CO-CREATION VS. BRANDJACKING –
A Case Study on Customer Engagement on LinkedIn

Eskelinen, Kerttu & Kotila, Jussi
Master's thesis
Department of Language and Communication
Studies
School of Business and Economics
University of Jyväskylä
Autumn 2019

JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty Humanities & Social Sciences School of Business and Economics	Laitos – Department Language and Communication Studies
Tekijä – Author Eskelinen, Kerttu & Kotila, Jussi	
Työn nimi – Title Co-creation vs. Brandjacking – A Case Study on Customer Engagement on LinkedIn	
Oppiaine – Subject Organizational Communication and PR, Corporate Communication	Työn laji – Level Master's thesis
Aika – Month and year November 2019	Sivumäärä – Number of pages 80

Tiivistelmä – Abstract

The development of digital media and social media platforms has changed the way consumers interact with brands and with each other. In social media, consumers take the role of active participants and co-creators which has shifted the focus of communications and marketing strategies from creating and distributing messages to discovering new ways of engaging customers and other stakeholders. Inviting stakeholders to engage comes with a risk, however, as even well-intended campaigns can easily turn into negative engagement.

This thesis consists of two major components, being an integrative literature review and a case study. As customer engagement has become a popular topic within academics, the first objective of this thesis was to introduce the different forms of customer engagement as they have been studied in the past academic literature, from its positive forms, such as co-creation, lead users concept and user generated content to the negative extremes, such as brandjacking. The concepts were further compared to demonstrate their differences as well as similarities. As LinkedIn remains an unexplored platform in the research on engagement, the second objective was to identify the dominant forms of engagement on LinkedIn. LinkedIn engagement was studied in the context of two organizations, KLM and Finnair. In total, 94 LinkedIn posts were collected, categorized and analyzed using qualitative content analysis as well as quantitative data categorization.

This research suggests that the dominant forms of engagement are largely defined by the self-promotional nature of the platform, resulting in either neutral or positive engagement both in terms of emotion and attitudes towards brands. Negative engagement does not only represent the minority of the engagement on LinkedIn, but it is also ignored by other users. However, due to the limitations induced by the research methods as well as the limited sampling, the conclusions of this study are merely indicative. In order to draw generalizable conclusions on LinkedIn engagement further research needs to be conducted.

Asiasanat – Keywords brandjacking, brand hijacking, engagement, co-creation, customer engagement, word-of-mouth
Säilytyspaikka – Depository University of Jyväskylä
Muita tietoja – Additional information

Tiedekunta – Faculty	Laitos – Department
Humanistis-yhteiskuntatieteellinen tiedekunta Jyväskylän kauppakorkeakoulu	Kieli- ja viestintätieteiden laitos

Tekijä – Author
Eskelinen, Kerttu & Kotila, Jussi

Työn nimi – Title
Co-creation vs. Brandjacking – A Case Study on Customer Engagement on LinkedIn

Oppiaine – Subject	Työn laji – Level
Yhteisöviestintä, Viestinnän johtaminen	Master's thesis

Aika – Month and year	Sivumäärä – Number of pages
Marraskuu 2019	80

Tiivistelmä – Abstract

Digitaalisen median ja sosiaalisen median alustojen kehitys on muuttanut tapaa, jolla kuluttajat vuorovaikuttavat sekä brändien että toistensa kanssa. Koska sosiaalisessa mediassa kuluttajat ottavat aktiivisen osallistujan ja kehittäjän roolin, markkinointi- ja viestintästrategioiden painopiste on muuttunut viestien luomisesta ja jakamisesta sidosryhmien osallistamiseen eri tavoin. Sidosryhmien osallistaminen markkinointiviestintään asettaa yrityksille myös haasteita, sillä erityisesti sosiaalisessa mediassa keskustelun luonne ja painopiste voi helposti kääntyä negatiiviseksi.

Tämä tutkielma koostuu kahdesta osasta, joita ovat kirjallisuuskatsaus ja empiirinen case-tutkimus. Tutkielmalle asetettiin kaksi tavoitetta. Ensimmäinen tavoite oli esitellä kuluttajien osallistamisen ja sitouttamisen eri käsitteitä sen positiivista muodoista, kuten yhteiskehittelystä ja käyttäjien tuottamista sisällöistä negatiivisiin ilmiöihin, kuten brändinkaappaukseen. Akateemisessa kirjallisuudessa esiintyviä käsitteitä verrattiin edelleen keskenään niiden eroavaisuuksien ja yhtäläisyyksien määrittämiseksi. Vaikka osallistumista sosiaalisessa mediassa on tutkittu runsaasti, tutkimusta sidosryhmien osallistumisesta LinkedInissa on vain vähän. Siten tutkimuksen toisena tavoitteena oli selvittää, mitkä ovat yleisimmät osallistumisen muodot LinkedInissa. Osallistumista tutkittiin kahden esimerkkiorganisaation, Finnairin ja KLM:n kautta. Yhteensä 94 LinkedIn-julkaisua kerättiin, luokiteltiin ja analysoitiin laadullisen sisällönanalyysin ja määrällisen luokittelun keinoin.

Tutkimuksen mukaan yleisimmät osallistumisen muodot LinkedInissa olivat joko neutraaleja tai positiivisia sekä tunteiden että brändiasenteiden näkökulmasta. Tutkimus viittaa siihen, että positiiviset ja henkilökohtaiset sisällöt myös resonoivat yleisössä parhaiten. Negatiivinen osallistuminen oli paitsi harvinaista, se myös usein jätettiin muiden käyttäjien toimesta huomiotta. Tätä positiivista dominanssia voi osittain selittää LinkedInin vahva henkilöbrändäämisen kulttuuri. Sekä käytetyt tutkimusmetodit että tutkimusmateriaalin rajallinen otanta vaikuttavat tutkimuksen reliabiliteettiin ja validiteettiin. Siten tämän tutkimuksen tulokset ovat suuntaa-antavia. Lisätutkimus on tarpeen, jotta aiheesta voidaan vetää yleistettäviä johtopäätöksiä.

Asiasanat – Keywords
asiakassitoutuminen, brändinkaappaus, osallistuminen, kuulopuhe, sitoutuminen, yhteiskehittely

Säilytyspaikka – Depository
University of Jyväskylä

Muita tietoja – Additional information

TABLE OF CONTENTS

1 INTRODUCTION

Social media and the digital developments have changed the environment where organizations operate in today. This change provides marketing and communication professionals with both challenges and opportunities: as stated by Waddington and Earl (2013, 51), "media has exploded in complexity, reach and sophistication, meaning the connections brands now have with customers make a pure propaganda model, as it existed in the 1920s and 1930s, impossible to sustain." The new media environment is defined by speed, interaction, democratization of data and lack of regulation (Quinton 2013).

The social web has reshaped the way customers interact with brands and with each other. Instead of passive recipients, consumers take the role of active participants (Weitzl & Einwiller 2018, 454). Brand messages are being created and distributed by not only the corporate management, but also by consumers which creates a new purpose for consumers as co-creators and promoters of brands. Furthermore, consumers today have a better access to information that helps them to make informed purchasing decisions. Technologies also allow consumers to block ads and therefore avoid the marketing efforts of organizations (Malthouse & Calder 2018, 411).

As traditional marketing and one-way communication allow little to no dialogue or interaction with stakeholders, the focus no longer lies in creating and distributing brand messages, but engaging customers and other stakeholders to create a unique brand experience (Malthouse & Calder 2018, 411-412). Building on Roberts, Hughes & Kertbo (2012, 149), cocreation can be defined as "collaborative work between consumer and a firm in an innovation process, whereby the consumer and supplier engage (to varying degrees) in the activity of co-ideation, co-design and co-development of new products and services". Ideally, also brands should be co-created with respect to its ideology, use and personality (Füller, Muhlbacher, Matzler & Jaweck 2010, 72).

One of the challenges of the new marketing environment is that social media also provides stakeholders with a platform for sharing complaints and invites more extreme forms of criticism, such as the emergence of antibrand communities (Weitzl & Einwiller 2018, 457). As ordinary people have become the most trusted source of information, corporate management has less control over their campaign outcomes: even "well-intended efforts on

social media can quickly stray from the intended goal as multiple voices contribute and shift narratives in unfavorable directions for the organization" (Sanderson, Barnes, Williamson & Kian 2016, 32).

As individual customer experiences play a central role in organizational reputation and brand narratives, negative experiences may increase the risk that the brand gets "hijacked" by the customers or other stakeholders of the organization (Luoma-aho, Virolainen, Lievonen & Halff 2018, 57). Brandjacking - or brand hijacking - is an extreme form of customer engagement. It refers to a situation in which consumers or other stakeholders take control over the brand or a specific campaign, resulting in unanticipated and often also undesired outcomes. Brandjacks may be caused by internal or external errors within organizations, or they may be impersonations or false narratives emerging independently. (Langley 2014, 27.)

1.1   Research problem and research questions

The concept of engagement has been studied not only in communications research but also in psychology, sociology, political science and organizational behavior (Weitzl & Einwiller 2018, 455). Research has been conducted with respect to the characteristics, functionalities, causes and defining factors of engagement. However, academic literature does not yet provide a comparison between the different forms of engagement as the concept has evolved over the decades.

Furthermore, customer engagement and especially its negative forms have been previously studied on social media platforms such as Facebook, Instagram and Twitter. With respect to research on engagement, LinkedIn remains an unexplored social media platform.

In this paper we seek to further define the positive and negative extremes of customer engagement. Our objective is to identify the elements that differentiates them from each other on one hand, and the elements that they have in common on the other. Additionally, we aim to identify the defining elements of engagement on LinkedIn and investigate the extent to which the extremes of engagement, as defined in academic literature, are reflected in engagement in practice.

As such, our research questions can be stated as follows:

Q1 What are the extremes of customer engagement?

Q2 What are the dominant forms of engagement on LinkedIn?

1.2 Structure

To achieve the outlined objectives, this research paper has been divided into two sections: theory and literature, and an empirical case study. These sections have been further divided into six components, the first of which being this introduction. The second component provides an integrative literature review. In the third chapter, the different forms of customer engagement will be compared in terms of their potential causes and consequences.

In the fourth chapter we introduce the case study: the research problem and hypothesis; the case organizations, being KLM and Finnair; the research material as well as the research method, being content analysis; and the coding process. After the aforementioned, we present the results, and finally, our conclusions and the evaluation and limitations of this research.

2 THEORETICAL FRAMEWORK

Customer engagement is a concept that is widely used in the field of communications and marketing, yet it is often misunderstood. This chapter provides a literature review on the various definitions of customer engagement and the development of its different forms.

Even though academics have varying interpretations on engagement, it can be argued that there are three key themes that are relevant in the discussion on engagement (Johnston & Taylor, 2018, 1-2).

The first theme emphasizes "the social and relational focus of engagement and recognizes the socially situated nature of communication engagement within a social setting" (Johnston & Taylor, 2018, 2). That is, engagement is defined by the actors - such as organizations and their stakeholders – and their motives as well as the social setting and group level outcomes. From this point of view engagement is about "facilitating diverse relationship for engagement outcomes" (Johnston & Taylor, 2018, 2).

The second theme defines engagement as "interaction and exchange" and an "interactive dynamic process, where participation, experience, and shared action emerge and components of engagement" (Johnston & Taylor 2018, 3). This interaction co-creates meaning and builds social capital. This theme also acknowledges the negative side of engagement and the fact there might also be unintended consequences to engagement (ibid.).

The third theme is about the "dynamic and multidimensional nature of engagement" and "acknowledges the historical legacy of engagement's psychological foundations as cognitive, affective and behavioral dimensions" (Johnston & Taylor, 2018, 3). The psychological approach focuses on the process orientation to engagement and recognizes the importance of context as well as the complexity that lies in dynamic human communications (ibid.).

Engagement in the Context of Digital Media

The field of communications, marketing and advertising has changed from messages initiated, created and distributed by brands to a more consumer-lead marketing environment (Malthouse & Calder 2018, 411). Especially in social media, consumers are networked in ways that allow real-time sharing of information, opinions and experiences related to brands, products and services (Kim, Sung & Kan, 2015). As such, organizations today look for new ways to engage their customers and other stakeholders to create a unique brand experience (Malthouse & Calder 2018, 412).

Engagement in the modern digital media environment is often defined as "user actions, such as liking, sharing or commenting on brand content" or as the time the user spends with brand content (Malthouse & Calder 2018, 412-413). However, this provides a rather narrow definition of engagement as it indicates that engagement is merely a goal rather than a process or a marketing tactic (ibid.).

A more comprehensive approach to customer engagement defines it as a voluntary act, varying from positive or negative word-of-mouth to exit, such as changing service providers, taking part of online communities and participating in product or brand improvement processes (Weitzl & Einwiller 2018, 457). Malthouse and Calder (2018, 414) argue that engagement is not only a composition of brand behaviors but also the brand experience causing said behavior should be considered.

The digital media has created a new narrative for customer engagement. It is not, however, a phenomenon created by technological innovations as the concept of engagement has its roots in the 17th century (Weitzl & Einwiller 2018, 455). Its definitions have since changed, however: recently the concept has been defined by "the notions of connection, attachment, emotional involvement and/or participation" (Weitzl & Einwiller 2018, 455). According to Malthouse & Calder (2018, 412) engagement is "all about participative brand contacts in which consumers have actual or virtual experiences."

Customer engagement replaces the traditional metrics of customer experience, such as customer satisfaction to predict customer behavior and drive growth and profits. Engaging stakeholders plays an important role in viral marketing, as customers are considered a trustworthy source of recommendations for brands, products and services. (Weitzl & Einwiller, 454.)

Customer engagement comes in various forms. In the following sections the different forms of customer engagement, as they have been studied in the past academic literature, will be introduced and compared with each other.

TABLE 1   Definitions

Concept	Definition	Source	Context
Word-of-mouth	"The act of exchanging marketing information among consumers" which "plays an essential role in changing consumer attitudes and behaviour towards products and services." (p. 48)	Chu, S. & Kim, Y. 2011. Determinants of consumer engagement in electronic word-of-mouth (eWOM) in social networking sites. *International Journal of Advertising* 30 (1) 47–75.	Word-of-mouth as a form of engagement in the context of social platforms.
Co-creation	"Consumer-company interaction as the locus of value creation; allowing the customer to co-construct the service experience to suit their context." (p. 10)	Prahalad, C. K. & Ramaswamy, V. 2004. *Co-Creation Experiences: the Next Practice in Value Creation*. Journal of Interactive Marketing 3 (18) 5–14.	Co-creation as a way to create value for both the customer and the company.
Customer co-creation	"A collaborative new product development activity in which customers actively contribute and/or select the content of a new product offering; it involves two key processes: contribution and selection." (p. 86)	O'hern, M., & Rindfleisch, A. (2010). Customer co-creation. *Review of marketing research*, (6) 84–116.	Customer co-creation as a tool to produce new innovations together with customers.

Crowdsourcing	"Crowdsourcing represents the act of a company or institution taking a function once performed by employees and outsourcing it to an undefined (and generally large) network of people in the form of an open call."	Howe, J. 2006a. *Crowdsourcing: A Definition*. Accessed 29.11.2016 http://crowdsourcing.typepad.com/cs/2006/06/	Crowdsourcing as a variation of co-creation. A cost-effective way for an organization to utilize content produced by voluntary amateurs or professionals.
Lead users	"The lead user concept is a method to get access to need and especially solution information in the concept generation stage of an innovation project." (p. 14)	Piller, F., Vossen, A. & Ihl, C. 2012. From Social Media to Social Product Development: The Impact of Social Media on Co-Creation of Innovation. *Die Unternehmung* 66 (1), 7–27.	Lead users as early adaptive and highly innovative customers, with the potential to become a great business asset to the organization. However, when ignored or treated badly lead users can also become competitors.
User generated content	A content produced by "regular people who voluntarily contribute data, information, or media that then appears before others in a useful or entertaining way." (p. 10)	Krumm, J., Davies, N. & Narayanaswami, C. 2008. User-Generated Content. IEEE Pervasive Computing 7 (4). 10–11.	User generated content as brand-related content produced voluntarily and by unpaid, but often innovative amateurs.
Brandjacking	"Brands can be willfully or accidentally misinterpreted, and they can be irrevocably associated with negative ideas: they can be 'brandjacked'" (p. 27)	Langley, Q. 2014. *Brandjack. How your reputation is at risk from Brand Pirates and what to do about it.* London: Palgrave Macmillian.	Brandjacking as a reputational risk, and how communication strategies can help to avoid reputational damage. Focus on engagement in the digital environment.

2.1 Word-of-mouth

Word-of-mouth (WOM) represents the form of engagement that companies have little to no control over. Word-of-mouth, possibly the oldest and simplest form of customer engagement can be defined as "the act of exchanging marketing information among consumers" which "plays an essential role in changing consumer attitudes and behavior towards products and services" (Chu & Kim 2011, 48).

Even though digital media has increased the importance of word-of-mouth - positive or negative statements made by "potential, actual, or former customers about a product or company"- it is not a new phenomenon (Chu & Kim 2011, 48). Whereas people have always discussed their brand experiences with their friends and relatives, internet and social networks have made opinions and statements available to much larger group of people through blogs, emails, consumer review websites, forums, virtual consumer communities and other social media channels (ibid.).

When making purchase decisions, consumers are more likely to rely on word-of-mouth as a source of information as it is considered independent and therefore more trustworthy

than messages created and distributed by the company (Chu & Kim 2011, 48; Lee & Young, 473). Despite the fact that research has proven the importance of peer recommendations in purchasing decisions, some argue that companies lack understanding on how the interactive consumer communities can be persuaded to not only provide, but also spread positive word-of-mouth. (Toder-Alon, Brunel & Fournier 2014, 42)

Influencer marketing - using social media influencers with large follower bases to spread word-of-mouth about brands, products and services - has gained importance in the modern marketing strategies (Hughes, Swaminathan & Brooks 2019, 78). However, the fact that influencers are rewarded with either money or free goods - and consumers are aware of it - affects the credibility of the message and thus its impact on purchasing behavior (Hughes, Swaminathan & Brooks 2019, 79.) Even though influencer marketing is important in the discussion of modern customer engagement, we have chosen to exclude the phenomenon in this study as it can often be seen as an advertising tactic rather than a form of voluntary engagement.

