Exploring the publics' responses to inspirational social media marketing campaigns through content analysis:

A case study – #LikeAGirl by Always

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Abstract

Introduction: Although a first conceptual link has been drawn between the psychological process of inspiration and marketing literature, the responses by the public to inspirational social media marketing campaigns have not been explored in depth.

Objectives: The primary objective of this research project was to explore the responses of individuals to the inspirational social media marketing campaign #LikeAGirl by Always, to identify how individuals express their inspiration on social media. The secondary objective was to identify whether inspirational social media marketing campaigns foster customer engagement.

Methods: 1048 comments that individuals left as a response to the Always #LikeAGirl campaign were analyzed via an extensive, human coding content analysis.

Findings: As expected, it was found that individuals express their inspiration on social media, as a response to inspirational social media marketing campaigns, by using one, or several, of the self-transcendent emotions admiration, awe, elevation, gratitude, or hope. Additionally, this research extended the existing transmission model of inspiration by Thrash et al. (2014) by finding that individuals moreover express their inspiration through a deep level of thinking concerning the campaigns content and meaning. Sociality was distinguished as an elicitor for inspiration, thus developing the conceptualization of inspiration by Thrash and Elliot (2004) within the context of social media. Lastly, customer engagement conceptualizations by Brodie et al. (2011), among others, were adjusted to include negatively connotated concepts.

Conclusion: Individuals express their inspiration on social media, as a response to social media marketing campaigns, by showing emotions such as admiration, awe, elevation, gratitude, or to a small extent, hope. Moreover, individuals engage in discussions about the content of the campaign and motivate other individuals to engage in behavior as shown in the campaign. This has the implication that marketers can affect the audiences behavior by creating an inspirational campaign.

Keywords: Inspiration, Self-transcendent Emotions, Social Media Marketing, Customer Engagement, Content Analysis

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1. Introduction

A recent study found that 63% of American adults state that they have been inspired by online videos such as TED talks, nature videos, reunion, or departure videos (Raney, Janicke-Bowels, Oliver, Dale, & Jones, 2016). Given that many individuals disclose feeling inspired after watching an online video, as well as the versatility of these 'inspiring videos', it is not surprising that scholars have started to investigate inspiration to identify its elicitors and consequences. To date, scholars have conceptualized inspiration as a positive emotion, or an emotion driven process, which can be elicited, for example, by eudaimonic content (content that fulfills an individual's desire to search for and contemplate life's meaning, realities, and purposes) (Fredrickson, 2013; Oliver & Raney, 2011; Shiota, Thrash, Danvers, & Dombrowski, 2014; Thrash & Elliot, 2003; 2004; Thrash, Moldovan, Oleynick, & Maruskin, 2014).

Academics have further investigated inspiration in relation to specific media, such as newspapers or specific online networks. For example, Ji and colleagues (2019), explored inspirational content of online news articles. Dale, Raney, Janicke, Sanders, and Oliver (2017) investigated the elicitors of inspirational YouTube videos. The authors identified 20 elicitors associated with trait transcendence or self-transcendent emotions and discerned these as key attributes of inspirational media content (Dale, Raney, Janicke, Sanders, & Oliver, 2017). Among others, the authors found overcoming obstacles, as well as role models, to be prime elicitors of inspiration within YouTube videos (Dale et al., 2017).

It becomes clear that the focus of past research has laid solely on investigating the concept of inspiration in general and less on examining inspiration regarding marketing efforts. The only two studies that examined inspiration in regard to marketing endeavors were by Böttger, Rudolph, Evanschitzky, and Pfrang (2017), who compared general inspiration to customer inspiration and by Hinsch, Felix, and Rauschnabel (2020) who investigated the way through which augmented reality and nostalgia inspire users and thereby guide customer behavior. To the best of my knowledge, no research has been conducted which explores inspiration in relation to social media marketing campaigns[1].

The development of social network sites has led to a rise in customers wanting brands to be socially responsible (Kotler, 2010). Brands can fill this demand by creating social media marketing campaigns that are of eudaimonic nature and which, subsequently, promote

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[1] Social media marketing campaigns are coordinated marketing endeavors created in order to fulfil a business goal and utilized across social network sites (Alves, Fernandes, & Raposo, 2016).

inspiration within the public (Oliver & Raney, 2011). Consequently, it is important to understand inspiration and its functioning in relation to the context of social media marketing campaigns.

Additionally, social media have become an important means for brands to drive customer engagement (Alves, Fernandes, & Raposo, 2016). Customer engagement, which is the interaction between the customer and the campaign, is a key metric to measure the effectiveness of a social media marketing campaign (Brodie, Hollebeek, Jurić, & Ilić, 2011; Hollebeek, 2011). While some forms of customer engagement on social media are liking photos or videos of the campaign, others are to write comments and to recommend the brand to others. These recommendations and comments can raise brand awareness or affect the attitudes other costumers have about the brand (Alves, Fernandes, & Raposo, 2016; Brodie et al., 2011). Hence, it is interesting to see whether inspirational campaigns foster said engagement.

Therefore, this research project will fill the gap in literature by investigating the inspirational social media marketing campaign #LikeAGirl by Always, to identify how the public responds to said campaign and to advance the conceptual understanding of inspiration in regard to social media marketing campaigns (Always, 2020). The campaign #LikeAGirl aimed to empower women to be proud to be female, as well as to fight prevailing stereotypes against women, thereby being of eudaimonic nature. It aired in 2014 and won several awards such as the grand prix for effectiveness, an Emmy, and several Cannes Lions (Leo Burnett, 2020). Additionally, this research project aims to identify whether inspirational social media marketing campaigns stimulate customer engagement as this will subsequently show whether the inspirational campaign was effective or not.

The main aim of this research project is to advance the conceptual understanding of inspiration in relation to social media marketing campaigns, while developing and re-defining theory. Additionally, this research project aims to provide a first understanding of how the public reacts to inspirational social media marketing campaigns on social media. On a subordinate level, this research aims to investigate whether inspirational social media marketing campaigns promote customer engagement, while re-evaluating customer engagement theory in the context of inspirational social media marketing campaigns. Thus, the research questions are as follows:

Main Research Question:

How do people express their inspiration on social media in response to inspirational social media marketing campaigns?

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Sub question:

a) Do inspirational social media marketing campaigns foster customer engagement?

Gathering these insights is important for several reasons. Firstly, the insights enrich the academic fields of communication and marketing, by providing new theoretical observations. Secondly, the insights will enable marketing researchers to better understand the effects inspirational social media marketing campaigns have on individuals, while also enabling marketers to create social media marketing campaigns which effectively endorse inspiration within individuals.

2. Theoretical Framework

To date, there are many studies about the concept of inspiration (Fredrickson, 2013; Shiota et al., 2014; Thrash & Elliot, 2003; 2004; Thrash et al., 2014). However, these studies are rather fragmented. For example, the studies by Thrash and Elliot (2003; 2004) focus only on the conceptualization of inspiration; the study by Ji et al. (2019) focusses on inspirational content of newspaper articles; and the study by Dale et al. (2017) focusses on how the display of self-transcendent emotions within YouTube Videos elicits self-transcendent emotions within viewers. Thus, the following theoretical framework will provide an overview of the concept inspiration, its core components, and further related conceptions such as self-transcendent emotions, in order to draw a bigger picture of the concept. This research will then examine the bigger picture drawn within the new context of social media marketing campaigns.

Within this theoretical framework inspiration as a construct will be conceptualized in depth. Subsequently, the attributes that the responses of the public could contain, should they be inspired by the social media marketing campaign, will be explained. While doing so, the elicitors of the components of inspiration will be delineated to demonstrate which content a social media marketing campaign should contain in order to be labelled inspirational. Henceforward, these attributes will be referred to as *response attributes*. Afterwards, a conceptual link between customer engagement and inspiration will be drawn.

2.1 Inspiration as a Concept

As previously mentioned, the psychological concept of inspiration has been widely discussed throughout academic literature (Fredrickson, 2013; Shiota et al., 2014; Thrash & Elliot, 2003; 2004; Thrash et al., 2014). Fredrickson (2013) contends that inspiration is one of the ten most felt positive emotions within humans. Other authors conceptualize inspiration as a motivational state that is emotion driven (Thrash & Elliot, 2004; Shiota et al., 2014). Thrash and Elliot (2003, 2004), who are arguably the most influential researchers of inspiration, propose three complementary frameworks of inspiration: the tripartite conceptualization, the component process conceptualization, and the transmission model of inspiration.

- The *tripartite conceptualization* holds that inspiration consists of three characteristics: evocation, transcendence, and approach motivation (Thrash & Elliot, 2003).
- The *component process conceptualization* describes inspiration as an episode comprised of two distinct processes, namely being inspired by, and being inspired to. The *being inspired by* process is marked through evocation and transcendence and the *being inspired to* process is marked by approach motivation (Thrash & Elliot, 2004). Thrash

and Elliot (2004) have argued that the inspired by process activates the inspired to process, however one can also be *inspired by* without *being inspired to*.

- The *transmission model* of inspiration states that inspiration is a motivational state which stimulates individuals to transmit the perceived new information onto a new object or individual (Thrash et al., 2014).

This research project will utilize an amalgamation of these approaches in order to conceptualize inspiration. Consequently, based on the *tripartite conceptualization*, inspiration is considered to consists of three core elements (Thrash & Elliot, 2003). The first element is *transcendence*, which concerns the matter that inspiration directs one's attention towards something which is greater than one's regular interests (Thrash & Elliot, 2004). Specifically, this means that an individual who is inspired perceives possibilities they had not previously seen (Thrash et al., 2014; Böttger, Rudolph, Evanschitzky, & Pfrang, 2017). The second element is *evocation*, which refers to the fact that inspiration is aroused by an external stimulus, rather than being knowingly introduced by the individual who feels inspired (Böttger et al., 2017). Consequently, an individual does not attribute responsibility for being inspired to themselves, but to the external stimulus (Böttger et al., 2017; Thrash & Elliot, 2003, 2004). According to Thrash et al. (2014), *transcendence* and *evocation* are interdependent to the extent "(…) that one cannot awake oneself to better possibilities; one must be awoken" (p. 496 – 497). The third element, *approach motivation,* is conceptualized based on the *transmission model of inspiration* and *the component process conceptualization of inspiration* (Thrash et al., 2014). Accordingly, approach motivation is defined as directing one's attention towards a positive event or possibility that stimulates one "(…) to transmit, express, or actualize one's new idea or vision" (Shiota et al., 2014, p. 369).

The three components of inspiration, transcendence, evocation, and approach motivation, will be explored in depth below in order to provide an outline which highlights how the public could express inspiration on social media as a response to inspirational social media marketing campaigns. Additionally, this will enable the possibility to grasp probable consequences of inspirational social media marketing campaigns, such as customer engagement.

2.2 Response Attributes

2.2.1 Evocation and Social Media Marketing Campaigns

One characteristic of inspiration is evocation, which is defined by the Cambridge Dictionary (2019) as "the fact of making someone remember or imagine something" (Thrash

& Elliot, 2004; Böttger et al., 2017). The key within this definition is to *make someone else imagine something*; thus, one experiences the state of inspiration unwillingly. "(…) One does not feel directly responsible for becoming inspired", rather one attributes inspiration to a specific external stimulus (Thrash & Elliot, 2004, p. 957). This research project argues that the social media marketing campaign itself represents this external stimulus which evokes inspiration within viewers.

According to research by Thrash and Elliot (2003, 2004), as well as Thrash et al. (2014), evocation can moreover be exemplified within individuals who are watching the campaign if it contains a passive voice. Consequently, the passive voice is identified as the elicitor of evocation within Table 2 – *theoretical model*. One can recognize that evocation was activated within viewers by identifying that the individual has engaged with the social media marketing campaign, for example by writing a comment that shows signs of inspiration.

