

Course: SKDK11/SKOK11
Semester: Spring semester 2023
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How to Make a Narrative Fly?

A multimodal discourse analysis of SAS way of building brand legitimacy in a turbulent time

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Bachelor's Thesis



Foreword

First of all, we would like to pay tribute to our supervisor Camilla Nothhaft for the superior guidance through this journey. Your creative and optimistic way of supporting us along with your grand competence has been priceless.

We would also like to thank the Department of Strategic Communication of Lund University for these three years of stimulating and inspirational insights. Now we are fully equipped for our takeoff.

We would like to emphasize that our contribution to this thesis has been equal.

Lund, May 21, 2023

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Abstract

The airline industry has been heavily affected by crises that have occurred in the last years. By using the theory of brand legitimacy and storytelling, a multimodal critical discourse analysis was conducted. 2020 is a year by many seen as a paradigm shift, due to the Covid-19 pandemic. Therefore, the study will examine marketing communication from 2018 and 2022 to get pre- and post-pandemic perspectives. The investigated organization in this study is SAS. By comparing the years 2018 and 2022, the study aims to find fruitful understanding in how the brand legitimizing story has changed. Two commercials, one from 2018 and one from 2022, together with selected Instagram posts have been the material under investigation. The conclusion that was drawn is that there has been a shift in the way the organization builds brand legitimacy. The focus has shifted from communicating the good the organization contributes to, creating moral brand legitimacy, to creating pragmatic brand legitimacy by depicting the real essence of traveling, the journey itself. The first time period was influenced by deep emotions and highlighted the arrival back home. The later period is rather filled with humor and motives for traveling. The airline's marketing position has changed from being an inspirational life changing actor to depicting themselves for what they are, an airline. This is seen as a product of the critical external factors that have surrounded the airline throughout the last years. Several brand legitimizing types were also found in their Instagram posts, however not to the same extent. In addition to this, the result shows that an organization strongly troubled by an environmental crisis, performing in a criticized industry, seeks to ignore the environmental discourse in their marketing communication. The focus is rather put on other narratives to create legitimacy.

Keywords: Brand legitimacy, discursive theory, lexical choices, semiotic resources, narrative, multimodal critical discourse analysis, SAS, storytelling, strategic communication, digital media

Number of characters, including spaces: 99 993

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Sammanfattning

Flygplansindustrin har under de senaste åren kraftigt påverkats av omkringliggande kriser. Genom att använda teorin om varumärkeslegitimitet samt storytelling har en multimodal diskursanalys genomförts. 2020 är ett år som många ser på som ett paradigmskifte, detta på grund av Covid-19 pandemin. Således kommer denna studie att undersöka marknadskommunikation från 2018 och 2022 för att få ett före-och efter-pandemin perspektiv. Den undersökta organisationen i denna studie är SAS. Genom en jämförelse mellan 2018 och 2022 syftar studien att hitta givande förståelse i hur den varumärkeslegitimerande berättelse har ändrats. Två reklamfilmer, en från 2018 och en från 2022, samt utvalda inlägg på Instagram utgör det empiriska materialet som studien undersöker. Slutsatsen som har kunnat dras är att det har varit ett skifte i hur organisationen har byggt varumärkeslegitimitet. Fokuset har flyttats från att kommunicera det goda organisationen bidrog till och på så sätt skapades moralisk varumärkeslegitimitet, till att skapa pragmatisk varumärkeslegitimitet genom att skildra den sanna essensen av att resa, vilket är resan i sig. Den första tidsperioden var influerad av starka känslor och betonar ankomsten hem. Den senare perioden är snarare fylld med humor och ger motiv till att resa. Flygbolagets marknadsposition har förflyttat sig från att vara en inspirerande livsförändrande aktör till att framställa sig själva för vad de faktiskt är i grund och botten, ett flygbolag. Detta skifte ses på som en produkt av de externa kritiska faktorer som omgett flygindustrin över de senaste åren. Åtskilliga varumärkeslegitimerande typer upptäcktes även i deras Instagraminlägg, dock inte i samma utsträckning. Utöver detta visar resultatet att en organisation som är starkt drabbad av en miljökras och verkar i en kritiserad bransch, undviker miljödiskursen i deras marknadskommunikation. Fokus läggs snarare på andra narrativ för att skapa legitimitet.

Nyckelord: Varumärkeslegitimitet, diskursiv teori, lexikala val, semiotiska resurser, narrativ, multimodal kritisk diskursanalys, SAS, storytelling, strategisk kommunikation, digital media

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1. Introduction

1.1 Introduction

By 2018 the global economy had reached an economic boom after years of struggling since the financial crisis in 2008 (Konjunkturinstitutet, 2018). In the fall of 2018, the young Swedish climate activist Greta Thunberg began her school strike for the climate and quickly became a symbol for the environmental movement that was spreading globally. The term flight-shaming was coined in Sweden in 2018 and rapidly became a household term that encouraged people to stop flying (BBC, 2019). Swedavia reports that from January 2019-April 2019 the number of passengers flying from the biggest airports in Sweden decreased by 8%. The former chief executive of SAS at the time, Rickard Gustafson, explained the decreased numbers on the flight-shaming movement.

Although the environmental movement's impact on the airline business is big, the far biggest and most noticeable crisis is the Covid-19 pandemic. The World Health Organization (WHO) declared the outbreak as a pandemic by March 11, 2020. By the end of March 2020 most countries had introduced an immediate national or localized lockdown (Dunford et al., 2020). Several restrictions were implemented where people temporarily had to stay at home, avoid big gatherings and practice the new phenomenon, social distancing (Bonsall, 2020). The restriction policy was imposed due to the sudden threat from Covid-19 in order to protect people's health and to minimize the spreading of the virus. One of the most affected businesses was the airline industry and the pandemic caused airline revenues to drop by 60% in 2020 (McLaughlin, 2022). The drop was caused by travel restrictions but also fear. Due to limited knowledge about the virus and its consequences, a lot of mixed information was spread in the media.

WHO declared on May 5, 2023 that Covid-19 no longer counts as a global health emergency. However, a crisis rarely comes without consequences and the pandemic generated the largest global economic crisis we have seen in the last century (World Bank Group, 2022). The pandemic led to people losing their jobs causing a high unemployment rate, big shifts in stock

markets and the end of several businesses, especially in hospitality, tourism and service industries (Jones et al., 2021). By 2022, many countries are in or facing a recession with expected high inflation. Russia's invasion on Ukraine in February 2022 is also a major cause for the current global economy, especially to energy and food markets in Europe (Arce et al., 2023). The impact from the war has also had consequences on the aviation industry since the airspace over Ukraine and Russia is closed for the majority of the countries (IATA Economics, 2022). Parallels can be drawn to the late 1920s and the consequences of World War I, the Spanish Flu and the stock market crash. All of these interrelated factors that we have seen during 2018-2022 have led to speculations that we are, once again, in a Great Depression (Inman, 2020).

1.2 Problematization

The airline industry has for many years been burdened with questions regarding the environment. Co2 emissions have been a topic under investigation and contributed to the flight-shaming wave throughout the last years. Communication about the company's sustainability work has become significant for every industry, and is particularly clear within the airline industry. Airlines are by many seen as the main actors in contributing to Co2 emissions whereby it is of crucial importance for them to take a stand in the question of environment (Chung et al., 2022). The Covid-19 pandemic, a European war and increasing fuel prices could be seen as factors forcing airlines to communicate about more than just environmental topics in order to create brand legitimacy and win the competition towards other airlines.

The study seeks to extend the existing research and will investigate how communication, made by an airline, has changed due to several external factors. The communicative landscape has changed and different factors have to be considered when communicating to others in order to build legitimacy required by the customers. By mapping the previously mentioned external factors it is clear that the airline industry has faced a tough, and still going, period. It is of interest to investigate how a company whose purpose is to transport people national and

international, can manage to attract customers when the world situation strongly suggests not to fly.

By conducting a multimodal critical discourse analysis on commercials from Scandinavia's leading airline SAS from 2018 and 2022 and selected Instagram posts from the same years, the research questions will be answered. Furthermore the study seeks to deepen the understanding of brand legitimacy and how it is created by an exposed company in an arena threatened by several crises.

1.3 Aim and research questions

The study circulates around the question of marketing communication and the creation of brand legitimacy during external crises. The purpose of the study is to investigate how SAS creates brand legitimacy through their official commercials *The Arrivals* (2018) and *Journeys That Matter* (2022) through storytelling. Furthermore the study will investigate how the discovered brand legitimizing types used in the commercials are present on the digital platform Instagram, during the same time periods. Additionally, an identification of possible differences in the communicated narratives during the two periods will be conducted, with the interest in seeing how critical external factors can influence external market communication.

The study will be conducted by a multimodal critical discourse analysis with the intention to investigate both textual and visual ways of communication. The aim is to see which narratives are used during each period to create a brand legitimizing story and how these discourses have changed through time.

1. How does SAS create brand legitimacy in the selected commercials from 2018 and 2022 to their customers?
2. How are the discovered brand legitimizing types communicated through the digital platform Instagram during the studied periods?

3. How could critical external factors have influenced the way SAS builds brand legitimacy through storytelling?

The aim and research question of this study is relevant to strategic communication and digital media since it seeks to find clues about how storytelling can be used as a strategic tool in visual and digital media to attract customers and create brand legitimacy when facing extensive crises.

1.4 Delimitations

The study was conducted by analyzing one airline, SAS. A deeper study where more or even all airlines in Sweden was investigated would generate a bigger understanding regarding the studied phenomenon. In relation to the timeframe of this thesis, this was not possible.

The studied material is SAS official commercials and selected Instagram posts. Another social media platform could have been selected. Although the authors of the study argue Instagram to be the most up-to-date platform for branding and therefore assessed this to be the most relevant platform in relation to the aim of the study. Furthermore the study was limited to two years, 2018 and 2022. This delimitation was made in order to get an understanding of the patterns in SAS' communication in a pre- and post crisis context, primarily Covid-19. More years, covering periods prior to 2018, could have been under investigation as well, in order to generate a deeper picture of the studied phenomenon. Due to the timeframe of the study this was not possible.

Lastly the study is of a branding communication nature. The aim of the study is to see whether critical external factors have changed the way SAS builds brand legitimacy. Crises are seen as a factor influencing a change in organizational communication. The way SAS communicated in the crises is not relevant in finding answers to the research questions, whereby theories connected to crisis communication are not applied.

1.5 Background

The airline industry has for many years been a crucial part of modern life. Airlines and specifically the aircraft could be argued to be a cornerstone of traveling, export, import and over all logistics. The airline SAS is the central actor in this study. SAS is a consortium, founded in 1946 when the national airlines of Denmark, Norway and Sweden were merged together to one called SAS, abbreviation for Scandinavian Airlines System (SAS, n.d.). The airline quickly grew and SAS later offered an around the world service and was the first airline being able to fly over the north pole. These offerings contributed to their popularity during the 50s and 60s. The airline kept developing their services and became the number one airline for business travelers, winning the award “Airline of the Year” in 1983 by *Air Transport World* (SAS, n.d.). Despite SAS’ strong history, the airline has encountered periods of crisis. The airline was under a reconstructing phase during 2011/2012 due to poor finances but managed to get the company lucrative again (SAS, n.d.). In the annual report from the fiscal year of 2018, SAS’s former CEO Rickard Gustafson (2019) said “2018 was obviously a good year for SAS” (p.6) followed by “It is very satisfying to report our strongest result in recent years - with a profit for the full year of just over SEK 2 billion before tax” (p.6). By reflecting over the things being said in the president's comments a deeper understanding of the company's communication could be achieved.

As stated above, 2018 was a lucrative year for SAS. The headline of 2018’s annual report is as follows: “Successful year demonstrates SAS’ ability to face future challenges” (SAS, 2019, p.6), which indicates a focus to create resources for future challenges. By reading 2018’s annual report’s President's comment, two themes are identified. Firstly the CEO describes all the changes that were made during the year to be able to reach profitability. For example the CEO mentioned fleet renewal, adding attractive routes and installing onboard WIFI. The second theme circulates around the environment and flight-shaming particularly. As mentioned above, flight-shaming was a big topic during this year. In the President's comments the CEO reflects over the negative impact the aviation industry has on the climate. He states that the emissions are a big problem but also highlights SAS’ ability to change this. He outlines SAS’ emission reduction strategies, such as newer aircrafts and biofuel, while expressing dissatisfaction with the slow pace of change.

The conclusion that can be drawn is that there is one problem SAS comments on, emissions from the industry. When comparing this to the president's comments from 2022 a change in narrative is visible. The president's comments from 2022 starts as follows: “The airline industry is constantly exposed to the surrounding world.” (p.8), stated by SAS’ current CEO Anko Van Der Werff (SAS, 2023). By reading the first page of the CEO letter plenty of problems are mentioned such as the Covid-19 pandemic, Russia's invasion of Ukraine followed by higher fuel prices and closed flight corridors to Asia. Except this, the CEO letter is infused with information regarding the negative economic position the airline is currently in. Questions arose whether SAS communication has changed due to the exposure of other external factors, more than just flight-shaming.

2. Previous research

2.1 Corporate Social Responsibility

The concept of Corporate Social Responsibility (CSR) is about the ethical and social responsibility that organizations take for their business towards different stakeholders (Heide et al., 2012). The purpose of CSR is to be transparent and openly communicate what the organization stands for in order to prevent disclosures that can lead to external or internal crises and to strengthen the organization's reputation. CSR and social media were two of the biggest developments for the work of communicators during the 2010s (Heide et al., 2012). CSR could be argued as a tool for organizations to increase brand legitimacy by appearing to be trustworthy (Okpara & Idowu, 2013). With a solid CSR programme, businesses can attract new customers, expand their business, improve shareholder value and gain a competitive advantage (Okpara & Idowu, 2013). However, it is possible to assume that companies today also want to contribute to an actual change and therefore CSR is not only used as a must to show a good looking exterior.

The concept of CSR has been discussed for a long time but it is after the financial crisis in 2008 that companies have been more aware of the huge impact that businesses have on every aspect of our lives all over the world (Okpara & Idowu, 2013). It is no longer possible for companies to be irresponsible for their possible ignorant actions that can lead to serious global consequences. Due to several internal and external challenges, business firms now find themselves under a microscope and have to acclimatize and find new strategies that can cope with these issues. Okpara and Idowu (2013) implies that CSR today is expected by all companies no matter size or purpose. CSR can only work if the leaders in an organization fully believe in the concept so they can be capable of formulating corporate strategies that seek to find solutions to the challenges that the organization is facing. The challenges can for example be of environmental or economic nature.

CSR has indirectly forced organizations to change the way they conduct their businesses during the last couple of years. Some of the issues that today work as core issues in an organization, were 30-40 years ago not even talked about (Okpara & Idowu, 2013). Businesses today are aware that stakeholders care about more than financial results and therefore they have to address these issues correctly. Therefore a business has to incorporate its stakeholders needs and values in their CSR. The shift in corporate responsibility has led scholars to the discussion if profit maximization is the only goal of management or if businesses have an obligation to actually do something good for the society (Okpara Idowu, 2013).