Whereas word-of-mouth and other forms of customer engagement are based on similar dynamics, they vary in terms of their impact on the brand, the level of control the company has on the discussion and what provoked the discussion to begin with. In the following section we look back to the traditional forms of customer engagement and compare them in terms of power relations, impact and overall dynamics.

2.2 Co-creation

There are numerous different ways co-creation has been defined in academic research in the past four centuries. Co-creation, in short, can be described as "collaborative work between consumer and a firm in an innovation process, whereby the consumer and supplier engage (to varying degrees) in the activity of co-ideation, co-design and co-development of new products and services" (Roberts, Hughes & Kertbo 2012, 149).

Co-creation plays a significant role in modern marketing and communication strategies. Ideally, brands should be co-created by involving stakeholders in the process of developing, assessing and testing products, ideas and concepts and thus creating the personality and ideology of the brand (Füller et al. 2010, 72.).

Involving customers in the brand creation process increases loyalty and brand advocacy and supports the emergence of brand communities (Füller et al. 2010, 72; Turri, Smith & Kemp 2013, 209; Wipperfürth 2015, 5). Furthermore, engagement helps companies to identify the needs and demands of their stakeholders and to differentiate from their competitors (Durugbo & Pawar 2014, 4374).

In this section we offer a thorough overview into the concept of co-creation and its development throughout the past centuries. We look into the traditional forms of co-creation as defined by O'Hern and Rindfleisch (2010), being collaborating, tinkering, co-designing

and submitting and compare them to the more recent forms of co-creation such as user-generated content.

2.2.1 From value chain to value constellation

Co-creation can be defined as a collaborative act between an organization and its customers. Prior to the discovery of co-creation, academics used terms such as customer participation or co-production. According to Bendabudi and Leone (2003, 16–17), the first academic work based on co-creational thinking was published in 1979 when Lovelock and Young shared their thoughts about using customers to increase organizational productivity. However, during the late 1970s and the early 1980s co-creation - or customer participation at the time - was mostly seen as a way for organizations to benefit from their customers – not the other way around.

In 1986 it was first acknowledged by Mills and Morris (1986) that also the customers might gain social value from the co-operational work they participated in. In the 1990s the attention was increasingly focused on customers and how they in particular could benefit from co-creation processes (Bendabudi & Leone 2003).

Norman and Ramirez (1993) combined the concepts of co-creation and value creation, based on the revolutionary idea of replacing traditional value chain with value constellation. According to their theory, customer was an equal economic actor rather than a sole end-user, and therefore also capable of creating value to himself as well as to the other economic actors. As Norman and Ramirez (1993, 69) argue, "the goal is not to create value for customers but mobilize customers to create their own value from the company's various offerings".

In the 21st century Prahalad and Ramaswamy (2000; 2004a; 2004b) further studied Norman and Ramirez's ideas, introducing the concept of co-creation into academic research. Prahalad and Ramaswamy defined co-creation as "the joint creation of value by the company and the customer", which allows "the customer to co-construct the service experience to suit their context" (Prahalad & Ramaswamy 2004b, 8). While they emphasized the role of customers in co-creation process, they also disagreed with the "customer is king" and "customer is always right" kind of mentality. Instead of simply worshipping the customer, co-creation is a continuous two-way dialogue between the organization and the customer (ibid).

Prahalad and Ramaswamy (2004a, 6-7; 2004b, 11-13) also argued that it is essential for organizations to at least partially give up on control in co-creation processes since it cannot be controlled how customers co-construct their own experiences. Whereas the traditional approach indicates that organizations determine, define and sustain their own brand, in the context co-creation the brand experience is defined by the customer. That is, a positive brand experience requires interaction, accessibility and transparency. (ibid.)

In recent years co-creation has become a growing field of study in communications, marketing and management. This is largely due to the rapid development of internet and social media, which also offers platforms for co-creation processes (O'Hern & Rindfleisch

2010, 88). The approach proposed by Prahalad and Ramaswamy on co-creation as the joint creation of value has become widely acknowledged within academics. According to ph. D. Tore Strandvik who has studied value co-creation for decades, the concept has gained popularity within organizations as well (Kortesoja & Lehtinen 2013, accessed 16.11.2016).

Studies with a commercial orientation continue to see co-creation as a way for organizations to achieve product and market success. From their perspective co-creation is, most importantly, a tool for creating new innovations and product developments together with customers. For instance, Gustafsson, Kristensson and Witell (2012, 314–315) define co-creation as "a frequent, bidirectional, and face-to-face communication process that is used when attempting creative problem solving."

The two approaches do not necessarily conflict or exclude each other. Even though organizations seemingly benefit from their customers in terms of co-creation to achieve greater product and market success, customers may also gain value as a result of the process. This value does not equal money or goods; it can also be in a form of gained experience of gathered peer stature. (O'Hern & Rindfleisch 2010; Hertel, Niedner & Herrmann 2003.)

Co-creation appears in both business-to-business and business-to-customer marketing strategies (Saarijärvi, Kannan & Kuusela 2013, 11). In automotive industry, for example, large companies have engaged their suppliers for decades, integrating their ideas into their manufacturing processes (Menzies 2015, accessed 22.11.2016). Furthermore, co-creation may take place even without the organization. Autonomous and active customer communities in particular provide a fruitful environment for new innovations (Rowley, Kupiec-Teaham & Leeming 2007).

2.2.2 Customer co-creation

In the dynamic and rapidly developing business environment of today, being innovative and having the ability to reform existing business models is not only an option, but a necessity to sustain successful and profitable businesses (Vuorinen, Uusitalo & Vos 2012, 58). Even though some thriving organizations, such as Apple still heavily rely on their in-house innovativeness, most organizations believe that understanding the needs of their customers by listening and interacting is the key to successful innovations. According to Vuorinen et al. (2012, 64) the best way to achieve this is through a flexible two-way relationship between the organization and its stakeholders.

As previously mentioned, co-creation has also been studied as a tool for an organization to produce new innovations together with their customers. In line with the growing trend of customer empowerment, customers are allowed to take an active role in product development - which is also the role customers often desire and even enjoy. (O'Hern & Rindfleisch 2010, 102; Handelman 2006, 108.) O'Hern and Rindfleisch (2010, 86) define customer co-creation as "a collaborative new product development activity in which customers actively contribute and/or select the content of a new product offering". That is, customer co-creation consists of two processes: contribution and selection.

According to Piller , Vossen and Ihl (2012), many examples of today's customer co-creation in the innovation process are based on different applications of social media. Customers now have access to unlimited amount of knowledge and information which also has the potential to enhance their ability to engage in creative pursuits. Internet also facilitates consumers' ability to apply knowledge by providing access to a variety of online design tools. (O'Hern & Rindfleisch 2010, 88.)

According to Piller, Vossen and Ihl (2012) social media encourages collectivism within consumers. The various social platforms enable consumers to connect with each other as well as with organizations, and thus create productive communities that may also support innovative co-creation processes. O'Hern and Rindfleisch (2010, 88) argue that this collectivism empowers customers to learn from and to teach each other, which can create results that equal or even surpass the traditional company-based new product development process in terms of speed, creativity and marketplace success. Especially in social media, the sense of collectivism between co-creating customers can become a great asset for strengthening the brand (Hatch & Schultz 2010) and generating positive word-of-mouth (See-To & Ho 2014).

In short, customer co-creation can be defined as a profitable way to enhance new product development. O'Hern and Rindfleisch (2010, 85) refer to Grewal, Lilien and Mallapragada (2016), Shah (2006) and von Hippel (2005) indicating that effective customer co-creation is "positively associated with several new product development metrics, including increased new product creativity, decreased time to market, and reduced development costs." Ideally, both customers and organizations will benefit from the process (Prahalad & Ramaswamy 2004; O'Hern & Rindfleisch 2010). Aside from new product development, a well-executed customer co-creation processes can generate value for both the organization and its customers. For the organization, this value can result in positive word-of-mouth, increased level of trust or even a positive impact on their customers' purchase behavior (See-To & Ho, 2014).

O'Hern and Rindfleisch (2010) divide customer co-creation into four categories (Figure 1): collaborating, tinkering, co-designing and submitting. In the following section these categories as well as to other concepts of co-creation, crowdsourcing and lead users will be studied in detail.
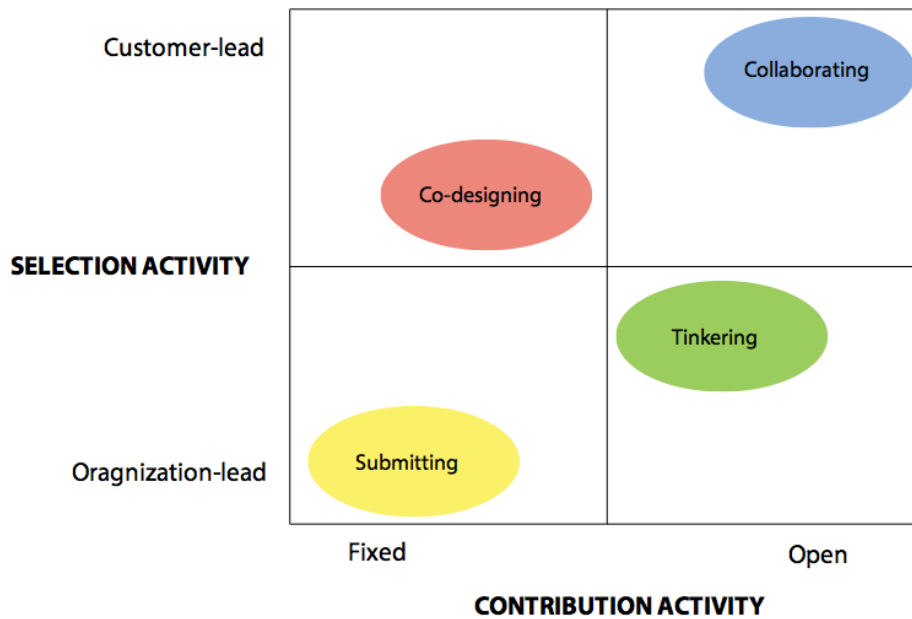
FIGURE 1   Four types of co-creation

Collaborating

O'Hern and Rindfleisch (2010, 91) define collaborating as a "process in which customers have the power to collectively develop and improve a new product's core components and underlying structure." Open source software initiatives, such as the computer operating system Linux and the web browser Firefox are excellent examples of collaborating since both of them grant their customers almost unlimited freedom to alter the original product. This, in turn, transforms customers from passive users to active contributors.

In comparison to tinkering, co-designing and submitting, collaborating "offers customers the greatest power to contribute their own ideas and to select the components that should be incorporated into a new product offering" (O'Hern & Rindfleisch 2010, 91). Even though collaborating can include financial rewards, the vast majority of collaborators are motivated by a philosophical belief about the importance of their work, gaining status or recognition within other customers – or simply the enjoyment of having contributed to something (O'Hern & Rindfleisch 2010, 92). Motivators that lean strongly on volunteering are ideal for collectivism, creating powerful communities and networks between collabo-rative-minded consumers who work much like traditional in-house teams with leaders and positional power (Grewal, Lilien & Mallapragada 2006).

For the organization, collaborating with customers is usually a significantly cheaper - or even completely free - way to develop products. As an ongoing process with no strictly defined time frame, collaborating has the potential to be more flexible and protean than the traditional in-house development processes. (O'Hern & Rindfleisch 2010, 92.) These features make collaborating a cost-effective and a continuous procedure, resulting in both innovative and interactive outcomes with the customers.

However, collaborating often requires co-creators to possess a certain level of skills and know-how. This can easily exclude customers that might be rich in ideas but lack the necessary skills to realize them. (O'Hern & Rindfleisch 2010, 92.) Successful collaboration also requires the organization to give up on administrative power and control over their intellectual property, which "might pose a challenge to long-unquestioned beliefs about the role of management, the value of experts, the need for control over the customer experience, and the importance of quality assurance" (Cook 2008, 68).

Tinkering

Tinkering is a process in which "customers make modifications to a commercially-available product and some of these modifications are incorporated into subsequent product releases" (O'Hern & Rindfleisch 2010, 93). A good example of tinkering is modding: a phenomenon that is common in the computer gaming industry. Modding in this context refers to customers modifying organization-made games by creating their own user-created contributions that are available to other gamers as well. It is not only tolerated by the organization, but also actively encouraged. (ibid.)

When it comes to modding, customers do not have unlimited access to the product's source code. That is, organizations control which product features their customers can modify. This an essential difference between tinkering and collaboration. Typically, tinkerers also have to sign end-user licensing agreements given by the organization. In comparison to collaboration, organizations have a much higher degree of control over their customers' co-creative processes: even though customers still have a relatively high autonomy in contributing, organizations heavily control the selection of said contributions. (O'Hern & Rindfleisch 2010, 93–94.)

Organizations may benefit from tinkering in various ways. Most importantly tinkering can provide a basis for product differentiation and upgrading. While the customers modify the product, the organization selects the best variations, including the customer-led improvements, and launch the new official product releases after. Tinkering also enables customers to satisfy their own needs as well as the needs of those with similar desires within the same community. (O'Hern & Rindfleisch 2010, 93–94.)

Besides the proven benefits, tinkering poses certain challenges. Much like collaborating, tinkering requires a "considerable degree of user knowledge and expertise about both the product to be modified as well as its underlying technology" (O'Hern & Rindfleisch 2010, 94). However, if provided with user-friendly tools for development and modding, most consumers can acquire basic tinkering skills with moderate learning costs (ibid.)

High quality and freely available customer-made mods can lower the need for other customers to purchase new organization-made releases (O'Hern & Rindfleisch 2010, 94). In the extreme cases tinkerers may even become competitors for the organization (Cook 2008, 68). As such, organizations face a dilemma: how much power should be given to customers in a tinkering process as tinkerers could have a potentially damaging impact on the

organization's brand and product performance. For instance, a heavily modded computer game may become more violently or sexually oriented than the original retail version. As such, "the level of contribution autonomy provided by tinkering may be a double-edged sword, as firms that rely heavily on tinkering may be particularly vulnerable to the negative actions of rogue co-creators" (O'Hern & Rindfleisch 2010, 94-95).

Co-designing

O'Hern & Rindfleisch (2010, 95) define co-designing as a process in which a relatively small group of customers contribute to most of the new products or designs of the organization. Respectively, the final products or designs are selected by a larger group of customers. In the context of co-designing, the role of the organization is to offer appropriate tools and formats for the co-created contributions. In contrast to collaborating and tinkering, co-designing does not necessarily require a well-defined skill set from the contributors. Often organizations just build a simple website or platform where their customers can use given tools to provide their co-creative ideas, as well as see and vote for ideas contributed by other customers. Especially organizations in the clothing and gift industry have explored the possibilities of co-designing (Piller, Vossen & Ihl 2012).

Social media supports co-designing extremely well: organizations can encourage consumers to share their co-designs in social media. This sharing does not only increase new micro markets among their followers but seeing positive feedback from their peers can also speed up the purchasing decision. (Piller, Ihl & Vossen 2012.) Furthermore, co-designing provides opportunities to increase customer satisfaction and commitment as also the selectors - given an opportunity to choose the final product - feel a sense of collectivism. Theoretically, when the selective power is given to the customers the company is more likely to come up with a popular product while significantly decreasing the risk of failure. Most importantly, a well-executed co-designing campaign can dramatically reduce the cost of developing creative content as it is largely outsourced to customers. (O'Hern & Rindfleisch 2010.)

The challenge of co-designing is to attract a critical mass of designers, large enough to ensure a sufficient amount of high-quality contributions (Cook 2008, 68; Rindfleisch 2010, 95). This is a challenge that becomes particularly relevant when co-designing is being exploited by competing organizations as well (O'Hern & Rindfleisch 2010, 96). As such, establishing a collective sense of community and effective two-way communication strategies between the organization and its co-creators is essential in co-designing processes (Cook 2008). O'Hern and Rindfleisch (2010, 96) also argue that even though co-designing is a simple and relatively effortless way to lure new contributors and voters, the novelty can quickly wear off. Without a big enough pool of contributors co-designing becomes ineffective.

Submitting

Submitting can be described as the most traditional and the most organization-led form of co-creation. O'Hern and Rindfleisch (2010, 96) define submitting as "a process in which customers directly communicate ideas for new product offerings to a firm." Submitting

differs from traditional forms of customer inquiry, such as customer satisfaction surveys or tracking studies, in terms of both the effort required from the customer and the nature of input that the customer provides to the organization (ibid.). Instead of simply responding to prearranged questions, customers join the new product development process more intensively by, for example, attending workshops or competitions arranged by the organization. The attending customers often receive concrete rewards from the organization. (ibid.)

According to O'Hern and Rindfleisch (2010, 97), the submitting process typically begins when customers provide organizations with new and detailed business ideas, solutions or prototypes. The organization chooses which concepts will be further developed, tested and launched. Since organizations have the power to dictate the format and the selection of the customer-made contributions, submitting represents the lowest level of customer empowerment and autonomy.

In comparison to the traditional forms of collecting customer feedback and input, however, submitting provides consumers with a much stronger voice in the new product development process and allows them to share their ideas and skills directly with the organization-based product development teams (Piller, Vossen, Ihl 2012). In the era of social media, submitting has become a relatively common tool for organizations (ibid.), and there are even websites such as www.hyvecrowd.net listing over a hundred ongoing submitting campaigns.

Using customers as submitters can decrease the time required to develop a new product and increase innovativeness of the organization (O'Hern & Rindfleisch 2010, 97; Cook 2008, 63, 66). In comparison to the more traditional customer research inquiries, submitting can encourage a fruitful two-way dialogue between the organization and its customers. This engagement may reflect in the organization's capabilities to understand relevant markets and improve customer relationships. (O'Hern & Rindfleisch 2010, 97.)