2.2.2 Transcendence and Emotions

Laypeople describe inspiration as "(…) having one's eyes opened, often in an emotionally meaningful encounter with a person, object, or idea, and wishing to capture, communicate, actualize, or transmit one's new vision" (Thrash & Elliot, 2004, p. 962). This description of inspiration builds on one of the three key elements of inspiration, namely transcendence. Transcendence is "(…) associated with striving for and connecting with purpose and meaning greater than ourselves" (Dale et al., 2017, p. 989).

Previous research has identified that transcendence can be evoked by specific elicitors such as goodness, truth or being with friends and family (Thrash & Elliot, 2003, 2004; Thrash et al., 2014). Additionally, it was found that transcendence can be elicited by the display of the emotions admiration, awe, elevation, gratitude, and hope (see Table 1 for definitions of these emotions) (Dale et al., 2017). Applying these findings onto the context of social media marketing campaigns, one can argue that social media marketing campaigns which display, for example other people acting morally correct (elevation) or excelling themselves (admiration), stimulate individuals who are viewing the campaign to feel transcendence. As transcendence is a key component of inspiration, one can argue further that the display of the previously mentioned emotions evokes inspiration within individuals (Dale et al., 2017). Thus, it is important to define the particular elicitors of the emotions and transcendence, in order to be able to classify a social media marketing campaign as inspirational.

Concerning this, research has identified that gratitude can be elicited, for example, by kindness or birth and new life, hope can be elicited by encouragement and displaying someone overcoming obstacles (Dale et al., 2017; Ji et al., 2019). The emotions awe, elevation, and

admiration are elicited through the display of for example vastness, moral beauty, someone else's accomplishments, role models achieving success, or accomplishments in athletics or academia (Böttger et al., 2017; Dale et al., 2017; Ji et al., 2019; Thrash & Elliot, 2003, 2004; Thrash et al., 2014). Moreover, Thrash and Elliot (2003, 2004) highlight that it is important that the 'inspirational' material includes a narrative. Consequently, a social media marketing campaign must contain at least one (or various) of the elicitors in order to be considered inspirational. A theoretical model with a full list of elicitors can be found in Table 2 on page 17.

Lastly, it is important to emphasize that along with the previously discussed transcendent media content, eudaimonic content is also characterized as evoking inspiration within individuals (Oliver & Raney, 2011). Eudaimonic media content is classified as fulfilling an individual's "(…) need to search for and ponder life's meaning, truths, and purposes (…)" (p.985). When examining the concept of transcendent and eudaimonic content, it becomes apparent that this aligns with Kotler's (2010) observation that, progressively, customers desire for brands to be transparent concerning their purpose and corporate social responsibility. This research argues that social media marketing campaigns which are aimed at serving a greater social good can address this shift in consumers' needs towards transparency concerning a brands social engagement, by displaying transcendence and highlighting that an organization/brand is acting morally responsible. Moreover, it can be argued that social media marketing campaigns which focus on the greater good of society, for example by encouraging body positivity, fulfill the criterium of being of eudaimonic nature by promoting life's truths, and consequently qualify as inspirational. Therefore, this research project will focus on social media marketing campaigns targeted towards serving a greater social good, such as Dove's #ShowUs Campaign, launched in 2020 (Dove, 2020).

It has also been found that the emotions admiration, awe, elevation, gratitude, and hope do not just give rise to transcendence but in turn are also provoked by transcendent behavior (such as individuals exceeding themselves, moral excellence, or humanity's better spirit), as they share the same elicitors (Ji, et al., 2019). Research by Dale et al. (2017) confirmed this association by identifying that transcendent content, including the display of the previously mentioned emotions, does in fact elicit transcendence as well as admiration, awe, elevation, gratitude, and hope within individuals. This means that the previously mentioned emotions are simultaneously elicitor and consequence of transcendence/transcendent content. While this notion was found true within the context of newspaper articles (Ji et al., 2019) and general inspirational YouTube videos (Dale et al., 2017), it has not been explored within the context of

social media marketing campaigns. However, the notion is expected to also hold true within the context of a social media marketing campaign because the campaign video also includes the display of transcendent behavior. Subsequently, this research project argues that viewers will express inspiration on social media (as result to a social media marketing campaign) through the emotions admiration, awe, elevation, gratitude, and hope. Consequently, proposition one is as follows:

> *P1: The expression of the emotions admiration, awe, elevation, gratitude, or hope within responses to social media marketing campaigns is an indication of inspiration within individuals.*

Table 1

Definition of Emotions Awe, Admiration, Elevation, Gratitude, and Hope

Emotion	Author/s	Description	Physiological Responses
Admiration	Algoe & Haidt (2009)	A response to witnessing non-moral excellence (as opposed to elevation), which in turn often elicits the motivational state of inspiration.	'Warm' feeling in chest High energy Chills/ Goosebumps Increased heart rate
Awe	Cambridge Dictionary (2020a)	A "(…) feeling of great respect sometimes mixed with fear or surprise".	
	Shiota et al. (2014, p. 364).	Awe is a response to "(…) panoramic nature views, extraordinary works of art or music encountered for the first time, and one's own or another's remarkable accomplishment".	Goosebumps
	Haidt (2003, p. 863)	Awe leads people to "(…) stop, admire, and open their hearts and minds".	

Elevation	Algoe & Haidt (2009, p. 16)	An "(…) emotional response to witnessing acts of virtue and moral beauty".	'Warm' feeling in chest Lump in throat
	Shiota et al. (2014, p. 368)	Experiencing elevation "(…) inspires one's own prosocial behavior (…)".	
Gratitude	Cambridge Dictionary (2020b)	"The feeling or quality of being grateful".	
	Fredrickson (2013, p. 4)	Gratitude "(…) emerges when people acknowledge another person as the source of their unexpected good fortune".	
	Haidt (2003, p. 863)	Gratitude functions "(…) as a response to moral behavior and as a motivator of moral behavior", to the extent that it fosters one to behave more prosocial.	
Hope	Fredrickson (2013, p. 4)	Hope is a feeling that arises in circumstances in which one fears the worst but desires for better. "Hope creates the urge to draw on one's own capabilities and inventiveness to turn things around".	

2.2.3 Approach Motivation, Social Media Marketing Campaigns and Customer Engagement

The last characteristic of inspiration is approach motivation, which has been discerned as directing one's attention towards a positive event or possibility (Crowel & Schmeichel, 2015; Elliot & Covington, 2001; Feltman & Elliot, 2012). This positive event or possibility motivates one to transmit the newly acquired information or values onto others (Elliot & Covington, 2001; Thrash et al., 2014). This conceptualization builds on Thrash and Elliot's (2010) transmission model of inspiration, with the key focus being that approach motivation drives the transmission or realization of one's new idea (Shiota et al., 2014). To date, it has not been identified whether viewers of an inspirational social media marketing campaign experience approach motivation and subsequently, whether they transmit the information they acquired. However, this research argues that if a social media marketing campaign depicts a positive event or possibility, as conceptualized for inspiration generally, a viewer is also likely to feel motivated to transmit the

information or possibilities they acquired through the campaign. Therefore, proposition two is as follows:

> *P2: The expression of approach motivation within responses to social media marketing campaigns is an indication of inspiration within individuals.*

Approach Motivation and Customer Engagement

Subsequently, and in line with the transmission model of inspiration, customers can instantly fulfil this desire to communicate/transmit the newly acquired information, possibilities or values (approach motivation), because the social network where the campaign was posted directly provides opportunities to engage via functions such as commenting or sharing (Tuten & Solomon, 2013). This transmission/engagement with the marketing campaign is also called customer engagement. More distinctly, customer engagement is a psychological state, which is motivational in nature, "(...) that occurs by virtue of interactive, co-creative customer experiences with a focal agent/object (…)" and can be differentiated into three types: behavioral, emotional and cognitive customer engagement (Brodie et al., 2011, p. 260).

Hence, when combining inspiration and customer engagement literature, one can argue that the inspirational nature of the campaign will foster customer engagement. More specifically, this research argues that individuals will interact with the campaign (the focal object) for example through writing a relatable story, because they experience the motivation to transmit the perceived values from the campaign (approach motivation). Thus, proposition three is as follows:

> *P3: Individuals who are inspired by social media marketing campaigns will engage with the campaign or brand on a behavioral, emotional, or cognitive level.*

2.4 Summary

In conclusion, the three core attributes of inspiration are evocation, transcendence (with related emotions admiration, awe, elevation, gratitude, and hope), and approach motivation. In accordance with these attributes and emotions, inspiration can be elicited through the display of, for example, moral excellence, nature views, a narrative, or role models. Additionally, this research project argues that inspirational social media marketing campaigns foster customer engagement, because inspired individuals have the desire to transmit their newly acquired information and social networking sites enable the engagement and transmission of said information. Table 2 displays an in-depth theoretical model which shows the three key characteristics of inspiration, as well as their elicitors. This theoretical model, as well as the three previously identified propositions, will be examined through a content analysis.

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Table 2

Theoretical Model

Component of inspiration	Elicitors	Source
Transcendence	Beauty Being with friends and family Creative insights Falling in love Goodness New ideas/ possibilities/ life direction Spirituality Truth	Thrash & Elliot (2003; 2004) Thrash et al. (2014)
	Gratitude	Birth/new life End of life/death Gifts Kindness	Dale et al. (2017) Ji et al. (2019)
	Hope	Encouragement Overcoming obstacles/ perseverance	Dale et al. (2017)
	Appreciation of beauty and excellence (awe, elevation & admiration)	Acts of Charity Another's accomplishment/nonmoral excellence (role models, success in athletics or academia, talent, achievement, work mastery) Architecture Art (paintings, sculptures) Extraordinary skill Gratitude/ generosity Loyalty/ fidelity Moral beauty Music Nature (mountains, sunsets, forests) Vastness (open sky, shots of the earth from space)	Böttger et al. (2019) Dale et al. (2017) Ji et al. (2019) Thrash & Elliot (2003; 2004) Thrash et al. (2014)
Evocation	Passive voice	Thrash et al. (2014) Thrash & Elliot (2004)
Approach Motivation	Positive event or possibility	Elliot & Covington (2001)

3. Research Methods and Design

In order to answer the research questions, the previously discussed literature was utilized to identify a social media marketing campaign which was characterized as inspirational. After the initial identification of the campaign, a content analysis of the viewers' commentary on said marketing campaign was conducted. A content analysis allows one to draw inferences from data to the context and it was utilized within this exploratory research because it "(…) enables researchers to sift through large volumes of data with relative ease in a systematic fashion" (Krippendorff, 2012; Stemler, 2001, p. 1).

Moreover, this research project investigated whether the campaign drove customer engagement or not. This was be done on two levels. Firstly, the campaigns metrics, such as likes, comments, or shares were inspected, as they are a first indicator of customer engagement. Secondly, the coding scheme was extended so that it enabled the identification of either emotional, behavioral, or cognitive customer engagement.

3.1 Campaign Selection

The social media marketing campaign was identified through an extensive online and social media search. Terms that were utilized within this search were for example, 'inspirational social media campaigns', or 'inspirational advertisements'. In order to focus the search, selection criteria were established: (1) the campaign had to have at least 50 comments, (2) be in English or with English subtitles, as the unit of analysis was not the campaign itself, but the comments posted as reactions towards it, (3) the campaign had to exhibit a number of elicitors of inspiration that were identified previously (Table 2 *Theoretical Model*), and lastly, (4) the campaign had to serve the greater good, for example aiming to fight stereotypes, inequality, or to motivate individuals to challenge themselves. The last criterium was established based on the logic that the content of the campaign had to be of self-transcendent or eudaimonic nature to evoke inspiration within its viewers. A campaign which fights stereotypes displays self-transcendence by showing goodness outside ourselves and can be classified as eudaimonic because it discusses life's truths.

Initially, the search was conducted on several social networks such as Instagram, Twitter, Facebook, and YouTube. However, it was quickly found that short campaign videos or photos did not prompt 50 comments on the networks Instagram, Twitter, and Facebook. Thus, these networks were excluded from further search rounds. While searching for suitable campaigns it became apparent that many campaigns which, according to the theoretical model (Table 2) fell into the category of being inspirational, had disabled their comment section on YouTube. This means that viewers were no longer able to leave comments to campaigns such

as *Dove - #ShowUS* (Dove, 2020) or *Black & Abroad – Go Back To Africa* (Black & Abroad, 2019). Further limitations that the research project faced during data collection that various campaigns that were categorized as inspirational were not in English and therefore ineligible.