2.2 Green advertising

Green advertising is a term that can be used to describe advertising in contexts where sustainability is a prior factor. Over the last century humanity has experienced several breakthroughs in technology, communication and production. The developments have turned up the speed of everyday life, made a lot of things more accessible to a lot more people and brought us closer together by interconnecting us through several technological inventions and media platforms. The price we as a society have to pay for these developments are the concerns that have grown over the years regarding environmental issues. Zinkhan and Carlson (1995) write that people worry about the future and how the resources will last for the next generations. Even though 28 years have passed, this is still relevant, maybe even more today. We as consumers in a capitalistic economy system have developed a big demand that corporations turn into goods and services.

Zinkhan and Carlson (1995) implies that advertisements have to communicate an environmental message in order to target green customers when environmental concerns are a central part of our society. The authors mention that there is a paradox to this situation. The paradox is that many green customers generally have a negative approach to big corporations and hold a distrust of the advertisement industry. The green customers are described as customers who worry about the production processes and product disposal issues. Today in

2023, green consumers are a big customer base which indirectly leads to business development as a responsibility for the corporations in order to survive.

To circle back to the paradox, Zinkhan and Carlson (1995) point out that green marketing might be an oxymoron. As mentioned earlier, green consumers are more likely to be skeptical about marketing activities and do not seek to hold a strong brand loyalty. There seems to be a connection between green consumers and anti-capitalists and therefore it is difficult to target these groups and convince them that the corporations actively work with sustainability or other environmental activities. Zinkhan and Carlson (1995) states that green marketing therefore has made little progress since the 1970s.

2.3 Avoiding the sustainability discourse

In order to get an in-depth understanding regarding CSR and how companies burdened with questions regarding sustainability can create legitimizing communication, one has to be aware about the urge for these companies to avoid the very issue. Amaeshi et al. (2019) make a description regarding how oil companies avoid the sustainability discourse in order to run their business. They investigated oil companies since their core business relies on the use, or drilling, of oil whereby it would be impossible for these companies to operate without impacting the environment. It is of great value to put the airline industry in relation to other industries burdened with the sustainability discourse. One can argue that airlines core business in many ways depend on consuming fuel. By creating a greater understanding in how these burdened companies communicate about, or avoid, the very issue, fruitful insights beneficial for the purpose of this study could appear.

Amaeshi et al. (2019) explains that mythmaking is a way for oil companies to avoid tension regarding sustainability. The created myth could work as a tool to halt the creation of contradictions within the industry, contradictions that further give essence to the tensions possible of generating a change for the better. The research contributed to the conclusion that oil companies avoid sustainability tension by creating myths through three types of defensive

responses. First, the companies defended themselves through regression (Amaeshi et al., 2019). *Regression* is explained as a strategy where the actor uses historical achievements to legitimize the actions of today. *Fantasy*, as the second defensive response, is used by the actor to escape from the fact that fossil fuel is a direct cause of climate change. The last response, *projecting*, is a strategy where you put the blame of the issue on someone else than yourself. The oil companies presented a tendency in blaming NGOs and transnational climate policies for the issues oil drilling contributes to (Amaeshi et al., 2019).

By raising awareness in how an industry burdened by sustainability tensions avoids the issue by creating myths, an interesting perspective for the conducted study arose. Through communication that aims to pass by the very issue, these organizations try to halt the creation of contradictions further developing the strive for environmental change (Amaeshi et al., 2019).

A quick conclusion of the previous research shows that CSR and green advertising have been around for many years. Zinkhan and Carlson (1995) were skeptical about the possibility of reaching out to green consumers. Today, in 2023, almost all companies work, less or more, with sustainability and environmental issues and it has developed into a given factor rather than something voluntary. Although as mentioned, some burdened industries seek to avoid the sustainability discourse. It is crucial to seek answers to how sustainability and environmental issues have been handled and translated into marketing communication by SAS. They have been through tough situations and it is of interest to investigate how they have built brand legitimacy in order to win their target groups.

3. Theory

3.1 Social constructivism

Social constructivism is the scientific philosophy adopted by the authors throughout the study. According to Winther Jørgensen and Phillips (2000) social constructivism is a collective theme regarding theories of society and culture. In order to get a clear understanding of social constructivism as both a theoretical and epistemological term they mention four cornerstones contributing to a social constructivist approach. First, social constructivism has a critical approach to obvious knowledge. According to social constructivism our knowledge and perspectives of the world can not be seen as an objective mirroring of the world out there. Knowledge is rather seen as a product of the individual's categorization of the world (Winther Jørgensen & Phillips, 2000).

Furthermore social constructivism sees knowledge as a product of historical and cultural specificity. In social constructivism the individual is seen as a historical and cultural being. The way we see the world and the way we act is always a product of, and anchored in, our history and culture. The individual is not brought to the world with a fixed set of characteristics that decides the way of acting. The individual is rather a flexible being who is adapting to the current history and culture (Winther Jørgensen & Phillips, 2000).

Social processes and acts are fundamental parts of social constructivism. The way we see the world is created and re-created in social processes. Shared truths is a product of knowledge brought to mind through social interaction (Winther Jørgensen & Phillips, 2000). Due to the fact that commercials and social media could be argued as social acts, social constructivism is a suitable theory when analyzing how an organization communicates to its audience.

The way the individual acts is always dependent on the current picture of the world. Some acts are seen as natural in some worlds, or the perception of it, whereas the same act could be seen as completely wrong in another perception of the world. Because of this, knowledge and truth

are consequences of the social nature of the specific perception of the world (Winther Jørgensen & Phillips, 2000).

3.2 Discursive theory

In order to understand the complexity of the discourse the authors turn to Winther Jørgensen and Phillips (2000) and their piece “Discursive analysis as theory and method” (own translation) and their definition of discourse. Discourse is a definite way to speak of and understand the world or one specific part of it (Winther Jørgensen & Phillips, 2000). The discourse is socially structured and language is seen as the medium where it is created. To better adapt and fit the discursive theory into the study, the authors turn to Winther Jørgensen’s and Phillips’ development of the theory unveiling that both linguistic and non-linguistic elements are present in the socially constructed discourse.

The term intertextuality implies that no text or other cultural phenomenon stands by itself, instead it is part of a network of relations to other texts and phenomena (Nationalencyklopedin, n.d.). A text will therefore always have a trace of some otherness since it is shaped by transformation of other texts or phenomena (Alfaro, 1996). In relation to Gee (1999) intertextuality is an important part in understanding a discourse since it seeks to study potential meaning in a text or other phenomena. It is crucial to understand that the context is affected by discourses outside the current situation.

Winther Jørgensen and Phillips (2000) description of discursive theory builds upon the work of the political theorists Laclau and Mouffe. Laclau and Mouffe have a rather abstract approach to the theory whereupon Winther Jørgensen and Phillips (2000) interpretation of it will be described. First, discourse analysis is a tool used to map the processes, in this case an organization’s, used to fight for the meaning of the sign (Winther Jørgensen & Phillips, 2000). According to discursive theorists we are always trying to fixate the meaning of the sign in relation to the meaning of other signs. To fixate the meaning of a sign is in itself possible but unnecessary, this because of the fact that the actual fixation of the meaning is temporary. Winther Jørgensen and Phillips explain this through Laclau and Mouffe’s explanation that the

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discourse in itself is a product of articulation where articulation decides the relation between the sign and the meaning of it. Discourse theory is then seen as a theory of meaning formation where one discourse in its attempt to be perceived as established has to fight other discourses.

In relation to the ongoing fight between different discourses, Winther Jørgensen and Phillips (2000) explain that hegemony and antagonism are central concepts in understanding the discursive theory. Each discourse tries to reach hegemony where it can be seen as the established one with the right guidelines for social acts. When the discourse, in its fight to be established, meets other discourses, antagonism is created. Other discourses perceive the world differently and highlight other principles and guidelines for social acts. For one discourse to become established they have to win over other discourses through a hegemonic intervention, which include articulation, which is mentioned above. The right articulation will create unambiguity and the established discourse is created with its fixation of meaning (Winther Jørgensen & Phillips, 2000).

The framework explained by Winther Jørgensen and Phillips (2000) defines that all social phenomena can build a discourse, not only the language. Including all phenomena in the theory is crucial for the study since both text and visual material will be under investigation. Discursive theory includes a perspective of an objective society as being impossible. Society can only partly be seen as fixed and should therefore be seen as temporary. Through articulation an entity, individual or organization, tries to produce a picture of society as objective. One product of the discourse analysis is to find myths, used by an entity, in their mission to establish their picture of the society as the right one. The term myth is used since the entity is trying to describe the right picture of society, while there is no right picture since the right society is always a socially constructed picture over time dependent on history and current culture (Winther Jørgensen & Phillips, 2000).

In addition to myths, group formation and representation are other important terms in discursive theory. Winther Jørgensen and Phillips (2000) explains that group formation in its core is the reduction of other identification possibilities. The way someone speaks forms relevant possibilities of identification. In order to form a group a representative has to speak

about the group. In this study SAS's commercial *The Arrivals*, which is an extension to their campaign *We are travelers* will be analyzed. This campaign can be seen as an example of how a representative forms a group, in this case travelers. The group *travelers* are created when a representative puts the group in contrast to non-travelers. According to Winther Jørgensen and Phillips (2000) the group's existence is initiated when the representative speaks about it, they are not just out there, and the group formation should rather be seen as an identification process built on creating distance to other socially constructed groups. The formation of groups is central in giving an essence to the myths used by an entity to create an established picture of the society (Winther Jørgensen & Phillips, 2000).

3.3 Branding

A brand is something that people have a form of association to that may have been collected through information or engagement (Mogaji, 2021) and therefore forms feelings towards which result in a perceived value (Rosenbaum-Elliott et al., 2011). The brand can deliver a product or a service or both. The brand itself can have personality and culture but it is action, the branding, that makes it more valuable. Branding is a process where the brand owner, who has the official possession of the brand, takes a stand and actively works to amplify the brand for those who will engage with it. Branding is therefore a deliberate effort to create understanding for the brand and to shape how the organization behind the brand wants to be perceived. Branding holds a strong power in people's perception and with the right strategy, a brand with low probability of being liked by some people can turn into a beloved brand (Mogaji, 2021). The branding process is managed by a brand management that works in creative and attentive ways to build value and positive perception from the stakeholders. Branding and advertising are closely related and are both branches of marketing. By looking deeper into SAS' branding the study seeks to find clues in how they manage their brand.

3.3.1 Brand legitimacy

Brand legitimacy is a socially constructed multidimensional phenomenon. Gustafson and Pomirleanu (2021) explain that in order for a brand to build legitimacy they have to prove a

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conformity between their actions and the shared beliefs and understanding of the social group they intend to communicate to. Brand legitimacy could therefore be seen as a product of, as an organization, being able to act in a way that corresponds to the socially constructed reality where the intended customer exists. Eng et al. (2013) argues that for a brand to build legitimacy they need to align the sociocultural meaning of the brand with the audiences' constructed meanings regarding the brand. It is of interest to include brand legitimacy in this study to see how well SAS actions are in harmony with their intended customer groups' shared attitudes and values. Building legitimacy as an actor who is constantly blamed for the service they provide is a central element in this study. By looking into several brand legitimizing types, the theory of brand legitimacy will therefore be used to see how well it aligns with SAS legitimacy strategy.

In order to adapt the theory of brand legitimacy in the study the authors turned to research in the field. Based on this overview, four cornerstones of building brand legitimacy were found. According to Eng et al. (2013) brand legitimacy is reached through actions that create cognitive, moral and pragmatic legitimacy. The research conducted by Gustafson and Pomirleanu (2021) corresponds to brand legitimacy as being built on cognitive and moral legitimacy, but extends the theory and adds relational legitimacy.

These four types of legitimacies lay the foundation of the theoretical approach to brand legitimacy in the study. Cognitive legitimacy in regards to brand legitimacy is reached when the activities conducted by the brand make sense to the observer in relation to the observer's knowledge of the brand. From a practical perspective cognitive legitimacy for the brand is reached when the intended customer perceives the brand activities as accepted, established and taken-for-granted (Gustafson & Pomirleanu, 2021). Eng et al. (2013) argues that cognitive legitimacy is an automatic product of existing shared understanding between the organization and its audience.

Moral legitimacy is reached when the customer perceives the actions of the organization as something that contributes to something good (Gustafson & Pomirleanu, 2021). Additionally, moral legitimacy is a product of an audience considering the organization's actions as

something that harmonizes with the audiences' acceptable and desirable values (Eng et al., 2013).

Pragmatic legitimacy is reached when the customer considers the organization as an entity having their customers' best interest at heart. Pragmatic legitimacy will arise when the customer believes that the organization is conducting activities in regards to the customer's interests and also when the product delivered by the organization is seen as an act to answer the interests of the customer (Eng et al, 2013).

The fourth and last legitimacy acting as a cornerstone in building brand legitimacy is relational legitimacy. This kind of legitimacy is reached when the customer perceives the actions of the organization as something that shows dignity and respect to the customer. Furthermore to be able to reach relational legitimacy the organization and its actions have to affirm the social identity or the self-worth of the customer or the intended social group (Gustafson & Pomirleanu, 2021).

3.4 Storytelling

Storytelling is a vital part of everyday life inside organizations and workplaces (Thier, 2018). Thier describes storytelling as a natural and unique managerial tool and give examples of storytelling in organizations as stories that are told at office parties. Further Thier express that storytelling have had a crucial part through people's lives in history and organizations can use the emotional impact that comes with storytelling as a strategic tool. However this study will focus on storytelling in the field of marketing communication which have grown in popularity during the last years according to Thier (2018). Thier continues with explaining that storytelling has evolved to a "must-have" for organizations when communicating and marketing their brand.

Thier pushes on the historical importance of storytelling and describes it as "The oldest way to transfer knowledge" (Thier, 2018, p. 1). Complex problems can easily be understandable when

using storytelling since it can evoke emotions from the audience. One of the benefits of using storytelling as a strategic tool is that the audience can relate and identify with it by connecting it to everyday experiences or personal happenings. Stories are also memorized easily compared to numbers for instance, since they appeal to the customer's emotions.

While Thier describes the background and benefits of storytelling, Boje (Musacchio Adorisio, 2009) gives a more detailed definition of the phenomenon. Boje signifies that it is common to say that storytelling is equivalent to narrative. He makes a difference between the two concepts and describes storytelling as a combination of parts in a timeline. It is valuable to see the complexity in storytelling and be aware that it is a social practice.

Narratives are therefore a part of storytelling which forms sensemaking (Logemann et al., 2019). Narratives are described as grammatically structured discursive constructions that organizations use to impact stakeholders' understanding. Narratives can be used as a strategy when managers want to imply a change in a storyline with a desired outcome. The management's purpose is to influence one or several stakeholders and will therefore create a discourse, a narrative, that is directed towards understanding. Definitions about narrative are varied and diffuse but this study uses the term narrative as a form of theme in the organization's storytelling, a theme with a desired outcome that can create value and sensemaking for stakeholders, specifically customers. Narrative is therefore seen as a scene communicated to the consumer creating a set of tools, with the aim to reach the intended brand story by the organization.

In an Administrative Science article from 1991, that is deeply influenced by social constructivism, Boje digs deeper into the phenomenon. Boje (1991) writes "In organizations, storytelling is the preferred sense making currency of human relationships among internal and external stakeholders" (p. 106). Sense-making is a recurring notion when talking about storytelling. Boje describes an organization as a collective storytelling system where members of the system can be guided through stories to develop a sense-making. When using storytelling as a strategic tool in changeable times, the past and the old stories should be

expressed and compared to the new situation to explore new storylines in order for the organization to keep from repeating old mistakes (Boje, 1991). Sometimes an organization tells different versions of a story to different audiences, regardless if the situation is unstable or not and can be dependent on if it is political or not. In the case of SAS it could be the difference between the narrative being told in the commercials compared to the annual reports.

