prominent emotional frame it builds not only a clear picture for possible donors but also creates a stronger emotional frame to the information with the readers.

Another concept that can be found in specifically the personal portraits is that the three different stories all highlight different themes on why there is a need for more money for

cancer research. This is a clear example of Entmans (1993) definition of framing, selecting which aspect to promote in communications to push for specific interpretations and reactions. In the first story about Krantz's cancer story the main part consists of how glad she was for the early deductions and thanks to new research cancer can be found earlier, before it is too late. The message from her story is how important early deduction and proper care is. Even if this message may be found in the other two stories as well they present a different main message. In Ekman's story the main message is the need to spread awareness about cancer so people know what to look for as well as be able to handle it better. Highlighting this many times as "She had no idea one could get breast cancer at her age". These two messages presented is a smart framing method done by Rosa Bandet, both by attracting different groups of donors as people are motivated by different things. But also by highlighting the two main causes for the campaign, them being both spreading awareness and contribution to cancer research. As Strömbeck (2014) discusses the sociological aspects of framing, and people's need to create meaning. By using the different campaign parts to frame different messages the campaign can reach different people, which may be a key component when the cause is something so broad as cancer that curates many different reactions depending on people's own connection to it.

Another thing that is used in almost all of the presented parts of the campaign is the use of medical terms and the fact that all medical terms are hyperlinks where one could click on the word to go to another side explaining the word and what it means. This is an effective way of constantly keeping the seriousness of the message so to not only get stuck in the emotions of the readers. As Martinez-Levy's et al. (2022) research showed the importance of an balance between positive and negative emotions in nonprofit organizations marketing, this (presenting medical terms and using hyperlinks for them) helps to convey the seriousness of the situations without having to get to deep into the medical definitions and breaking the emotions portrayed in the text.

5.6 Storytelling

A recurring theme from the various parts of the campaign is its layout and a storytelling that follows what can be presented as a dramaturgical curve with a clear protagonist. Something that Fournier (1998) believes is a crucial part of building a relationship with the recipient is if the protagonist is someone the recipient can feel a connection and relate to. In the case of the

Rosa Bandet campaign, this is a recurring theme, mainly the use of "ordinary" people and their experiences and voices and not only using celebrities.

When looking at the narrative structures mentioned in the theoretical framework, the campaign material fits into the genre of reality but also with a hint of fairy-tale and tragedy. Even if the campaign material does not fall solely into the one of the classic structures many components can be found. Especially in the personal portraits and the designer's portrait, with a clear villain (cancer) presented early in the story and then following along on how the good guys prevail and win with the help of the hero (donations and awareness that lead to more treatments, early detection and scientific research within the cancer field). For the personal portraits Cancerfonden uses only stories with a happy ending, meaning cancer patients who have gotten cured or at least have good predictions living a long time with constant treatments for the cancer. This helps to show the fairy-tale structure that leaves the reader with a feeling of optimism, which is important for the cause of the campaign. The stories are presented from a first hand perspective, meaning that they are told by the people who experienced it themselves, much like the structure of a reality type story. But then the storyline is more coherent to a fairytale or tragedy storyline. If put into the classic structures of fairytale, tragedy and reality, the storytelling can be presented as beginning as a tragedy, showcasing a conflict for the protagonist with a sorrowful destiny such as cancer. Then turning into a reality structure, with a clear presentation of the reality of the disease, using medical terms and explaining the effects on their life. But the end is more connected to a fairy-tale structure, thanks to different events the story gets a happy and up-lifting ending even if the sense of tragedy is still present (Merriam-Webster, 2023; Clark & Mitchell, 2021).