Consequently, the campaign that matched the selection criteria was #LikAGirl by Always (2020). It was launched in 2014 with the purpose to empower girls to break the limitations they are facing in today's society and encourage them to be unstoppable, thereby raising their self-confidence (Always, 2020). At its launch, the campaign was considered 'groundbreaking' and 'hard-hitting' and won various awards such as the grand prix for effectiveness, several Cannes Lions, and even an Emmy (Leo Burnett, 2020). The main campaign video consisted of a director asking adults to act out certain commands such as 'run' or 'fight' *like a girl*. Most of the participants enacted the command within an overdramatic way, showing that running or fighting *like a girl* was weak, thereby giving the phrase a negative connotation.
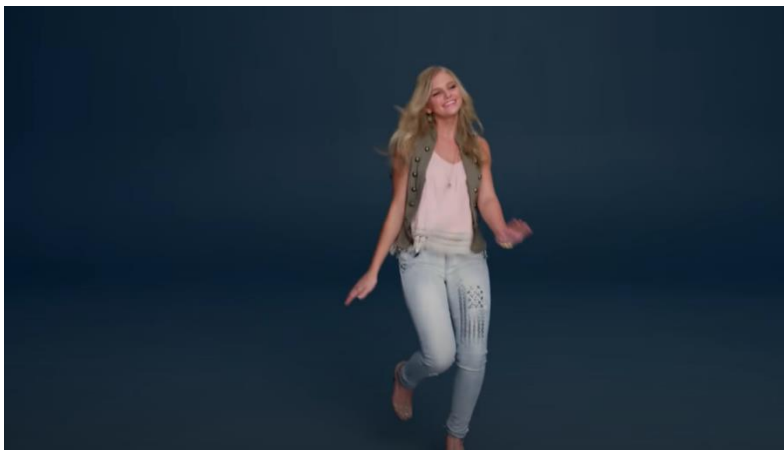
Figure 1. Teenage girl running 'like a girl' (Always, 2014, 0:16).
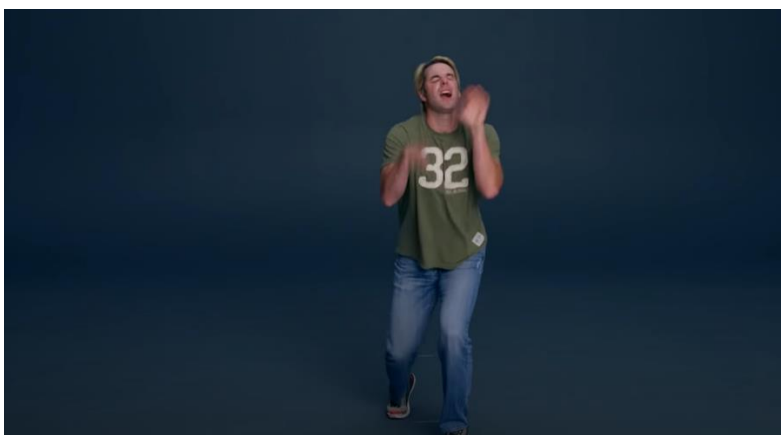
Figure 2. Adult man fighting 'like a girl' (Always, 2014, 0:29).

Afterwards, the director gives the same commands to young girls, who in contrast to the adults simply run like they would normally run, or fight like they would normally fight (Always, 2014). Following, a few of the older female participants are asked what they would tell younger girls if they were insulted with the phrase 'like a girl' and subsequently give advice to the young girls. One example of advice, given by the women seen in *Figure 5,* is to

> "[…] keep doing it, cause it's working. If somebody else says that running like a girl, or kicking like a girl, or shooting like a girl… is something that you shouldn't be doing, that's their problem because if you're still scoring, and you're still getting to the ball in time, and you're still being first. You're doing it right. It doesn't matter what they say. I mean, yes! I kick like a girl and I swim like a girl, and I walk like a girl, and I wake up in the morning like a girl… because I am a girl. And that is not something that I should be ashamed of, so I'm going to do it anyway. That's what they should do." (Always, 2014, 2:06)

Figure 3. Young girl running 'like a girl' (Always, 2014, 0:48).
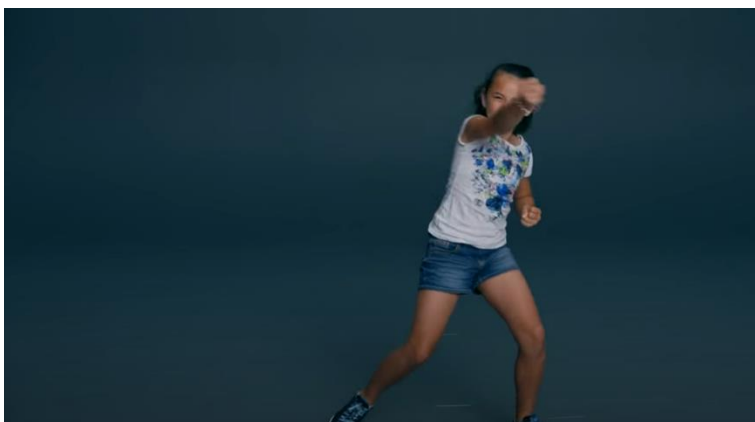
Figure 4. Young girl fighting 'like a girl' (Always, 2014, 0:55).

Figure 5. Woman giving advice to younger girls (Always, 2014, 2:06).

Through the campaign Always aimed to highlight that the phrase *like a girl* is commonly used as an insult and diminishes the self-confidence of adolescent girls (Always, 2020). In addition to the main video the campaign had several sub-videos, focusing on girls being successful within male dominated sports or girls breaking down societies' stereotypes about girls' abilities and traits (Always, 2020). Through the creation of these sub-videos always aimed to "(…) empower girls everywhere by encouraging them to smash limitations and be unstoppable #LikeAGirl" (Always, 2020). Since its start in 2014, always claims that 94% of viewers agree that #LikeAGirl has empowered adolescent girls to be more confident and that three times more girls now associate the phrase *like a girl* with something positive (Always, 2020).

The main campaign video which was posted on YouTube has since received over 68 million views and over 42,575 comments [standing, 22.05.2020] (Always, 2014). One can argue that the campaign is inspirational, as it includes various elicitors of inspiration, such as a narrative, encouragement, and truth. Moreover, the campaign shows how girls have to overcome obstacles and provides a new way of thinking/new idea for the (at the time) negatively correlated phrase 'like a girl'.

3.2 Sample

As previously mentioned, the campaign had a total of 42,575 comments at the point of data collection. However, due to the scope of the study (four weeks of data collection, as well as a single researcher) it was not possible to utilize all 42,575 comments within the content analysis. Hence, it was chosen to conduct a random sample.

Firstly, in order to access the comments of the YouTube video, the statistical programming language R was utilized. The full code that was used can be found in Appendix

A. This process enabled access to 35,402 comments of the YouTube video, as well as the export of this data into an excel file. Following, excessive data, such as the video ID, were erased to allow easier handling of the big data set. Consequently, the information deemed relevant for the research project were comment ID, author name, the comment itself, the number of replies and likes the comment received, as well as the date that the comment was published at. Subsequently, the 35,402 comments were prepared for the extraction of the random sample by creating a new column within the excel file called *Randomization* and entering the formula =RAND() into it. This formula created a random number between 0 and 1 for each of the 35,402 comments. After each comment received a corresponding random number, the column *Randomization* was sorted smallest to largest, which enabled a random shuffling of the comments.

Five comments were coded as a test in order to determine the approximate time it took to code a single comment, which was found to be five minutes. Consequently, it was determined that the final random sample should consist of 3% of the accessed comments (N = 35,402), which corresponded to 1062 comments. Accordingly, the first 1062 comments of the big data set (which were in a random order) were selected and copied into a new excel document. Afterwards, comments which were not in English were deleted from the data set, resulting in a final random sample of 1048 comments. Thereby, representing 2.96% of the 35,402 accessed comments ($\frac{1048}{35402} \; x \; 100 = 2.96\%$). Lastly, the excel file was imported into a word file and saved within the word format, as excel files cannot be imported into the analysis software atlas.ti which was used for the coding process.

3.3 Coding Procedure and Coding Themes

One female coder undertook the coding of the entire corpus (N = 1048). Iterative coding was chosen as an appropriate coding technique as it allows the researcher to analyze the data repeatedly and to generate new codes based on insights generated from examining the first strands of data (Kekeya, 2016). Firstly, a preliminary set of codes based on relevant, previously researched concepts and theories was created. These codes are also termed constructed codes and were arranged into a first code book outline (Boeije, 2010). This draft code book was utilized to code the first 20 comments of the sample, in order to identify possible issues or inaccuracies.

Consequently, the preliminary code book consisted of five themes: transcendence, approach motivation, customer engagement and descriptive characteristics. However, throughout the iterative coding process a new theme emerged, namely *social topics*. Hence, the

theme social topics was generated not based on theory but on data. After undertaking the interrater reliability check, the coding scheme was again adjusted by clarifying the definitions of the codes CRP and CRN. Afterwards, the first 10% of the corpus (N=105) were re-examined with the final coding scheme to ensure consistency. A description of the different coding themes can be found within the following section and the final code book can be found in Appendix B.

3.3.1 Descriptive Characteristics

Descriptive characteristics of comments were coded as comment ID, date, name of the author, number of likes and replies. After the first short round of iterative coding it became clear that it was easier to code for the presence of follow up comments and likes, as well as the absence of follow up comments and likes. Thus, the codes FUC0, LIK0, and ID were added for clarification, as well as ease of use purposes

3.3.2 Transcendence

This study utilized the self-transcendent emotions dictionary (STED), which was developed by Ji et al. (2019). The STED is a coding scheme responding to the six self-transcendent emotions awe, admiration, elevation, gratitude, and hope. In addition to the STED, the code book was extended to include words, word stems or phrases related to physiological responses such as *chills* or *'warm' chest*, as it has been found that emotions can evoke certain physiological arousals (Algoe & Haidt, 2009). Thus, comments were coded for the presence of the emotions admiration, awe, elevation, gratitude, and hope, as well as the general state of inspiration.

3.3.3 Approach Motivation

As inspiration research has only defined approach motivation very broadly as a focus on a positive event or possibility, it was necessary to define the concept more in depth for the code book (Crowel & Schmeichel, 2015; Elliot & Covington, 2001; Feltman & Elliot, 2012). Accordingly, approach motivation was defined based on previous literature, as consisting of extraversion, the use of positive emotions and the desire to achieve goals (Elliot, 2006; Lucas, Diener, Grob, Suh, & Shao, 2000; Thrash & Elliot, 2002). Consequently, comments were coded for the presence of achieving goals, positive emotions, and extraversion.

3.3.4 Customer Engagement

Comments were coded for the presence of several characteristics of customer engagement, which is defined as a psychological state that arises from co-creative customer interactions with a focal agent or object, in this case the social media marketing campaign (Brodie et al., 2011). Customer engagement can be divided into behavioral, emotional, and cognitive customer

engagement.

The behavioral level of customer engagement is defined as the interaction between the marketing campaign and the viewer (Brodie et al., 2011). More specifically, comments were coded for the presence of consumer involvement, brand advocacy, interaction with the message or content of the campaign, as well as interpersonal interaction (Böttger et al., 2017; Brodie et al., 2011; Hollebeek, 2011; Hollebeek, Glynn, & Brodie, 2014).

The emotional level of customer engagement is defined as the emotional investment of the viewer with the campaign, such as one's sense of belonging to the campaign (Brodie et al., 2011). Specifically, and based on previous literature, comments were coded for the presence of an appeal to the campaign or brand, or a connection to the campaign or brand (Böttger et al., 2017; Brodie et al., 2011; Hollebeek, 2011; Hollebeek, Glynn, & Brodie 2014). Through the iterative process of coding, two more relevant codes were added to the negative emotional level of customer engagement, namely dissociating from the campaign, as well as the act of insulting other individuals.