Boje (1991) argues that storytelling, or story performance, is a part of an organization and is the basis for how information is disseminated and processed within the organization. Bits of information and organizational activities are recounted within the organization to pursue, create recognition and defend the organization to form collective accounts. This frame of mind will serve as a foundation for individual interpretations and decisions. Although Boje primarily talks about storytelling within organizations in his article, the authors in this study will apply his words to an external storytelling from an organization.

4. Method

4.1 Scientific approach

The ontological foundation of this study is social constructivism. Knowledge, according to social constructivism, is gathered through our interpretation. Since interpretation is the method to gather knowledge the world can not be seen as objective (Rose, 2016). Silverman (2017) extends this thought and explains that the studied phenomenon can not be seen as objective and as something that contains a set amount of specific characteristics. The studied phenomenon is complex and should be seen as a product of social interaction (Silverman, 2017) and therefore objectivity can not be reached. Social constructivism is further discussed in the theory chapter, but in order to conclude the picture of the ontology, Winther Jørgensen and Phillips (2000) highlight on knowledge will be described. Knowledge is not a mirroring of the world, it is a product of the individual's categorization and interpretation of the world. The study has its base in interpretation where the empirical material through the theory will be interpreted by the authors. Social constructivism is therefore the ontological framework integrated throughout the study.

In order to get a deep understanding and rich description of the studied phenomenon a qualitative method is used, in this case a multimodal critical discourse analysis. A quantitative method would be of a more numerical nature, trying to find generalizations (Björklund & Paulsson, 2014). Silverman (2017) argues that qualitative research methods are best suited when the study aims to answer the questions of *what* and *how*. Since the study revolves around which brand legitimizing types SAS is using in their marketing communication and how they are using these types, a qualitative research design is to be preferred.

4.2 Data collection and sampling

The primarily empirical material under investigation in the study are the two commercials *The Arrivals* (2018) and *Journeys That Matter* (2022) broadcasted by SAS. The choice of

commercials are linked to the years they were broadcasted. The study aims to see whether the past years critical external factors have changed the way SAS communicates. These factors are, among others, the Covid-19 pandemic, Russia's invasion of Ukraine leading to closed flight corridors over Russian airspace, inflation and high fuel prices. Since these factors were initiated in the beginning of 2020, with the start of the Covid-19 pandemic, 2018 and 2022 are seen as two beneficial years for comparison. 2018 was a profitable year for SAS and where the society was in a state of economical boom. 2022 on the other hand was a year in the wake of the pandemic, Russia's invasion of Ukraine and inflation.

The secondary empirical material in the study are 13 posts from SAS official Instagram account during 2018 and 2022, six from 2018 and seven from 2022. These posts are seen as a secondary source of empirical material since the selected posts for investigation were dependent on the commercials. The discovered brand legitimizing types found in the commercials, as the primarily material, was sought for in the Instagram posts. By using a purposeful sampling method, in this case criterion sampling, the 13 most suitable posts were selected. Since the study aims to investigate how the brand legitimizing types in the commercials are present on Instagram a criterion sampling method was used. Duan et al. (2015) explain that criterion sampling is useful to find information rich material. By using a criterion sampling method the goal was to find material communicating the sought for legitimizing types and not a generalized type of communication (Duan et al., 2015). The presentation of the selected posts are screenshots from SAS Instagram where the names and profile pictures were covered for the sake of the private persons integrity.

4.3 Multimodal critical discourse analysis

Multimodal critical discourse analysis is a further development from critical discourse analysis. In critical discourse analysis, discourses are ideas that are communicated by text (Machin & Mayr, 2012). The point of conducting a critical discourse analysis is to discover underlying discourses and ideologies which can be done by looking at linguistic choices in texts. In relation to the purpose of this study, a critical approach identifying power relations will not be conducted. The study will rather highlight the underlying discourses found in the material.

Although the methodological approach will be based on Machin and Mayr's description of Fairclough's critical discourse analysis. Therefore the word *critical* in multimodal critical discourse analysis will be present but is not the topic under investigation.

Machin and Mayr explain through Fairclough's ideas, that our social world is constituted through language and how we talk about it. Winther Jørgensen and Phillips (2000) also explain critical discourse analysis through Fairclough's methodological framework. Fairclough puts his emphasis on text and the words used to establish power relations and underlying ideologies. Although, discourses can also be implied through visual semiotic choices (Machin & Mayr, 2012). Since Fairclough's framework of critical discourse analysis lacks practical tools to analyze visual elements, it is crucial to complement this method with a multimodal critical discourse analysis in order to make it more suitable for the purpose of this study and its empirical material.

Multimodal critical discourse analysis was first coined by Kress and van Leeuwen in 1996 as a complement to a linguistic field where they noticed a lack of a toolkit for visual communication (Machin & Mayr, 2012). Linguistic analysis had long been carried out as a tool for analysis in text. Even though visual features had been interpreted and analyzed through semiotics, theorists like Kress and Leeuwen among others, felt that visual analysis often lacked a precise and systematic toolkit that would allow a more exact analysis. Kress and Leeuwen saw that some of the criterion that was found in Halliday's systemic functional theory from 1978 could be applied to visual communication. These criteria are also found in critical discourse analysis which can be used to study lexical and grammatical findings in language. The theorists took the same set of functions and adapted it to visual communications and by that the multimodal analysis was born.

A multimodal critical discourse analysis seeks to study how meaning is created in visual components in relation to text by a set of semiotic resources and choices. Both visual and linguistic elements can be used as communicative choices to provide some kind of meaning and power interests. These power interests can be specific choices in communication that serve an interest for a specific institution or authority. Another noticeable feature with multimodal critical discourse analysis is that it takes a social constructivist approach where it argues that

language and visual communication shapes and is shaped by society. Machin and Mayr (2012) theorize how semiotic choices found in linguistic and visual elements allow the possibility to see discourses that are communicated which therefore can display the ideologies that are communicated.

Messages are communicated through semiotic choices in both visual and linguistic form (Machin & Mayr, 2012). A common tool in critical discourse analysis is a lexical analysis which will be explained further down. For the visual elements, Machin and Mayr (2012) identifies some semiotic choices that can be used as a systematic analysis to discover broader discourses that are communicated to reveal the meaning and ideologies that are intended to be communicated. Machine and Mayr came up with this mapping system as a tool to reveal implicit meanings through putting attention on details in linguistic and visual elements.

4.3.1 Lexical choices and word connotations

The author uses certain words in a text in order to achieve something (Machine & Mayr, 2012). Lexical choices are used differently depending on what message the sender is trying to communicate. For example a lexical choice can be used by the sender to seek influence over the audience by claiming to have power over them by using specialist knowledge. An airline that wants to have an authoritarian position might use very specific and niched terms for the industry, when explaining their new aircraft model. Conversely, an airline could use everyday language when talking about their new destinations to give the impression of being like the “everyday man”. Some words have specific connotations and can therefore be more used or replaced with a more neutral synonym. If a word has a general negative association it might be of interest to the sender to change it to a word that is more in favor for them. An airline would perhaps use the words *waiting line* instead of *queue*.

4.3.2 Attributes, settings and salience

Objects can communicate values and ideas which are represented by attributes. An image can contain a variety of objects that can communicate different discourses. Attributes in images can hold an implicit meaning which may not be explicitly mentioned in the text (Machin and Mayr, 2012). The second component are settings, which in an image look at the connotations of the environmental context that the object is in. Settings can also communicate an idea or discourse. The third component is salience which focuses on certain features that stand out and we draw our attention to. These features are in a focus point and therefore have a central symbolic value. Salience can be achieved in several ways. Machin and Mayr give a number of examples and the most relevant to this study will be listed below:

- **Potent cultural symbols.** Elements can carry cultural symbolism. In the airline industry a seatbelt could be an example of that. In an airline commercial where the audience can watch a passenger fasten her seatbelt which signifies the safety on board and how safety is the most important thing when flying.
- **Size.** The size of an object can be useful when the sender tries to rank the importance of the object. Customers are the most important stakeholder to an airline and to enhance that, a possible way would be to use a photograph of customers with an airplane far away in the background. The customers are therefore larger and more meaningful.
- **Focus.** An object can be heightened or reduced in focus to give an image salience. If an airline would like to focus on their staff in their marketing communication, they would possibly put the staff in the foreground and fade out the settings to emphasize the important job of the staff.

Machin and Mayr (2012) also mentions iconography which involves both connotation and denotation when talking about visual elements. This study will not directly use connotation and denotation in its analysis since it is not seeking to do a conventional semiotic analysis. The study will rather focus on the semiotic resources that are mentioned above, to seek for discourses in a multimodal context.

4.4 Method application and reflection

The multimodal critical discourse analysis will be used to unveil the brand legitimizing types present in the studied commercials, and how these are, via storytelling, communicated to build a brand legitimizing story. In this analysis the theories of brand legitimacy and storytelling are central. Furthermore the study has a digital focus where the authors investigate how these brand legitimizing types are communicated through Instagram posts. The analysis will also unveil if the story being communicated has changed throughout the studied period. The reason for this comparison is to see whether critical external factors have changed the way the airline communicates.

Reaching a high level of validity and reliability is an essential part of writing a thesis (Björklund & Paulsson, 2014). With a worked through methodology the authors aim to measure what is intended to measure in relation to the purpose and research questions, and therefore reach a higher level of validity. When doing qualitative research one should see the term validity from a critical perspective. Validity rests on the accurate interpretation of study findings, acknowledging the inherent imperfections of measuring instruments (Kirk & Miller, 1986). Even though the terms validity and reliability most often are described by non-qualitative researchers, Kirk and Miller (1986) argues it is of crucial importance to integrate these terms in any kind of research, including qualitative social science research.

Reliability is reached when the measuring instruments have the possibility of generating the same values and results if the study was repeated (Björklund & Paulsson, 2014). Since the study is of interpretative nature reaching high reliability is more complex, which will be further discussed. The conducted research is made by two persons with the aim to critically examine the empirical material and present results not only dependent on one person, to further enhance the reliability.

The analysis in the study is built on the authors' interpretations of the empirical material. In relation to the selected method, the authors seek to find answers in how SAS have been using the multimodal tools *lexical choices* and *word connotations* together with *attributes*, *settings* and *salience*. Because of this, objectivity can not be fully reached. The interpretations made by the authors are affected by their experiences and emotions and would therefore be different if

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the study was implemented by someone else. In accordance with Björklund and Paulsson (2014) the authors aim to create clarifying and motivating descriptions of the results and choices being made throughout the study in a try to increase objectivity (Björklund & Paulsson, 2014), and also reliability. The authors of the study argue that thick descriptions of the material could work as a reliability enhancing tool.

Generalizations in qualitative research are less explicit than in quantitative research. Quantitative research has a bigger possibility in generating generalizations and causality. Payne and Williams (2005) explain that generalizations in qualitative research are less explicit compared to quantitative research where generalizations are the foundation of scientific reasoning. They mention that qualitative research can result in a type of limited generalization, named *moderatum generalization*. Some researchers reject all generalizations when conducting qualitative research whilst others still believe this kind of research can end up in modest generalizations based on personal experience (Payne & Williams, 2005). Furthermore Payne and Williams (2005) argue that when generalizing, one claims that the encountered result in the specific time or place could be applied in a similar context. In relation to this, the conducted study does not seek to find generalizations, but rather moderatum generalizations. The mechanisms and patterns found in the way SAS builds brand legitimacy could therefore be applied to other actors within the airline industry.

5. Result and analysis

5.1 The Arrivals

The commercial from 2018, *The Arrivals* (SAS- Scandinavian Airlines, 2018), takes place at the arrival hall at Kastrup International Airport in Copenhagen (Aviation Marketing Monthly, 2018). The commercial captures both real encounters and actors. During the commercial the viewer will follow several people arriving at the arrival hall and their relatives waiting on them. The commercial follows several emotional reunions with laughter and tears. Some of the SAS staff are also visible in the commercial. During the different scenes that are cut together, a female voiceover is telling a story that fits with the visual elements along with soft background music. The whole commercial is filmed in the arrival hall with the people in focus. The commercial ends with the text “Going places takes us places. We are Travelers” and ends with the SAS logo.

The voiceover has been transcribed and can be viewed in the appendix. Therefore it will be referred to as text along with the second commercial. Looking at the text overall, the commercial starts with several questions who later graduate into “answers” to these questions. Initially the commercial starts with the question: *Have you ever stopped and observed the spectacle of the arrival hall?* The initial purpose with the question is to ask the viewers to closely inspect the people that arrive, the people who wait for them and their interactions. The text asks the viewer to reflect on what has happened, been discovered and changed during their journey. The purpose with the commercial is to show that we can change the world through a journey, but most of the time it is the world that changes us and we come back with new experiences, priorities and ideas. The commercial has a strong emotional value, both in linguistic choices and visual elements, and shows the reunion with couples, families and friends and their reaction to it.

When examining the linguistic choices it is recognized that SAS do not take a high authoritarian position and use complicated and niched terms to point out details. Instead, they use colloquial and familiar language in short sentences. This creates an effect that the audience can use when processing the message so the message does not get lost with complex words, all together with slow and easy visual elements. The only moment that can suggest a hint of authoritarianism in the commercial is at the end with the text: *And at SAS, we send millions of travelers through those doors every year.* This line does not initially seek to show SAS as an authoritarian but rather to display their position as a company that allows customers to go out on life-changing journeys. This line follows with: *We know change when we see it. And we know it's for the better.* This is a comment to the previous line that we can change the world or the world can change us. The line intends to prove the point that SAS gives a chance for customers to travel with them to experience a change, which is shown at the arrival hall with the emotional reunions. SAS claims that these changes are for the better and that travel will bring something good every time.

SAS uses words with heavy connotations through their commercial, for instance words like, “life-changing” and “forever”. These words, amongst others, give weight to the message and tell the viewer that flying with SAS actually can change your life forever. SAS tells the viewer that the world changes the travelers where they can find love, new family members, new priorities and experiences. This might evoke a thought in the viewer, as it seems that the journey that you can make with SAS can change your life and is therefore something you do not want to miss out on. More close up, it is the arrival back home that sets the tone in the commercial, and not the journey itself. It is the realizations and experiences that you bring back home that matters.

While the meaning behind the text is more implicitly expressed, the visual elements also contain meaning and ideologies that can be discovered through semiotic choices according to Machin and Mayr (2012, p. 49). For starters, there are several attributes in the commercial that hold a meaning, even if it is not mentioned in the text. There is a big inclusivity in the people in the commercial. The people have different ages and ethnic backgrounds and features a girl in a wheelchair and a couple with Down's Syndrome. The viewer follows the reunions with the

peoples partners and families while the text talks explicitly about their different destinies. Although the viewer does not know anything about the people, they can still form an interpretation about the meaning that SAS tries to communicate. For example, a family of four adults and one baby is meeting and the text says: *We come home with a new family*. In this example it is not implicitly told what relations the people have, but the viewer might interpret it as a couple coming back home with an adopted baby, meeting their grandparents. The setting in *The Arrivals* is the arrival hall at Kastrup International Airport. The viewer can see the travelers arriving from the doors and the people waiting in front of it. The idea with this specific and rather simple setting, is to put the focus on the reunions around the different actors. This component is called salience, and seeks to focus on features that the viewer can draw their attention to. The people in the commercial are therefore the salience of the movie. Salience can be achieved by putting a focal point on potent cultural symbols, size and focus. Since the commercial takes place at Kastrup International Airport, naturally the majority of the people will be Scandinavian. Several people in the commercial hold Danish, Norwegian and Swedish flags when welcoming their beloved ones. The flags can be seen as potent cultural symbols as it holds a cultural symbolism which is in line with the fact that SAS is a Scandinavian airline. It is a sign for coming home.