When looking at the research of Merchant et al. (2010) the effectiveness of storytelling in nonprofits can be very rewarding, by showing the emotional side of the cause and then presenting a solution to the negative emotions the story gives, the solution being helping out, raising awareness and donating which is something that the Rosa Bandet campaign does very well. They present the cause clearly without sugar coating the effects on people's lives, which can be quite emotional to read but at the same time they present the uplifting notes that "thanks to the research my life was saved", giving the reader a strong and emotional connection to the solution that may help increase donations. Martinez-Levy et al (2022) showed the effectiveness of this balance in nonprofit marketing, showing that empathy is a key aspect but only showing the hard reality might turn donors away. Leaving messages in a

bit of a positive tone gives possible donors the feeling of hope and that they can actually do something to change it.

The three personal portraits are intriguing examples of this balance the previous research talks about. Pointing out the hardships of the disease, not only on the patients but their loved ones as well but also highlighting the impact of the campaign.

5.7 The brand ambassadors

As all the personal portraits are based on single characters they cover different areas of being relatable for a wide audience and therefore they together, in the big picture, enable self-brand connection. The endorsement by Örtlund and the singers to “Leva livet” as celebrities brings attention with their followers and fans to the campaign and the use of real people that are not famous is effective to the campaign as they are seen as ordinary and realistic that triggers the feeling “that could be me” in the reader’s mind. Identification to the storyteller and using different storytellers, with different backgrounds lays the foundation that a wide audience can find someone to relate to or be inspired by and therefore a relationship to the campaign and the brand have good chances to be built. It also ensures that different groups can relate to the narrative which helps to create bonding experiences between different donors and between donors and the brand. The campaign successfully uses this technique to build brand awareness and brand loyalty.

A significant aspect of strong brands is the social interaction of the brand along with brand communities, which can be created through the use of celebrity endorsements (Perevant et al., 2018) which is a significant part of the Rosa Bandet campaign, by using ambassadors the relationship between both donors to donors and donors to the brand can be stronger as a feeling of community and belonging is strengthened. Throughout the campaign's different parts there is a substantial focus on bringing the cause “down to earth”, both celebrities and “normal” people show their weaknesses, flaws and emotions to the subject, establishing a very open and vulnerable space for a community to build and bond. Prevent et al. (2018) also discusses the positive effects of “personifying” the brand, as it helps with creating a bond between donors and brand. Since the campaign uses different people's real stories in all of the campaign a clear personified view on the brand is created. Suleman et al. (2023) also mention the emotional effects brand ambassadors can have, as emotions have a big impact on decision

making and ambassadors can help shape the emotions by using previously built communities such as fan bases. All the stories show very human emotions and reactions that will help to generate a place where donors can relate and inherently create a sense of community. A strong sense of brand community also has a clear impact of brand loyalty and building a salient brand (Perevant et al., 2018).

5.8 Summary

The campaign effectively balances emotional framing, storytelling and ambassadorship throughout the different parts of the campaign and presents a constant and strong pattern in the use of strategic communication.

Cancerfonden highlights both positive and negative aspects and creates a clear message of hope for the future. The personal portraits of survivors showcase the hardship of their diagnosis and the uncertainty it follows but end on a hopeful note, with them being cured or at least having good predictions living a long time with constant treatments for the cancer. In a different way but still with the same clear message as the portraits, the cover song presents these emotions, the sad story of the legend Lill-Babs passing but also presents gratefulness for her impact and musical contribution and hope for coming generation women. As well as the designer's story about her mother's diagnosis but presenting it as motivation to want to help other cancer patients.

The campaign presents a clear overall messaging of information, as it builds a strong emotional frame that creates a stronger impact on potential donors. The campaign also uses different framing strategies in its personal portraits to attract different donors, presenting different messages on why there is a need for more funding for cancer research. The use of medical terms and not simplifying it is effective in conveying the seriousness of the situation without overwhelming readers with emotions.

Another common technique used in the portrait of the designer as well as all of the three portraits is focusing on family bonds, including both how the family reacted, how a mother tackles the diagnosis and how you feel when losing a close relative to cancer. This is a technique to both reach close relatives to people who receive a cancer diagnosis and highlight how difficult and complex family bonds and emotions are that most people can relate to,

especially during such hard times as the uncertainty in survival of an illness is evidence of human characteristics in the campaign.