Lastly, the cognitive level of customer engagement is defined as a viewer's engrossment in the brand or the absorption of the campaign (Brodie et al., 2011; Hollebeek, 2011). More precisely, comments were coded for the presence of the recognition of the video as a campaign with a positive, as well as a negative sentiment, a deep/reflective level of thinking about the campaign, and the referral to another brand (Böttger et al., 2017; Brodie et al., 2011; Hollebeek, 2011; Hollebeek, Glynn, & Brodie, 2014). The code concerning a deep and reflective level of thinking about the campaign was refined after the first round of iterative coding. For a full definition of the customer engagement codes please see Appendix B.

3.3.5 Social Topics

During the iterative coding process, it was found that the content of the campaign was being connected to social topics such as feminism, equality, and masculinism (code LAB). Additionally, it was examined that numerous comments disclosed connections to other individuals, to the extent that viewers stated that they were made aware of the campaign by some of their social contacts (REF). Consequently, the theme *social topics* was created, and the two codes LAB and REF were included within this theme.

3.4 Interrater Reliability

A second coder was trained to code the first 10% (N = 105) of the corpus in order to ensure interrater reliability. The training took place online due to the COVID-19 crisis and lasted approximately 45 minutes. To make up for the lack of in-person meetings, a guide was created that the coder could fall back on in case of difficulties. Additionally, the coder received

an individually prepared Excel file with the comments that had to be coded, as well as the coding scheme. The second coder firstly received 5% (N = 53) of the corpus. Cohen's Kappa was calculated via SPSS for the first 5 % – resulting in a score of -.704 (70.4%).

While comparing the first 5% of the interrater sample (N = 53), from the main and the second coder, it became apparent that the codes CRP and CRN were distributed more often by the second coder. Thus, the definitions of these codes were adjusted, and the second coder coded another 5% with the refined coding scheme, amounting to a total number of N=105 (10%) comments which were coded by the second coder. After the adjustment of the coding scheme, Cohen's Kappa was calculated for the second 5% of the interrater sample and resulted in a score of -.737 (73.7%).

4. Results

The sample contained a total of 1048 comments of which 640 (61.1%) are from the year 2014, 142 (13.5%) from 2015, 93 (8.9%) from 2016, 70 (6.7%) from 2017, 40 (3.8%) from 2018, 42 (4.0%) from 2019, and 21 (2.0%) from 2020. It is reasonable that the random sampling procedure retrieved the highest percentage of comments from the year 2014, as the campaign was launched in that particular year, as well as shown within the Super Bowl advert break (Always, 2020). Hence, the campaign reached a bigger audience in 2014 and subsequently generated more comments. Figure 6 provides a summary of the comments contained in the sample divided by year.
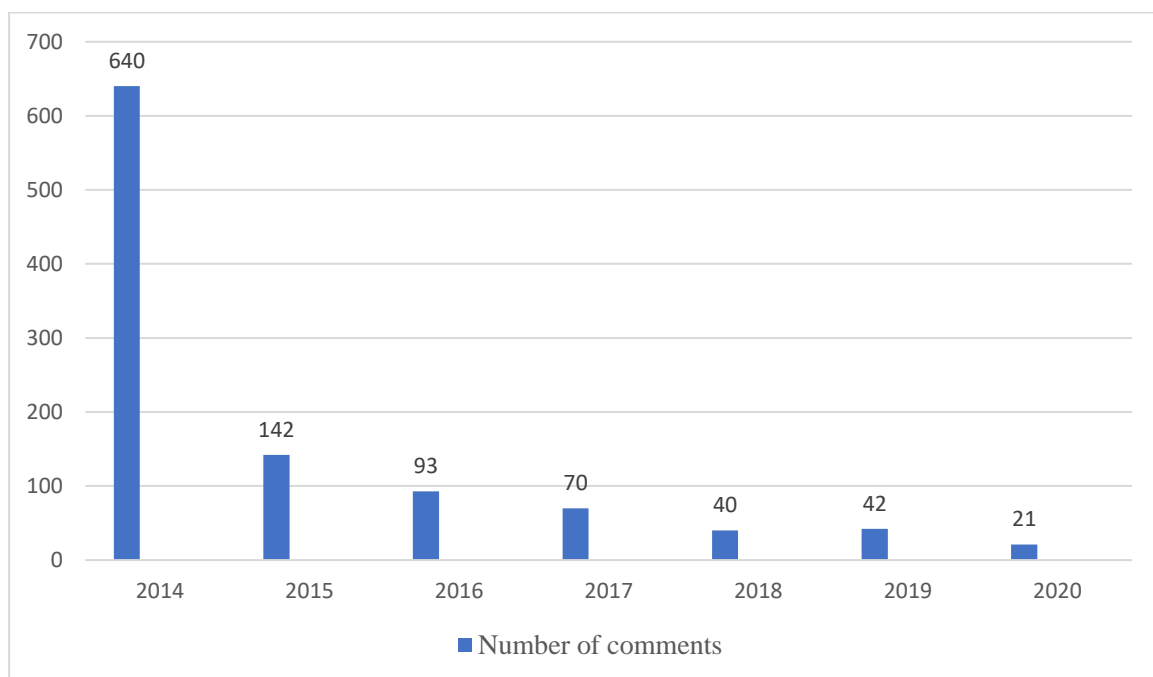
Figure 6. Number of comments from the sample per year.

4.1 Descriptive Codes

As can be seen in Table 3, 670 comments did not receive any likes, but 374 comments did. Only 84 comments of the sample received replies (code FUC), whereas 967 comments received no follow-up comments at all (FUC0).

Table 3

Number of Codes used from Category Descriptive Characteristics

Code	Abbreviation	Frequency	Percentage %
Date	DAT	1048	100
Name	NAM	1048	100
Likes	LIK	374	35.69

No Likes	LIK0	670	63.93
Follow-Up Comments	FUC	84	8.02
No Follow-Up Comments	FUC0	967	92.27
ID	ID	1048	100

4.2 Transcendence

The code ADM (admiration) was used 87 times, meaning that 8.30% of the sample displayed signs of the feeling admiration. While, among other examples, some comments displayed admiration through the use of single words and phrases such as "that's revolutionary" (comment ID 3382), "wow" (comment ID 6468), or "amazing" (comment ID 7642), other comments displayed admiration by praising the makers of the campaign, such as: "Great use of brand content. You guys and girls behind that project can be proud. You rock. Like a girl 😊" (comment ID 22177).

As can be seen in Table 4, 52 comments displayed signs of awe (code AWE) and 46 individuals showed they felt elevated by the campaign (code ELV). Inspiration in general (code GNR) was expressed, among other ways, through showing a relation to the campaign, for example: "I am a girl. I am a woman. I am awesome" (comment ID 18155), or through displaying a desire for change, as can be seen in the following comment: "Can't males and females live as equels [*sic*], shoot can't everyone live as eqel*s* [*sic*] including animals and plants. We are all alive beings" (comment ID 17143). In total, 144 comments displayed signs of inspiration generally.

The emotion gratitude (code GRT) was present within 41 comments, while hope (code HPE) was present within 19 comments. This was surprising because the campaign contained the notions encouragement and someone overcoming obstacles, which both have been identified as elicitors of hope (Dale et al., 2017). Consequently, the display of self-transcendent emotions was found within 37.11% (389 comments) of the sample.

Table 4

Number of Codes used from Category Transcendence

Code	Abbreviation	Frequency	Percentage %
Admiration	ADM	87	8.30
Awe	AWE	52	4.96
Elevation	ELV	46	4.39
General	GNR	144	13.74

Gratitude	GRT	41	3.91
Hope	HPE	19	1.81
Total		389	37.11 %

Figure 7 illustrates the distribution of the transcendence codes throughout the years 2014 to 2020. As it can be seen, the transcendence codes were predominantly utilized within the year 2014 before the usage rapidly decreased in 2015 and the following years. Moreover, it becomes apparent that the comments past the year 2014 include little – to no – display of the emotions awe, elevation, gratitude, or hope.
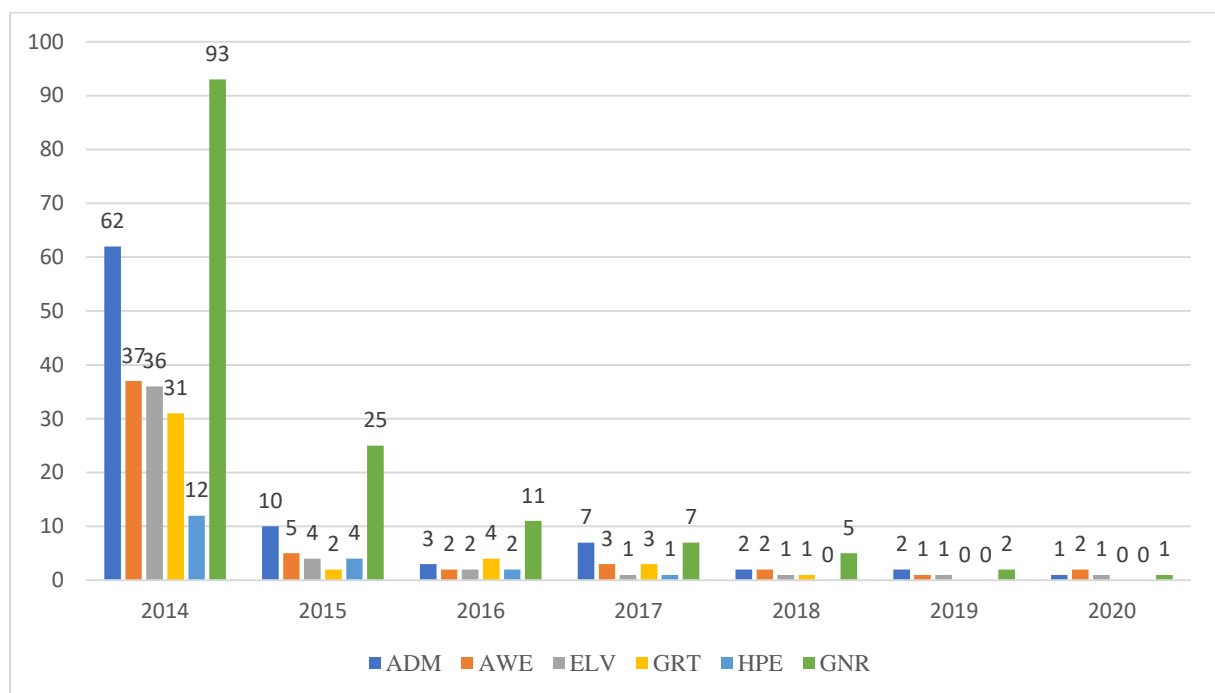
Figure 7. Transcendence codes utilized per year.

4.3 Approach Motivation

As exhibited in Table 5, 20 comments within the sample displayed content related to goals or goal achievement (code GOS), such as "I used to say 'like a girl' sometimes, but I didn't know it had such gravity. Im gonna [*sic*] stop saying it, peace" (comment ID 20142). Of these 20 comments, some exhibited goal achievement more implicitly, such as "(…) Girls should be raised to believe that they are just as valuable and serious human beings as their male counterparts (…)" (comment ID 31320).

Additionally, 178 individuals showed positive emotions (code POE) while 63 individuals within the sample displayed extraversion (code EVS). Thus, 24.91% (261 comments) of the sample displayed indicators of approach motivation.