The camera angle is in normal perspective where the viewer is in eye level with the person on screen (Filminstitutet, u.å), which makes it easier for the viewer to identify with the person. Therefore, SAS does not use size as a tool to put importance on certain objects which may be logical since the elements in the commercial only exist of humans and their belongings. The selected people in the commercial are heightened in focus and the people around them are faded out to highlight the selected encounters. Some of the staff are shown in the commercials and they are not faded out but also not put in the spotlight. The salience is therefore more focused on the customers and their relatives.

5.1.1 Brand legitimacy in The Arrivals

The results of the multimodal critical discourse analysis can be combined with the theoretical framework of brand legitimacy in order to see which brand legitimizing types are present in the commercials. As previously mentioned, Gustafson and Pomirleanu (2021) define brand legitimacy as a process where the organization conducts activities that align with the shared beliefs and values of the social group they intend to communicate to. Furthermore the activities being conducted by an organization, in the name of their brand, should correspond to the socially constructed reality of the intended audience. As mentioned in chapter 3.3.1, brand legitimacy depends on four different types of legitimacies. These types are cognitive, moral, pragmatic and relational.

This part of the study will explore which brand legitimizing types that are used in *The Arrivals*. Moral legitimacy, as mentioned earlier, is accomplished through an organization's actions that the customers consider to contribute to something good (Gustafson & Pomirleanu, 2021) while aligning with the customer's expedient values (Eng et al, 2013). Moral legitimacy is seemingly the most prominent brand type in *The Arrivals*. There are three significant parts that build their moral legitimacy. Firstly, SAS attempts to contribute to something good by giving the customers an opportunity to travel with them in order to be part of a change. SAS speaks of change in good terms and raises the opportunities that come with change rather than mentioning negative aspects of it. Brand legitimacy is about the organization's need to put the audience's view on values and beliefs in center, which are formed from the customer's socially constructed reality. It is believed that the SAS audience is a customer group filled with dreams that can be achieved through traveling. The customer wants something out of the travel experience, which may be to get a world-changing idea or the realization that you left the love of your life back home. Regardless, SAS can help the customer with that.

Secondly, the customers also have an expectation that SAS will take them home safe and sound, no matter what kind of travel they have done. This is shown in the commercial by including a young girl who travels by herself, entering the arrival hall hand in hand with an SAS staff member. The commercial also incorporates a girl in a wheelchair with an intravenous

drip in her hand. This is a message that SAS takes the customer all the way home in safe hands. Thirdly, SAS main customers are Scandinavian who have, through social constructivism, gained norms and values which includes inclusivity and diversity. SAS reflect this through involving people with different backgrounds, ages and disabilities.

The customers' expected outcomes and values are reached in SAS commercials when the audience can form a meaning with the conclusion that SAS contributes to something good. SAS builds a bridge between their actions and the shared beliefs of the audiences, through moral legitimacy, and the commercial is therefore corresponding to the socially constructed reality where the expected customers occur.

The second brand legitimizing type that is visible in SAS legitimizing work in *The Arrivals*, is relational legitimacy. This type of legitimacy is seized when an organization's actions declare the self-worth or social identity of the customer and when the customer recognizes its action as something that shows respect for the customers (Gustafson & Pomirleanu, 2021). Relational legitimacy is shown in *The Arrivals* by confirming the customer's social identity. As mentioned earlier, members of SAS customer group are filled with dreams and hope for a change that can be achieved through SAS. By showing several examples of what kind of change that can be accomplished, SAS confirms many people's social identities. Some are part of a sports team, some have been traveling the world with just a backpack and some are visiting their families. By doing this, SAS shows that they are speaking to a diversified customer group. This inclusivity allows more people to connect with the commercial as SAS shows respect to them by affirming their social identity.

The social identity and self-worth is also confirmed when SAS uses Danish, Norwegian and Swedish flags as potent cultural symbols to represent a feeling of recognition and coming home. Another way of showing dignity and respect for the customer, is once again, to include the girl in the wheelchair. The audience lacks knowledge of the girl's backstory and situation, but one interpretation is that she was in an accident during her travels and SAS helped her home all the way to her family to show how deeply they care about the customer. By highlighting the different customers in the commercial, the audience gets the perception that

SAS actions are thought through carefully and truly value the customers dignity and self-worth.

5.2 Journeys That Matter

The commercial *Journeys That Matter* was released by SAS in the fall of 2022 (SAS-Scandinavian Airlines, 2022). The commercial pictures a lot of different situations showing all different journeys a traveler can make. The viewer will see people on business trips, holidays, people meeting loved ones and people who are trying to find themselves. The lexical choices might seem casual but by analyzing it further one can detect active choices made by SAS. First of all the word *Journey* is the central one. The word journey will contribute to deeper connotations by the consumer then for example the word *trip* or *travel*. Journeys include some elements of more than just transportation. In accordance with Machine & Mayr (2012) the producing unit, in this case SAS, are using different words to achieve something. The word *journey* has a chance of creating a bigger meaning. The emphasis on the journey is present throughout the entire commercial, and the commercial itself ends as follows: *Whichever journey you're on, we'll make it a great one*. Machine & Mayr (2012) explains in their description of lexical choices within the multimodal critical discourse analysis that words can be used as a tool for the sender to be perceived as the one holding the power. The end of the commercial clearly states that SAS will make the customers' journeys special, they are to be seen as the actor contributing to a special occasion in their customers' lives.

Even though SAS throughout the commercial uses words with the purpose of being perceived as the central actor in creating journeys that matter, authoritarian positions, more everyday elements are present as well. By depicting a man out on a solo trip and naming him Markus could be seen as a lexical choice in becoming more personal in their communication. Instead of letting him be unnamed they give him a persona, making it easier for the consumer to understand the occasion taking place.

Lexical choices become even more clear if they are in relation to a visual context, so therefore it is of importance to put the used words in relation to the visual context they are used in.

Overall the commercial is filled with many different visual contexts picturing different environments and situations, landscapes and relations. The quote: *He's there to make a difference* is used while picturing a young doctor leaning over a crying infant. The setting is not in a traditional hospital but in an open room with thin layers of fabric hanging in the foreground. The choices being made, in accordance to lexicality and setting, could be seen as a way of creating an idea that SAS gives this doctor the possibility to travel abroad and help children in need in a foreign country. To *make a difference* could further be argued to be a set of words generally interpreted optimistically by the audience, creating a good association between the airline and its customer.

Later on in the commercial a woman in a strict, dressed up suit is pictured at a nudist beach, rather surprised by her environment. This visual context is accompanied by the line: *Some travel quite far, just to find themselves. While others have absolutely no idea what's ahead of them.* In this case one can argue SAS is using this woman in this context as an attribute, delivering the message that they have the possibility to put you in a completely different context than what you are used to be in. In accordance with Machine & Mayr (2012) SAS are playing with size in this scene. The dressed up woman is seen closed up in the beginning but the perspective is widened and she becomes just a small individual on this bigger beach filled with nude people. The way they work with size and proportions of the context and the individuals could be seen as a way to picture a reality where there is more than just your own dressed up life, in this case a lot of unbothered nude people.

Furthermore love and relations are central parts of the commercial. The commercial is filled with different encounters between people who miss each other or love each other. It could be interpreted that SAS wants to share, or contribute to, Scandinavia's culture regarding love. Two women are seen kissing each other complimented by the line: *She's heading out to meet her mom. She, to meet her love.* Love in itself is a strong word and by complementing this to a close up picture of these women kissing each other is a way of using potent cultural symbols in combination with focus in accordance with Machine & Mayr (2012). Scandinavia is one of the most LGBTQ+ friendly regions in the world and SAS wants to picture this in the commercial. By doing this the consumer could perceive SAS as being an actor for bringing all people together, not only the normative people.

The theme of love is further pictured with a woman and a man traveling to a conference. The setting is an airplane cabin and by their distancing body language towards one another it becomes clear that they do not know each other. In the next scene, picturing a conference hall, they run into each other again followed up with a scene in an elevator where they are hectically kissing each other. These scenes are complimented with the line: *And these two? They're about to fall in love. They just don't know it yet.* This scene, in combination with the words being said, is a way to further develop the possibility SAS have to bring people together, even new people, and make it a journey that matters.

The final scene of the commercial pictures a flight attendant closing the overhead bins while smiling. The flight attendant could be argued to be a potent cultural symbol for the civil aviation industry. By picturing her in the final scene SAS reminds the audience that the aircraft is a central tool for traveling and that SAS in the end is, amongst all the things they can contribute to, an airline.

5.2.1 Brand legitimacy in Journeys That Matter

The analysis of *Journeys That Matter* demonstrated the presence of brand legitimacy in relation to the theoretical framework being presented in this study. Pragmatic legitimacy is reached when the organization conducts brand activities which align with the interests of the customer. *Journeys That Matter* presents different, and widely varying, reasons to travel. Some customers travel because of work, some to find themselves, meet loved ones and even those traveling to end a relationship. The traveler herself is not defined by SAS but rather presented in different ways and in different environments. The reason for traveling is presented as something multidimensional whereby the act of traveling can have endless motives. The way SAS presents this commercial and its different actors and environments correspond to pragmatic legitimacy since they seek to answer the interests of the customer. With the wide range of customers they present, the commercial does not define one specific traveler and her needs but rather provides a set of different reasons to travel.

Pragmatic legitimacy is also reached when the organization's product in itself answers the interests of the customer. *Journeys That Matter* have an emphasis on the destination but also the physical transportation to get here. As a customer to an airline one could argue getting to a destination is one crucial interest that should be answered. By depicting both pictures from destinations and scenes from within an aircraft, SAS are answering these interests.

From a lexical point of view SAS builds pragmatic legitimacy by speaking with an open mind. This could be argued as a try to answer the different interests of the customers. Throughout the commercial one can hear lines such as: *She's heading out to meet her mom. She, to meet her love. And Markus, to meet no one at all* followed by *Some travel quite far, just to find themselves* and *And these two? They're about to fall in love*. In accordance with brand legitimacy in general and pragmatic legitimacy specifically these lines could work as a tool for SAS to present different motives to travel. By ending the commercial with the line: *Whichever journey you're on, we'll make it a great one* is used as a lexical tool to summarize the main idea of the commercial, that travelers have different reasons to travel. This wide approach to traveling could be seen as a way to answer different interests and further build pragmatic legitimacy.

Furthermore relational legitimacy is present throughout the commercial. Relational legitimacy is reached when the organization conducts brand activities that affirm and correspond to the social identity of the group being the target for the communication. In the commercial two women are seen kissing each other complimented by the line: *She, to meet her love*. Since Scandinavia is a region with developed LGBTQ+ rights it is possible to argue that this scene works as a tool to affirm the social identity of the Scandinavian customer, which make up a major part of SAS' customer group. This could therefore be seen as a way of developing relational legitimacy through the commercial.

The analysis of *The Arrivals* and *Journeys That Matter* did not detect any clear usage of cognitive brand legitimacy. This type of legitimacy is reached when the activities conducted by the organization make sense to the observer in relation to the observer's knowledge of the

brand. It could be argued that this type of legitimacy only can be detected through a mapping of the consumer's knowledge of the brand, which lies outside of the purpose of this study.

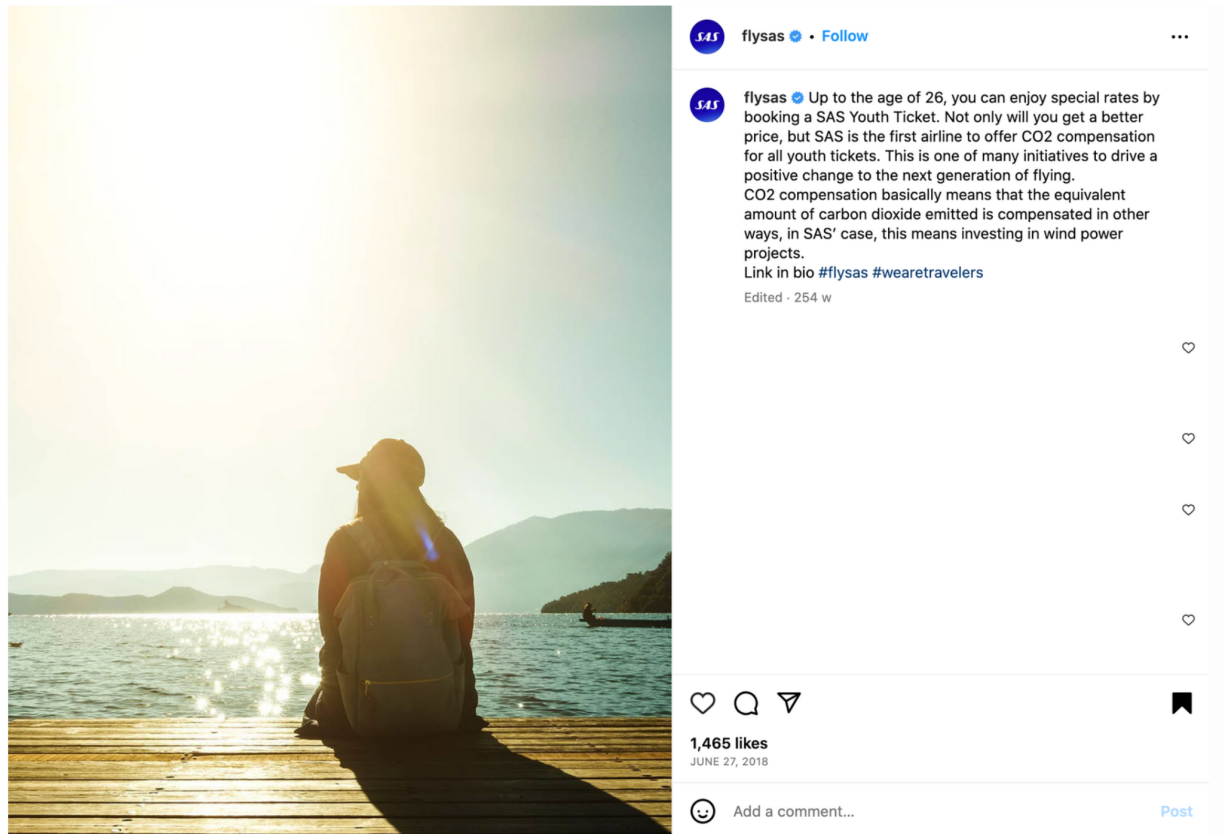
5.3 Brand legitimacy on Instagram

In chapter 5.1.1 and 5.2.1 the discovered brand legitimizing types found in the commercial *The Arrivals* (2018) and *Journeys that matter* (2022) were presented. In the following chapters an analysis and description of how SAS used these brand legitimizing types on their Instagram account during the same years will be presented. The result shows that the use of moral legitimacy and relational legitimacy were the most prominent legitimizing types in *The Arrivals*. Pragmatic brand legitimacy was the central one in *Journeys that matter*, followed by relational legitimacy.