The campaign's layout follows a dramaturgical curve in many ways, with a clear protagonist and storytelling that effectively conveys the emotional side of the cause while presenting a solution to negative emotions through donating. However it does not follow the clear structures of traditional storytelling, rather they combine different structures and highlight a story's complexity in a unique way. Even if there are differences in the campaign parts, the overall theme in all the stories is honest and real storytelling, with emotional complexity and a clear message of hope and community.

6. Discussion and conclusion

In this part of the research the results of the analysis will be presented and discussed. The findings will be explained and as to why it contributes to the research field of strategic communication and suggestions to further research will be presented.

6.1 Discussion

This study focuses solely on strategic communication in regards to being a successful campaign but of course there are key aspects when viewed from a bigger perspective on what makes the campaign successful. Key aspects such as it has been an ongoing campaign for multiple years, a strong relationship is built with donors and the aim with the campaign has a big effect on its audience. The campaign also uses many different platforms for sales and collaborations with different partner organizations such as Apoteket Hjärtat and ICA. This study does not take these parts into account, so the findings and conclusion of this study is only in connection to the material used for the case. The authors thought it was worth mentioning for the research credibility and for future further research. With that being said, there are interesting patterns identified in regards to strategic communication used.

First and foremost, this study sought to answer the following research question:

How does the initiative 'Rosa Bandet' employ brand ambassadors, framing and storytelling techniques to create brand awareness and raise funds? The results and analysis of this campaign has presented a pattern in the use of storytelling, framing and brand ambassadors of interest for strategic communication. Cancerfonden has a unique way of presenting their campaign Rosa Bandet using these techniques not as separate but as one combined strategy where the combination of them strengthen them all separately. The analysis reveals not only this combination but also a key aspect of adding emotional complexity in their strategies. The campaign follows some basic aspects of the different techniques, but also builds its own version on how to use storytelling, framing and brand ambassadors as one instead.

A big part of NPO marketing and donations are built upon trust and a key aspect of the Rosa Bandet campaigns is trust building that can be found in the “realness” of their brand and marketing. A recurring pattern in the analysis of the campaign is that they build their communication around real people and real stories. Showing both the good and the bad sides

and not sugar coating symptoms or the severnes of cancer diseases, which is a difficult balance. Even in the use of famous people as brand ambassadors the story is a deep dive where they discuss reality and highly personal stories in a way that usually is not portrayed by famous people. This is one of the reasons the campaign in many ways does not necessarily come across as a marketing campaign but rather as a communicated reality. Even if there are clearly strategic decisions on what is presented in this real story, such as only using survivors or at least cancer patients with good predictions living a long time with constant treatments for the cancer in the three personal portraits, the overall campaign presents a very honest perception. This “communicated reality” and the personification of the campaign open up for bonding experiences towards Rosa Bandet and help strengthen the sense of a community surrounding the cause.

In this perception of honesty, a vital aspect is the balance of emotions and recurring patterns in the campaign that are the mix of presenting traditional happy and sad emotions. Giving the overall sense of reality since the audience reading might be aware of the emotional complexity connected to heartfelt subjects such as cancer and also by having real people telling their stories with these emotional ups and downs creates a very sincere tone.

With emotional framing and balance, another concept is made clear in the analysis, which is a primary message of hope, they have found a way of balancing the honest reality with a clear message of hope for the future by choices such as using survivor stories that are just that, survivors, thanks to cancer research, medicine and prevention. The campaign's success in balancing emotions and framing-strategies can be attributed to its effectiveness in conveying the cause clearly while highlighting the importance of cancer research and spreading awareness. Directly connecting the hope in the “dark” and rough reality to their work and cause by also making a clear standpoint of the work the organization does in connection to the real stories presented clarifies the cause's significance.