Table 5

Number of Codes used from Category Approach Motivation

Code	Abbreviation	Frequency	Percentage %
Goals	GOS	20	1.91
Positive Emotionality	POE	178	16.99
Extraversion	EVS	63	6.01
Total		261	24.91 %

Figure 8 highlights that, just as for the self-transcendent codes, the utilization of approach motivation codes declined throughout the years. While positive emotionality (POE) was distributed 120 times in 2014, its usage dropped to just 24 in 2015. Moreover, it becomes apparent that little comments displayed the aim to achieve a goal, as in 2014 only 15 of 640 comments received the code GOS, with this number decreasing every year. Similarly, extroverted individuals were present 41 times in 2014, but only 11 times in 2015.
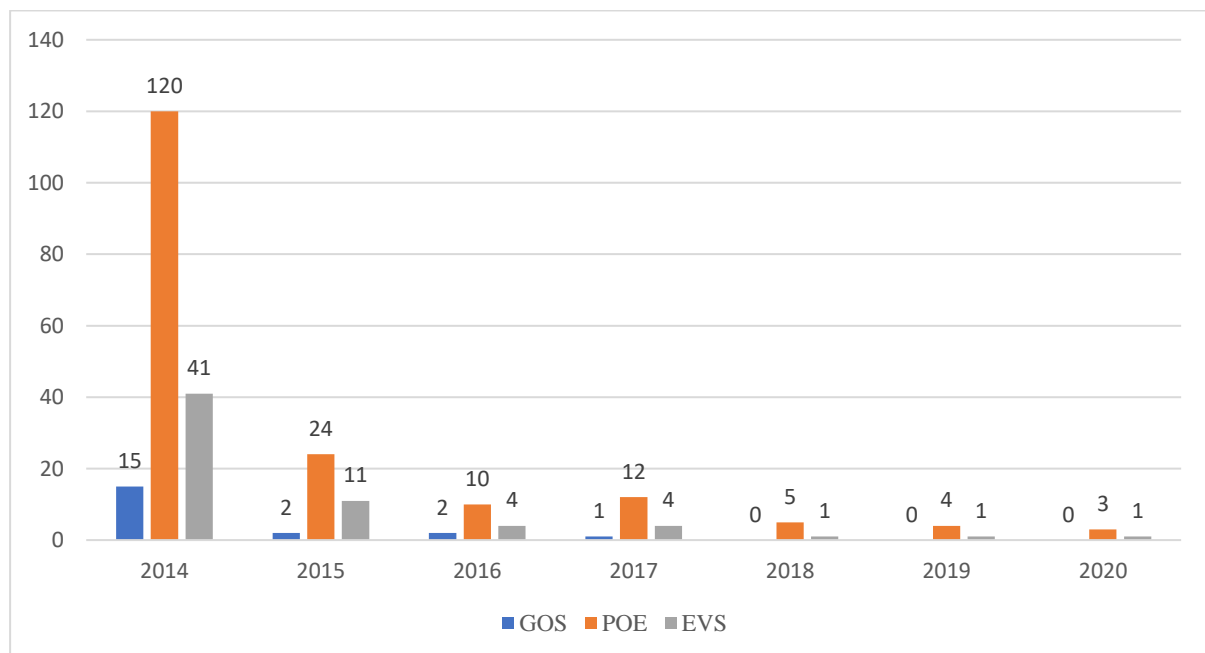
Figure 8. Approach Motivation codes utilized per year.

It is important to examine transcendence and approach motivation in association, as these concepts together (with the evocative object – here the social media marketing campaign) comprise inspiration (Thrash & Elliot, 2003). Table 6 displays how often the transcendence and approach motivation codes were used together. As it can be seen, the highest overlap of codes is between the display of self-transcendent emotions and positive emotionality, while the lowest overlap is between the display of self-transcendent emotions and the display of goals.

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Table 6

Utilization of Transcendence and Approach Motivation Codes Together

	GOS	POE	EVS
ADM	7	77	18
AWE	1	51	6
ELV	9	43	17
GRT	4	38	9
HPE	4	11	2
GNR	9	89	37
Total	34	309	89

It was also found that inspiration (comprised of transcendence and approach motivation) occurs together with the display of deep thinking about the campaign (CGE) and often as a result to the comments from other users (IPI), as can be seen in Table 7.

Table 7

Utilization of Inspiration Related Codes Together with Codes CGE & IPI

	Code	CGE	IPI
Frequency code was used		352	266
87	ADM	31	5
52	AWE	10	1
46	ELV	28	4
41	GRT	13	5
19	HPE	10	4
144	GNR	62	20
20	GOS	13	1
63	EVS	37	11
178	POE	73	17
	Total	277	68

4.4 Customer Engagement

One has to acknowledge general indicators of customer engagement before examining the codes and their distribution. At the end of the data collection the case study video had

323.000 likes and 36.000 dislikes (standing 30.06.2020).

Firstly, looking at behavioral customer engagement (Table 8), it can be seen that 17 comments showed that individuals were involved with the brand (code CNI), and 7 comments showed that individuals advocated for other users to also use the brand (code ADC). The sample contained 207 comments which interacted with the message or content of the campaign, by quoting the campaign or referring to a specific time in the campaign (code MCI). In addition to the message and content interaction, 266 comments were found to be an interaction with other viewers (code IPI). Summarizing, one can observe that 497 comments of the sample display characteristics of behavioral customer engagement.

Table 8

Number of Codes used from Category Behavioral Customer Engagement

Behavioral Customer Engagement			
Code	Abbreviation	Frequency	Percentage %
Consumer Involvement	CNI	17	1.62
Brand Advocacy	ADC	7	0.67
Message or content interaction	MCI	207	19.75
Interpersonal interaction	IPI	266	25.38
Total		497	47.42 %

The category emotional customer engagement concerned the emotional engagement with the focal object – the campaign - through demonstrating an emotive connection or appeal to it, or through displaying a dissociation to the campaign (*Table 9 – number of codes used from category emotional customer engagement*). This category holds the code which, apart from the descriptive codes, was used most often within this research, namely DFC (dissociating from campaign). A prime example of someone dissociating themselves from the campaign is comment ID 31992, who wrote "Just more garbage trying to tell women they can be like men. Reality will be a rude awakening for them". Even though 390 comments in the sample showed signs of dissociation from the campaign, 138 comments displayed an appeal to the campaign or brand (code ACB). An example of a comment showing an appeal to the campaign or brand is by comment ID 9441, who wrote "This is the first you tube [*sic*] vid I watched by always. I think its great any thing [*sic*] that empowers women or men or girls or boys is great good job I subscribed for my daughter to watch in the future". Another 99 comments within the sample displayed a connection to the brand or campaign (code BCC). The connection to the campaign,

differently than the appeal towards the campaign, was often signified by a personal story which relates to the campaigns content, such as "my name is audrey and I'm about to be ten years old and I'm a fast runner i run like a girl and kick like a girl and swim like a girl because i am a girl and I'm not sad about that i will be a girl because i am a girl #likeagirl" (comment ID 7545), or by showing an identification with the campaign, such as "Decotta is me im [*sic*] a ten year old tom boy" (comment ID 2130).

Lastly, 159 comments showed the use of insulting language (code INS). Summarizing, the codes of the category emotional customer engagement were distributed 786 times, meaning that 75% of the sample contained characteristics of emotional customer engagement.

Table 9

Number of Codes used from Category Emotional Customer Engagement

Emotional Customer Engagement			
Code	Abbreviation	Frequency	Percentage %
Dissociating from the campaign	DFC	390	37.21
Appeal to campaign/brand	ACB	138	13.17
Brand/campaign connection	BCC	99	9.45
Insult	INS	159	15.17
Total		786	75 %

The last customer engagement category, cognitive customer engagement (*Table 10 – number of codes used from category cognitive customer engagement*) includes the code CGE (cognitive engagement), which was used 352 times. Thus, 33.59% of the sample displayed thinking on a deep level about the campaign. Comments were coded with CGE when they showed that the user was absorbed by the campaigns content and spent a considerable time thinking on the topic and meaning of the campaign. A key example of this type of thinking about the campaign can be seen in comment ID 18420, who wrote:

"This "like a [certain sex]" anti gender [*sic*] classification is simply an expression of postmodern naturalistic psychology which believes gender is a social construct and not objective (as biological sex is) in a lower intellectual popular medium. "Girl" and "guy" examples of this social version of male and female. This video in particular is an irrational feminist hypersensitive justification (without realizing it's [*sic*] shared conclusion with modern psychology) of such theory. It also holds a negative connotation to liken a girl to a guy - the idea is that you SHOULD behave or appear according to

your SEX. But as secularism has taken it's [*sic*] toll, there is no longer a social consensus on topics such as sexuality anymore (so such people seem foolish). Formerly sexuality would have been considered sacred. Sacredness is obsolete today. No one realized though how ideas in elite academia take precedent in the "mass" of society (as per this video with regard to modern psychology)'".

Moreover, it can be seen in Table 10 that on the one hand, 31 comments recognized the video as a campaign with a positive valence (code CRP), while on the other hand, 83 comments recognized the video as a campaign with a negative valence (code CRN). Moreover, 11 cases were found in which another brand was explicitly mentioned within the comment (code RMB). Accordingly, the codes of the category cognitive customer engagement were distributed 477 times, signifying that 45.52% of the sample contained characteristics of cognitive customer engagement.

Table 10

Number of Codes used from Category Cognitive Customer Engagement

Cognitive Customer Engagement			
Code	Abbreviation	Frequency	Percentage %
Cognitive engagement	CGE	352	33.59
Campaign recognition positive	CRP	31	2.96
Campaign recognition negative	CRN	83	7.92
Referring to/ mentioning another brand	RMB	11	1.05
Total		477	45.52 %

4.5 Social Topics

222 comments discussed the topics of feminism, equality, or masculinism (code LAB). A prime example of this category is from comment ID 4315, posted in 2016:

"To all the 'feminist's' in the comment section, stating horrifically oblivious and self centred [*sic*] statements like: "Look at all the men whining in the comment section. And even reasonable comments such as: "Yes men have problems too, we know. But why can there not be a video for women's self-confidence and strength?" Because, 98% of the media's equality campaigns are aimed at women. Men who even give a mere mention of desiring to break from the spell of masculinity, show their emotions etc. and explain their problems the ways girls can in feminism's form are viewed are pathetic, weak and effeminate. This statement, "You run like a girl" is, more than being an insult

to women, a direct insult to a man's masculinity and his respect. This is a problem. Nowadays, it is seen as less important for women to be as feminine, so why shouldn't masculinity be too? Men and women see this as vital. You cannot be attractive if you aren't masculine".

The way the public discusses the social topics of feminism, equality, and masculinism (LAB) can be divide into three main differing viewpoints, two of them having a negative connotation towards the campaign, while one has a positive connotation. Firstly, individuals expressed that they did not enjoy seeing a campaign concerning the empowerment of girls and women (negative connotation). This is evident in the case of comment ID 5938, who wrote, "Sigh… why are feminists so annoying?", as well as in the case of comment ID 4727, who wrote, "Feminist brainwashing never stops, disgusting". Secondly, individuals expressed that they believe that there are more important social topics than the empowering of women (negative connotation). This can be seen in comment ID 10643, who wrote:

"I do think that fighting for women's rights, rights for minorities or gays should be our top priorities, there are more important thins [*sic*] going on in the world. We should spend our time and money on the most important things that cost millions of lives. HIV/AIDS takes 1.5 million lives per year, and no moral human being can say that equal rights in already highly developed countries is more important than that. Concentrate on saving lives instead of improving them"

Lastly, individuals expressed that they believe empowering girls and women is very important (positive connotation), as can be seen when looking at comment ID 12942, who wrote "I love it when commercials aim to make its viewers think. Reevaluating the #LikeAGirl expression is the first step in deconstructing it as an insult. Thanks #Always". No significant difference was found between how many individuals discussed the social topics with a positive connotation (105) and how many individuals discussed the social topics with a negative connotation (108).

Another 12 comments stated that they came to the video through the referral from someone else (code REF). Thus, 22.23% of the sample showed attributes of the category social topics.

Table 11

Number of Codes used from Category Social Topics

Code	Abbreviation	Frequency	Percentage %

Like a boy	LAB	222	21.18	
Referral	REF	11	1.05	
Total		233	22.23 %	

5. Discussion

This study set out to investigate how the public responds to inspirational social media marketing campaigns, as well as to explore whether inspirational social media marketing campaigns foster customer engagement. Through an extensive content analysis, it was found that individuals who are inspired by a social media marketing campaign express their inspiration on social media through the utilization of self-transcendent emotions and through displaying a deep level of thinking about the campaign and its meaning. Moreover, it was discovered that the component processes of *being inspired by* and *being inspired to* seem to have different elicitors regarding social media marketing campaigns. Based on the data it was not possible to determine whether the social media marketing campaign fostered customer engagement due to it being inspirational, or not.