A majority of the posts from 2018 contain posts about destinations and their aircrafts. These posts are used as a form of filling posts with beautiful photographs from destinations and aircrafts with short captions. Some examples of these captions are that SAS wishes a happy weekend or asking what destination the followers might go on their next trip. The study places these posts as filling posts since they do not contain any deeper level of meaning or purpose. Filling posts are also present in 2022, although not to the same extent as in 2018. SAS posted 267 posts in 2018 and there is a pattern of recurring filling posts between posts with a deeper meaning. In 2022, 65 posts were published. Therefore, this study will focus on six chosen posts from 2018 and seven posts from 2022 with useful content that can bring value to the purpose of the study.

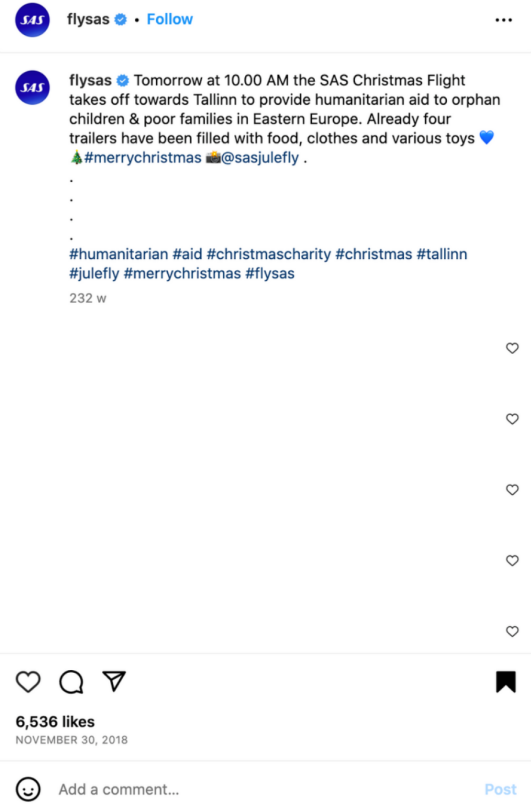
It is important to have in mind while analyzing SAS Instagram account, that Instagram is used as a tool to distribute larger amounts of content on a more regular basis compared to broadcasting one commercial. Therefore the filling posts are published to keep up a digital presence and rhythm in the updates on Instagram, which in nature is a more interactive and fast paced channel than commercials. A full list of the posts published on SAS Instagram can be viewed as tables in the appendix.

5.3.1 Brand legitimizing types on Instagram 2018



Post 1.

Moral legitimacy can be detected in three posts from 2018. The first post is from June 27th 2018 and contains a photograph of a person sitting on a deck by the ocean with the back to the camera. The photo contains a blue sky, ocean, mountains and has soft lighting. SAS promotes their Youth Ticket in the caption, where people under the age of 26 can enjoy a special rate on their ticket. These tickets will include a Co2 compensation, which means that SAS will invest in wind power projects. This is an initiative from SAS to take action for a positive change for the next flying generation. This post could influence customers to believe that SAS tries to contribute to something good by showing their environmental work, that is primarily targeted to a young customer group who may have a more skeptical approach towards the airline industry and their emissions.



Post 2.

The second post where moral legitimacy is detected is in a post from November 30th 2018. This post is a multiple slide post with three photographs, one with the cabin crew on the stairs to an airplane and the second and third of an airplane with the text Merry Christmas and SAS Julefly on the side. The caption informs the followers that SAS Christmas Flight will take off the following day towards Tallinn to provide humanitarian aid to orphan children and poor families in Eastern Europe. SAS will assist them with food, clothes and toys. SAS Christmas Flight is a non-profit humanitarian organization. Once again, SAS demonstrates that they do something good, not only for their customers but for the world in general. This action truly sits in order with the customers values and norms, especially reaching to Scandinavian customers, who generally consist of privileged people that want to give back to society in form of donations or humanitarian assistance.



Post 3.

Moral legitimacy is also detected in a post from December 4th 2018 and contains a video of young children at an airport talking about what they would like to bring on a flight and information that customers always can check in their stroller for free if the child is under two years old. The caption also contains the information about the free check in. Here, SAS again tries to communicate that they contribute to something good by making it easier for families with young children to travel with them. It is already difficult to travel with children and SAS reaches out a helping hand to these families which aligns with the customers desired wishes and values, that it should be smooth and pain free to travel with children. By including the children in the commercial, SAS underlines that families are a valuable customer group.



Post 4.

Relational legitimacy can be found in three posts from 2018. Relational legitimacy is firstly found in a post from March 8th 2018 where SAS celebrates the International Women's Day. SAS informs the followers that several of their flights will be operated by a female only crew for the day in honor. The post contains a multiple slide post with six photographs of women in SAS, both in the cabin, the cockpit and on the ground. With this post, SAS wants to celebrate the women who work with them by highlighting their performance but also women in general. Many positions in the flight industry are heavily male dominated and specifically the position of pilots. By showing their female pilots, SAS both builds a relational and moral legitimacy, since they both contribute to something good while at the same time their action affirms social identities. The outstanding visual element in this post is the setting. The photographs are taken in a regular workplace setting and are not directly staged, creating a sense that women in the airline industry are something common and natural and not forced.



Post 5.

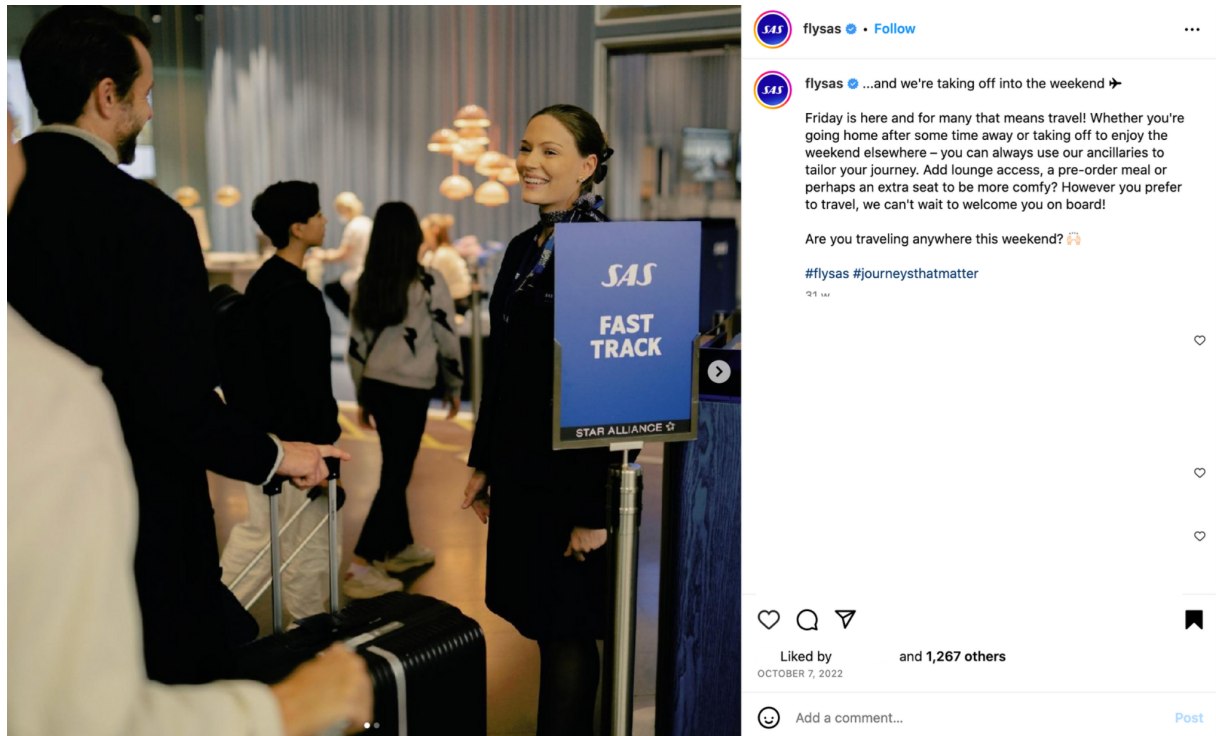
The second post where relational legitimacy is found from SAS Instagram account from 2018 is a post from May 17th 2018. In this post, SAS congratulates Norway on their Constitution Day. The post contains a photograph of the Norwegian flag on a mountain with a sky and sunset. Primarily, SAS wants to build a relationship with their Scandinavian customers by declaring the social identity of them. Scandinavians generally feel a strong bond between the countries and appreciate each other and want to celebrate their neighbors. SAS uses a flag as a potent cultural symbol that creates salience in their visual components. As a lexical choice, SAS chooses to congratulate Norway in both English and Norwegian in their caption which also contributes to their relational legitimacy. By doing this, Norwegian customers feel seen and get a sense of belonging to something bigger, a Scandinavian togetherness.



Post 6.

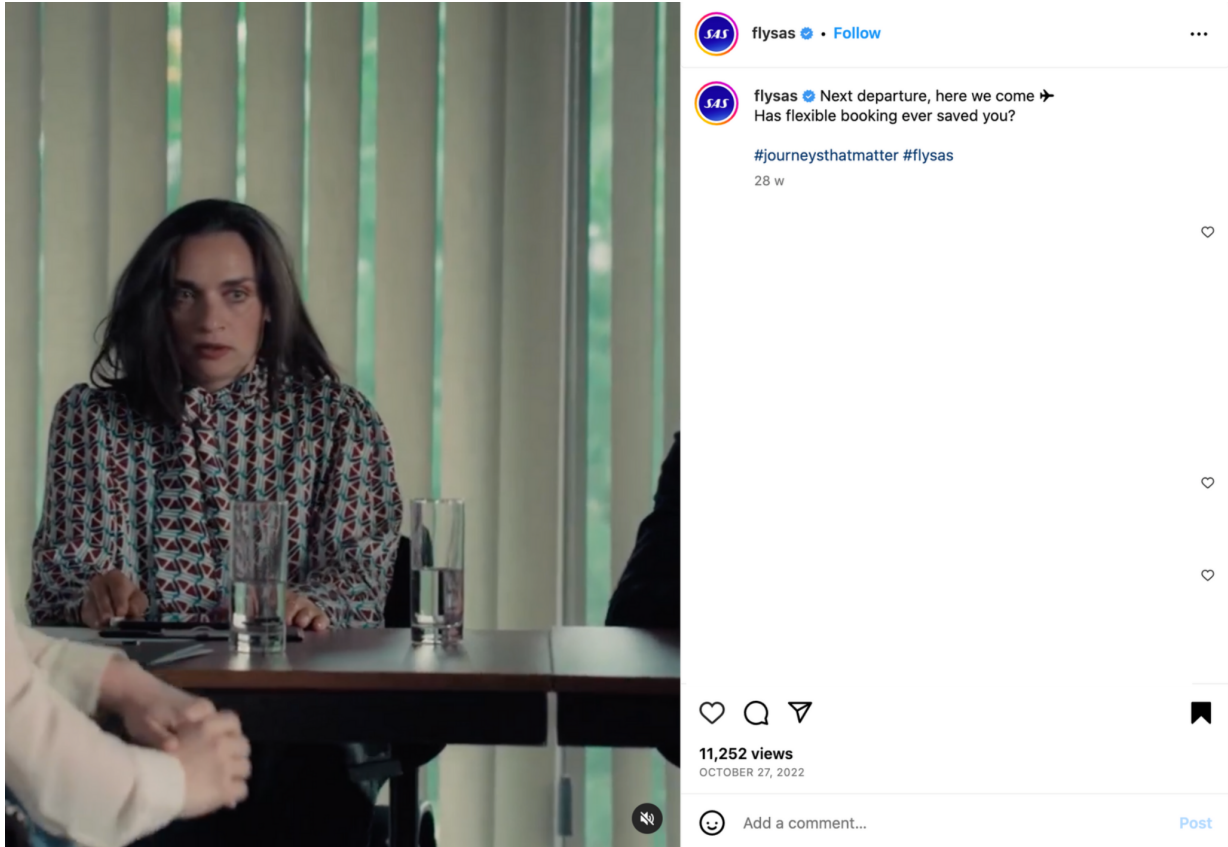
Relational legitimacy is thirdly found in a post from July 27th 2018 where SAS wishes happy EuroPride 2018. The post contains a photograph of a pride flag with the text *LOVE IS IN THE AIR*. By posting this message, SAS followers interpret SAS as an organization who shows dignity and respect to all of the customers. SAS communicates this message to the customers who belong to intended social groups, the LGBTQ+ community, by declaring their social identity and wishing them a happy EuroPride. The rainbow flag counts as a potent cultural symbol for Pride which carries a symbolic value for the intended community and is easy to recognise for the general public. The lexical choice in the photograph is a wordplay, with the famous line, and song *Love Is in the Air*, which suits a celebration for love by an airline. The word connotations in this post are therefore familiar and pleasant.

5.3.2 Brand legitimizing types on Instagram 2022



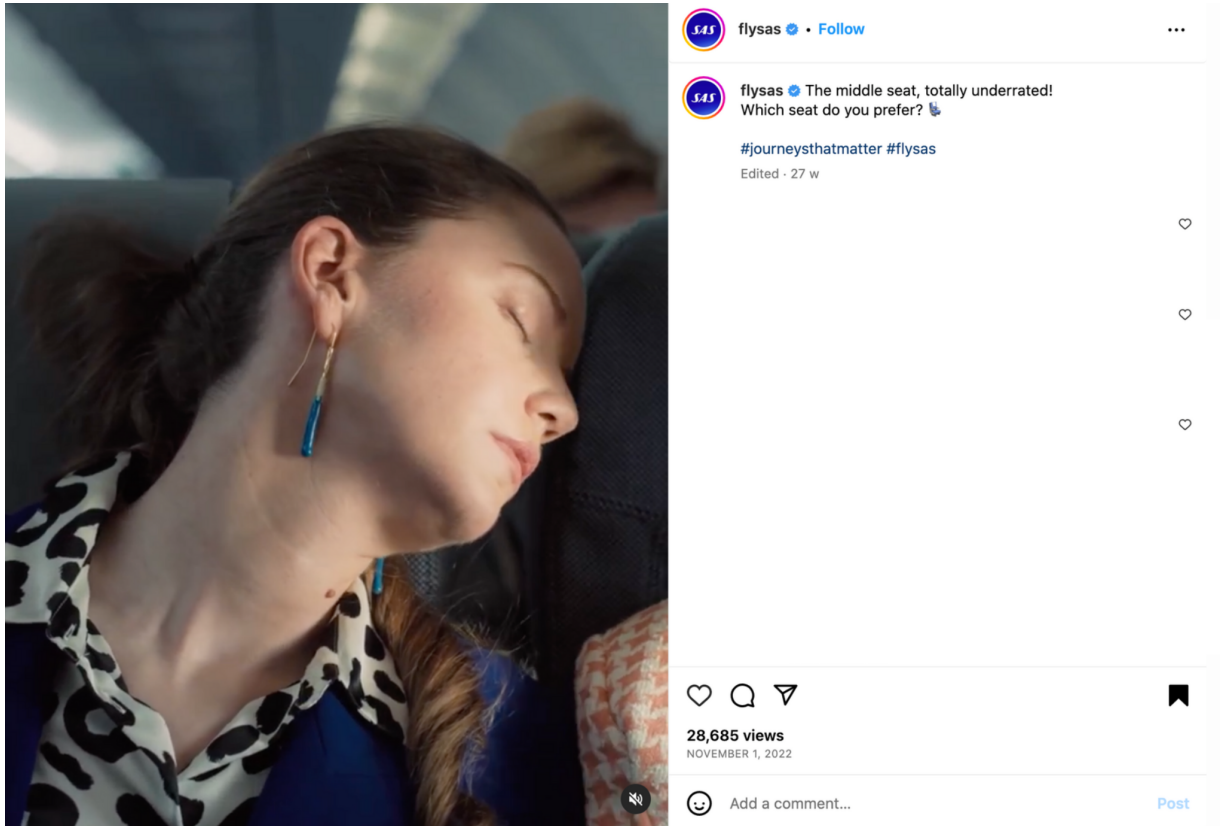
Post 1.