Submitting may be the least likely form of customer co-creation to result in truly innovative products due to its low level of actual customer empowerment. In comparison to other forms of co-creation, submitting lacks collectivity and sense of community, which may decrease the customers' motivation to cooperate with the organization on an ongoing basis. Thus, O'Hern and Rindfleisch (2010, 97) emphasize the importance of the organizations' recognition to the contributions of their submitters through explicit rewards. Aside from motivating old submitters, attracting new submitters poses an even bigger challenge. Treating the old and current submitters well encourages the spread of positive word-of-mouth about the submitting process and the organization itself, which is essential to attract new submitters. (O'Hern & Rindfleisch 2010, 97.)

2.3 Crowdsourcing

The concept of crowdsourcing was introduced by Jeff Howe in an article called 'The rise of Crowdsourcing' published in the June 2006 issue of Wired Magazine (Brabham 2008, 76; Estellés-Arolas & González-Ladrón-de-Guevara 2012, 189; Lebraty & Lobre–Lebraty 2013, 16). In this article Howe explains how 'dabblers, hobbyists and part-timers' have replaced professionals because as a big crowd they can offer products and services with cheaper prices and a greater selection. All this has become possible due to the technical innovations that create a marketplace for amateur crowds, such as iStockphoto or Threadless.com, while making professional production tools such as SLR cameras and image processing software available for everyone.

> "Technological advances in everything from product design software to digital video cameras are breaking down the cost barriers that once separated amateurs from professionals… The labor isn't always free, but it costs a lot less than paying traditional employees. It's not outsourcing; it's crowdsourcing." (Howe 2006, accessed 29.11.2016.)

Soon after Howe's article was published in Wired, the term crowdsourcing was adopted both in traditional press and academic literature. Because of the discussion around the concept, "new media examples that structurally had nothing to do with crowdsourcing were called crowdsourcing" which caused confusion about what crowdsourcing was all about. (Brabham 2013, xvii–xviii.) To diminish the confusion around the concept Howe summarized crowdsourcing in his blog in the following way:

> "Simply defined, crowdsourcing represents the act of a company or institution taking a function once performed by employees and outsourcing it to an undefined (and generally large) network of people in the form of an open call. This can take the form of peer-production (when the job is performed collaboratively) but is also often undertaken by sole individuals. The crucial prerequisite is the use of the open call format and the large network of potential laborers." (Howe 2006, accessed 29.11.2016)

The concept of crowdsourcing continues to be everything but straightforward. Estellés-Arolas's and González-Ladrón-de-Guevara's (2012) studied academic research conducted on crowdsourcing and found nearly forty different interpretations of the term. According to their study there are also variable views on what kind of products or services can be described as having been crowdsourced. Some scholars propose that Wikipedia and Youtube are great examples of crowdsourcing while some scholars completely exclude them from the discussion.

The connection between crowdsourcing and customer co-creation is notable. Much like customer co-creation, crowdsourcing aims for innovativeness, value creating and co-operation (Brabham 2008; Lebraty & Lobre–Lebraty 2013). However, Brabham (2008; 2013) emphasizes that open source projects are not crowdsourcing, because they do not provide a clear format with submitting contributions nor do they provide a compensation. As such, in crowdsourcing the power lies in the hands of the organization.

In short, rather than being a synonym for customer co-creation crowdsourcing can

be seen as a layer inside it. Because of the high organizational control and restricted possibilities to contribute, it can be argued that collaborating and tinkering cannot be defined as forms of crowdsourcing. Since the main idea of crowdsourcing is to utilize masses in new product development and bi-directional value creating (Brabham 2008; Lebraty & Lobre–Lebraty 2013), it can be located somewhere between co-designing and submitting.

Additionally, the cooperative nature of crowdsourcing can be questioned. Since crowdsourcing is often heavily controlled by the organization, the cooperation between the contributor and the organization is less open and more fixed than in a co-creation process. Similarly, the contributions and the dialogue between the organization and the sourced crowd are often not shared as openly. (Aitamurto 2013, 230–231.) It can be argued that there can be crowdsourcing without co-creation, but in most cases some elements of crowdsourcing can be identified in co-creation processes.

2.4   Lead users

Lead users is a concept introduced by Eric Von Hippel in 1986. Piller, Vossen & Ihl (2012) define it as an extreme form of co-creation. In short, lead users can be described as motivated and innovative early adopters (Vuorinen, Uusitalo & Vos 2012): they are customers that first express the needs that become dominant in the market months or years later. Registering and fulfilling those needs is essential for market research and a business asset for organizations: lead users can be used as "a need-forecasting laboratory." (Von Hippel 1986.)

Lead users should not be confused with creative customers. Although lead users modify products, hack code or adjust services just like creative customers, lead users stand out since they focus on novel or enhanced products. (Berthon, Pitt, McCarthy & Kates 2007.)

Smart organizations can use lead users to provide new product development innovations (Vuorinen, Uusitalo & Vos 2012). Cases in which the needs of lead users can be converted directly into a final solution or a prototype, customers can take the role of an innovator (Piller, Ihl & Vossen 2011). Academic research indicates that lead users have created many commercially successful products (Piller, Vossen & Ihl 2012). Berthon, Pitt, McCarthy and Kates (2007, 40) even describe lead users as "a gold mine of ideas and business prospects," who "can represent a black hole for future revenue."

Piller, Vossen and Ihl (2012) emphasize the role of social media in today's lead user processes. Today, it is much more common for lead users to communicate and collaborate with each other in social media networks. For example, a lead user can post a video of his innovation on Youtube and get feedback and advice from other lead users. As a result, the trial and error phase quickens and lead users can come up with greater innovations by using their own resources.

Organizations can also use social media to track down innovative lead users. Besides monitoring blog and video sharing platforms such as Blogger or Youtube, organizations can identify lead users from professional social networks such as LinkedIn or Xing.

Even though both the academic literature and the business reviews have proven the benefits of lead users, many organizations are more often terrified of than receptive towards lead users. Berthon et al. (2007) believe the reason lies in the organizations' fear of losing control over their products to autonomous lead users. This fear has caused many organizations to file lawsuits against their lead users which, in turn, has resulted in negative PR. (Berthon et al. 2007.) Piller, Vossen and Ihl (2012) argue that the growth of social media increases the sense of fear as the market entry barriers have lowered.

> "By using social media, lead users can more easily take on tasks like marketing and distribution, allowing them to skip co-creation activities with certain companies and to become entrepreneurs themselves, i.e. profiting from selling their innovation." (Piller, Vossen & Ihl 2012, 15.)

According to Piller, Ihl and Vossen (2011, 40) the main difference between the lead users concept and traditional co-creation lies in the initiator of the co-creation process. While in co-creation the organization launches the joint innovation process, lead users start the innovation process autonomously without interacting with the organization. That is, lead users may start and run through their innovation process regardless of the actions of the organization. In contrast to co-creation, in the lead users concept the organization does not provide instruments or tools for the customers' innovation process nor does it work in cooperation with the customers.

2.5   User-generated content

The concept that is similar to that of lead users is User-Generated Content (UGC). UGC is content produced by "regular people who voluntarily contribute data, information, or media that then appears before others in a useful or entertaining way, usually on the Web" (Krumm, Davies & Narayanaswami 2008, 1). Some examples of UGC are user ratings (Yelp, Trip Advisor), wikis (Wikipedia) and user-produced media content (Youtube, Instagram).

The rise of UGC is dated in early to mid-2000's (Krumm etc. 2008; Fader & Winer 2012). The popularity of UGC is tightly associated with the emergence of social media (Karahasanovic, Brandtzaeg, Heim, Lüders, Vermeir, Pierson, Lievens, Vanattenhoven, Jans 2009; Fader & Winer 2012). Aside from academic literature, the concept of UGC has been widely popularized by the media. For example, in 2006 the Time nominated people creating UGC (such as "you") the Person of the Year (Grossmann 2006, accessed 14.10.2018).

Fader and Winer (2012, 1), who have studied the marketing aspects of UGC, define its basic idea as customers being "no longer just passive receivers of marketers", but instead interacting "with each other and the company to influence consumer purchasing and company decision making." For consumers, UGC is typically either inexpensive or completely free to access (Krumm etc. 2008). Aside from being informative or entertaining, UGC is also often regarded for giving "a glimpse into real data from other people, unsanitized by regular media outlets" (Krumm etc. 2008, 1).

The Organisation for Economic Co-operation and Development (OECG) argues that UGC has three main characteristics: it requires publication, creative effort and it also needs to be created outside of professional routines and practices (OECG 2007.) As such, two-way instant messages, re-tweets or paid influencers should be excluded when studying UGC.

OECG (2007, 8) listed "connecting with peers, achieving a certain level of fame, notoriety, or prestige, and the desire to express oneself" as key motivators of UGC suppliers. Fader and Winer (2012) also argued that for UGC suppliers, the motivation to produce free content is often simply to receive social rewards and recognition for their contributions. Krumm, Davies & Narayanaswami (2008) noted that some UGC suppliers can also be motivated by communal aspirations, such as building community, raising awareness among locals or even making public art together (Krumm etc. 2008).

Also Stoeckl, Rohrmeier and Hess (2007) who studied video bloggers ("vloggers") creating UGC found out that in most cases the social rewards were a much bigger motivator than monetary rewards. However, despite their findings they argue that monetary motivations will become more essential for vloggers in the near future (Stoeckl et al. 2007). At the same time when Stoeckl, Rohrmeier and Hess released their study, YouTube introduced its Partner Program (YPP) which allows vloggers or any video content uploaders to have a share of the revenue produced by ads on their videos.

After YouTube launched its Partner Program many of its vloggers have become professional UGC suppliers. The professional UGC suppliers, also known as influencers, have become common on other social media platforms as well (Freberg, Graham, McGaughney & Freberg 2011).

When comparing UGC to traditional forms of co-creation it can be concluded that, building on its original definition, authentic UGC is not generated in cooperation with an organization but due to the personal interests of the supplier. As long as it remains so, UGC can be very effective as it is considered to be more authentic than the commercial messages sent out by the company itself. Depending on the nature of the content it can have both a positive or a negative impact on the organization and its brand.

2.6 Negative engagement

New technologies enable the vast empowerment of consumers and consumer communities, which has led them "to not only collaborate with companies – – but also to produce their own interpretations of meaning and strategy associated with the brands they prefer" (Cova & White 2010, 256–257). Today, everyone is interconnected through various networks that are defined by the never-ending and rapid flow of information and opinions. Customer engagement online is often defined by individual experiences with brands and organizations. Customer experiences, however, are difficult to control as "they may be formed as a combination of several factors beyond the brand's influence" such as "customer emotions, context, sales situation, and word of mouth" (Luoma-aho, Virolainen, Lievonen & Halff 2018, 57).

Negative engagement can be defined as "unfavorable organization and brand-related thoughts, feelings and behaviors within some form of a relationship" (Lievonen, Luoma-aho & Bowden, 531). From the perspective of the organization and public relations, negative engagement has been defined as an "experience-based series of participative actions where negative issues concerning an organization or brand are publicly discussed" (Lievonen & Luoma-aho, 2015, 288).

Previous research indicates that negative engagement is often more effective than positive engagement (Weitzl & Einwiller 460). The power of negative engagement lies in its contagious nature. According to Baumeister, Finkenauer and Vohs people are driven by a negativity bias: "a tendency to weigh negative incidents as more important than positive events" (Lievonen, Luoma-aho & Bowden 2018, 531). That is, when people compare neutral, positive and negative information they are most likely to remember the negative incidents.

Furthermore, recent research on word-of-mouth indicates that negative information is more likely to be shared among stakeholder networks as negative information often provokes stronger emotional reactions than positive information (Lievonen, Luoma-Aho Bowden, 2018, 530; McColl-Kennedy, Sparks, & Nguyen, 2011; Park & Lee, 2009). Critical messages are also often considered to be more trustworthy than positive ones. (Lievonen, Luoma-aho & Bowden, 2018, 540.)

Negative engagement occurs both online and offline. Digital media, social media platforms and the increase of interaction between organizations and their stakeholders has, however, had an empowering effect on negative engagement and its potential consequences (Lievonen, Luoma-aho & Bowden, 2018, 531). Whereas social media provides organizations with an opportunity to engage in an open discussion with its stakeholders, it comes with certain challenges: in social media, messages can easily aggravate crises that already exist or even create new ones (Sanderson, Barnes, Williamson & Kian 2016, 32).

What makes the concept of negative engagement interesting is that border between positive and negative engagement is often fluid: a co-creation process with an intention to create something positive can easily "go wrong" and turn into negative engagement (Sanderson, Barnes, Williamson & Kian 2016, 32). Alternatively, sometimes negative engagement may also turn out to have a positive impact on the organization's brand: as the negative reaction is often triggered by a specific problem or issue, organizations can get insights on which areas they should improve (Lievonen, Luoma-aho & Bowden, 532-533, 541).

In this section we seek to further describe the different forms of negative engagement as well as its causes and potential impacts on the organizational reputation and performance. We will look into the different categories of negative engagement introduced by Lievonen, Luoma-aho and Bowden (2018) and the concept of brandjacking: a phenomenon that has not yet been heavily studied by academics.

2.6.1 Categories of negative engagement

Negative engagement occurs in various forms, from negative feedback to new forms of engagement, such as trolling or the emergence or negative stakeholder groups. It may occur as "active and spirited spread of negative WOM recommendation, co-opting others to adopt a particular attitudinal and/or behavioral position about a provider, the development of deeply negative attitudes, as well as potential retaliation and revenge behaviors " (Lievonen, Luoma-aho & Bowden, 2018, 533). According to Lievonen and Luoma-aho (2015, 288) for stakeholder actions to be defined as negative engagement they must be carried out in public.

Negative engagement can be triggered by direct and indirect experiences with an organization, such as disappointment in the organization's performance, issues with ethical aspects, dishonesty or other inappropriate behavior. The engagement that follows varies from passive engagement to collectively inviting others to a revolt. (Lievonen, Luoma-aho & Bowden, 2018, 540.)

As presented in Table 2 by Lievonen, Luoma-aho and Bowden (2018, 541), negative engagement can be divided into six categories. The categories differ from each other in terms of connectivity and activity levels.

TABLE 2   Categories of negative engagement (Lievonen, Luoma-aho & Bowden 2018, 541)

	Private low connectivity (limited audiences)	**Public high connectivity** (unlimited audiences)
Inactive (weak negative emotions)	Level 1: Passive discontented stakeholder	Level 2: Dormant resentful stakeholder
Active (moderate negative emotions)	Level 3: Irate stakeholder	Level 4: Justice-seeking stakeholder (hateholder)
Malicious (extremely strong negative emotions)	Level 5: Revenge-seeking stakeholder	Level 6: Troll stakeholder

Level 1 represents the Passive Discontented Stakeholder. They tend to share their thoughts in private, for example in offline or private conversations and rarely pose a significant risk to the organization. Dormant Resentful Stakeholder on level 2 is highly networked and connected with others and as such, they have the potential to reach a wide audience. What keeps them from engaging in or initiating negative conversation, however, is the fact they only have weak negative emotions towards the brand and thus lack motivation to do so. (Lievonen, Luoma-aho & Bowden 2018, 541.)

The negative emotions of an Irate Stakeholder on level 3 are stronger than those of the level 1 or level 2 stakeholders. However, an Irate Stakeholder has a limited capacity to

share their experiences in public which is why their voice often remains unheard by wider audiences. As such, they are an unlikely risk to brands and organizational reputation.

Level 4 represents the Justice-seeking Stakeholder group that can also be defined as hate-holders: "negatively engaged stakeholders" (Lievonen, Luoma-aho & Bowden 2018). Hate-holders both participate in and initiate negative engagement and discussion. Due to their relatively high connectivity with publics, their engagement may have a negative impact on organizational reputation. (Lievonen, Luoma-aho & Bowden 2018, 542.)

The Revenge-seeking Stakeholder on level 6 is defined by "extremely strong negative emotions, hostile thoughts, and intended malice toward brands and organizations such as revenge-seeking, brand sabotage, online crime, and even bullying" (Lievonen, Luoma-aho & Bowden 2018, 542). Due to their malicious attitudes and negativity, however, the re-venge-seeking stakeholder is rarely considered the most credible source of information which weakens the impact of their engagement (ibid.).

According to Lievonen, Luoma-aho & Bowden (2018, 541) the biggest challenges are often caused by the most active stakeholders. The stakeholders characterized by low connectiv-ity often have a limited audience and as such, they are unlikely to pose a risk to the organ-ization. However, as mentioned earlier, not all negative engagement results in harmful outcomes: sometimes negative engagement and feedback may even be needed to identify key issues in the organization's operations.

2.7 Brandjacking

Promoting engagement has become an essential part of modern social media strategies due to its interactive and co-creative nature. Brand engagement is particularly relevant for organizations that operate in the consumer sector as public discussion increases brand coverage, activates stakeholders and may also help to discover new elements to the brand. (Luoma-aho, Virolainen, Lievonen & Halff 2018, 58). However, on social media organiza-tions also have less control over the outcomes of their campaigns and messages. As such, "even well-intended efforts on social media can quickly stray from the intended goal as multiple voices contribute and shift narratives in unfavorable directions for the organiza-tion" (Sanderson, Barnes, Williamson & Kian 2016, 32).

Brandjacking or brand hijacking is a concept that has not yet been widely studied in aca-demic literature. It that has often been associated with phenomena such as trademark in-fringement or cyber security. In the context of communication engagement, however, brandjacking refers to the situation in which brands are taken over by their consumers or other stakeholders, "wilfully or accidentally misinterpreted" or "irrevocably associated with negative ideas" (Langley 2014, 27).

According to Langley (2014, 27), in order to be classified as a brandjack "something needs to be both a crisis and, specifically, one that pays out significantly in digital media." Brandjacks fall into several categories. They can be caused by a strategic, operational or

ethical error by the organization or even individual members of its staff, but also completely false stories or impersonations can be qualified as a brandjack. (ibid.) According to Luoma-aho, Virolainen, Lievonen and Halff (2018, 65) brandjacking results "from unmet expectations and discrepancies between what the brand says and what the brand does in reality" and punishes organizations for campaigns that are fake or non-genuine.