5.1 Self-transcendent Emotions towards Social Topics

Based on previous research by Ji et al. (2019), who argued that transcendence and self-transcendent emotions can be associated, it was proposed that the expression of the emotions admiration, awe, elevation, gratitude, or hope within responses to social media marketing campaigns are an indication of inspiration within the public (proposition 1). After examining the results, it becomes clear that the public did in fact express their inspiration within the comment section of the YouTube video through the display of said self-transcendent emotions. Thus, proposition one can be confirmed by the findings and thereby underlines the research by Ji et al. (2019). This finding moreover relates to earlier work by Dale et al. (2017), who were the first researchers to argue (for general YouTube videos) that the depiction of transcendent media content does in fact elicit self-transcendent emotions within viewers of said content. Consequently, through this research project, the association between the depiction of transcendent media content and the elicitation of transcendent emotions was extended into the field of social media marketing.

While Dale et al. (2017) examined participants in real time for the occurrence of emotions, this research utilized data from several years in form of a content analysis. Through the human coding that was utilized, this study was able to 'read between the lines' of the analyzed comments, which provided not just insightful information concerning the emotions of the users that they displayed within the comment, but also enabled the in-depth inspection of the comprehension of the campaign by the viewers. Due to this in-depth inspection it was found that individuals, in addition to expressing their inspiration through self-transcendent emotions, furthermore, express their inspiration through profound thinking (code CGE – cognitive engagement) about the campaign and its meaning. The concept of cognitive engagement was

initially included within the research project to assess customer engagement. However, it became clear that comments which showed signs of inspiration also frequently showed signs of cognitive engagement to the extent that the inspired individual explained the campaigns meaning and motivated other individuals to see the campaign for what it really is (according to the authors point of view) or even motivated other individuals to change their behavior. As both notions (self-transcendent emotions and cognitive engagement) appear to be a consequence of inspirational social media campaigns, it is important to consider cognitive engagement in relation to self-transcendent emotions.

Conceptually, there is no relation between self-transcendent emotions and cognitive engagement in previous research. The conceptualization of self-transcendent emotions is motivational in nature and states that individuals who feel these emotions (admiration, awe, elevation, gratitude, hope) develop prosocial behavior and aim to feel connected to respective others, while the general idea of the cognitive engagement concept is that an individual is captivated or absorbed by the content of the campaign (Algoe & Haidt, 2009; Brodie et al., 2011; Hollebeek, 2011; Shiota et al., 2014). When revising the conceptualization of cognitive engagement based on the findings of this research, it becomes clear that the profound thinking is not just about engrossment with the campaigns content but also about motivating other viewers. Consequently, both concepts - self-transcendent emotions and cognitive engagement - concern the matter of motivating other individuals to act or think a certain way.

The adjusted conceptualization of cognitive engagement can be associated to earlier work by Thrash and Elliot (2004) and Thrash et al., (2014), who state that inspired individuals are motivated to pass on their newly acquired information (transmission model of inspiration). As of now, the authors did not conceptualize the notion of 'passing on newly acquired information', but just its antecedent: approach motivation (Thrash & Elliot, 2004; Thrash et al., 2014). Thus, it can be argued that the concept of cognitive engagement, as it is conceptualized within this research, represents the notion of 'passing on newly acquired information' within the transmission model of inspiration. This means that individuals inspired by a social media marketing campaign do not just 'pass on' newly realized information, but they also engage in discussions about this information. Consequently, this research extended the transmission model of inspiration to the new context of social media marketing campaigns. One can further relate the conceptualization of cognitive engagement to the campaign being of eudaimonic nature. This means that the content of the campaign fulfilled the viewers desire to search for and contemplate life's meaning, realities, and purposes (Oliver & Raney, 2011). Subsequently, it can be hypothesized that individuals realized new realities and life's purpose, consequently

being inspired by this new information and discussing said content in the comments. This underlines the argumentation that eudaimonic social media marketing campaigns can elicit inspiration within individuals.

Additionally, and on a more practical level, the conceptualization of cognitive engagement can be related to the concept of social topics. Initially, this research added the notion of social topics because it became clear throughout the iterative coding that many individuals discussed the specific social topics feminism, equality, and masculinism, within the comments. Three distinct viewpoints concerning the social topics crystallized, of which one was positively connotated and two negatively connotated. Examining the positively connotated viewpoint, namely that the discussion of feminism and equality is necessary and important, with the new insights concerning information transmission and discussion, it becomes clear that the discussion of the social topics is the cognitive engagement of inspired individuals. Simply put, the social media marketing campaign concerns the diminishment of stereotypes against women and girls so individuals who are inspired by the campaign transmit and discuss these newly acquired information, namely the social topics of feminism and equality. Though, it is important to highlight that this discussion of social topics is applicable specifically to the #LikeAGirl campaign and any relevance to inspirational social media campaigns generally should be researched further. The negatively connotated viewpoints will be discussed within section 5.3 Social Topics and the Decline of Inspiration.

5.2 Approach Motivation

A further interesting observation is that comments which displayed cognitive thinking in conjunction with inspiration often occurred as a result of having read other (negative) comments that were posted below the video. Accordingly, one can hypothesize that the campaign itself is potentially not the only source of inspiration for viewers. On the contrary, the commentary below the campaign, thus the social interaction with other viewers, appears to also inspire individuals. Thus, it can be argued that social interaction also evokes, or amplifies, inspiration. This claim can be associated to the two component processes of inspiration, *being inspired by* (realizing new possibilities/ gathering a new outlook on things) and *being inspired to* (feeling the motivation to transmit the newly gathered outlook) (Thrash & Elliot, 2004; Thrash et al., 2014). Accordingly, one can speculate that some of the viewers were *inspired by* the campaign itself - which means they appreciated the campaign for its content - but they only got *inspired to* express this inspiration after reading other comments posted as a reaction to the campaign. Consequently, it can be hypothesized that the *inspired by* and *inspired to* processes can have different elicitors on social media platforms such as YouTube, with the campaign

itself being the elicitor of the process *being inspired by* and the social interaction within the comments being the elicitor of the process *being inspired to*. As the *being inspired to* process gives rise to the feeling of approach motivation, one can further hypothesize that the social interaction also promotes the feeling of approach motivation on social media platforms such as YouTube (Thrash et al., 2014). Thus, this research adds the component of sociality as an elicitor to the specific process of *being inspired to* and as a promoter of approach motivation, in regard to social media marketing campaigns.

Since this research project investigated *social* media marketing campaigns, it is not too surprising that individuals also become inspired based on social interaction. Ultimately, the aim of social network sites is to connect to other individuals, to participate in meaningful communities, to create and share content, and – ultimately – to be social (Boyd, 2014). Thus, it is sensible that individuals are more susceptible to social interaction on a social network.

Based on previous literature by Thrash et al. (2014) it was moreover proposed that the expression of approach motivation within responses to social media marketing campaigns shows an indication of inspiration within individuals (proposition 2). As inspiration research has only defined approach motivation very broadly as a focus on a positive event or possibility, it was necessary to define the concept more in depth for the content analysis in order to examine proposition two (Thrash & Elliot, 2004). Accordingly, approach motivation consists of extraversion, the use of positive emotions and the desire to achieve goals (Elliot, 2006; Lucas et al., 2000; Thrash & Elliot, 2002). With this conceptualization in mind and after examining the results, proposition two can be confirmed. Individuals who showed signs of inspiration through self-transcendent emotions also showed signs of extraversion, positive emotionality, or goal achievement. Thus, it can be contended that the display of approach motivation within responses to social media marketing campaigns shows an indication of inspiration within individuals. Nevertheless, it is important to highlight that a significant difference between the frequency of the identified constructs was found. Inspired individuals showed a much stronger sense of positive emotionality than extraversion or goal achievement. This suggests that the social media marketing campaign has a stronger influence on giving rise to feelings of positive emotions than goal achievement or extraversion. Consequently, this finding adds to the conceptualization of approach motivation in inspiration theory, by showing that the constructs extraversion, positive emotionality, and the achievement of goals are relevant but to differing degrees.

5.3 Social Topics and the Decline of Inspiration

Seeing that the utilization of the codes from the concepts transcendence, approach motivation, and social topics fell drastically after 2014, one can contend that individuals became less inspired by the campaign throughout the years. As two negative mindsets emerged within the comments concerning the discussion of social topics ((1) social issues should not be used in marketing campaigns, (2) there are more important issues than feminism), it can be suggested that inspiration declined throughout the years due to the more frequent utilization of social topics within marketing campaigns. When examining past years, it becomes evident that more organizations created campaigns which try to empower individuals [This Girl Can (Sport England, n.d.)] or try to fight against stereotypes [Dove, #ShowUs (Dove, 2020]. Thus, one can speculate that the public no longer becomes inspired by these types of social media marketing campaigns as they are too overused. Based on the human coding, which allowed the in-depth analysis of the content of the comments, it becomes clear that some of the viewers perceived the video negatively especially because of its societal outlook. Interestingly, individuals disliking the campaign due to its societal outlook is not in line with Kotler's (2010) observation that customers desire for brands to engage socially. However, Kotler's (2010) observation is now ten years old. Subsequently, one can contend that it might not hold true anymore. Nevertheless, one has to remember that just as many positive evaluations of the social engagement of the brand were found within the comments, which highlights that individuals perceived the campaign incredibly differently. This finding has the implication that marketers have to create their social media marketing campaigns with a very close examination of their target group in order to achieve the desired effect.

Interestingly, within 2019 and 2020 a few people indicated that they came to the campaign video after being referred to it from someone else (REF). Even though these numbers are low, one can argue that this is a first indication that the campaign is sparking interest within the public again. Consequently, one can contend that Always should rejuvenate the campaign.

5.4 Customer Engagement

When exploring the campaigns metrics, it becomes apparent that the campaign created a considerable amount of customer engagement, with 323.000 likes, 36.000 dislikes and over 42.000 comments. On a more theoretical level, it was proposed that individuals who are inspired by social media marketing campaigns will engage with the brand or campaign on a behavioral, emotional, or cognitive level (proposition 3). In order to work with the concept of customer engagement within this research project it was necessary to add the notion of negativity to the concept; precisely, individuals showing that they dissociate themselves from the campaign

(code DFC) and individuals recognizing the campaign as a negative advertising act (CRN). The perception of negative customer engagement is not entirely new to the field, but it is not often included within conceptualizations of the subject. Moreover, it is important to highlight that the definitions of behavioral, cognitive, and emotional customer engagement overlap to the extent that some codes could have been placed within two customer engagement levels. For example, using insulting language was put within emotional customer engagement because insults can be an emotional response to something (De Raad, Van Oudenhoven, & Hofstede, 2005), while the act of insulting someone is also behavioral. This overlap between the different levels of customer engagement resulted with some comments being coded with multiple levels of engagement.

After adjusting the conceptualization of customer engagement for this research project and examining the results, it is evident that individuals did engage on a behavioral, emotional, or cognitive level. Nevertheless, it cannot be said with 100% certainty that customer engagement was generated through the inspirational nature of the social media marketing campaign. As previously argued, individuals who are inspired to transmit information from the campaign experience approach motivation (Thrash & Elliot, 2002; Thrash et al., 2014). As social media provides individuals with the means to transmit and discuss newly acquired information, thereby enabling individuals to act on approach motivation, this research project argued that inspirational social media marketing campaigns foster customer engagement. However, individuals who showed that they dissociate themselves from the campaign (DFC), or individuals who openly showed that they do not like the video due to is marketing background (CRN), did not experience the campaign positively, neither did they see positive possibilities. This indicates that these individuals were not inspired by the campaign and did not feel approach motivation. Considering that many individuals did not show signs of approach motivation but regardless of that still engaged with the campaign, one cannot answer research question a), *Do inspirational social media marketing campaigns foster customer engagement,* with a definite yes. Hence, it is not possible to argue that customer engagement as a response to the campaign was driven by the fact that the campaign was of inspirational nature. Nevertheless, the insights provided by this research are important concerning customer engagement to the extent that they highlight that it can also be negatively connotated.