Pragmatic legitimacy can be detected in a post published on October 7th 2022. The post pictures a staff member of SAS smiling towards a customer. In front of the staff member is a sign that clearly states “Fast track”. The background is filled with people giving the picture of a moving and dynamic environment. The post promotes the ability for customers to further ease their travels with SAS. They promote the ability to purchase lounge access, pre order meals for the journey and adding an extra seat to your booking for a more comfortable trip. By advertising the possibility for the customer to make their travel easier and more comfortable, SAS are trying to answer the interests of their customers both through their service and product. This is a way for SAS to create pragmatic legitimacy. Furthermore the text belonging to the post addresses that these products are for everyone traveling with SAS, whether the traveler is going home for the weekend or getting away for a weekend trip, these products will make the trip smoother. By addressing different motives of traveling SAS create a bigger possibility to answer their customers interests and therefore builds pragmatic legitimacy.



Post 2.

Pragmatic legitimacy is further communicated in a video post published on October 27th 2022. A woman at a meeting is pictured. She's just about to leave but then another member of the meeting continues to talk, and she realizes she will miss her flight. The voice in the video addresses the fact that the woman, named Maria, has to be at the airport within 30 minutes to make her flight, but her colleague does not, therefore he can continue to talk. The voice then says: *Next departure, here we come*. The post communicates pragmatic legitimacy since it advertises the possibility to book flexible tickets. By communicating this possibility SAS shows understanding in their customers' sudden schedule changes and gives them the possibility to rebook to a later departure, further proving they have their customers' best interest at heart.



Post 3.

Pragmatic legitimacy could also be detected in a video post published on November 1st 2022. The video pictures a woman taking a nap in the middle seat of her row in the aircraft. She falls asleep on the shoulder of both passengers beside her, where the first one pushes her away. The voice in the video could be interpreted as being sarcastic while explaining the benefit of the middle seat. The benefit mentioned is the possibility to sleep on not just one but two comfortable shoulders. The purpose of the video post is to promote the possibility to book your preferred seat onboard. This promotion could be seen as pragmatic legitimacy since it gives the customer the knowledge that they can book their preferred seat in relation to their wants and needs.



Post 4.

On December 22th 2022, another post including traces of pragmatic legitimacy was published. The picture shows a staff member in uniform adjusting some cables by a computer station. The text following the picture informs the audience that if you travel with SAS between two specific dates all of the flights will give you as a customer double Eurobonus points, which is SAS' loyalty program. By giving the information regarding this offer to the customers, SAS are able to create a relation to the customer where they are seen as generous. This will further enhance SAS' position as being able to answer the interests of the customers. The staff member in the picture is smiling and in the very background official posters are visible.



flysas • Follow

flysas • Gratulerer med dagen, Norge! 🇳🇴

Today is Norway's constitution day, a day to celebrate the signing of the constitution in 1814. Traditionally, Norwegians celebrate across the country with flags, kids' parades, music, food and other festivities. This is truly a special time to be in Norway, and you should definitely join in on the celebrations if you have the chance.

All of us at SAS wish you the happiest of festivities!

#flysas #weartravelers #17mai #norway

51 w

3,422 likes
MAY 17, 2022

Add a comment... Post



flysas • Follow

flysas • Glædelig Grundlovsdag! 🇩🇰

On June 5th in 1849 Denmark's first constitution was signed. Because of that, this day is honored as Constitution Day and is also considered to be a day for celebrating Danish democracy.

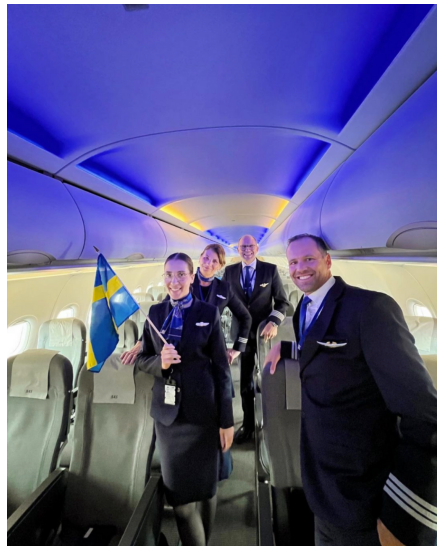
Denmark is one of few countries in the world who doesn't have an official national day, but Grundlovsdag (Constitution Day) is sometimes considered the equivalent of such a day!

#flysas #Denmark #Grundlovsdag

49 w

Liked by [name] and 2,979 others
JUNE 5, 2022

Add a comment... Post



flysas • Follow

flysas • Glad nationaldag! 🇸🇪

June 6th is the national day of Sweden and in celebration we have set the mood lights to blue and yellow!

Sweden has celebrated this national day since 1893, it is the date on which king Gustav Vasa was elected in 1523. This laid the foundation of Sweden as an independent state and on the same date in 1809 a new important constitution was signed 🇸🇪

#flysas #sweden #nationaldagen

49 w

Liked by [name] and 3,237 others
JUNE 6, 2022

Add a comment... Post

Post 5-7.

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Relational legitimacy is found when analyzing the posts published by SAS on their Instagram account. On May 17th 2022, they published a picture of a girl wearing a traditional Norwegian custom, on June 5th, a picture of two flight attendants with a big Danish flag in the background and on June 6th a picture of four members of the flying staff, one holding a Swedish flag. These pictures are published to create awareness of the constitution days, Norway and Denmark, and the national day in Sweden. These pictures communicate relational legitimacy since they both communicate dignity to the customers but also affirm the social identity of the Scandinavian customers. Furthermore the flags in all pictures are used as potent cultural symbols creating salience in the pictures. These posts not only communicate the celebration of each country but also highlights the fact that SAS are a cooperation between three countries, Scandinavia.

6. Discussion and conclusion

6.1 Discussion

According to the result of the study, brand legitimacy in *The Arrivals* was created in a process where SAS positioned themselves as the central actor in bringing people home. The commercial is filled with scenes contributing to an emotional response. The benefits of traveling become clear when you arrive back home, to your loved ones, where sensemaking is created in retrospect. The journey itself is not in focus but rather the change it contributed to. These different narratives are used to create moral and relational legitimacy.

In *Journeys That Matter* on the other hand, brand legitimacy is created through an emphasis of SAS' possibility to create a memorable journey for the traveler, with a focus on traveling away. The commercial communicates all different possibilities a travel can include, meeting loved ones, finding your love or yourself. SAS is perceived as an actor actualizing peoples expectations and dreams through traveling. This is done by depicting spectacular settings a traveler can end up in. This wide variety of perspectives create pragmatic and relational legitimacy.

One key aspect of the study is exploring how critical external factors have impacted SAS's communication approach. By comparing the results of the analysis one can detect a clear change in used narratives. It could be argued that the Covid-19 pandemic has changed the story SAS is trying to create. We have been through a time where we have been forced to stay at home and in order to attract people to travel again SAS has created a commercial where self fulfillment is created by going away, not by coming home. Furthermore the pandemic created a feeling of unease filled with worries. Compared to *The Arrivals*, *Journeys That Matter* are filled with joy and humor. *The Arrivals* has a more serious tonality depicting scenes with deeper emotions such as longing for a loved one, missing your family or returning safe back home. *Journeys That Matter* has a more humoristic tonality, showing scenes infused with fun and adventurous emotions. *The Arrivals* are also filled with rhetorical questions regarding what

a journey can contribute to whereas *Journeys That Matter* rather contain different outcomes of traveling. During the pandemic everyone lived in a world filled with worries and questions. The latter commercial is therefore infused with a communication that gives the customer the direct answers, further defending reason to start traveling again. This could be a direct effect of the hard times the world has been through in recent years.

Regarding the second research question, one can conclude Instagram as being used as a more sales driven platform. In 2018 SAS mentioned youth tickets, Co2 compensated tickets and free stroller check-in to create moral legitimacy by showing that they are doing something good and kind. Turning to 2022 they promote the possibility to purchase lounge access, pre ordered meals, flexible tickets and seat reservations. Therefore they create pragmatic legitimacy through depicting themselves as an organization understanding the interests of their audience. To build relational legitimacy SAS highlights the different holidays being celebrated in Scandinavia. Regarding relational legitimacy SAS are using Instagram, in both periods, with the purpose of group formation. SAS acts as a representative building the group of inclusive Scandinavians. This further contributes to the myth of a Scandinavian togetherness.

In relation to the general use of Instagram, SAS is using it more on demand, publishing contents that promote something current and up-to-date. When analyzing the commercials from each year one can see that the myth being told is more open and built through time. *The Arrivals* are infused with the myth of Scandinavians as an international people returning home to what they left behind, where meaning is then created. Looking at *Journeys that matter* a new myth is created where the Scandinavian is rather depicted as a person going away, to experience something new and go through a journey that matters. Even though the myths being told in each commercial differs, SAS is positioned as the representative forming the group of travelers. In the commercials SAS are using the journey itself to create a discourse regarding sensemaking, where the journey is the tool to create meaning, whether you are coming home or going away.

Intertextuality is shown through the connections of meaning by putting the material in a bigger context and seeing the relationship between outside situations. The understanding of the discourses that SAS use in their commercials and Instagram posts will generate meaning when

it is put in relation to other phenomena. As mentioned earlier, all texts or cultural phenomena are constructed from other pieces. One can therefore conclude that SAS has shaped their commercials from previous pieces. The most noticeable feature where intertextuality is shown is the shift in their message from the commercials. Brands are excessively dependent on its surroundings in the society it works in and will therefore in most cases use the current world situations and follow it. The detected change takes off in the critical external factors, whereas SAS uses this as a direction for the message and story they will tell.

There is a clear distinction between the storytelling in the two different commercials. *Journeys That Matter* are influenced by the previously mentioned external crisis where people had to change their traveling habits and are now eager to go out and see the world again. While *The Arrivals* did not arise from a time filled with worries and despair for the future, and could therefore play on an emotional string. The divergence between the two chosen time periods on Instagram are not as clear. The result shows that SAS does not use their Instagram account for consistent storytelling. They do use different narratives, such as promoting their products, new destinations, paying tribute to their staff and celebrating different holidays. Although a majority of the post does not contain a deeper message and most of the posts seems to be published “on the go” with minor connection to the commercials.

SAS does not communicate anything about external crises in their Instagram posts from 2018 or 2022. Since this study is made in spring 2023, one can not take for granted that SAS have deleted some posts regarding the pandemic, the invasion of Ukraine or the environment issues. The study was based on the published material and no visible mention of these factors could therefore be detected. As mentioned earlier, the distinction in SAS storytelling in the commercials are not directly aligned with their Instagram posts from the same time periods. This could be explained by the fact that commercials and Instagram are made to perform different functions. The concept of intertextuality expresses that no text (or other cultural phenomena) is isolated and restricted to itself but rather an intersection of a collection of texts which can comprehensively be described as the culture we function in (Johnson, 1988). This explains why SAS uses their Instagram account as a communication tool to promote lighter news and puts more focus on promoting their products and inspires customers to explore new

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destinations. While the commercials arrive with strong messages in beautiful long lasting storytelling. The commercials are well thought through and have been planned and produced by advertising agencies. The strategy behind the message and building legitimacy is clearly defined in the commercials and the audience can form a sense making, including the relations with the organization, its contexts and own experiences. Since Instagram is a social media platform that is socially constructed in many ways, SAS marketing communication strategy is rather to put focus on the quantity of the posts and a deeper storytelling is therefore more infrequent.

In relation to Zinkahn and Carlson's (1995) previous research about the importance of green advertisement, SAS does not directly communicate any sustainability or environmental issues in their commercials or Instagram account. They mention their Co2 emission in very few posts on Instagram and there is no clear pattern with this communication. The result of the study shows how an organization deeply affected by the environmental crisis seeks to focus on other narratives to create legitimacy and meaning for their stakeholders.

As mentioned in chapter 2.1, a shift in corporate social responsibility communication has occurred where the stakeholder wants to be informed about a lot of different topics. Stakeholders want to see that the organization is actually contributing to something good. Business firms nowadays find themselves under a microscope and have to find different strategies to cope with the requirements from stakeholders. One can argue that the airline industry is seen as a main actor in contributing to Co2 emissions and questions will automatically arise how airlines face this issue. The result shows that SAS does not mention questions regarding the environment and the impact that the airline industry has on it. The focus is rather to highlight other social values the airline can contribute to, like self fulfillment, inclusivity and humor. The development of CSR has initiated a process where businesses had to change the way they are running their business. Since the aviation industry is under constant investigation and also seen as a central villain in the environmental discourse, a traditional CSR approach with an emphasis on the environment is difficult to apply in this specific business.

In relation to Amaeshi et al. (2019), mentioned in chapter 2.3, it is clear that SAS experiences the same issues as oil companies. Since the core service relies on fossil fuels, one can argue avoiding the sustainability discourse is a way of protecting the brand. Based on Amaeshi et al. (2019) the study concludes that SAS is creating a fantasy to escape the sustainability discourse. Throughout their commercials they play on emotions, relations and love. Traveling contributes to self development and adventures. The fact that the core product and better climate are irreconcilable is avoided by creating a fantasy, myth, of traveling as something bigger and of personal importance. This is further deepened in *Journeys That Matter* since the commercial takes on a personal approach. People are named with real names such as Maria and Markus. The communication does not only create a fantasy that avoids tension regarding sustainability. It also pushes the importance of traveling for the individual person. This could further be analyzed as a contradictory way of communicating. Airlines are constantly burdened with tensions regarding sustainability, which originates from a problem we can only solve together. Communicative actions that not only avoid the very issue but also clearly correspond to the individual's need, in a time where we more or less have to work together, could be seen as illegitimate. Questions arise whether this is an act to protect the brand or just a way of throwing in the towel on the sustainability discourse.

6.2 Conclusion

Throughout the last couple of years the world has been heavily affected by sudden factors. The conducted study shows a clear change in which discourse SAS is fighting for. The key findings is that SAS Instagram is not primarily used as a platform contributing to brand legitimacy, contrary to the rich commercials. Instagram is rather used as a channel to distribute quick and easy content. In the commercials on the other hand, SAS previously positioned themselves as the actor bringing people home and today as the actor delivering motives for traveling. The way SAS creates brand legitimacy has evolved by shifting the focus from moral and relational to pragmatic and relational legitimacy. The brand legitimizing process has changed from emphasizing deep emotions and the moral contribution SAS does, to lighter emotions and answering the actual wants of the customers'. It can be argued that critical external factors have

changed the story SAS wants to communicate. The previous story builds brand legitimacy by showing the good SAS does whereas the latter story rather illuminates the fact that SAS, in the end, is an airline. One can conclude that *Journeys That Matter* is a way of showing that SAS is the actor transporting people on their journeys. The secondary product of traveling, like coming back home, is neglected which leaves room to the essence of traveling, the journey itself. This could be seen as a strategic choice for SAS to answer the unfulfilled need for traveling that has been built throughout the last years due to the consequences of the Covid-19 pandemic.