Brandjacking can be considered a form of negative engagement that is similar to, for instance, negative reviews or negative word-of-mouth. However, brandjacking is often defined by engagement that can "evolve into behavior that is more destructive in nature" and "collectively orientate other consumers to even avoid and boycott certain brands" (Luoma-aho, Virolainen, Lievonen & Halff 2018, 59). With respect to the different categories of negative engagement, brandjacking falls into the category of harmful "hateholder engagement" as it describes a situation in which the stakeholder has "moderate negative emotions towards the brand or organization, and via the internet quite high connectivity" (Luoma-aho, Virolainen, Lievonen & Halff 2018, 59). Not all brandjacking is malicious, however, as brands can also be hijacked due to motivations related to amusement or humor (Lievonen, Luoma-aho & Bowden, 2018) or advancing other personal causes, such as financial benefits (Langley 2014, 28).

A social media platform that is particularly prominent for brandjacking is Twitter. This is because Twitter provides an "equal platform for sharing information, opinions and thoughts" based on "networks of users and audiences formed by hashtags" (Luoma-aho, Virolainen, Lievonen & Halff 2018, 64). Considering the character limit of 280 characters (previously 140), initiating a discussion on a complex topic creates certain challenges especially if it aims for promoting a brand instead of raising societal issues or promoting transparency (ibid). Brandjacking on Twitter often occurs in a form of "hashtag hijacking" where the hashtag promoted by the organization is used in a way that is unintended and often also critical or negative in nature (Luoma-aho, Virolainen, Lievonen & Halff 2018, 58).

Luoma-aho, Virolainen, Lievonen and Halff (2018) introduced a case study on a hijacked brand campaign on Twitter. To invite their publics in a discussion about racism, Starbucks encouraged them to use the hashtag #racetogether on Twitter. What started as a well-intended campaign resulted in a viral discussion with a strong negative tone. (Luoma-aho, Virolainen, Lievonen & Halff 2018, 62.) The reason for the negative outcomes resulted from "poor planning, poor knowledge of the audience and their values, Twitter's technological features, and the nature of online media" (Luoma-aho, Virolainen, Lievonen & Halff 2018, 64).

Luoma-aho, Virolainen, Lievonen and Halff identified six types of brandjackers over the first hours of the hijack: humorists, critics, complainers, transmitters, hecklers and opportunists (2018, 63). Humorists criticized the campaign in order to amuse themselves as well as their audiences. Critics similarly criticized Starbucks but based the criticism on facts. Complainers complained about the products and services provided by Starbucks with a humorous attitude. Transmitters simply shared articles or tweets posted by other users without providing their own personal contributions to the discussion. Hecklers voiced

their negative opinions, but their tweets lacked an argumentative basis. Opportunists would participate and use the hashtag in order to promote their personal causes, such as their own accounts or websites. (ibid.)

In short, it can be argued that a brandjack is more likely to occur when "there is a conflict between the message and the practice" (Luoma-aho, Virolainen, Lievonen & Halff 2018, 61). The causes for brandjacking may vary, however. Langley (2014, 27) identifies two forms of brandjacking, proactive and responsive. Based on the motives and reasons behind the brandjack he further divides proactive and responsive brandjacks into nine categories, being self brandjack, ethics brandjack, customer revolt brandjack, staff brandjack, impersonation brandjack, fake brandjack, aggregation brandjack, unanticipated response brandjack and cheeky brandjack. These categories will be further introduced in the following sections.

2.7.1 Proactive brandjacks

A proactive brandjack refers to brandjacking that is initiated by the external stakeholders of the organization. Proactive brandjacks occur through trademark infringement, rumors or false stories, mock or fake campaigns, personations or other actions that often aim to damage the organization's reputation. (Langley 2014, 27; Jackson & Welles 2015; Luoma-aho, Virolainen, Lievonen & Halff 2018, 61.)

Proactive brandjacks usually become more relevant for the organization when they are initiated by larger communities. Social media provides platforms and possibilities to reach wider audiences for those who desire to attack brands for reasons that are often political, adversarial or malicious (Langley 2014, vi). Increased skepticism, news coverage on corporate scandals and the possibilities of digital platforms has supported the emergence of active forms of consumer resistance. Due to the connectedness that defines social media, communities whose worldviews were not reflected in the mainstream before now have the tools to get their voices heard. (Jackson & Welles 2015.)

Counterpublics - networked groups of resistance - produce a certain kind of "counterpower" that "challenges the power embedded in the institutions of society for the purpose of claiming representation for their own values and interests" (Jackson & Welles 2015, 935). They often originate in marginalized groups based on "race, gender, class, sexuality, and ethnicity" and unite people who identify with their narratives and purposes (Jackson & Welles 2015, 936).

It has been concluded that brand communities create loyalty among its members towards the brand which, in turn, can increase the likelihood that they will choose the company's products in the future as well. However, it can also create "oppositional loyalty" which may encourage the community to act against competing brands, products, services or communities. (Thompson & Sinha 2008, 65.)

Langley (2014) divides proactive brandjacks into four categories: fake brandjack, impersonation brandjack, aggregation brandjack and cheeky brandjack depending on the underlying motives for negative engagement.

Fake brandjack

Fake brandjacks can be defined as "completely false memes spread deliberately" (Langley 2014, 28). Fake brandjacking refers to a situation in which brands are being used in misleading ways, such as username squatting or setting unauthorized web pages (Langley 2014, 28; Ramsey 2009, 855). In the most extreme cases, fake brandjacks can even be defined as trademark infringement: "illegal use of trademarked brand names online" (Ramsey 2009, 855).

Fake brandjacks may be designed with the intention to hurt the organization. This is not always the case, however. Sometimes the motive might be purely personal - for instance, to benefit from the original brand financially. (Langley 2014, 28.)

Impersonation brandjack

Impersonation brandjack is a rare category of brandjacking. It arises when "an impersonator purports to be speaking for an organization (or person) but isn't" (Langley 2014, 28.) Since organizations no longer possess sole control over their narratives and messages, they become vulnerable to a multiplicity of voices.

Some of the voices may appear to be associated with the organization, but in fact are designed to mock it. The motivation for impersonations varies: in some cases, the impersonator in question may even aim to reflect the actual views of the organization. Even so, impersonation brandjack can be considered an attack. (Langley 2014, 28.)

Aggregation brandjack

Aggregation brandjack is a concept that is related to online activism. It "brings together people who may have little or nothing in common except a single - and possibly fleeting - grievance about one organization" (Langley 2014, 29).

Social media provides channels for people who might otherwise not come across each other to identify with each other and combine their efforts. With respect to activism, social media can "foster both individual and collective participation, creating a perceived norm of perpetual participation in a cause" (Madden, Janoske & Briones 2016, 40). As such, open-access social media channels such as Twitter, Facebook and YouTube have created new contexts and ways for activists to work towards their goals (ibid.).

On social media, such activism - or an aggregation brandjack - does not require unified messages, legitimizing groups or the like to influence the dialogue. It allows counterpublics to advance their causes: social media has a major role in distributing alternative online media, connecting and reaching individuals that do not even seek to question the organization's messages actively. (Jackson & Welles 2015, 935.)

Cheeky brandjack

Cheeky brandjack refers to "the deliberate attempt to tease another organization, mostly in a fairly harmless way" (Langley 2014, 29). Basically, cheeky brandjack online can be defined as trolling: "the practice of behaving in a deceptive, descriptive, or disruptive manner in a social setting on the internet with no apparent instrumental purpose" (Buckels, Trapnell & Paulhus 2014, 97) that aims to create an emotional reaction to the original narrative (Dynel 2016).

The concept of trolling has been used to define numerous abusive efforts online such as aggressive behavior, flaming or cyberbullying. However, recent research suggests that trolling is not necessarily an aggressive response, but the audiences might be motivated by being entertained themselves, or entertaining others. According to academics, trolling is trending specifically because of its "entertaining, frequently humorous potential" (Dynel 2016). Furthermore, the reason for cheeky brandjacks may also lie in "the comical nature of the campaign or the hashtag itself" (Luoma-aho, Virolainen, Lievonen & Halff 2018, 61).

2.7.2 Responsive brandjacks

Whereas proactive brandjacks emerge due to the personal motivations of the organization's publics, responsive brandjacks have their roots in organizational errors. It may occur due to an existing ethical, strategic or operational issue surrounding the brand, but especially when a new crisis occurs. As such, responsive brandjacks are often a response to something that the organization does, the organization itself or a specific discussion or campaign that the organization invited their publics to engage in. (Luoma-aho, Virolainen, Lievonen & Halff 2018, 61.)

According to Langley (2014, vii) "technology has created a world in which a single misstep by an organization can result in a tidal wave of complaint". The constant flow of information online can easily encourage active forms of stakeholder resistance against corporate marketing activities that they find doubtful (O'Hern, Rindfleisch 2010, 5). In the context of proactive brandjacks, the challenge often lies deeper in the strategies of the company. Quinton (2013) argues that it is, in fact, the brand managers rather than the brandjack itself that pose a bigger risk if they fail to understand that a brand is not a result of an internal branding process, but it is largely defined by the publics of the organization.

Social media provides channels to engage stakeholders and interact with them. However, as organizations have less control over the outcome of their campaigns "even well-intended efforts on social media can quickly stray from the intended goal as multiple voices contribute and shift narratives in unfavorable directions for the organization" (Sanderson, Barnes, Williamson & Kian 2016, 32).

Langley (2014) divides responsive brandjacks into five categories according to the nature of the error causing the brandjack: self brandjack, staff brandjack, ethics brandjack, customer revolt brandjack and unanticipated response brandjack.

Self brandjack

Self brandjack is a form of brandjacking that begins internally. It is a crisis often caused by a policy failure within the organization, such as "an accident, a poor advertising choice, or something that goes to the heart of the organization's business model (Langley 2014, 27).

Self brandjack is a phenomenon that can be seen relatively often on social media. According to Sanderson, Barnes, Williamson and Kian (2016, 32) it is essential for public relations professionals to try and anticipate the possible threats posed by the proposed campaign conducted via social media with respect to how audiences will interpret the message. Everyone has access to social media, and also those that are outside the target group may be tempted to spot the error, participate in the discussion, emphasize the mistake that has been made or even take control over the campaign. (Sanderson, Barnes, Williamson & Kian 2016, 32-33.)

Staff brandjack

Similarly to self brandjack, staff brandjacks begin internally. It can be defined as "foolish behavior that ends up being reported virally, or something a member of staff does in social media" (Langley 20134, 28).

Organizational personnel may trigger public relations incidents even if the actions taken are well-intended. Since staff members are strongly associated with their employers, the whole organization may suffer from the mistake or a poor choice made by a single member of its staff. (Sanderson, Barnes, Williamson & Kian 2016, 32.) It can be argued that staff brandjack is the easiest form of responsive brandjacks to solve, as they occur as a result of a mistake made by an individual rather than a bigger issue in the organization's business model.

Ethics brandjack

Stakeholders have always been interested in the decisions made by the organization as well as their moral and ethical backgrounds. This, too, has become more relevant in the context of social media. Whereas the era of traditional media boycotts used to take a lot of effort to organize, digital channels and social media provide consumers with tools to compare alternative products and services making it easier to avoid a certain brand. (Langley 2014, 28.)

As such, social media gives more power to professional organizations, such as Greenpeace to raise awareness and to use customers to force organizations into making policy changes. Today, organizations are forced to consider the ethics and morality of their decisions more than ever before. (Langley 2014, 28.)

Customer revolt brandjack

Customer revolt brandjack may occur in two ways: "it is either also an aggression brandjack or it is when a lone customer can present a complaint in such a creative form

that it goes viral and puts clear pressure on the organization." (Langley 2014, 28) Even a single complaint has the potential to go viral and pose a significant risk to the brand. Social media users also tend to observe other customers' behavior online: complaints from other customers may also motivate others to give their contribution. (Einwiller & Steilen 2015, 195.)

A customer revolt brandjack always provides the organization with a chance to win over the negative situation and improve customer experience. A reclamation that is managed in the right way can result in higher customer satisfaction and even positive word-of-mouth. (Einwiller & Steilen, 2015, 195-196.)

Unanticipated response brandjack

Organizations often seek to find new ways to engage with their stakeholders by requesting their contributions or responses as a part of a campaign. Unanticipated brandjack refers to the situation in which stakeholders do respond, but in a way that the organization did not expect or hope for: "this may be people simply mocking the organization, or engaging in reasoned critique" (Langley 2014, 29).

Unanticipated response brandjacks may occur, for example, when an organization invites their stakeholders in content co-creation on social media. Organizations often encourage their followers to use a certain hashtag to share their contributions and hope for the campaign to go viral. However, if the campaign is thought or executed poorly it can easily provoke an unanticipated response and turn against the organization, for example by turning "hashtags into bashtags through posting mostly negatively associated content under the organization's hashtag" (Luoma-aho, Virolainen, Lievonen & Halff 2018, 61).

3   THE EXTREMES OF CUSTOMER ENGAGEMENT

In this chapter we compare the different forms of positive and negative customer engagement introduced in chapter two. Our aim is to find and demonstrate both the similarities and the differences between the different forms of engagement. Since academic literature does not provide in-depth definitions for the different forms of negative engagement, the concept of brandjacking was chosen to be compared with the different forms of co-creation.

The purpose of this comparison is to demonstrate how the positive (co-creation) and the negative (brandjacking) extremes of customer engagement differ from each other and to what extent they can be defined as similar phenomena. Based on their importance to customer engagement three different approaches were chosen to divide the concepts from each other: power balance (control), the initiator of the engagement (catalyst) and potential consequences to the organization.

Furthermore, since generating new innovations is an essential part of the traditional understanding on co-creation a fourth approach was chosen to further demonstrate the positive consequences that may follow in the best-case scenario, being the level of new innovations generated in the process.

Each of the four approaches is visualized in a line segment. To make a clear comparison between the positive and negative engagement, the line segments have been divided into two sections. The positive forms of customer engagement defined in academic literature are positioned on the upper section and the negative engagement in the lower section.
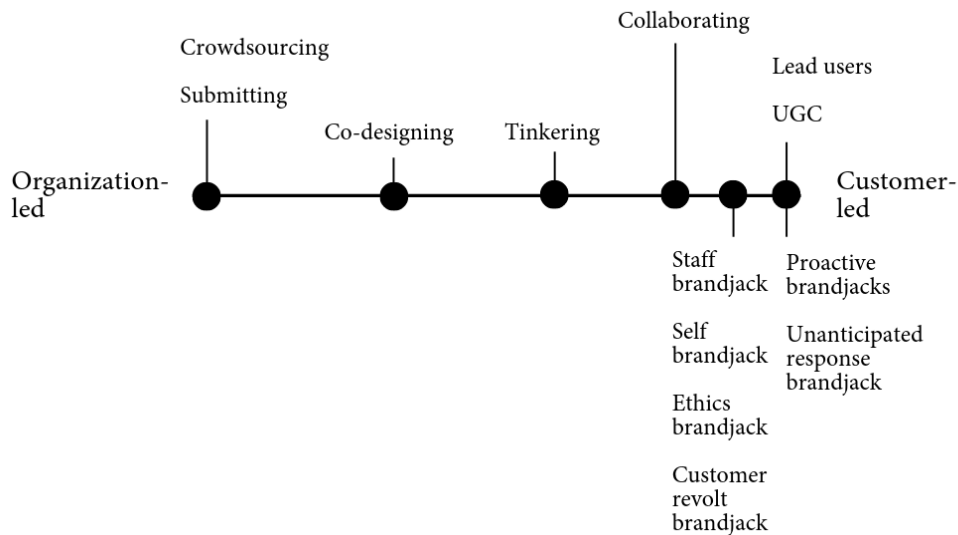
3.1   Control

FIGURE 2   Control

The control line segment expresses who has control over the customer engagement pro-
cess, whether it is the organization, the customers or something in between. In organiza-
tion-led processes, the organization controls the overall process and also has the power to
end it.

In customer-led processes the customers have a very high to full control over the process:
the organization is mainly a bystander or an enabler that provides tools - or, in some cases,
a victim. The less the organization has control over the process the more it provides cus-
tomers with opportunities to determine the final outcome.

3.1.1   Organization-led processes

In terms of co-creation, submitting and crowdsourcing are the most organization-led pro-
cesses. Compared to the three other categories of customer co-creation, collaborating, tink-
ering and co-designing, "submitting represents the lowest level of customer empower-
ment" and the organization "retains the full control over the new product development
process." (O'Hern & Rindfleisch 2010, 96–97.) That is, the organization often heavily regu-
lates both the creative and the productive process: customers merely compose ideas and
the organization puts them in action in-house.

Whether crowdsourcing is defined as a customer-led or an organization-led process de-
pends on the way the concept itself is understood. In platforms where the content heavily
relies on customer input, such as YouTube or Wikipedia, crowdsourcing can be seen as a
customer-led process. However, if defined according to the inventor of the concept, Jeff
Howe and a scholar pioneer Daren Brabham, crowdsourcing is a process that is strictly
controlled by the organization. According to Howe (2006, accessed 29.11.2016) in

crowdsourcing the co-creating customer is in a role similar to that of an employee, completing tasks given by the organization. The organization also retains a high level of control throughout the co-creation process (Brabham 2008; 2013). As such, the control in crowdsourcing ultimately lies in the hands of the organization.

3.1.2 Customer-led processes

Collaborating is a concept that is the closest to the autonomous, customer-led process: the organization has almost completely given power and control to its customers, granting them nearly unrestricted freedom to operate (O'Hern & Rindfleisch 2010).

In tinkering, the process is partially customer-led. Even though the customers have autonomy over the creative and productive process to some extent, it is the organization that ultimately controls the selective process (O'Hern & Rindfleisch 2010). In contrast to tinkering, customers participating in co-designing have the selective control over the process as well. However, O'Hern and Rindfleisch (2010, 95) argue that co-designing is, in fact, more organization-led than tinkering. That is due to the fact in co-designing the organization "usually dictates the precise format, that co-created contributions must follow." Because of those organization-given mandates, the co-designing process is more fixed and thus more controlled by the organization.

When it comes to the concept of lead users, customers have almost full control over the process. Both the creative and the productive process is run autonomously by the customers. The aforementioned even applies to the selective process: lead users select the best solution for new product development by themselves. (Berthon et al. 2007.) The organization only makes a decision on whether they want to make that solution official or alter it instead. The process is customer lead to such an extent that it is impossible for organizations to prevent lead users to customize and improve their products (ibid.)