5.5 Theoretical and Practical Implications

Based on the findings of this research project theoretical and practical implications can be drawn. This research project developed the transmission model of inspiration by adding the conceptualization of cognitive engagement for the context of social media marketing

campaigns. Moreover, it appears that the two processes *being inspired by* and *being inspired to* can, in the case of social media marketing campaigns, have two different evocative objects; namely the campaign itself for the process *being inspired by*, and the social interaction below the comments for the process *being inspired to*.

Nevertheless, it was also found that a considerable number of individuals disliked the campaign for it being built on social issues and stereotypes. This finding stands in contrast to the initial expectation that inspirational campaigns should discuss social issues or be of eudaimonic nature to be classified inspirational. On the contrary, this finding gives a first indication that, at least within the context of social media marketing campaigns, Kotler's (2010) observation that individuals desire for organizations to take on responsibility regarding social topics needs to be re-evaluated, or examined on a deeper, more segmented level and within the current time. Researching further why individuals disliked the campaign, for example because of individual characteristics or because of the topic of the campaign (fighting stereotypes) will help to identify what customers desire from organizations, which will subsequently enable marketers to create marketing campaigns which align with customers wishes.

Furthermore, it has crystallized that the conceptualizations of customer engagement, especially emotional customer engagement, have to be re-evaluated when utilizing them in regard to inspirational social media marketing campaigns. Many individuals displayed a dissociation from the campaign, which means that customer engagement should be conceptualized regarding both positive and negative engagement of users.

Lastly, through highlighting that not all individuals who viewed the campaign were inspired by it, this research has shown that personal characteristics are an important determinator in whether individuals get inspired by a campaign or not. This has exemplified that, on a practical level, marketers need to know their target group and their characteristics to provide more tailored campaigns. Furthermore, indications have been found within this research that customers are starting to watch the Always campaign again (in 2020), after having been referred to it by someone else. Subsequently, one can advise Always to refresh the campaign.

5.6 Limitations and Recommendation for Future Research

It has been identified within this research project how individuals express inspiration on social media, however, it has become apparent that each customer posits a different set of individual attributes which also play a role in whether they perceive a social media marketing campaign as inspirational or not (Böttger et al., 2017). Thus, future research should focus on these individual attributes and how they specifically influence the customers' perception of the

inspirational social media marketing campaign. This can potentially be done through experimental studies or with neuromarketing tools. New insights can enable marketers to create inspirational campaigns which are more likely to evoke inspiration within their target group.

Further future research should investigate the concept of approach motivation with regard to inspiration and social media marketing more closely to identify why positive emotionality was more pronounced than extraversion or goal achievement.

A deeper investigation concerning a natural expiration date of inspiration, as well as whether specific societal changes are the reason for a decline in feeling inspired, should also be explored within the future.

Moreover, due to the small scale of this study, it was not possible to investigate how the hashtag #LikeAGirl was used on different networks such as Instagram, Facebook or Twitter. To identify more deeply, if and how, inspirational campaigns foster customer engagement, future research should explore the utilization of campaign hashtags across different networks.

6. Conclusion

This research aimed to identify how the public expresses their inspiration on social media in response to inspirational social media marketing campaigns. A content analysis of comments that were posted on YouTube as a response to the inspirational social media marketing campaign #LikeAGirl by Always was undertaken. It revealed that individuals express their inspiration on social media as a response to inspirational social media marketing campaigns by using self-transcendent emotions and by discussing the topic thoroughly or trying to motivate other individuals to think alike them. Knowing that individuals motivate other individuals to display behavior as depicted in the campaign highlights that inspirational social media marketing campaigns can affect the audiences behavior. Subsequently, this research developed inspiration theory within the social media marketing context with the concept of cognitive engagement. Unexpectedly, the results moreover indicate that individuals do not just become inspired by the campaign itself but also from reading other comments that were left as a response to the campaign. This social interaction exemplifies the social function of social media and moreover indicates that social interaction represents an elicitor of the component process being inspired to. To better understand the relation between social interaction and the component process of being inspired to, future studies could explore these two concepts in more depth.

On a subordinate level this research set out to investigate if inspirational social media marketing campaigns foster customer engagement. It was found that the campaign #LikeAGirl did receive a high amount of customer engagement, however, it was not possible to determine the inspirational nature as the main reason for said engagement. Nevertheless, this research added to the conceptualizations of customer engagement in relation to social media marketing by addressing that emotional customer engagement also often holds negative connotations.

While the method chosen in this research enabled the in-depth analysis of the comments posted to the campaign #LikeAGirl and thereby provided clear answers to the main research question, it did not allow the answering of sub-question a). Further research is needed to determine whether inspiration was the cause of the customer engagement or not.

Summarizing, it can be stated that this research has filled the knowledge gap concerning how individuals express their inspiration on social media as a response to social media marketing campaigns. Namely by making use of self-transcendent emotions and by discussing the campaigns meaning and content. Additionally, this study provided further insights concerning the conceptualization of inspiration. Lastly, new insights to customer engagement research were contributed by highlighting negatively connoted engagement.

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Appendices

A – Code R

```
install.packages(c('dplyr','tidyr','latticeExtra','igraph','vosonSML'))
install.packages('xlsx')
library(tidyr)
library(vosonSML)
library(xlsx)
library(igraph)
library(dplyr)


YT_API = 'AIzaSyDI4AZvQDVZjiHlaZSmEg5KeT4mjuDa_DA'
youtubeAuth <- Authenticate("youtube", apiKey = YT_API)
videoIDs <- GetYoutubeVideoIDs(c("https://www.youtube.com/watch?v=XjJQBjWYDTs"))
youtubeData <- youtubeAuth %>%
  Collect(videoIDs = videoIDs, maxComments = 42575, writeToFile = F)
write.xlsx(youtubeData,'commentsFinal.xls')
```

B – Coding Scheme

Concept	Abbreviation	Code Name	Definition	May include	Example
Transcendence	ADM	Admiration	Admiration is the feeling of respect in response to witnessing non-moral excellence.	acclaim*	"When the lady said "what do you think I mean by run like a girl" and the little girl said "it means run as fast as you can" she is awesome"
				achiev*	
				admir*	
				ador*	
				adulat*	
				affection	
				amazing	
				amazed	
				ambition	
				applau*	
				appreciat*	
				approbation	
				approv*	
				artist*	
				awe*	
				beaut*	
				belove*	
				bravery	
				charm*	
				cherish	
				christ*	
				commend	
				compliment	
				courage*	
				crazy about	
				crazy for	
				crazy over	
				credit	
				dedicat*	
				delight*	
				deserv*	
				desir*	
				devot*	
				discover	
				enjoy*	

				enthusias*	
				esteem*	
				estimation	
				eulog*	
				evok*	
				excellen*	
				excit*	
				fall for	
				fancy	
				fascinat*	
				favor*	
				fondness	
				genero*	
				glorif*	
				grat*	
				great	
				groove	
				hail	
				hallow*	
				hero*	
				homage	
				honor*	
				ideal*	
				idolatry	
				idoliz*	
				infatuation	
				inspir*	
				interest*	
				joy*	
				kind*	
				laud*	
				look up to	
				lov*	
				loyal*	
				magnific*	
				marvel*	
				merit*	
				obeisance	
				passion*	
				pay homage to	
				perfect*	
				prais*	

				prefer*	
				priz*	
				props	
				recogn*	
				relish	
				remark*	
				reputation	
				respect*	
				revel	
				rever*	
				savor	
				scenery	
				sincer*	
				splendid	
				sweet on	
				think highly of	
				utmost	
				valu*	
				vast	
				virtu*	
				wild about	
				wisdom	
				wise	
				wonder*	
				worship*	
				worthy	
	AWE	AWE	Awe is "a feeling of great respect sometimes mixed with fear or surprise" (Cambridge Dictionary, 2020). "People feel awe, for instance, when overwhelmed by something (or someone) beautiful or powerful that seems larger than life. The experience of awe	admir*	"I still love this commercial, it has such a great message ^_^" "I really love this video" "amazing"
				aesthetic	
				amazing	
				amazed	
				astonish*	
				awake*	
				awe*	

			compels people to absorb and accommodate this new vastness they have encountered" (Fredrickson, 2013, p.6).	beaut*	
				breathak*	
				brilliant	
				captivat*	
				christ*	
				courage*	
				curiosity	
				delight*	
				devot*	
				divin*	
				enchant*	
				engag*	
				enlight*	
				enliven*	
				esteem*	
				evok*	
				excit*	
				fascinat*	
				god*	
				grand*	
				grat*	
				great*	
				humility*	
				incomprehens*	
				inspir*	
				interest*	
				invigorat*	
				lord	
				lov*	
				magnific*	
				majest*	
				mighty	
				mind-bending	
				mind-blowing	
				mind-boggling	
				mirac*	
				myst*	
				power*	
				prais*	

				raptur*	
				remark*	
				respect*	
				rever*	
				shock*	
				specta*	
				spirit*	
				stimulat*	
				stunning	
				wisdom	
				wonder*	
				worship*	
				overwhelmed	
				vastness	
				immense	
				great extent	
				goosetingles	
				chills	
	ELV	ELEVA-TION	"(…) a response to acts of moral beauty in which we feel as though we have become (for a moment) less selfish, and we want to act accordingly. (…) It gives rise to a specific motivation or action tendency: emulation (…) (Algoe & Haidt, 2009, p.106).	advanc*	"Wow. Makes you think. I'm gonna be different from now on. And buy Always products."
				amplify	
				ascen*	
				bliss*	
				compassion*	
				conscious*	
				content*	
				creation	
				delight*	
				digni*	
				divin*	
				elat*	
				elevat*	
				encourag*	
				engag*	
				enhanc*	
				enrapture	
				exalt*	

				excit*	
				exhilarat*	
				faith*	
				genero*	
				glory	
				grat*	
				heaven*	
				heighten	
				help*	
				hope*	
				inspir*	
				loyal*	
				magnific*	
				moral*	
				moving	
				pleas*	
				poise*	
				prestig*	
				promis*	
				rejoic*	
				satisf*	
				spirit*	
				stimulat*	
				strength*	
				tender	
				touch*	
				upgrad*	
				uphold*	
				uplift*	
				warm*	
				uplift*	
				emulation	
				charitable	
				excellence	
				prosocial	
				dilation	
				elevated	
				warm' chest	
	GRT	GRATI-TUDE	Gratitude is described as a feeling of gratefuless and	acknowledg*	"Am I the only one who almost cried from happiness

			arises"(…) as a response to moral behavior and as a motitvator of moral behavior" (Haidt, 2003, p. 863).	admir*	when that girl in the blue dress said that?"
				affection	
				almighty	
				appreciat*	
				belove*	
				benevolen*	
				bestow*	
				bless*	
				charit*	
				christ*	
				compassion*	
				content*	
				credit	
				dedicat*	
				delight*	
				devot*	
				donat*	
				earn*	
				esteem*	
				favor*	
				forgiv*	
				fulfill*	
				genero*	
				gift	
				goodness	
				grace	
				grat*	
				happiness	
				happy	
				heart*	
				help*	
				honesty	
				honor*	
				hospitality	
				humility	
				indebt*	
				kind*	
				loyal*	
				mirac*	
				oblig*	
				pleas*	
				prais*	

				pray*	
				recogn*	
				recompense	
				repay	
				rescue*	
				respect*	
				responsive*	
				revel	
				rever*	
				sacrific*	
				satisf*	
				selfless*	
				sincer*	
				spirit*	
				thank*	
				thrill*	
				tribute	
				virtu*	
	HPE	HOPE	Hope is a feeling that arises in circumstances in which one fears the worst but desires for better.	achiev*	"This is helpful"
				ambition	"The comments on this video are both inspiring and disgusting"
				anticipat*	
				aspir*	
				assum*	
				assur*	"so inspirational"
				at ease	
				auspicious	
				await	
				belie*	
				bright	
				buoyan*	
				cheer*	
				cherish	
				comfort*	
				compassion*	
				confiden*	
				congratulat*	
				contemplat*	
				content*	
				count on	
				curable	