Above what is already mentioned, one can see clear traits of SAS avoiding the sustainability discourse. By not mentioning sustainability SAS evades further questions regarding the downsides of the industry. They rather show a tendency in playing on deep emotions and the personal gain one receives from traveling. By this act they avoid triggering further tensions possible in contributing to a change for the better. The myth about the great opportunity the journey has to change our lives to something better is therefore a strategy to avoid the sustainability discourse and a way of creating legitimacy.

7. Suggestions for further research

To grasp the use of storytelling conducted by a criticized industry, the study would benefit from including a comparison with other actors within a blamed industry. By analyzing an actor, for instance an oil company, the study would further detect how a brand legitimizing story is created when you are seen as a main actor in reproducing the very issue, in this case Co2 emissions. Potentially this would widen the understanding of criticized industries communication strategies since it would provide results that could be used for a broader generalization of the field. Further research could also include conducting a survey measuring the achieved loyalty of the customers through the lens of Kotlers and Kellers theoretical apparatus covering brand loyalty. Given the delimitations of this study the main focus has been on external marketing communication. It would be valuable to see how the findings from this study are being received by customers and how they perceive the airline and their actions and therefore, the fourth cornerstone in brand legitimacy, cognitive legitimacy. If doing so, the research would get an external customer perspective and a more nuanced understanding of the outcome of the strategy would be applicable.

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Appendix

Appendix I: Transcription: *The Arrivals*

The Arrivals:

Have you ever stopped and observed the spectacle of the arrival hall?

Look at the faces of the people waiting.

Do they wonder if anything changed while we were gone?

What did we bring back?

Did we find what we were looking for?

Was the world different than we thought?

Was there a realization at the end of our journey?

Maybe that we don't have many journeys left?

Or that we left someone important behind.

Sometimes the journey is life-changing.

Sometimes we change the world.

But most times...

... the world changes us.

We find love.

Or we fall in love with what we left back home.

We come home with a new family.

Julia Granqvist Karlsson & Kevin Fritz: How to Make a Narrative Fly?

With new priorities.

With experiences that will stay with us forever.

With an idea we believe in.

And at SAS,

We send millions of travelers through these doors every year.

We know change when we see it.

And we know it's for the better.

“We are travelers“

Appendix II: Transcription: *Journeys That Matter*

Journeys That Matter:

Hundreds of passengers, each one on a different journey.

Like her.

She's heading out to meet her mom.

She, to meet her love.

And Markus,

to meet no one at all.

Some are there to say hello.

Others... (*we need to talk!*)

And some, to just say nothing.

He's there to make a difference.

And she, to make it big.

Some travel quite far, just to find themselves.

While others,

have absolutely no idea what's ahead of them.

And these two?

They're about to fall in love.

They just don't know it yet.

Whichever journey you're on,

Julia Granqvist Karlsson & Kevin Fritz: How to Make a Narrative Fly?

we'll make it a great one.

“Journeys that matter”

Appendix III: Instagram posts: 2018

Number	Date	Category	Act
1	1/1-2018	Filling (aircraft)	Picture of the body of the aircraft, “This is the door to our second home”
2	2/1-2018	Sale	Ticket sale, video of a man surfing
3	2/1-2018	Sale	Ticket sale, pictures from unspecified destinations
4	3/1-2018	Filling (aircraft)	Picture from an airplane window
5	4/1-2018	Filling (unspecified destination)	Picture of beach
6	5/1-2018	Filling (aircraft)	SAS wishes happy weekend, picture of airplane
7	6/1-2018	Filling (aircraft)	Picture of airplane
8	7/1-2018	Filling (unspecified destination)	Picture of bridge and sky
9	8/1-2018	Destination (Paris)	Picture from Paris
10	8/1-2018	Marketing of own project	Picture and information promoting event in Austin
11	9/1-2018	Filling (unspecified destination)	Picture of beach
12	10/1-2018	Filling (aircraft)	Picture of airplane
13	11/1-2018	Filling (aircraft)	Picture of airplane in the sky
14	12/1-2018	Filling (unspecified destination)	Picture of city

15	13/1-2018	Filling (aircraft)	SAS wishes happy weekend, picture of airplane
16	14/1-2018	Filling (aircraft)	Question to followers, picture of airplane
17	15/1-2018	Sale	Ticket sale, pictures from unspecified destinations
18	15/1-2018	Sale	Ticket sale, video of a man surfing
19	16/1-2018	Staff	Information about the work the SAS ground staff are doing in tsnowy weather, pictures of airplane and staff
20	17/1-2018	Product	Promoting SAS plus (Premium Economy), picture from cabin
21	18/1-2018	Filling (unspecified destination)	Picture of winter landscape
22	19/1-2018	Destination (New York)	Picture from New York
23	20/1-2018	Product	Information about new Airbus A320Neo, picture of airplane
24	21/1-2018	Destination (Shanghai)	Picture from Shanghai
25	22/1-2918	Filling (aircraft)	Picture of airplane
26	25/1-2018	Marketing (Scholarship)	Video of SAS Scholarship, <i>Flare</i>
27	25/1-2018	Marketing (Scholarship)	Video of SAS Scholarship, <i>Map Project</i>
28	25/1-2018	Marketing (Scholarship)	Video of SAS Scholarship, <i>Dare to Eat</i>
29	26/1-2018	Filling (aircraft)	SAS wishes happy weekend, picture of airplane
30	26/1-2018	Filling (historical photo)	Question to followers, picture of a girl by a sign

31	27/1-2018	Filling (aircraft)	Picture of airplane takeoff from Kastrup Airport
32	30/1-2018	Filling (aircraft)	Picture of snowy airplane
33	31/1-2018	Filling (unspecified destination)	Question to followers, picture of city
34	1/2- 2018	Filling (aircraft)	Question to followers, picture of airplane
35	2/2-2018	Filling (aircraft)	SAS wishes happy Friday, picture of airplane
36	5/2-2018	Staff	Picture of ground staff in cold weather
37	6/2-2018	Destination (USA)	Low fare tickets to USA, picture from city
38	6/2-2018	Clip from commercial <i>Travelers Are The Future</i>	<i>Travelers Are The Future</i>
39	7/2-2018	Filling (unspecified destination)	Picture of city and airplane in the sky
40	8/2-2018	Destination (Miami)	Video from Miami
41	9/2-2018	Filling (unspecified destination)	SAS wishes happy weekend, picture of beach
42	10/2-2018	Filling (unspecified destination)	Picture of bridge and airplane in the sky
43	11/2-2018	Destination (USA)	Picture of landscape in USA

44	12/2-2018	Clip from commercial <i>Travelers Are The Future</i>	<i>Travelers Are The Future</i>
45	13/2-2018	Destination (Asia)	Low fare tickets to Asia, pictures from cities in Asia
46	14/2-2018	Celebration, staff	Video of staff wishing Happy Valentines Day
47	15/1-2018	Destination (Hong Kong)	Picture from Hong Kong
48	16/2-2018	Destination (Rome)	Picture from Rome
49	17/2-2018	Destination (London)	Pictures from London
50	18/2-2018	Filling (aircraft)	Picture of aircraft
51	20/2-2018	Marketing of own project	Video and information promoting event in Austin
52	22/2-2018	Destination (Alanya)	Picture from Alanya
53	25/2-2018	Destination (London)	Picture from London
54	26/2-2018	Filling (aircraft)	Picture of airplane wing
55	27/2-2018	Product	Video promoting SAS plus (Premium economy)
56	1/3-2018	Filling (aircraft)	Question to followers, picture of airplane
57	5/3-2018	Filling (aircraft)	Picture of airplane
58	6/3-2018	Product	Video promoting SAS plus (Premium Economy)
59	7/3-2018	Destination (Asia)	Picture from landscape in Asia
60	8/3-2018	Celebration, staff	SAS wishes Happy International Women's Day, pictures of female SAS staff

61	9/3-2018	Filling (aircraft)	Picture of snowy airplane
62	9/3-2018	Marketing of own project	Video and information promoting event in Austin
63	9/3-2018	Marketing of own project	Video and information promoting event in Austin

64	10/3-2018	Filling (unspecified destination)	Information about low ticket sale, pictures from unspecified destination
65	12/3-2018	Staff	Picture of staff
66	12/3-2018	Marketing of own project	Video and information promoting event in Austin
67	13/3-2018	Marketing of own project	Video and information promoting event in Austin
68	13/3-2018	Marketing of own project	Video and information promoting event in Austin
69	15/3-2018	Destination (Spain)	Pictures from Spain
70	16/3-2018	Filling (unspecified destination)	Question to followers, SAS wishes happy weekend
71	17/3-2018	Celebration	SAS wishes Happy St. Patrick's Day, picture of landscape
72	18/3-2018	Filling (aircraft)	Question, picture of airplane
73	19/3-2018	Filling (aircraft)	Picture of airplane
74	20/3-2018	Destination (Scandinavia)	Picture from Scandinavian landscape
75	21/3-2018	Filling (unspecified destination)	Question, picture from unspecified destination

76	22/3-2018	Product	Video and information about marmelade on board
77	23/3-2018	Destination (Scandinavia)	Pictures from Scandinavian capitals
78	24/3-2018	Filling (aircraft)	Question, picture of airplane
79	27/3-2018	Product	Information about new Airbus 320NEO, picture of airplane
80	28/3-2018	Filling (aircraft)	Picture of an airplane with the moon in the background
81	30/3-2018	Celebration, staff	SAS wishes a Happy Easter, picture of staff
82	31/3-2018	Destination (Malaga)	SAS informs about first takeoff Malmö-Malaga, picture from Malaga
83	1/4-2018	Destination (Norrbotten)	Question, pictures and video from Luleå

84	4/4-2018	Product	Pictures of new cabins
85	5/4-2018	Product	Video and information about bread on board
86	6/4-2018	Filling (aircraft)	SAS wishes a happy weekend, picture of airplane
87	8/4-2018	Destination (Örnsköldsvik)	Picture from Örnsköldsvik
88	9/4-2018	Destination (Aarhus)	Picture from Aarhus
89	10/4-2018	Marketing	SAS winner of award, picture on staff
90	11/4-2018	Product	Video and information about butter on board
91	12/4-2018	Sale	Ticket sale, video of a man surfing
92	13/4-2018	Destination (mixed)	Pictures from several destinations
93	14/4-2018	Sale	Ticket sale, pictures of several destinations
94	15/4-2018	Sale	Ticket sale, picture of airplane

95	17/4-2018	Destination (Scandinavia)	Pictures from the Scandinavian capitals
96	19/4-2018	Marketing	Collab with Norwegian pop duo Marcus and Martinus
97	20/4-2018	Filling (unspecified destination)	Question, picture airplane window
98	23/4-2018	Filling (aircraft)	Question, picture of airplanes
99	24/4-2018	Destination (Asia), product	Pictures and information from several destinations in Asia and new cabins
100	25/4-2018	Destination (Hong Kong)	Video with travel tips to Hong Kong
101	26/4-2018	Product	Promotion of SAS Business, pictures from business class
102	27/4-2018	Organization	Information about membership in Star Alliance, picture of airplane
103	2/5-2018	Destination (California)	Picture of a beach
104	4/4-2018	Filling (aircraft)	Question, picture of airplane
105	8/5-2018	Filling (unspecified destination)	Pictures from coast line
106	9/5-2018	Product	Information and video about Star Alliance
107	10/5-2018	Filling (unspecified destination)	Pictures from beaches
108	11/5-218	Product	Information and video about Star Alliance
109	12/5-2018	Destination (Greece)	Picture from Greece
110	13/5-2018	Product	Information and video about Star Alliance
111	14/5-2018	Product	Information about new Airbus A320, video of

			airplane
112	15/5-2018	Destination (Europe)	Pictures from European capitals
113	16/5-2018	Product	Video where technicians install Wifi on airplane
114	17/5-2018	Celebration	SAS wishes Norway Happy Constitution Day, pictures of a Norwegian flag
115	18/5-2018	Filling (aircraft)	Picture of airplanes
116	19/5-2018	Product	Promotion of Star Alliance
117	20/5-2018	Filling (aircraft)	Picture from airplane window
118	21/5-2018	Destination (Birmingham)	Picture from Birmingham
119	22/5-2018	Destination (Scandinavia)	Picture of Scandinavian landscape
120	23/5-2018	Destination (Copenhagen)	Picture from Copenhagen
121	24/5-2018	Filling (aircraft)	Question, pictures of airplane
122	25/5-2018	Filling (unspecified destination)	SAS wishes happy weekend
123	26/5-2018	Destination (Helsinki)	Picture from Helsinki
124	27/5-2018	Destination (Scandinavia)	Picture from Stockholm
125	28/5-2018	Product	Promotion of WIFI on board and Netflix show <i>The Rain</i>
126	29/5-2018	Destination (Mallorca)	Picture from Mallorca
127	30/5-2018	Filling (aircraft)	Picture of airplane on the ground

128	31/5-2018	Destination (Nice)	Picture from Nice
129	1/6-2018	Filling (aircraft)	Picture from airplane window
130	4/6-2018	Destination (Athens)	Picture from Athens
131	5/6-2018	Filling (aircraft)	Question, picture of airplane on the ground
132	6/6-2018	Destination (Malaga)	Picture from Malaga
133	8/6-2018	Product	Video with promotion of WIFI on board and Netflix show <i>The Rain</i>
134	12/6-2018	Marketing, staff	SAS have the Swedish Men's National football team on board, picture of the Swedish football coach Janne Andersson in cockpit and pictures and video of staff
135	12/6-2018	Product	New Nordic Summer Menu, pictures of food
136	13/6-2018	Destination (The Riviera)	Photo from The Riviera
137	15/6-2018	Filling (Aircraft)	Picture of an airplane on the ground
138	17/6-2018	Clip from the commercial <i>Travelers Are The Future</i>	<i>Travelers Are The Future</i>
139	19/6-2018	Filling (Aircraft)	Picture of an airplane
140	20/6-2018	Filling (unspecified destination)	Picture of a beach
141	21/6-2018	Filling (Aircraft)	Picture from cockpit
142	22/6-2018	Product	Video of promotion of WIFI on board and Netflix show <i>The Rain</i>