Building on the original definition of UGC it can be seen as a voluntary process driven by the customers of the company (Krumm, Davies & Narayanaswami 2008, 1). As UGC suppliers are motivated by personal reasons, such as gaining social recognition or entertaining others, they are rarely keen on the interests of the organization (Fader & Winer 2012, 1). Companies can work in partnership with content creators, but whether that can be qualified as user generated content can be questioned.

When it comes to brandjacking, the engagement is initiated by the customers or other stakeholders of the organization. The fact that brandjacking is defined as a situation in which the brand is taken over by the external stakeholders of an organization indicates that they also control the process (Langley 2014, 27). As Luoma-aho, Virolainen, Lievonen and Halff (2018, 60) argue, organizations lack control as brandjackers promote alternative narratives and interpretations to the brand messages provided by the organization and construct messages that mainly serve their own causes.

A slight distinction can be made between the responsive brandjacks, such as staff, ethics, self and customer revolt brandjack that are caused by the organization's actions and the other forms of brandjacking. However, as stated in chapter 2, when analyzing the power

balance in brandjacking it should be taken into account that the organization's contribution and reactions to the engagement can also turn the power balance around.
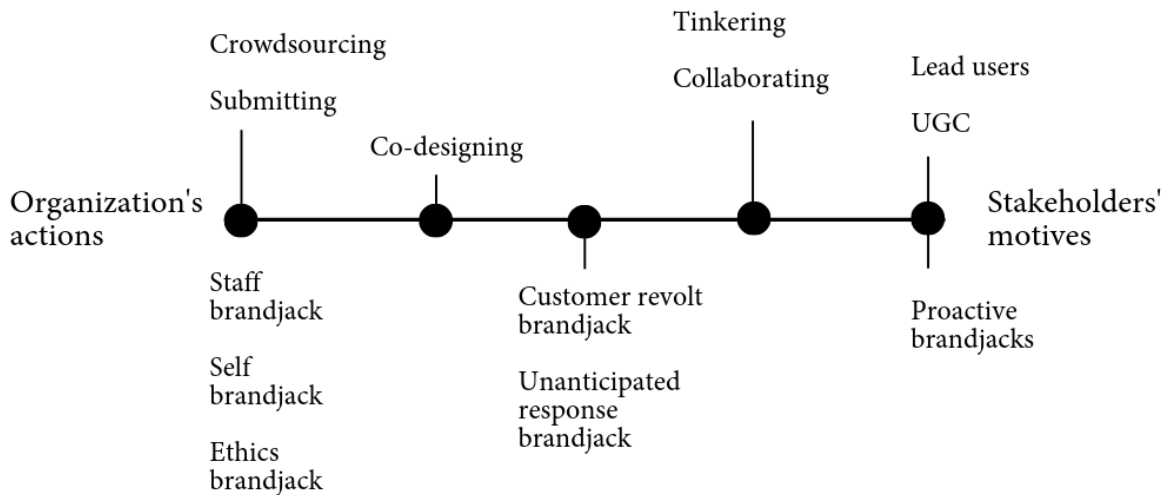
3.2   Catalyst

FIGURE 3   Catalyst

The catalyst line segment demonstrates whether the process is initiated by the audience or organization's actions. Two of the four subgenres of customer co-creation, collaborating and tinkering, are generally initiated by customers. Despite the organization provides a basic building block (e.g., base commercial product and development tools) for collaborators and tinkerers, it is up to them to start modifying and refining it for the final new product (O'Hern & Rindfleisch 2010).

Both in collaborating and tinkering, the community of co-creators often has a significant role. Many times, it is the social recognition from the customer community rather than a financial or positional reward from the organization that motivates collaborators and submitters starting co-creational processes. (O'Hern & Rindfleisch 2010.) However, also the organization's actions may play a role in motivating tinkerers and collaborators to engage in the process.

The other two subgenres of customer co-creation, co-designing and submitting, are positioned on the left side of the line segment, indicating that the organization's actions have an essential role in the process. According to O'Hern and Rindfleisch (2010), in co-designing the organization always initiates the process. However, the customer community of co-designers plays an important role for motivating and activating other customers to share their contributions (Cook 2008). Even so, co-designing processes are rarely started without an initiative taken by the organization.

Submitting is always initiated by the organization and the organization often selects the participating customers as well. In some cases third parties can arrange the submitting process, but it is rarely initiated by the customers. (O'Hern & Rindfleisch 2010.) According to Howe 2006 (accessed 29.11.2016) and Brabham (2008) crowdsourcing is similar to submitting with respect to the catalyst of the process. The organization launches a platform and continues to look for the crowd to contribute to content creation. As such, crowdsourcing requires an initiative action taken by the organization.

The lead users concept and UGC are the opposites of submitting and crowdsourcing: it is a process driven by customers and technically, organizations have no chance to impact or avoid it. The organization may monitor the process, but it does not take part in it. Lead users are motivated intrinsically to innovate, and they do it autonomously without an interaction with the organization (Piller, Ihl & Vossen 2011, 40). As has been stated before, UGC suppliers are also often motivated by personal matters such as social recognition.

The motivations or reasons behind brandjacking lie in either organizational errors, the stakeholders' motives or something in between. Proactive brandjacks are initiated by the stakeholders of the organization, for example for political, antagonistic or malicious reasons and are driven by the motives of the stakeholders (Langley 2014, vi). Staff brandjack, self brandjack and ethics brandjack, however, are initiated by the questionable actions of an organization. Customer revolt brandjack and unanticipated revolt brandjack are initiated by the stakeholders - sometimes due to their own personal motivations, sometimes due to a mistake or a poor choice made by the organization.

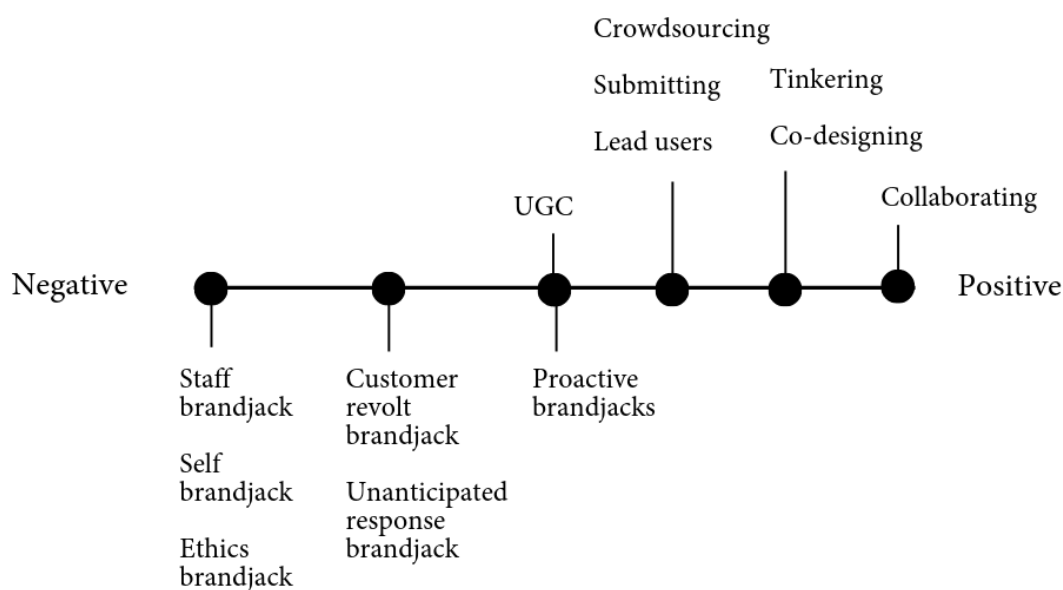## 3.3   Potential consequences to the organization

FIGURE 4   Potential consequences to the organization

Figure 4 demonstrates whether the form of engagement has a positive, negative or neutral effect to the organization. This line segment demonstrates possibly the biggest difference between co-creation and brandjacking. Whereas the different forms of co-creation generally have positive consequences to the organization, brandjacking often has either negative or neutral outcomes.

To specify which forms of co-creation have more positive potential consequences to the organization than others they need to be evaluated according to certain rules. The rules can be defined based on the goals defined for each of the co-creation process. The ultimate goal of co-creation is to create value for both the organization and its customers (f. e. Norman & Ramirez 1993; Prahalad & Ramaswamy 2004b; O'Hern & Rindfleisch 2010). This value can be created when the organization and its customers solve existing problems in cooperation (Gustafsson, Kristensson & Witell 2012) or come up with new innovative products and services (Fuller et al. 2010; O'Hern & Rindfleisch 2010; Roberts, Hughes & Kertbo 2012).

Co-creation can strengthen the organization's brand (Prahalad and Ramaswamy 2004a; 2004b) and create brand advocacy (Füller et al. 2010; Wipperwurth 2005). It can also increase the organization's ability to differentiate from its competitors (Durugbo & Pawar 2014). All of the aforementioned combined create competitive advantage, helps to achieve product and market success and ultimately increases the organization's revenue (Gustafsson, Kristensson & Witell 2012).

Collaborating has the highest potential to achieve these goals. According to O'Hern and Rindfleisch (2010) collaboration is the most innovative (see Figure 5) form of co-creation. Aside from being the most innovative form of co-creation, collaborating also creates the most value for the customers (Fuller et al. 2012). It provides customers with the greatest opportunity to contribute their own ideas and generates the highest rate of engagement with the company. This enables customers to create greater value also for themselves (Norman & Ramirez 1993).

When the contribution activity is open and the selection activity is customer-led, the potential consequences of co-creation are more positive. Vice versa, when the contribution activity is fixed and the selection activity is organization-led, potential consequences are less positive – but not necessarily negative, however. Collaborating has open contribution activity and customer-led selection activity. Tinkering has somewhat open contribution activity, but the selection activity is organization-led. Co-designing is the opposite: it is defined by organization-led selection activity, but its contribution activity is often fixed. (O'Hern & Rindfleisch 2010.)

It can be argued that tinkering and co-designing are somewhat equivalent forms of co-creation when it comes to potential consequences to the organization altogether. Submitting has the lowest level of customer autonomy and control in both contribution and selection activity (O'Hern & Rindfleisch 2010). In consequence, it creates less value to the customers and the organization than the other forms of customer co-creation. Thus, submitting results in the least positive consequences from the perspective of the organization.

The concept of lead users is positioned on the positive side of the segment line. Even though lead users as innovative early adopters can come up with new product ideas to be exploited by the organization, the process lacks interaction between lead users (customers) and the organization (Piller, Ihl & Vossen 2011). This absence of co-creative basis makes the concept of lead users unidirectional, and less innovative than other forms of co-creation except submitting. Even though lead users are usually loyal to the brand and the organization at first, the lack of cooperation can generate problems with respect to trust or even legal issues (Hienerth, Lettl & Keinz 2014). Even though there is a chance that lead users may have a negative impact, the results may also be positive with respect to improvement ideas and innovations.

UGC represents the neutral form of co-creation with respect to the potential consequences to the organization. As it is driven by the stakeholders it may have both negative and positive consequences depending on the nature of the content.

The consequences of crowdsourcing in general are more positive than those of submitting or lead users. Crowdsourcing is more innovative form of co-creation than submitting (see Figure 5). This higher level of innovativeness can result in more positive outcomes and greater possibilities for product development (O'Hern & Rindfleisch 2010). Crowdsourcing also has a clear model on how both the organization running the process and the crowdsourced labor can profit from it (Brabham 2008). Therefore, crowdsourcing is less vulnerable to problems or legal issues between the two parties.

Compared to co-designing, tinkering and collaborating, crowdsourcing is firmly organization-led (see Figure 2), and thus it is less likely to result in very positive outcomes (O'Hern & Rindfleisch 2010). Despite the organization's strong autonomy, studies indicate that crowdsourcing practices improve organization's brand image and creates brand advocacy among the sourced crowds (Djelassi & Decoopman 2013). However, giving more control to the co-creative crowd would create a stronger bond between the stakeholders and the organization, which would result in even greater levels of brand advocacy (Turri, Smith & Kemp 2013, 209).

Brandjacking in general has negative consequences to the organization. Proactive brandjacks are driven by the stakeholder's motives, and even though they are undesired in most cases, their impact on the corporate reputation is not as threatening as those caused by responsive brandjacks. At times, proactive brandjacks may have no impact provided that they remind unnoted by the publics.

It can be argued that staff, ethics and self brandjack are likely to have the worst impact on the organization as they are initiated by errors in the organization's culture or operations and are thus harder to remedy. When it comes to unanticipated response or customer revolt brandjack, the organization's response to the negative engagement plays a bigger role in the final outcome. With sound communication strategies and reclamation policies in place the worst scenarios can often be avoided.

As stated earlier in this thesis, the concept of brandjacking is not black and white in that it is often the organization who defines whether the ultimate consequences will be positive or negative. Furthermore, it can be argued that not all brandjacks are hostile. For instance, one could identify a category of *gentle brandjacks*. A gentle brandjack refers to a situation in which brands are used out of their original and intended context, but in a harmless way that does not require an action taken or a response from the organization.

3.4 Level of Innovation Generated
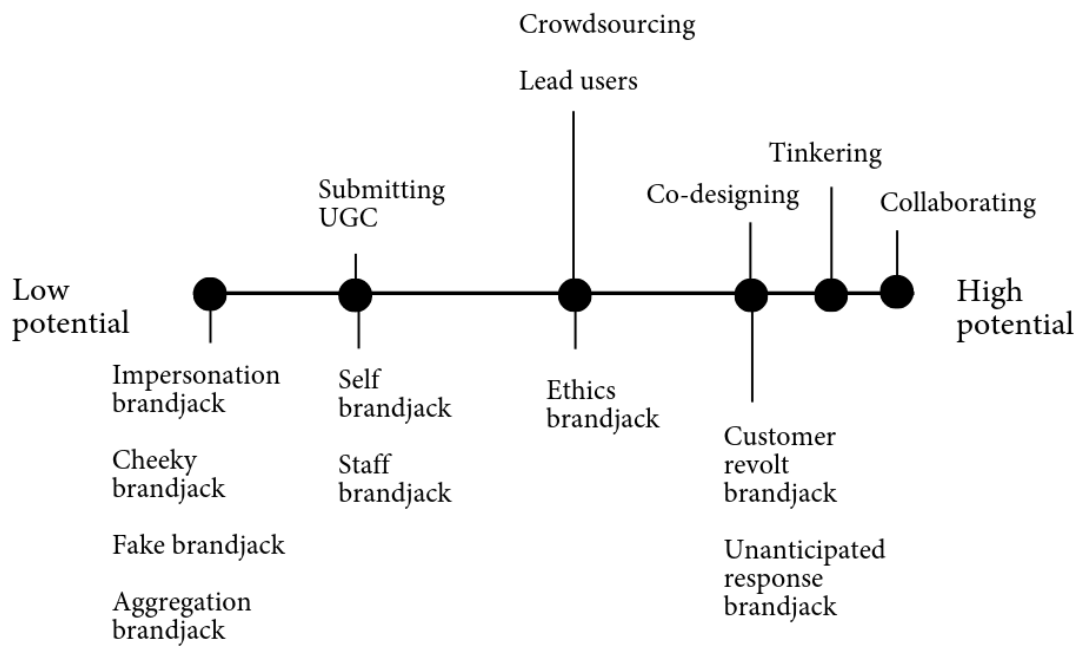
FIGURE 5   Potential for new innovations

Many academics who have studied co-creation argue that generating new innovations, coming up with new solutions and developing new products is the main reason for organizations to initiate co-creation campaigns (Füller et al. 2010; O'Hern & Rindfleisch 2010; Gustafson, Kristenson & Witel 2012). This segment line expresses the level of innovation generated in the co-creation or brandjacking process in question.

According to Damanpour and Wischnevsky (2006), an innovation process consists of six phases: recognition of opportunity, research and development (R&D), testing, production, marketing and distribution. In this line segment all phases of the process are considered, but the emphasis is on the recognition of opportunity (1) as well as R&D (2). These two phases play a significant role in co-creation. O'Hern and Rindfleisch (2010, 90) refer to Kahn (2005) stating that the early phases of the innovation process refer to "the contribution of novel concepts and ideas, and the selection of which specific concepts and ideas

should be pursued." The more open and customer-led these two processes are (see figure 1), the more likely it is to result in truly innovative outcomes (O'Hern & Rindfleisch 2010).

3.4.1 Innovation in co-creation

In collaboration the organization gives power to customers and allows them to contribute their own ideas and do selection among components. This nearly unlimited customer autonomy often results in new product offerings. Collaborating customers are often more competent than regular customers as collaborating typically requires familiarity with technical solutions. The more talented or tech-savvy the co-creating customers are, the more capable they are at contributing to the R&D phase and testing. Furthermore, customers are more likely to come up with new innovations when given freedom and autonomy. (O'Hern & Rindfleisch 2010.)

Collaborating creates collectivism (O'Hern & Rindfleisch 2010) and as a result, skillful customer communities emerge spontaneously (Grewal, Lilien & Mallapragada 2006). Eventually the customer-run communities start to produce more new innovations (O'Hern & Rindfleisch 2010). That is, collaboration does not only have the most innovative and skillful co-creators, but it also often regenerates its innovation processes from time to time. As O'Hern and Rindfleisch (2010) argue, collaborating is the most innovative form of co-creation with respect to its potential outcomes.

Tinkering is the second best option for generating new ideas. According to O'Hern and Rindfleisch (2010) tinkering is a lot like collaborating when it comes to innovations: to succeed, the process requires the customers to be tech-savvy and they have to be given autonomy. Tinkering, too, creates a sense of collectivism among tinkerers, creating innovative and self-productive communities (ibid.). All of the aforementioned makes tinkering a highly innovative process. However, because the organization controls the process it also sets certain limits to the co-creators' creativity.

In co-designing, the organization regulates the customer contributions by giving them restrictive formats to submit their ideas (O'Hern & Rindfleisch 2010). That reduces the capability of recognizing new opportunities and innovativeness. Restricted formats can easily lead to conservative decisions as thinking outside of the box becomes more challenging. On the other hand, the selective process of co-designing is customer-led, which generates collectivism among the co-creating customers and increases customer satisfaction and commitment. The process can provide the organization with new perspectives to market research, marketing and distributing the product. (O'Hern & Rindfleisch 2010; Hertel et al. 2003.)