				deliverance	
				dependence	
				desir*	
				doubtless	
				dream	
				eager	
				elat*	
				elevat*	
				embolden*	
				encourag*	
				endur*	
				enthusias*	
				envision*	
				expect*	
				faith*	
				favor*	
				foresee	
				foretell	
				fortitude	
				fortun*	
				forward	
				freedom	
				future	
				gain	
				glory	
				goal	
				golden	
				good	
				grow*	
				heart*	
				hope*	
				ideal*	
				idyll*	
				incentiv*	
				inspir*	
				instill*	
				learn*	
				lighthearted	
				limitless	
				newborn	
				opportunit*	
				optimis*	
				overcom*	

				paradise	
				perfect*	
				persever*	
				positiv*	
				promis*	
				prophesy	
				propitious	
				prospect*	
				purpos*	
				reassur*	
				redeem	
				redempt*	
				regain*	
				reliance	
				restor*	
				rever*	
				reward*	
				sanguine*	
				satisf*	
				secur*	
				seren*	
				sincer*	
				survive	
				triumph	
				trust*	
				upbeat	
				uplift*	
				utopia*	
				virtu*	
				wholehearted	
				wish	
				youth*	
	GNR	GENE-RAL	This category describes the general emotional state of inspiration.	accomplish*	"Now this is a better advert than Gillette's. You don't have to attack men to inspire women." "I come back to this ad once in a while... Usually
				better	
				broaden*	
				brought to tears	
				care	
				caring	
				challenging	
				charisma*	
				compelling	

				constructive	when I feel like
				craftsmanship	my place in the
				creativ*	world as a girl is
				cultivate	being challenged
				determinat*	by that of a man.
				elat*	Or when I doubt
				electrifying	myself whether I
				empower*	can do something
				emulat*	in my very male
				energ*	dominant career.
				enkindle*	I can do it
				enrich*	BECAUSE I am
				entertain*	a girl, not in spite
				enthrall*	of it."
				epic	
				exception*	
				exemplary	
				expand*	
				extraordinar*	
				fortify*	
				fun*	
				gallant*	
				galvanize	
				give rise to	
				gripping	
				heart*	
				illuminat*	
				imagin*	
				imbue	
				impress	
				inflame	
				influen*	
				infuse	
				innovat*	
				insight*	
				intrigu*	
				leader	
				motivat*	
				muse	
				novel	
				nurtur*	

				open up	
				philanthrop*	
				poetic*	
				prophet*	
				pursuit	
				refin*	
				refresh*	
				regenerat*	
				reinforce	
				revelation	
				rousing	
				spark	
				spur	
				striv*	
				success*	
				talent*	
				tantalizing	
				thinker	
				thoughtful	
				though-provoking	
				transform*	
				trigger*	
				valiant	
				valor	
				visionary	
				vivid	
				whim	

Concept	Abbrevia-tion	Code Name	Definition	May include	Example
Approach Motivation	GOS	Goals	An individual showing that they want to pursue a goal. A person showing a desired end state. This can also be within the past, showing that through the	achiev* accomplish acquire ambition attain attempt become better goal	"become a better conversationalist" "make deeper connections with my friends" "trying to do

				campaign someone achieved a goal or pursued a new goal or path.	intent	better"
					learn	
					make	"People have asked me what the reasoning was behind my blog Market Like A Chick. This. Is. It. Own your story. Let it empower you"
					master	
					motivat*	
					perform*	
					reach	
					target	
					try*	
	POE		Positive Emotio-nality	An individual showing positive emotions towards the campaign/brand. An individual that engages in a positive manner.	amazed	"I really love this video"
					appreciat*	
					beneficial	
					content	
					desirable	
					desire	
					encourag*	
					enthusiastic	
					excit*	
					glad	
					grateful	
					happy	
					hope*	
					inspiration*	
					inspiring	
					interest*	
					joy*	
					love	
					optimistic	
					peaceful	
					proud	
					thankful	
					trust	
					uplifted	
					want	
					wonder	
	EVS		Extraversion	This occurs when an	achiev*	"Wow. Makes you think. I'm
					agree	

			inividual displays feelings of excitement, warmth a desire for change or that they value achievement and endurance. Moreover, extraversion is expressed through the display of companionship or liveliness.	ambition	gonna be different from now on. And buy Always products."
				change	
				different	
				encouraged	
				endur*	
				enthusiastic	
				excit*	
				happy	
				identify	
				joy*	
				kind	
				mastery	
				optimistic	
				passion	

Concept	Abbrevia-tion	Code Name	Definition	May include	Example
Customer Engagement Customer engagement is the interacttion of a customer with the marketing campaign, the brand, other customers, or other stakeholders (Brodie et al., 2011)					
Behavio-ral customer engage-ment	CNI	Consumer involvement	An individuals invovlement with the campaign or brand. This can be displayed through an individual voicing that they watched the campaign several times or that they will from now on purchase (or repurchase) the products.	a lot of time	"Wow. Makes you think. I'm gonna be different from now on. And buy Always products."
				buy	
				commitment	
				contribution	
				empathy	
				experience	
				interaction	
				involve*	
				loyal*	
				many times	
				purchase	
				repurchase	
				trust	

	ADC	Advocacy	This occurs when people are advocating for others to use the brand or recommending the brand/campaign to others.	(advice?) feedback influence recommend* refer refer to suggest*	"Everyone should watch this video."
	MCI	Message or content interaction	This occurs when individuals quote the text of the campaign or refer to a specific time in the campaign.	/	1:06 - "So do you think you just insulted your sister?" "No! I mean… Yeah, insulted girls… But not my sister."
	IPI	Interpersonal interaction	This code will be given if it is clear that an individual has replied to the comment of another individual.	/	King Kapow's Gaming: "2:19 did she just hit that golf ball in that room? I can't even throw a foam ball in my house. This is not a golf range. This is a room with cameras and people in it." --> The White Wolf: "I agree, my mother will literally kill me if i Just Throw the smalles ball on the ground"

	INS	Insult	This code will be given when another person or another group of people is being insulted within the comment. This code is meant in regard to other humans and not towards the campaign.	stupid	"Best video to trigger the stupid sexist Jesuit Americans and encourage women to break stereotypical thinkings"
Emotional customer engage-ment	DFC	Dissociating from the campaign	This is the case when someone shows that they can't associate with the campaign or that they dislike the campaign. This can for example be displayed through a person contesting the content of the campaign and showing that they disagree with the message, or by saying that boys/men are naturally stronger than women.	attitude cancelled disagree impression influence	"So we've gone from this advert to catering for transgendert men, Always you're cancelled!"
	ACB	Appeal to campaign/ brand	The campaign is appealing to the individual	accept agree belief	"I don't know why this was in my

			on an emotional level. This can be displayed through individuals voicing that they feel empowered or motivated after watching the campaign; that they love it, or that they are glad and happy that they have seen it.	believe in brand	recommended today, but I'm really glad it was."
				confidence	
				emotion*	"#Great Campaign!"
				empathy	
				empowered	"I love Always"
				empowerement	
				experience	"I really love this video"
				feel*	
				feel* good	
				glad	
				happy	
				impression	
				inspir*	
				love	
				meaningful	
				motivat*	
				passion*	
				positive	
				pride	
				proud	
				represent*	
				sad	
				satsifaction	
				trust	
	BCC	Brand/ Campaign Conncetion	Brand/ campaign connection means that an indivdual feels connected to the brand or campaign. It can be displayed through individuals voicing that they identify with the campaign, or through them	attachement	"I saw this a few years ago. I never thought I'd comment how much I like it. I wouldn't want my little female cousins and future daughters to be told that they do something 'worse' than
				commitment	
				connection	
				identif*	
				identify with	
				impression	
				interaction	
				loyal*	
				personal connection	
				sense of belonging	
				that's me	
				trust*	

			telling a personal story which relates to the campaigns content.		boys just because they're girls." "I do track, and my coach told me I run like a girl. I grew up with 4 boys in the House, so naturally, I had a comeback. The conversation was awkward. The coach said "you run like a girl." So I said "try to keep up"."
	INS	Insult	This code will be given when another person or another group of people is being insulted within the comment. This code is meant in regard to other humans and not towards the campaign.		"Go fuck yourself"
Cognitive customer engage-ment	CGE	Cognitive Engagement	This occurs when individuals show that they engaged with the brand cognitively. This means	interest* attention attitude commitment concentra* draining fatigue immersed	"Yet again, youtube comments prove why Feminism is neccesary. The video can literally point

| | | | that they display deep thinking about the campaign and its message. Cognitive engagement can be displayed through individuals voicing that they thought about the campaign, that they find it relevant, or that they learned something from it. Moreover, cognitnive engagement can be displayed through individuals relating the campaign to political aspects. Additionally, cognitive engagement can be displayed through individuals engaging within a discussion about the | learn*
point
relevance
relevant
satisfaction
stimulat*
think*
thinking about
tired
tiring
trust | out how common insults define acting "like a girl" is something demeaning, weak and lesser, yet people will still deny that it's even a problem. This isn't people being over-sensitive; it's literally how we teach our children that anything feminine is by default wrose than anything masculine."

"it is much worse for a young man you cannot do sport - that it is for a young girl. At least a young girl can use the excuse she is a girl. A man is totally ridiculed if he is unco-ordinated"

"Oh please. Progressives liberals always trying |

			campaigns content.		to change things and make everything worse than they actually are"
	CRP	Campaign Recognition positive	This code will be given if the comment shows that its author recognized the video as an advertising campaign and regarding it as positive. A comment that only states the term 'video' does not apply to this code. The comment has to use words like advert or campaign, which show a clear reference to the fact that the video is an advertising campaign.	advertisement	"powerful advertisement! Thumps up to your marketing team!"
				campaign	
				marketing	
	CRN	Campaign Recognition negative	This code will be given if the comment shows that its author recognized the video as an advertising campaign and regarding it as	advertisement	"You have been watching an advertisement."
				campaign	
				marketing	
				scripted	

			negative. A comment that only states the term 'video' does not apply to this code. The comment has to use words like advert or campaign, which show a clear reference to the fact that the video is an advertising campaign.		
	RMB	Referring to/mentioning another brand	This code will be given when the comment refers to another brand, or another brand is mentioned within the comment.	/	"ask gilette"

Con-cept	Abbrevia tion	Code Name	Definition	May include	Examples

Socie-tal Sub-jects	LAB	Like a boy	This code will be given to comments that discuss feminism in regard to the campaign. Moreover, this code will be given to comments that address that the content of the campaign also applies to boys/men; demanding similar discussions about the same issue but focused on boys/men. This code will not be given to comments that simply contest the conent of the campaign. For example, if someone states that boys are naturally stronger, it does not apply to LAB but to DFC.	/	"it is much worse for a young man you cannot do sport - that it is for a young girl. At least a young girl can use the excuse she is a girl. A man is totally ridiculed if he is unco-ordinated" "WHERE'S THE #LIKEABOY video ?"
	REF	Refer-ral	This code will be given, if it is shown within the comment that the author of the comment found/saw the video through someone else.	via came here from came here through	"via Dhruv Rathee"

Con-cept	Abbre-viation	Code Name	Definition	May inlcude	Example
De-scrip-tives	DAT	Date	This is the date of when the comment was posted	/	13.09.2017
	ID	ID	This code will be given to the comment ID.	/	03.01.1916
	NAM	Name	This is the name of the individual who posted the comment	/	The White Wolf

	LIK	Likes	This code will be given if there are likes.	/	3K
	LIK0	Likes 0	This code will be given if the number of likes of the comment is 0.	/	0 Likes
	FUC	Follow-Up Comments	This code will be given if there are follow up comments.	/	31 replies
	FUC0	Follow-Up Comments 0	This code will be given if the number of follow up comments is 0.	/	0 replies