143	24/6-2018	Destinations (mixed)	SAS informs about their eight new routes from Scandinavia, pictures from several destinations
144	24/6-2018	Filling (Aircraft)	SAS wishes happy weekend
145	25/6-2018	Destination (Croatia)	Picture from an airplane window
146	26/6-2018	Product	Video of promotion of WIFI on board so customers can watch the World Cup
147	27/6-2018	Product	Promotion of Youth Ticket, Co2 compensation, picture of person by water
148	28/6-2018	Customers	Pictures of children in an airplane
149	30/6-2018	Destination (Turkey)	Picture from Turkey
150	1/7- 2018	Filling (Aircraft)	Pictures from aircrafts windows
151	2/7-2018	Filling (unspecified destination)	Picture of a beach
152	3/7-2018	Destination (Miami)	Picture from Miami
153	4/7-2018	Destination (USA), celebration	SAS informs about the Americas Independence Day, pictures from different destinations around USA
154	5/7-2018	Destination (USA)	Picture of a bridge
155	6/7-2018	Filling (unspecified destination)	Picture of a beach
156	7/7-2018	Product	Video of promotion of WIFI on board so customers can watch the World Cup
157	8/7-2018	Destination (New York)	Picture from New York
158	9/7-2018	Product	Video of promotion of WIFI on board and Netflix

			show <i>The Rain</i>
159	10/7-2018	Staff	SAS are looking for new cabin crew members, picture of cabin crew in front of an airplane
160	12/7-2018	Filling (Aircraft)	Picture of an airplane
161	13/7-2018	Destination (Venice)	Picture from Venice
162	16/7-2018	Filling (Aircraft)	Picture of an airplane
163	17/7-2018	Destination (Beirut)	Pictures from Beirut
164	19/7-2018	Staff	Staff members in the cockpit
165	20/7-2018	Filling (Aircraft)	Picture of an airplane
166	22/7-2018	Filling (unspecified destination)	Question, picture from an aircraft window
167	23/7-2018	Filling (unspecified destination)	Question, picture of staff in northern landscape
168	24/7-2018	Staff	Picture of a ground staff working
169	25/7-2018	Product	Video promoting Star Alliance
170	26/7-2018	Filling (Aircraft)	Question, information about new airplane, picture of airplane
171	27/7-2017	Celebration	SAS wishes Happy Pride, picture of Pride flag
172	30/7-2018	Product	Video of promotion of WIFI on board and Netflix show <i>The Rain</i>
173	9/8-2018	Filling (unspecified destination)	Question, picture of the ocean and a pool
174	10/8-2018	Filling (Aircraft)	SAS wishes a happy weekend

175	11/8-2018	Staff	Picture of a pilot in the aircraft
176	12/8-2018	Filling (Aircraft)	Picture of an airplane
177	13/8-2018	Destination (Faroe Islands)	Picture from Faroe Islands
178	14/8-2018	Product	Video where SAS promotes the new SAS-plus cabin (Premium Economy)
179	15/8-2018	Filling (unspecified destination)	Picture of a woman at a bridge from behind
180	16/8-2018	Filling (historical photo)	Picture informing it has been 30 years since SAS flew their first flight between Copenhagen and Beijing, picture of a pilot
181	19/8-2018	Destination (New York)	Picture from New York
182	20/8-2018	Staff	SAS are looking for new staff members, pictures of staff members
183	21/8-2018	Filling post (unspecified destinations)	Encourages the customer to visit the SAS webpage, pictures of several destinations
184	27/8-2018	Destination (Shanghai)	Picture of an airplane window
185	28/8-2018	Organization	Picture of a working dog from the hotel chain Scandic in the cockpit along with the pilots
186	29/8-2018	Product	Video of promotion of WIFI on board and Netflix show <i>The Rain</i>
187	30/8-2018	Destination (Edinburgh)	Pictures from Edinburgh
188	31/8-2018	Filling (Aircraft)	Picture of an airplane engine
189	3/9-2018	Destination (New York)	Picture from New York
190	4/9-2018	Destination	Picture from an airplane window

		(Reykjavik)	
191	5/9-2018	Customers	Michael Bindefeldt's child with staff members in an airplane
192	5/9-2018	Marketing	Video with information about Hackathon
193	6/9-2018	Product	Video of promotion of WIFI on board and Netflix show <i>The Crown</i>
194	7/9-2018	Destination (Tromsö)	Picture from Tromsö
195	11/9-2018	Destination (Asia)	Question, picture from big city in Asia
196	12/9-2018	Destination (Asia)	Question, picture from big city in Asia
197	13/9-2018	Destination (Hong Kong)	Picture from Hong Kong
198	14/9-2018	Product	Promotion of WIFI on board, video showing a girl using her tablet on board
199	16/9-2018	Staff	A SAS pilot runs a marathon
200	17/9-2018	Organization	History of SAS, picture of an airplane over New York
201	18/9-2018	Staff	A picture of a staff member besides a winglet
202	20/9-2018	Destination (Svalbard)	Picture of an airplane in a snowy landscape
203	23/9-2018	Filling (Aircraft)	Picture from the cockpit
204	24/9-2018	Destination (Tromsö)	Picture from an aircraft window
205	26/9-2018	Destination (Europe)	Pictures from European cities, question
206	27/9-2018	Staff	Informing that SAS are prepared for the winter, picture of ground staff,
207	28/9-2018	Product	Food, Bjärefrågel

208	30/9-2018	Filling (Aircraft)	Picture of an aircraft on the ground
209	2/10-2018	Destination (Bodö)	Picture from Bodö
210	3/10-2018	Destination (New York)	Picture from New York
211	4/10-2018	Product	Video of airplane wrapped in Netflix show <i>The Rain</i> cover
212	5/10-2018	Destination (Hong Kong)	Picture from Hong Kong
213	8/10-2018	Product	Information about airplanes Åke Viking and Christian Valdemar Viking
214	15/10-2018	Destination (Florence)	Picture from Florence
215	16/10-2018	Destination (Copenhagen)	Picture from an airplane window
216	17/10-2018	Destination (Tromsö)	Picture from Tromsö
217	18/10-2018	Product	Video promoting Star Alliance
218	19/10-2018	Filling (unspecified destination)	Picture of a pool, question
219	21/10-2018	Destination (London)	Picture of London
220	22/10-2018	Staff	Picture of two staff members by an aircraft
221	23/10-2018	Destination (Copenhagen)	Video from Copenhagen
222	24/10-2018	Filling (Aircraft)	Picture of an aircraft with the moon in the background
223	25/10-2018	Destination (New York)	Video of New York
224	26/10-2018	Filling (Aircraft)	Picture of an airplane

225	27/10-2018	Destination Ålesund	Picture from Ålesund
226	29/10-2018	Filling (unspecified destination)	Picture of an aircraft flying over a beach
227	30/10-2018	Destination (Lofoten)	Pictures from Lofoten
228	31/10-2018	Filling (unspecified destination)	Questions about a destination
229	2/11-2018	Destination (London)	Picture from London, question
230	4/11-2018	Destination (Finland)	Pictures from Finland
231	5/11-2018	Filling (unspecified. destination)	Questions about a destination
232	6/11-2018	Customers	Children in the cockpit
233	7/11-2018	Clip from the commercial <i>The Arrivals</i>	<i>The Arrivals</i>
234	8/11-2018	Destination (Tromsö)	Picture from Tromsö
235	9/11-2018	Destination (Boden)	Picture of a forest
236	10/11-2018	Destination (Greenland)	Picture from an airplane window
237	12/11-2018	Destination (Faroe Islands)	Video from an airplane window
238	13/11-2018	Staff	Ground staff by an aircraft
239	15/11-2018	Destination (Austria)	Picture from the Alps
240	16/11-2018	Staff	Pilots in an airplane

241	19/11-2018	Filling (Aircraft)	Picture of an airplane on the ground
242	20/11-2018	Destination (Ålesund)	Video from Ålesund
243	21/11-2018	Destination (Shanghai)	Picture from Shanghai
244	22/11-2018	Destination (New York), Celebration	Sas wishes Happy Thanksgiving, picture from New York
245	23/11-2018	Destination (Hong kong)	Picture from Hong Kong
246	24/11-2018	Destination (Scandinavia)	Picture from Finland
247	26/11-2018	Staff	Staff de-icing the aircraft
248	28/11-2018	Staff	Pilots in the cockpit
249	29/11-2018	Destination (Hong Kong)	Picture from Hong Kong
250	30/11-2018	Organization	Charity work for societies in eastern Europe, picture of staff and an aircraft
251	2/12-2018	Staff	SAS staff wish the customers a Merry Christmas and Happy First Advent, picture of staff
252	3/12-2018	Destination (Lapland)	Picture from Finland
253	4/12-2018	Product	Video that show services that make it easier to travel as a family
254	5/12-2018	Filling (Aircraft)	Question, picture of an airplane
255	6/12-2018	Celebration	SAS wishes Happy Independence Day to Finland, picture from Finland
256	7/12-2018	Organization	SAS informs that they are the 2nd most punctual airline in Europe, picture of an aircraft
257	8/12-2018	Destination (Paris)	Picture of Paris

258	10/12-2018	Destination (New York)	Picture from New York
259	11/12-2018	Destination (New York)	Picture from New York
260	12/12-2018	Destination (Rome)	Picture from Rome
261	13/12-2018	Information (Aircraft)	New airbus A320neo
262	14/12-2018	Destination (Japan)	Picture from Japan
263	17/12-2018	Destination (Norway)	Picture from Norway
264	19/12-2018	Filling (Aircraft)	Picture of an airplane covered in snow
265	20/12-2018	Destination (Norway)	Picture taken from the airplane window
266	23/12-2018	Staff	SAS wishes Happy Holiday and asks a question, picture of staff taken with a selfie stick,
267	24/12-2018	Organization	SAS wishes everyone a Merry Christmas and Happy Holidays

Total: 267

Appendix IV: Instagram posts: 2022

Number	Date	Category	Act
1	3/1-2022	Destination (Kiruna)	Information and pictures from Jukkasjärvi
2	11/1-2022	Staff	Personal portrait of a male staff member (ground staff)
3	13/1-2022	Destination (Svalbard)	Information about Svalbard, question, picture from airplane window
4	19/1-2022	Destination (The Alps)	Picture from The Alps
5	31/1-2022	Staff	Personal portrait of a female staff member (passenger service coordinator)
6	3/2-2022	Destination (Tromsö)	Pictures from airplane window
7	6/2-2022	Filling (Aircraft)	Question, picture of an airplane
8	7/2-2022	Product	Video promoting Star Alliance, highlights the ability the alliance have in bringing people together
9	8/2-2022	Destination (Toronto)	Information about new route to Toronto, question, picture from Toronto
10	9/2-2022	Filling (Aircraft)	A picture of an airplane with the moon in the background
11	17/2-2022	Staff	Personal portrait of a female staff member (passenger service coordinator)
12	21/2-2022	Marketing, celebration	SAS informs about a special charter flight where they transport Scandinavian athletes home to Oslo from Beijing, pictures from cockpit and airplane
13	1/3-2022	Destination (Southern Europe)	Information about new routes to South Europe, pictures from different destinations
14	8/3-2022	Celebration, staff	SAS informs about International Women's Day, personal portrait of a female staff member (pilot), picture of pilot in cockpit

15	18/3-2022	Destination (Toronto)	Information about new route to Toronto, picture from Toronto
16	25/3-2022	Filling (Aircraft)	Picture of an airplane
17	1/4-2022	Destination (unspecified destinations)	SAS informs that the world is opening up after the Covid-19 pandemic, information and pictures from different destinations.
18	7/4-2022	Filling (Aircraft)	Picture from the aircraft window
19	14/4-2022	Celebration, staff	SAS wishes a Happy Easter, picture of staff
20	21/4-2022	Customers	Picture of a child looking out of the airplane window
21	5/5-2022	Destination (Ålesund)	Pictures from an airplane window
22	9/5-2022	Marketing	SAS are flying Norwegian King's Guard Music to London, video of the people singing
23	14/5-2022	Product	Star Alliance turns 25 years, information about the alliance, picture of airplane
24	17/5-2022	Celebration	SAS wishes Norway Happy Constitution Day, pictures of a women in a traditional Norwegian custom
25	2/6-2022	Destination (Toronto)	Information about the new route and pictures of the aircraft, staff members and SAS CEO Anko van der Werff
26	4/6-2022	Destination (Toronto)	Information about the new route and pictures of the aircraft, staff members and SAS CEO Anko van der Werff
27	5/6-2022	Celebration	SAS wishes Denmark Happy Constitution Day, pictures of staff members
28	6/6-2022	Celebration	SAS wishes happy national day, picture of staff members
29	21/6-2022	Destination	Information about Lofoten and pictures from

		(Lofoten)	airplane windows
30	25/6-2022	Destination (Pärnu)	Information about new destination Pärnu, picture from Pärnu
31	26/6-2022	Reactions to a current happening	Giving their condolences to the victims of the shooting in a Gayclub in Oslo, picture from an airplane window
32	28/7-2022	Destination (unspecified destinations)	Information regarding destinations in southern Europe
33	3/8-2022	Product	Video promoting that Star Alliance turns 25 years, Star Alliance-event
34	5/8-2022	Filling (Aircraft)	Video from airplane window
35	11/8-2022	Destination (Barcelona)	Information and pictures from Barcelona
36	18/8-2022	Destination (Mallorca)	Information and video from Mallorca
37	21/8-2022	Destination (Miami)	Pictures from Miami
38	25/8-2022	Customers	Children “working” in the cabin
39	28/8-2022	Destination (Norway)	Pictures from Norway
40	2/9-2022	Filling (Aircraft)	SAS wishes happy weekend, picture of airplane
41	15/9-2022	Organization	Information regarding new electrical aircrafts and the partnership with Heart Aerospace, pictures of aircraft models and SAS CEO Anko van der Werff
42	18/9-2022	Staff, product	Marathon in Copenhagen with SAS staff and EuroBonus members, pictures of staff members running
43	19/9-2022	Clip from the commercial <i>Journeys That Matter</i>	<i>Journeys That Matter</i>

44	5/10-2022	Staff	World Aviation Festival, pictures of SAS CEO Anko van der Werff
45	7/10-2022	Product	Assortment of the products SAS offers prior to the flight
46	11/10-2022	Product	Promotion of EuroBonus and information, video from different destinations
47	13/10-2022	Filling (Aircraft)	Picture of airplane
48	18/10-2022	Destination (Las Palmas)	SAS postcard, video from Las Palmas and information about routes
49	27/10-2022	Product	Information about the possibility to book flexible tickets, video of women missing her planned flight
50.	30/10-2022	Organization	Information about the flight attendant scarf and the inspiration behind it from the designer
51	1/11-2022	Product	Information about the possibility to choose your preferred seat, video of a women sleeping on board
52	9/11-2022	Clip from the commercial <i>Journeys That Matter</i>	<i>Journeys That Matter</i>
53	15/11-2022	Filling (Aircraft)	Two people holding hand over the aisle in the cabin
54	17/11-2022	Destination (Paris)	SAS postcard, question, video from Paris
55	19/11-2022	Product	EuroBonus event and information, pictures of staff and children
56	20/11-2022	Organization	Information about the first flight over the North Pole, made by SAS 70 years ago.
57	24/11-2022	Destination (New York & JFK)	SAS informs that they will start to fly to JFK again
58	24/11-2022	Organization	SAS is a partner in one of the biggest climate

			conferences in Oslo, pictures of SAS CEO Anko van der Werff
59	25/11-2022	Product, staff	New airbus A320, picture of an aircraft and staff members
60	28/11-2022	Product	Promotion of Star alliance
61	8/12-2022	Destination (Florence)	SAS postcard, video and information about Florence
62	13/12-2022	Product, celebration	SAS wishes happy Lucia, promotion of EuroBonus, SAS Lucia arrangement in London, picture of people in Lucia clothings in Westminster Cathedral
63	22/12-2022	Product	Promotion and information about EuroBonus, picture of staff
64	23/12-2022	Staff, celebration	SAS wishes Happy Holiday, picture of staff
65	28/12-2022	Destination (Norway)	Video from Norway

Total: 65