According to O'Hern and Rindfleisch (2010, 89), tight and systematic managerial controls enhance new product development success, but also reduce innovativeness of the process. As such, submitting is the least innovative form of co-creation. It has very fixed

contribution activity and heavily organization-led selection activity (O'Hern & Rindfleisch 2010). It hardly creates any collectivism and is unlikely to result in completely new innovations (ibid.).

Despite its flaws, submitting is still somewhat innovative. Even though the regulation on creative, contributive and selective innovation processes is heavy, submitters provide the customer perspective to product and service development and can come up with simple solutions to increase customer satisfaction that an in-house product development team might not come up with. (O'Hern & Rindfleisch 2010.) If submitters feel that their input gets recognized, they can become brand advocates and spread positive word of mouth, which can be essential when marketing new innovations (ibid.).

The concept of lead users is challenging to analyze in the context of innovativeness. Lead users have full autonomy and as such, the organization cannot control their contributions (Piller, Ihl & Vossen 2011). Therefore the level of innovation generated depends on the lead users. If they often come up with new ideas and the organization uses them, the overall innovativeness can be relatively high. In general, lead users are skilled and innovative people. However, they are rare and often hard to track down. Finding lead users and their contributions often requires monitoring. (Von Hippel, Thomke & Sonnack 1999.) Furthermore, the base product or service offered by the organization has an impact on the possible innovativeness of lead users: some products and services are much easier to modify and improve than others.

Even though lead users can sometimes be very innovative, the lack of cooperation with the organization reduces its potential. In contrast to other forms of co-creation, the organization does not support co-creative customers - lead users - by providing tools or other kinds of assistance (Piller, Ihl & Vossen 2011). Furthermore, the rarity of lead users reduces the chance of finding new innovations. Due to the aforementioned reasons it can be argued that the lead users concept is less innovative in general when compared to collaboration, tinkering or co-designing. However, because of its greater customer autonomy it is more innovative than the highly controlled submitting.

It can be argued that crowdsourcing as a co-creation process is almost as innovative as the concept of lead users. As demonstrated in Figure 2, whereas the latter is heavily customer-led, crowdsourcing is a process led by the organization. The outcomes and the innovative benefits of crowdsourcing depends on the nature of the process itself. According to Howe (2004, accessed 29.11.2016) and Brabham (2008; 2013), organizations often defines the formats and sets rules that the sourced crowd has to obey if they wish to participate. These limitations decrease the innovativeness of new product development (O'Hern & Rindfleisch 2010) and it is unlikely that a single customer comes up with a notable innovation.

The greatest asset of crowdsourcing is its ability to deal with masses (Howe 2006, accessed 29.11.2016). When the exploited crowds are big enough, they are more likely to innovate something new. Building on Damanpour and Wischnevsky's (2006) six phases of innovation, crowdsourcing can be useful in the production phase, enabling the organization to

outsource the production to the masses. As the power lies in the hands of the organization, crowdsourcing falls behind co-designing, tinkering and collaborating when it comes to the potential innovativeness of the outcomes.

3.4.2 Innovation in brandjacking

Even though the different forms of brandjacking are generally understood as incidents that have a negative impact on organizational reputation, sometimes negative engagement can also help the organization to improve its policies and operations (Lievonen, Luoma-aho & Bowden, 532-533, 541). Brandjacking can have something to contribute to each phase of the innovation process, taken that it is reacted to as constructive rather than merely critical feedback.

In general, it can be argued that responsive brandjacks are more likely to produce innovative outcomes than proactive brandjacks. As the motivation for proactive brandjacks often lie in the personal motivations of the customers or other stakeholders of the organization, they often fail to provide suggestions on what the organization should improve or do differently.

Customer revolt brandjacks and unanticipated response brandjacks often provide the organization with insights on what the customers want and expect from them, and what they will not tolerate. To turn the negative engagement into positive outcomes, both customer revolt brandjacks and unanticipated response brandjacks represent the form of negative engagement that require communication and monitoring strategies as well as an ability to react to the feedback quickly. However, the potential for getting innovative improvement ideas, especially for marketing and communications, is relatively high.

Self brandjack, staff brandjack and ethics brandjack emerge due to errors in the organizational policies or actions. Since self brandjacks and staff brandjacks are generally started by a mistake or a poor choice made by individuals, they are less likely to have a significant impact on the organizational policies processes even if they do teach a lesson. Ethics brandjacks, however, may prove that there is something that should be changed in either the operations or the policies of the organization which might lead to more innovative solutions as well.

3.5 Conclusions on the extremes of customer engagement

The aim of this chapter was to demonstrate how the extremes of customer engagement, co-creation (positive) and brandjacking (negative) differ from each other and to what extent they can be seen as similar phenomena. Four different approaches were chosen for this analysis: power balance (control), the initiator of the engagement (catalyst), potential consequences to the organization and the potential for new innovations generated in the engagement process.

The extremes of customer engagement are challenging to define as they depend heavily on the approach chosen to analyze them. The line between negative and positive engagement is often fluid: what starts as something negative may end up having a positive impact on the organization, and even well-intended messages and campaigns may damage the organizational reputation when they are interpreted negatively by the stakeholders of the organization.

It can be argued that the more autonomy is given to the customers, the more innovative the outcome will be. To achieve the best possible results, the customers should be granted with creative, productive and selective power. An ideal role for an organization is that of an enabler: the organization should offer the necessary support and tools while giving enough freedom to the customers to be as creative as possible. However, the more freedom is given to the customers, the more difficult it is for the organization to control the process as autonomy increases the risk of misinterpretations and undesired consequences of the co-creation process.

What successful co-creation campaigns have in common is the feeling of community among the customers of the organization. Customer communities increase customer satisfaction and commitment and creates brand advocacy. Brand advocates do not only spread positive word-of-mouth, but they also often take the role of an active contributor in a co-creative process.

Furthermore, campaigns that are too optimistic in that they fail to reflect the dominant brand image are more likely to provoke negative engagement. Before launching a co-creation campaign, whether its goal is related to product development or brand awareness, the organization should consider the possible risks and outcomes and evaluate whether there is something in the business process or the campaign itself that may provoke negative engagement and cause a risk for brandjacking.

4   CASE STUDY

This chapter consists of an empirical case study. The purpose of this study was to determine whether the extremes of customer engagement defined in chapters 2 and 3 reflect the customer engagement on social media and, more specifically, on LinkedIn and in the context of the aviation industry.

The chapter consists of three sections. In the first section we define the research problem and the hypothesis for this study. Second, we introduce the research method used in this study, being content analysis. Finally, we provide a description of the research material as well as the industry and case organizations used in this study and explain how the research material was further coded and analyzed.

4.1   Research problem and hypothesis

Customer engagement and both its negative and positive forms have been widely studied in academic research. However, co-creation and the negative extremes of engagement are often studied in the context of a specific co-creation campaign or a crisis that caused negative engagement. As such, rather than studying a specific campaign or a crisis the purpose of this study was to demonstrate what are the dominant forms of customer engagement on social media and to what extent its extreme forms are represented in the discourse.

Engagement on LinkedIn has been previously studied in the context of employee advocacy and personal branding. However, as the perspective on overall engagement has been underrepresented in the academic literature, LinkedIn was chosen as the platform for this study.

LinkedIn provides an interesting perspective to customer engagement: in comparison to other social media platforms, LinkedIn has certain characteristics that define and, in some ways, restrict customer engagement. As it is often used for professional purposes and connecting with colleagues, clients, employers or other professional contacts, the engagement is also more professionally oriented and impersonal than on other platforms (Kietzmann et al. 2011; Utz 2016).

As has been stated in chapters 2 and 3, engagement is often triggered by a positive or negative emotion. On LinkedIn people tend to weight the consequences of participating in a discussion more heavily than on other social media channels as their contributions do not only reflect their personal interests and opinions, but also professional capabilities. As such, the threshold to initiate or participate in a discussion, and particularly a negative one is also higher and requires a stronger emotional motivation. However, in this context it could also be argued that if negative engagement does occur it can have a significant impact as it stands out from the engagement that, presumably, often has a neutral or a positive connotation.

The positive extremes of customer engagement often require a sense of community among the stakeholders of an organization. As LinkedIn is based on professional profiles and networks, the communities are often built around workplaces to create employee advocacy rather than brands. The assumed underrepresentation of customer communities may also have an impact on the amount of extremely positive engagement and co-creation outside the context of employer branding. Furthermore, as LinkedIn is a self-promotional platform that is often used for either recruitment by organizations or networking, self-branding and promotion, it can be assumed that the extremes of customer engagement are not represented in the discussion the way they are often reflected in other social media platforms such as Facebook or Twitter.

Due to the aforementioned, our hypothesis suggests that customer engagement on LinkedIn is more likely to occur in moderate and restrained forms with a factual rather than a strong emotional or personal connotation. As such, the extreme forms of customer engagement and especially its negative forms, such as brandjacking and proactive brandjacks in particular occur only in rare occasions, if they occur at all.

To test this hypothesis, we studied customer engagement on LinkedIn over a specific period of time. In the following section we describe the methods used in this study.

4.2   Content analysis

Content analysis is a research method used to study documents and various communication artifacts, such as text, pictures, video or audio. It is used to study patterns in human communication in a repeatable and systematic manner (Bryman & Bell 2007). In short, content analysis is about reducing data: turning pictures and text systematically into quantified numbers (Seppänen 2005). The objective of content analysis is to formulate a simple, summarized description of the studied phenomenon which can be connected to a broader context and other similar studies (Tuomi & Sarajärvi 2009).

Content analysis has been used to study, for instance, the way different issues are represented in mass media (Van Leeuwen & Jewitt 2004). Seppänen (2005) brings up Bernard Berelson's book Communication Research from 1952, stating it was a pivotal time to popularize content analysis as a research method in media studies in the 1950's. Early on and even until the late 2000s most of the content analysis in media studies was conducted by analyzing printed texts (ibid.). Analyzing (audio)visual content, which could have been also published online, is still relatively seminal in academia (Rifle, Lacy & Fico 2014). In the 2010s there have been more and more cases where content analysis is also used on social media research (ibid.).

When using content analysis as a research method, it is often labeled either qualitative or quantitative. However, Seppänen (2005) notes that drawing a clear line between qualitative and quantitative methods in content analysis is almost impossible. Finding a study that is purely quantitative is challenging as researchers often analyze their findings in a

qualitative manner. Furthermore, it can be argued that "quantifying research material is always based on qualitative decisions." (Seppänen 2005, 145.)

Seppänen (2005, 146) argues that content analysis is both methodically and theoretically a very flexible research method, and thus both qualitative and quantitative can be used. Holsti (1969, 11) even recommends researchers to use both qualitative and quantitative methods "to supplement each other." Mayring (2000, 3) recommends especially researchers doing qualitative content analysis "to get advantage" by using also quantitative methods. In this study, too, the qualitative methods were supplemented with quantitative elements.

In content analysis, what is more important than making clear boundaries between qualitative and quantitative methods is to choose the research material carefully (Seppänen 2005). Since there are various possible issues to study in content analysis, before conducting the study it is extremely important to define which issues are interesting and important (Tuomi & Sarajärvi 2009). Furthermore, when choosing the research material for content analysis the representativeness of the sample should be considered. That is, how much and what kind of material should be collected to draw conclusions that can be generalized.

When the research question is chosen and the material collected accordingly, it should first be processed and then coded (Tuomi & Sarajärvi 2009). The coding framework can be determined beforehand, or the determining can be done while analyzing the research material. If the research material is coded by using quantitative methods, it is also possible to make statistical analysis out of it - however, that should be decided before doing the analysis (Chi 1997.)

In this study, the research material (LinkedIn posts) was coded by using different variables such as the number of comments, alignment with the brand and dominant emotion. Easily separable and numeric variables, such as the number of comments on the post are simple to encode, because in those cases the variables have a constant scaling (Seppänen 2015). The more abstract the variable is, the harder it is to encode (Seppänen 2015). Variables such as emotion can be very challenging as they are much more arbitrary and, to some extent, also dependent on the researchers' interpretation.

According to (Bryman & Bell 2007) reliability indicates what is the overall consistency of the measurement. To ensure the credibility and reliability of the research, when coding inconstant or abstract variables the variables should be re-coded. That is, comparing how well the two encodings match with each other. When conducting a study its reliability can be tested by encoding the research material twice in two different occasions or utilizing peer review. After re-coding, the similarity of the two encodings should be at least 80%. If the similarity percent is lower, the reliability of the study is low, and the researcher should consider coding the variables differently.

In this study, all of the coding was done by both of the researchers. This method was chosen to ensure that the variables are coded systematically and consistently, which is

extremely important for the overall reliability of the study. The coding and re-coding processes will be explained in more detail in the following chapters.

The final stage of content analysis is to decode the findings and summarize the study (Tuomi & Sarajärvi 2002). The findings can then be used to evaluate the accuracy of the hypotheses defined for the study (Riffle, Lacy & Fico 2014).

4.3   Research material

In this chapter we provide a thorough description of the research material used in this study. We introduce the characteristics of the platform that was used to collect the research material, being LinkedIn; the aviation industry and the organizations - Finnair and KLM - investigated in this study; and finally, the criteria for collecting and coding the research material.

4.3.1   LinkedIn

LinkedIn, officially launched on May 5, 2003, is described as "the world's largest professional network with more than 562 million users in more than 200 countries and territories worldwide" (LinkedIn 2019, accessed 8.3.2019). Li, Cox and Wang (2018, 304–305) define LinkedIn as a social network site, which has a "clear focus on professional issues, such as job search, professional networking and continuing professional development".

LinkedIn allows its users to create a profile "based on their professional affiliation and connect to professional contacts within and outside their professional networks" (Papacharssi 2009, 200). A LinkedIn profile consists of its user's information about their employers, work experience, education, language, skills and so on. Basically, a LinkedIn profile serves as an extended Curriculum Vitae.

Aside from the professional profiles, LinkedIn has a news feed similar to that of Facebook or Twitter. Users can share their own status updates or content which will appear on other users' news feeds. Much like almost all the other social media platforms, users can also send each other private messages. For companies, LinkedIn offers company pages and opportunities for advertising and recruitment.

Even though the features of LinkedIn are similar to other social networks, it is defined by unique interaction. Kietzmann, HermkensIan, McCarthy and Silvestre (2011) note that whereas in Facebook the core is its users' relationships, LinkedIn evolves around its users' identity. On one hand a LinkedIn user reveals more information about themselves than on other social media platforms, but the engagement is more thoughtful and deliberate on the other as it is often focused on professional self-branding (Kietzmann et al. 2011.)

The information that is shared on LinkedIn is also very different in comparison to platforms such as Facebook. For instance, it is not common to discuss hobbies, taste of music or other personal interests on LinkedIn since most of the shared information focuses on professional life. Whereas normally on social media people are likely to connect with their

friends and family and follow celebrities or influencers, on LinkedIn people connect with their colleagues, former colleagues, clients and other people who are important in their field of business. (Utz 2016.)

In summary, user behavior and engagement on LinkedIn is more professional-centered and impersonal on on other social media platforms (Utz 2016). However, it should be noted that this is what LinkedIn is also likely to aim for.

> "With more tightly administered social settings, individuals do not wonder about right or wrong; they conform to norms. … The resulting spaces produced are tight, offering little room for spontaneous interaction and network generation. At the same time, the spaces created are relatively more private, open only to elite and professional publics." (Papacharssi 2009, 215.)

LinkedIn is often regarded as the social media platform for people with higher education and higher income. According to the research conducted by Pew Research Center (2018, accessed 8.3.2019) approximately 50% of Americans with at least a college degree used LinkedIn compared to only 9% of Americans with a high school diploma or less. Similarly, approximately 45% of Americans having a yearly income of $75,000 or more used LinkedIn which was also a superior percentage compared to the users with low- or middle-incomes. On other social media platforms studied (Facebook, YouTube, Pinterest, Instagram, Snapchat, Twitter and WhatsApp), the differences between the different socio-economic groups are not nearly as significant. (Pew Research Center 2018, accessed 8.3.2019.)

Laine (2018, accessed 8.3.2019) has made similar findings when studying Finnish LinkedIn users. According to Laine, in Finland LinkedIn is typically a place for well-educated specialists, not for manual workers. When comparing different fields of business, in Finland LinkedIn is particularly popular among people working in Information Technology. With 70,000 Finnish LinkedIn users the I.T. dominates other branches of business, having more than twice as many users as the second most popular branch, Government Administration has. Despite the popularity of the traditionally male dominant I.T., 54% of the Finnish LinkedIn users are women. (Laine 2018, accessed 8.3.2019.)

4.3.2 Finnair

Finnair is a Finnish airline company and a member of One World Alliance. Established in 1923 (as Aero O/Y) it is one of the world's oldest airlines in continuous operation. By the end of 2018, 55,8% of Finnair's shares were owned by the Finnish government (Finnair 2019a).

Finnair's hub is Helsinki Vantaa airport in the capital area of Finland. The airline operates in European, North American and Asian market, the latter currently being one of the cornerstones of the company. Finnair is currently expanding to the Asian market faster than any other European airline (Tanskanen 2017, accessed 1.9.2019). Finnair is known for its safety – their last fatal flight accident occured back in 1963 (Auramies 2017, accessed 1.9.2019).

Finnair's revenue in 2018 was 2 834,6 million euros and its business profit was 58,8 million euros. Compared to the year 2017, in 2018 Finnair's revenue increased by 257,4 million euros, but the business profit decreased by 22,4 million euros. According to the board of directors, the main reason behind the decline in business profits can be traced back to new acquisitions and the increased price of jet fuel. (Finnair 2019a.)

Above all, jet fuel seems to be a hot topic for Finnair when taking a closer look at the sustainability program of the airline. According to the program, Finnair's mission is to be a sustainable and eco-friendly airline and it wants to be seen as a clean, caring and collaborative Finnish airline. (Finnair 2019b, accessed 3.9.2019.) Furthermore, Finnair lists commitment to care, simplicity and courage as its key values. (Finnair 2019c, accessed 3.9.2019)

Finnair wants to be "the best choice for responsible air travelers." According to their sustainability program, this objective can be reached by reducing jet fuel consumption, using biofuel and minimizing the empty weight of airplanes by using lightweight materials and new technology. (Finnair 2019b, accessed 3.9.2019.) Even though Finnair also flies to North and Middle America, the shorter and faster Asian routes seems to be something that the airline wants to be known for, considering that is often mentioned in their annual sustainability report (Finnair 2018).