Previous research on the subject of NPO marketing showed the emotional complexity of it and in the same way the analysis showed just that but it also showed how Rosa bandet uses this complexity as a strength. Showing different emotions as a motivation to want to help and donate by clearly presenting the organization's work as a solution and a clear way of helping out for the audience.

The analysis shows a specific use of storytelling in the campaign, one that does not completely follow the traditional ways of storytelling, rather they combine different structures and highlight a story's complexity in a unique way. In strategic communication and marketing today there can be a trivialized way of perceiving storytelling and what can be done with it. The Rosa Bandet campaign rather focuses on an emotional complexity that may be seen as something to avoid in marketing as it may also confuse a possible audience but by using and presenting the complexity of emotions in connection to cancer in their storytelling they instead help strengthen the underlying motive of realness and honesty that can be found throughout the campaign.

One of the main patterns seen in this case study is the symbiotic use of framing, storytelling and brand ambassadorship. These three techniques are interconnected in all the campaign parts and build off each other instead of seeing them as different and separated strategies. The connection between these techniques makes it possible to strengthen their effectiveness to reach the goal. The emotional framing is built through honest and real storytelling which is possible through the use of different types of brand ambassadors, both famous and non famous people. Removing one of these techniques weakens both the others. This is also one of the things that makes the whole campaign feel coherent throughout the different parts, as they all follow this combination of techniques. In many ways these techniques are easy to understand regarding how they can be used simultaneously in campaigns, but what this case showcases is not that they just work together but how, if used strategically, can build a coherent and effective campaign when seen as a whole strategy instead of three separate.

6.2 Conclusion

In conclusion, this study sought to answer the question: *how does the initiative 'Rosa Bandet' employ brand ambassadors, framing and storytelling techniques to create brand awareness and raise funds?* With the hypothesis that the organization might use a special structure of storytelling, framing and brand ambassadors in their strategic communication. The hypothesis and the result of the study aligns and the analysis identifies specific patterns on how Rosa Bandet uses strategic communication via brand ambassadors, storytelling and framing to raise money & create brand awareness. These patterns are pinpointed down to four main points. Firstly, a strong and dependent combination of all three techniques. Secondly and thirdly, a specific and creative storytelling including both diagnosis and treatments in combination with

complex emotions and uncertainty and the reoccurring the family aspect to show that cancer is rarely something that only affects the cancer patient, where they moved away from the traditional structures. Finally, the combination with the broad selection of brand ambassadors to reach a broad audience in different generations and therefore more donors and future donors.

6.3 Suggestions for future research

To further understand how these patterns can be implicated and their effect, more research has to be conducted. As mentioned previously, further research could include studying multiple NPO's marketing efforts in the sense of combining framing, storytelling and brand ambassadors with a quantitative approach to derive a more generalized conclusion. Another suggestion would be to research how the combination of framing, storytelling and brand ambassadorship affects brand loyalty in NPO's. Further research of the case Rosa Bandet campaign over the years would also be of interest to explore how the patterns evolve or take place, looking at both previous and future campaigns. Another campaign that could be of interest to study is the yearly campaign "Mustaschkampen" conducted by Prostacancerförbundet for testicular cancer. This campaign takes place during the month of November and research on these campaigns' similarities or differences can be of interest to see the patterns adaptations for new target groups.

7. References

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Appendix

Landing page for the Rosa Bandet campaign 2022: <https://www.cancerfonden.se/rosabandet>

The designer of Pink Ribbon 2022: <https://www.cancerfonden.se/rosabandet/arets-band>

Link to the song: <https://outnow.io/t/rosa-bandet-leva-livet>

Emelie Krantz: <https://www.cancerfonden.se/nyhet/emelies-svullna-armhala-var-brostdcancer>

Elin Ekman:

<https://www.cancerfonden.se/nyhet/elin-lever-med-trippelnegativ-spridd-brostdcancer>

Laura Quevedo: <https://www.cancerfonden.se/nyhet/brostdcancer-forandrade-lauras-livssyn>