Another objective for Finnair is the well-being of both their employees and customers, such as providing good health care and safety to its employees and a reliable, punctual, pleasant and friendly travel experience to the customers. Finnair also wants to "promote equality, non-discrimination and diversity" and they proudly announce that 56% of their employees are women. (Finnair 2019b, accessed 3.9.2019.)

According to Finnair, when they cooperate with their partners and stakeholders, they maintain high ethical and sustainability standards and emphasizes their Finnish background. On their website Finnair announces that a third of their suppliers are domestic, which supports the community but also makes their products and services more traceable. (Finnair 2019b, accessed 3.9.2019.)

4.3.3   KLM

KLM (Royal Dutch Airlines, Koninklijke Luchtvaart Maatschappij N.V.) is the flag carrier airline of the Netherlands. The airline was founded in 1919 and operates with over 200 aircraft, 33 000 employees and 10 billion euros in revenue. (KLM, accessed 10.9.2019.)

KLM flies to over 160 destinations around the world and introduces new destinations on a regular basis. KLM has a dual-hub system, Amsterdam Airport Schiphol being important or KLM's network, and Paris Charles de Gaulle airport playing a key role for Air France KLM. (KLM, accessed 10.9.2019.)

According to KLM,the key to their brand is people. According to KLM, their ultimate goal is to "make the difference by offering our customers a memorable experience" (KLM, accessed 3.9.2019). In 2018 KLM launched a new brand campaign, the central theme being "*It's because we care*".

According to Natascha van Roode, Head of Global Marketing Communication their cus-tomers appreciate the open and honest attitude as well as the personal approach to cus-tomer service. KLM seeks to offer reliability, safe, efficient and service-oriented operation with a strong focus on sustainability. (KLM 2018, accessed 10.9.2019.)

Sustainability and social responsibility lie in the core of the KLM brand strategy. The air-line works with external partners to improve the sustainability of the aviation industry, aims to reduce its carbon footprint and promotes values such as gender equality, wildlife welfare, childcare and education in underdeveloped areas, local entrepreneurship and fair trade. (klmtakescare.com, accessed 21.9.2019.)

4.3.4 Choosing the research material

The objective for this study was to determine what are the dominant forms of engagement on LinkedIn. Two brands in the aviation industry were chosen for this study: Finnair and KLM both of which are well-known airlines in the European market with a good reputa-tion and a strong focus on sustainability.

The aviation industry was chosen as it is frequently discussed in the media with the in-creasing awareness on climate change and sustainable lifestyle. Since traveling is often considered a luxury, consumers tend to have high expectations towards the service pro-vided by the airline. Furthermore, traveling and transportation play a role in many peo-ple's lives, not only personal but also professional which makes it an interesting industry to study in the context of LinkedIn in particular.

Several airlines were considered for this study. Since both authors of this thesis are based in Finland, the goal to choose a Finnish brand and compare it with a similar, but a bigger and preferably global brand to be able to draw more relevant and generalizable conclu-sions. KLM was chosen as it is a globally popular airline and its brand strategy has similar elements to that of Finnair. It is also part of a different airline alliance, which could limit the amount of overlapping content. Furthermore, when choosing the airlines also certain limitations related to the language had to be considered since only engagement in Finnish or English could be analyzed.

To discover what and how LinkedIn users discuss Finnair and KLM, all public LinkedIn-posts including hashtag #Finnair and #KLM, posted between March 18th to 31st 2019 were collected to be later coded and analyzed. As hashtags help others to find content re-lated to a specific topic, it was chosen as a criterion for the research material. Using an or-ganization-specific hashtag also implies a more intentional form of engagement. Addition-ally, in some of the posts that were discovered in the initial phases of this study, KLM was used as an abbreviation for the word 'kilometers' and using the hashtags as a criterion helps to exclude the posts that are not relevant for this study.

The chosen hashtags were specifically #Finnair and #KLM as based on the initial research, they are the ones that an ordinary LinkedIn user would most likely choose if they were to post something about the airline. The hashtag #FeelFinnair, which Finnair as company

prefers to use, was excluded from this study. This should be considered when reporting the results since KLM, too, officially uses the hashtag #KLM in their social media communications.

The timeframe for collecting the research material was set for two weeks. During this time period it was possible to collect a large enough database. It should be noted that during these two weeks there was no ongoing crisis or significant news about either of the airlines that could have provoked an unusual amount of engagement. As such, this timeline also enables a fair comparison between the airlines.

The research material was collected manually and not by using an automated computer program or software, it is possible that some of the posts that were published during that time were deleted before they got collected.

Some of the posts collected during that time were excluded from this study. Before starting to collect the research material, seven criteria were set to validate the posts.

In order to be chosen, the post had to:

1. Include the hashtag #Finnair and/or #KLM
2. Be posted between March 18th to 31st 2019
3. Be written either in English or Finnish
4. Be public to all LinkedIn users
5. Be posted by a private person, not by company
6. Consist of text or text and pictures
7. Have original content provided by the poster.

The first four criteria were already reasoned earlier in this chapter. The fifth criteria – the post must be posted by an individual person, not by a company – was chosen because the object of this research is to study engagement initiated by ordinary users, not company pages that are likely run by a team of communication professionals.

In content analysis all kinds of communication artifacts can be examined. That includes text, pictures, audio and video. (Bryman & Bell 2007.) However, as video analysis would have made the coding process more challenging, content including videos were excluded from this study. Credible video content analysis requires video-specific analysis methods. As such, to ensure the overall reliability of this study and a certain level of consistency in the research material and analysis the posts including videos were excluded.

On LinkedIn, it is possible to share or repost other users' posts and status updates. Reposts without any contribution made by the poster were disregarded as it is merely a reaction to the original post rather than a contribution to the discussion. It should also be noted that it is possible that a reshared post was included in the research material even if only the original post included the hashtag #Finnair or #KLM, since also those posts appear when searching the hashtags on LinkedIn.

4.3.5 Coding the research material

The objective for content analysis is to reduce data: categorizing or classifying written content into fewer content categories (Weber 1990). As content analysis is a subjective process in nature, issues with reliability have to be considered in terms of interpreting meanings and defining the coding rules. A content analysis is "valid to the extent that it measures the construct the investigator intends it to measure" (Weber 1990). To increase the reliability of the content analysis, clear and detailed coding rules need to be defined.

To reduce the data collected on LinkedIn to quantified numbers, the content was coded according to certain rules. The coding rules are further defined in Table 3.

TABLE 3   Coding rules

Role of the poster	Li-kes	Com-ments	Emotion	Motive	Tone towards the brand (-2 - 2)	Alignment with the brand (-2 -2)
Unidentifiable (0)			Neutral (0)	Unidentifiable (0)	Hostile (-2)	Alters the brand entirely (-2)
Employee (1)			Positive (1)	Sharing information (1)	Negative (-1)	Disagrees with the brand (-1)
Customer/ Client (2)			Negative (2)	Complaining (2)	Neutral (0)	Neutral (0)
In aviation industry (3)			Anger (3)	Promoting the company (3)	Positive (1)	Supports the brand (1)
Employee of a competitor (4)			Dissappoint-ment (4)	Humor (4)	Fanatic (2)	Promotes the brand (2)
Affiliate (5)			Amusement (5)	Trolling (5)		
Other (6)			Other (6)	Pride (6)		
				Self promotion (7)		
				Other (8)		

Role

On Linkedin, a user profile commonly includes information on the user's employment, such as their current and previous employers and positions. This information is public. Since LinkedIn is a professionally oriented social media platform its users often have their employment information up to date. However, as this might not always be the case, besides the information provided by the poster also the content was studied with the objective to identify their role and relationship with the airline.

If the poster's profile or the post itself did not provide information on their role, the post was categorized with a number 0, indicating that the role is "Unidentifiable". If the poster had the airline in question listed as their current employee, the role was defined as "Employee". If the poster works for a partner or a business affiliate of the airline, the role was identified as an "Affiliate". If the poster's current employer was another airline, they were defined as "Employee of a competitor". Furthermore, if the poster's current employer is not an airline but a company that works the aviation industry, such as an airport or travel agency or the poster is studying in the aviation industry, the role was coded as "In aviation industry".

The role "Customer/Client" is not determined by the information provided in the poster's profile, but the post itself. If the post lacked clear indication on any of the aforementioned roles, the role was categorized as "Other".

The "Role of the poster" is the only variable of this study that can fall into two different categories. This is because a poster can have multiple roles: they can be a client or a customer while working for the airline, one of its partner organizations or a competing airline.

Likes and comments

"Likes" and "Comments" are numerical variables that simply reveal the number of likes and comments on the post. These variables were included in this study to get insights on what kind of engagement provokes the most reactions and interest on LinkedIn. Furthermore, as the algorithm on LinkedIn prioritizes content based on engagement, the number of likes and comments on a specific post has a direct impact on its overall performance in terms of coverage and impressions. That is, the more likes and comments the post gets, the more likely it is to be seen by other users as well.

Emotion

"Emotion" indicates the emotional tone of the post in question. A single post can reflect several emotions. However, to simplify the analysis of the study only the most dominant emotion was considered.

"Positive" was chosen when the post had a clear positive connotation. As entertainment or amusement has been identified as one of the motivators for customer engagement, "Amusement" was differentiated from generally positive emotions and used when the poster intended to amuse other users - or themselves - rather than sharing a positive message or experience.

Similarly, "Anger" and "Disappointment" were separated from "Negative" emotions. "Anger" was used when the post radiated fury, while "Disappointment" indicates that the poster was clearly disappointed with the airline due to, for example, a bad customer experience. "Negative" covers generally negative emotions as well as sadness.

"Neutral" was used when emotion of the poster could not be detected in the post. "Other" was used for other emotions reflected in the post that were distinct from the defined negative or positive emotions.

Motive

"Motive" describes the reason that triggered the positive or negative engagement. "Sharing information" indicates that the post was purely informative without any other identifiable agenda, shared to inform other users about an article, news or other content that the poster finds interesting.

"Complaining" was identified as the underlying motive when the poster criticized the airline or its actions. Similarly, "Promoting the company" was applied when the poster shared information that can be considered promotional, or even commercial in nature.

The motive for posts highlighting to the achievements of the poster themselves, or a company other than the studied airlines was defined as "Self-promotion". For instance, if an employee of either of the airlines emphasized their own role in a campaign launched by the airline, the post was considered as self-promotional. Additionally, if the poster used either #KLM of #Finnair in their posts but the key message is the success of another organization that they work for, the post fell in the category of "Self-promotion".

When the motive of the poster was to amuse others, "Humor" was identified as the dominant motive of the post. "Trolling" differs from "Humor" in that aside from being humorous in nature, it also aims at annoying or cunning others and proposes an alternative narrative.

"Pride" was chosen when the post indicates a sense of honor, dignity or respect. For instance, "Pride" was identified as the motivation for the engagement when the post reflected a sense of nationalism, such as a Finnish user sharing news or other kind of content related to Finnair highlighting its Finnish origin.

If the motive did not fall into any of the aforementioned categories, the post was categorized as "Other". Posts that lacked a clear indication on the motive were categorized as "Unidentifiable"

Tone and alignment with the brand

"Tone towards the brand" and "Alignment with the brand" differ from the other variables with respect to the scale that varies from -2 to 2. As the tone and the extent to which the engagement aligns with the brand are somewhat measurable variables, the numbers do not only indicate the category but also the difference with respect to the other variables.
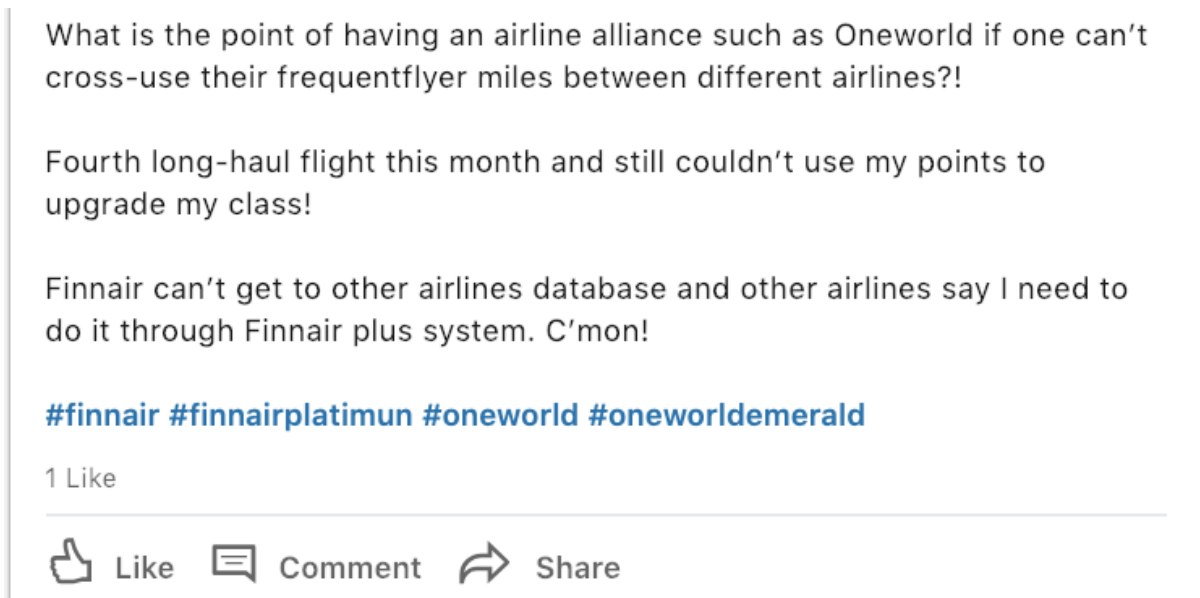
Whereas "Emotion" describes the overall emotion of the poster, "Tone" indicates the negative or positive connotation towards the brand specifically. The scale varies from -2 (Hostile) to 2 (Fanatic). -1 was defined as "Negative" and 1 "Positive" indicating a somewhat

negative or positive tone. If neither a positive or negative tone could be detected the post was categorized as "Neutral".

"Alignment with the brand" has a similar logic, the scale varying from - 2 ("Alters the brand entirely") to 2 ("Promotes the brand"). On this scale -1 indicates the presence of elements that are in contrast with the brand messages of the airline and 1 elements that support the brand narratives. 0 ("Neutral") indicates a lack of brand related arguments, attitudes or messages.

4.3.6 Coding examples

In this section two examples of the coding process will be presented to demonstrate the coding rules in practice. Picture 1 is an example of the research material used in this study. Table 4 demonstrates how the content was coded.

> What is the point of having an airline alliance such as Oneworld if one can't cross-use their frequentflyer miles between different airlines?!
>
> Fourth long-haul flight this month and still couldn't use my points to upgrade my class!
>
> Finnair can't get to other airlines database and other airlines say I need to do it through Finnair plus system. C'mon!
>
> #finnair #finnairplatimun #oneworld #oneworldemerald
>
> 1 Like
>
> 👍 Like   💬 Comment   ➤ Share

PICTURE 1   An example of a LinkedIn post

TABLE 4   An example of the coding process: coding Picture 1

Role of the poster	Li-kes	Com-ments	Emotion	Motive	Tone towards the brand	Alignment with the brand
Customer/ Client (2)	1	0	Disappoint-ment (4)	Complaining (2)	Negative (-1)	Disagrees with the brand (-1)

The role of the poster in Picture 1 was identified as "Customer" based on the content of the post. As the content clearly indicates a sense of disappointment on the airline alliance, the emotion was categorized as "Disappointment".

The motive for posting was categorized as "Complaining" as it aims to address an issue with the airline alliance and the customer service provided by Finnair. The tone towards the brand is negative, but not hostile. To be classified as "Hostile" the post should indicate an aggressive attitude, such as an intention to not use the services of the airline in the future or recommending others not to do so either. The post disagrees with the brand narratives, emphasizing an issue with the customer service but does not alter it entirely.

PICTURE 2   Second example of a LinkedIn post

TABLE 5   A second example of the coding process: coding Picture 2

Role of the poster	Li-kes	Com-ments	Emotion	Motive	Tone towards the brand	Alignment with the brand
Customer/ Client (2)	8	0	Positive (1)	Self-promotion (7)	Positive (1)	Supports the brand (1)

The second post in Picture 2 indicates that the poster is traveling with KLM. However, the hashtag #KLM may also refer to the airplanes on the background which may, however not certainly, be operated by KLM. As the overall impression is in favor of the first interpretation, the role of the poster was categorized as "Customer".

As the post emphasizes the poster's personal attitudes towards traveling and demonstrates their skills as a photographer - as the hashtag #photographer indicates - the motive was categorized as "Self-promotion". For the post to be categorized as "Fanatic" it should contain laudatory adjectives describing, for example, the unique characteristics or the level of customer service provided by KLM specifically. As such, the tone towards the brand was categorized as "Positive".

The post supports the brand elements as KLM as an enabler of adventures. As the focus is on the poster and travelling in general rather than KLM it can be argued that the post does not necessarily promote the brand narratives.

4.3.7   Re-coding the research material and the reliability of this study

In terms of content analysis, reliability has three stages: stability, reproducibility and accuracy. Stability "refers to the extent to which results of the content classification are invariant over time" when they are "coded more than once by the same coder" (Weber, 1990). Reproducibility, also known as "intercoder reliability" describes whether the content classification provides the same results when the research material is code by more than one coder. Accuracy describes the extent to which the classification is equivalent to a standard norm, provided that a standard coding has been defined. (ibid.)

To increase the reliability of this study, the results were assessed in terms of reproducibility. Each of the researchers first coded all the posts related to one of the brands. To ensure the codings were consistent, the other researcher afterwards re-coded all ambiguous variables (role, emotion, motive, tone towards the brand and alignment with the brand).

In total, out of 470 re-coded variables 426 were equivalent to the original coding. The similarity percentage between the two codings was 91%. In order to define a study as reliable, the similarity percentage should be at least 80% and as such, the reliability of this study can be considered adequate (Bryman & Bell 2007).

5   RESULTS

This chapter presents the results of this study. The research material was analyzed using content analysis and further categorized using quantitative methods. Each of the quantitative variables will be presented separately in their own sections.

5.1 Role

TABLE 6   Most Engaging stakeholders

Role	Finnair	%	KLM	≈ %	Total	≈ %
Unidentifiable	0	0	2	4	2	2
Employee	20	40	6	14	26	28
Client / Customer	8	16	8	18	16	17
In the aviation industry	4	8	6	14	10	11
Employee of a competitor	0	0	0	0	0	0
Affiliate	9	18	5	11	14	15
Other	9	18	17	39	26	28
Total	**50**	**100**	**44**	**100**	**94**	**101**

Based on the overall research data for both airlines, the biggest stakeholder groups initiating LinkedIn engagement were employees (28%) and stakeholders who do not have a direct relationship with the airline, defined as "Other" (28%). However, in this context the airlines slightly differ from each other.

With respect to the engagement related to Finnair, employees are the most active stakeholder group, representing 40% of engaging stakeholders. In comparison, only 14% of the people discussing KLM were employees. For KLM the stakeholders that were labeled as "Other" represent the most active stakeholder group, being responsible for 39% of the engagement.

Clients or customers represent 17% of the engagement. 15% of the engagement was initiated by affiliates - partners of the airline - and 11% by professionals who work in the aviation industry. 2% of the roles of the stakeholders could not be identified. The role was the only variable, which could have got two different encodings. However, no double roles could be identified, and all posts were coded with only one role.

5.2 Emotion

TABLE 7   Dominant emotion

Emotion	Finnair	%	KLM	≈ %	Total	≈ %
Neutral	5	10	4	9	9	10
Positive	40	80	31	70	71	76
Negative	0	0	1	2	1	1
Anger	0	0	0	0	0	0
Disappointment	4	8	2	5	6	6
Amusement	1	2	2	5	3	3
Other	0	0	4	9	4	4

In total, the most dominant emotion in the studied LinkedIn engagement was positive (76%). Finnair had slightly higher rate of positive emotions (80%) than KLM (70%).

A negative emotion was detected in 7% of the posts, disappointment (6%) being the most dominant form of negative emotions. Stronger negative emotions, such as anger were not identified in the research material.

10% of the overall emotional tone was neutral. A sense of amusement was detected in 3% and other emotions in 4% of the posts.

5.3 Motive

TABLE 8   Motive

Motive	Finnair	%	KLM	≈ %	Total	≈ %
Unidentifiable	0	0	0	0	0	0
Sharing information	7	14	16	36	21	22
Complaining	4	8	1	2	5	5
Promoting the company	23	46	7	16	30	32
Humor	0	0	2	5	2	2
Trolling	0	0	0	0	0	0

Pride	5	10	2	5	7	7
Self promotion	10	20	13	30	23	24
Other	1	2	3	7	4	4

The most dominant motives for LinkedIn engagement were promotional reasons, either promoting the company (32%) or self promotion (24%). Sharing information was the underlying motive for 22% of the engagement. Pride was detected in 7% and complaint in 7% of the posts. Even though entertainment is often a prevalent motive for engagement on social media, "Humor" was identified in only 2% of the posts.

The most dominant motive for engagement related to Finnair was to promote the airline (46%), in comparison to only 16% of promotional engagement related to KLM. With respect to KLM, the motive was most often related to information sharing (36%) or self promotion (30%). This also reflects the stakeholder group that was identified as most active, being professionals with no direct relationship with the airline.

Pride as a motive for engagement was more prevalent in posts related to Finnair (10%) than KLM (5%). However, complaining was detected as the motive in 8% of the posts related to Finnair whereas only 2% of the posts related to KLM were posted with the objective to complain about the actions of the airline. 4% of the posts reflected other motives such as raising a general societal issue or seeking justice.

5.4 Tone

TABLE 9   Tone towards the brand

Tone	Finnair	%	KLM	≈ %	Total	≈ %
Hostile	1	2	0	0	1	1
Negative	3	6	4	9	7	7
Neutral	13	26	15	34	28	30
Positive	25	50	23	52	48	51
Fanatic	8	16	2	5	10	11

Tone reflects the attitude towards the brand or company in question. Similarly to the emotional tone of the posts, 51% of the total engagement reflected a positive brand attitude. Whereas 30% of the posts were neutral and 11% fanatic, 7% of the engagement had a negative and only 1% a hostile tone.

When comparing the airlines, 16% of the engagement related to Finnair was qualified as fanatic, compared to the 5% of the fanatic engagement on KLM. The role of the stakeholder plays a role in the brand attitudes as most of the fanatic content was posted by the employees of Finnair.

5.5 Alignment with the brand

TABLE 10 Alignment with the brand

Alignment with the brand	Finnair	%	KLM	≈ %	Total	≈ %
Alters the brand completely (brandjack)	1	2	0	0	1	1
Disagrees with the brand	3	6	4	9	7	7
Neutral	17	34	20	45	37	40
Supports the brand	22	44	17	39	39	41
Promotes the brand	7	14	3	7	10	11

To analyze the level of alignment with the brand, we compared the elements that were emphasized in the LinkedIn posts to the brand elements that the organizations themselves emphasize in their marketing and communications. The aim of this analysis was to demonstrate whether the engagement promotes the desired brand image or elements that differ from the original brand strategy.

In total, most of the engagement was either neutral (40%) or supportive (41%) with respect to the desired brand image. 11% of the engagement in total promoted the desired brand strategy. 7% of the engagement had elements that argued against the brands and 1% could be defined as the negative extreme of engagement, suggesting a brand narrative that alters the original brand completely.

5.6 Best-rated engagement

The research material indicates that the engagement that is defined by positive emotions appeal to the audience the most. The popularity was defined based on the number of likes and comments on the posts.

All of the ten most popular posts related to Finnair reflected a positive emotion. Their motives, however, varied: six of them promoted Finnair, three were self-promotional and one of them was informative. The most popular post provided a story about a positive customer experience

I flew to Las Vegas via New York last Saturday. Due to a delayed departure in Helsinki the transit time in JFK Airport was extremely tight. Me and my colleague had to ran the whole way and we were the last passengers on the connection flight.

Somewhere in that journey I left my wallet behind. I realized that in the gate and going back would have meant missing the connection flight. The situation was so stressful because I was tired, had literally few minutes to act before the plane would take off and so many questions in my mind how to manage the rest of the travel, should I close the credit cards immediately, etc.

Then I got a phone call U.S. number. It was the Finnair staff at JFK and they had my wallet and nothing missing. They instructed me to fill a UPS pre paid label and send that back my email and then they would ship my wallet to Vegas.

After a few days I got the package. My wallet nicely packed to a Marimekko bag. I mean what can I say... Finnair is the greatest airline in the world and words can't describe my trust in you right now.

Thank You **Finnair**

#finnair #feelfinnair #customerexperience #cx

PICTURE 3   The most popular post related to #Finnair

With respect to KLM, eight out of the ten most popular posts were positive. Four of the posts were self-promotional, three promoted KLM, two reflected pride and one of them was informative.

PICTURE 4   The most popular post related to #KLM

The research material indicates that positive engagement and content that either reveals something personal - for instance, a personal experience with the company or a personal success story - resonates with the audiences better than content that is impersonal of purely informative. Even though negative information is generally more salient and often also considered more credible than negative information, the audiences on LinkedIn seem to favor positive engagement.

When drawing conclusions on the effectiveness of the engagement on LinkedIn, the defining factors of the algorithm should also be considered. For instance, users with a bigger network are likely to get more attention to their posts and engagement on the content increases the views on the posts and, in consequence, also promotes more engagement.

6   CONCLUSIONS AND DISCUSSION

This chapter consists of the research conclusions, discussion and an evaluation of the research in terms of reliability, credibility and considerations for further research. To draw conclusions on the research questions, the empirical study will be analyzed in the context of the academic literature provided earlier in this thesis.

6.1   Customer engagement on LinkedIn

The aim of this empirical study was to study the nature of customer engagement on social media, and more specifically on LinkedIn. In this section the research data will be further analyzed with respect to the academic literature on customer engagement.

The results of this study support our hypothesis suggesting that the dominant forms of engagement on LinkedIn are positive in nature. According to academic literature, negative information is more likely to be shared than positive information and it also provokes a stronger emotional response (Lievonen, Luoma-aho & Bowden 2018, 530). However, this research demonstrates the unique characteristic of LinkedIn as a social media platform as the posts that were supported by other users the most by liking or commenting were posts that reflected a positive emotion. Negative engagement represents the minority of engagement on LinkedIn, and it also seems to be ignored by other users.

Our hypothesis also suggested that engagement on LinkedIn is dominated by content that is informative rather than emotional, personal or commercial. In contrast to the hypothesis, 32% of the engagement in total was initiated with the objective to promote the company in question. With respect to Finnair, the reason for this phenomenon lies in the role of the stakeholders since most of the content aiming to promote the company were posted by the employees of the airline. In the case of KLM, most of the content was posted to share information by stakeholders that were neither customers or clients of the airline. This difference demonstrates the impact of employee advocacy on the overall social media engagement.

When taking a closer look at the number of posts posted by employees (26 in total), it is no surprise that most of them (73 %) were posted with the objective to promote the company. 25 out of the 26 posts were either neutral or positive towards the brand. However, only 3 posts were coded as "fanatic" towards the brand, and 4 as "promotes the brand" in terms of alignment with the brand. Even among employees, the brand engagement level on LinkedIn was relatively neutral in that they did not reflect the desired brand narratives as defined by the company.

According to this study, engaging stakeholders on LinkedIn do not seem to be motivated by humor (2% of the studied posts) or trolling (0% of the studied posts), which normally are extremely common or even serve as the cornerstones of engagement on different social

media platforms. In the research material, there were also no memes or fake profiles. This study does not explain what makes LinkedIn so special among social media platforms, but possible reasons could be its highly professional orientation and its users' higher level of education and income.

The third aspect of the hypothesis set for this study was related to the extent to which the extremes of engagement occur on LinkedIn. This aspect will be further discussed in the following section.

6.2   The extremes of customer engagement
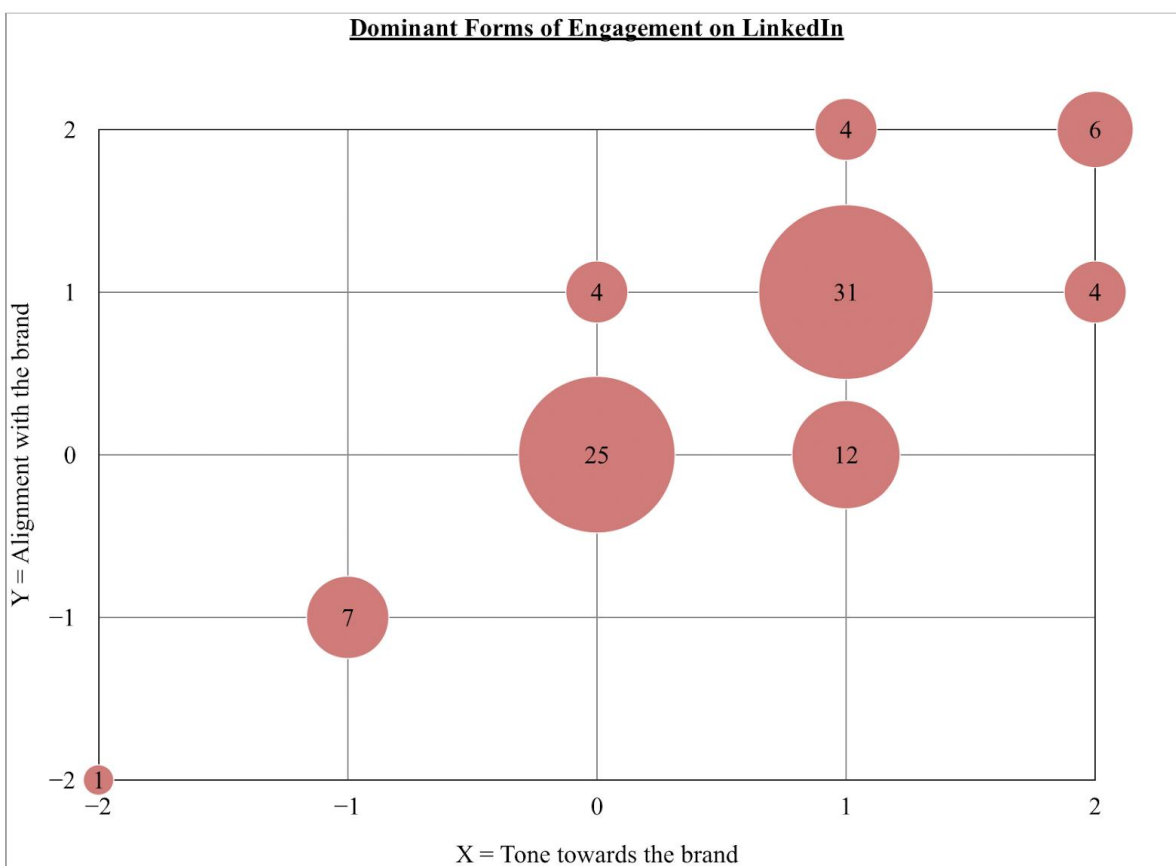
FIGURE 6   The dominant forms of engagement on LinkedIn

Figure 6 illustrates the most dominant forms of engagement with respect to the level of alignment with the brand (y-axis) and tone towards the brand (x-axis). All of the studied LinkedIn-posts were placed on the figure, expressing their coded variables. The bigger the bubbles are in the figure, the more posts were coded with similar coordinates. For example, 31 out of 94 LinkedIn-posts were coded as "positive" towards the brand (tone = 1) and "supporting the brand" (alignment with the brand = 1). As such, the posts were given the coordinates (1, 1). Since these coordinates represent the biggest sample, they are also visualized as the biggest bubble.

As expressed in Figure 6, the most dominant forms of engagement on LinkedIn are either neutral or favorable towards the brand. Most of the engagement falls into the category of word-of-mouth or user generated content, indicating that the traditional forms of co-creation were not reflected in the research material. Considering that LinkedIn is a self-promotional platform, often used for recruitment and professional networking rather than engaging with customers, it does not reflect the extremes of customer engagement the same way as many other social media platforms do.

This research suggests that LinkedIn is a more propitious platform for the positive than negative extremes of customer engagement. Most of the engagement is either neutral or positive, but positive engagement - that also promotes the brand - resonates with the audiences the most. As the most popular posts contained personal stories and experiences with the organization, LinkedIn could also provide rewarding possibilities for engaging in customer-led co-creation campaigns.

According to previous research, the negative extremes of engagement such as brandjacking often require a crisis or a larger organizational error. When analyzing the results of this study the fact that during the time of this research there was no ongoing crisis related to neither of the airlines. In this study, negative engagement on LinkedIn consisted of negative feedback or complaints regarding the customer service or policy decisions of the organization. For the negative engagement to be classified as a brandjack would require, for instance, a larger customer revolt.

Even though brandjacking is often considered a negative phenomenon, it could be argued that brands can also be hijacked in a manner that does not have negative consequences for the brand. Using brand narratives for the purposes of self-promotion could be qualified as an example of a gentle brandjack: a form of brandjacking that has neutral or even positive impact on the brand, and that does not require a response from the organization.

However, the fact that negative content did not only represent the minority of the engagement on LinkedIn, but it was also ignored by other users indicates that the platform plays a role in the dynamics of customer engagement. As LinkedIn provides platform for professional self-branding, the threshold for initiating or participating in negative discussion is higher than on other social media platforms.

Even though LinkedIn has not been traditionally considered as a potential platform for co-creation, this research demonstrates its potential for positive coverage within professional audiences. As personal brands and positive discussion define the engagement, LinkedIn might provide a fruitful platform for, for instance, influencer marketing.

6.2.1 Implications on innovativeness

In the academic literature on customer engagement and co-creation in particular emphasizes the role of new innovations for organizations in their brand strategies. As previously stated, the traditional and innovation-driven co-creation strategies were not reflected in this study. Further analysis of the content does, however, provide insights on the success of the brand strategy as well as the operations of the airline.

In total, 52% of the engagement studied in this research supported the brand and 11% promoted the desired brand image. The division between supporting and promoting content was based on the brand strategies of the airlines: content that promotes the brand should include elements mentioned in the brand strategy.

8% of the engagement was categorized as conflicting with respect to the desired brand image. As stated in the academic literature, by studying the elements present in negative engagement, such as bad customer service, organizations can detect errors that they should fix to improve their brand.

By studying not only the content that disagrees with the brand, but also the content that supports it provides insights on how the brand is truly perceived by the audiences, which elements the audiences tend to weigh more heavily and how well the defined brand strategy is performing. For instance, even though sustainability lies in the core of both studied airlines it was not a dominant topic in the engagement. To strengthen the association between sustainability and the airline, sustainability should be further emphasized and substantiated in the interaction between the organization and its stakeholders. In this context it could be argued that a brand can be, in fact, "hijacked" also in a positive sense, providing the organization with new elements to emphasize in their brand strategies.

6.3 Evaluation and limitations

The limitations of this research lie in the research data as well as the methods used in this study. Content analysis as a research method is often influenced by the subjective interpretations of the researcher. To increase the reliability of this research, the results were assessed in terms of reproducibility: the research material was coded systematically by both researchers.

The concept of validity has been used in several ways in the literature on analysis methods. Weber (1990) defines two distinctions to define the concept of validity, the first being "validity as correspondence between two set of things – such as concepts, variables, methods and data – and validity as generalizability of results, references, and theory". The second distinction refers lies between "the validity of the classification scheme, or variables derived from it, and the validity of the interpretation relating content variables to their causes or consequences (Weber 1990).

Face validity is the third form of validity. It describes whether the coding categories used in the analysis successfully measure the studied construct. Even though face validity is commonly used in the validity assessment of content analysis, it can be defined as the weakest form of validity. (Weber 1990.)

The limited sampling of the research data may impact the validity of this research. The engagement was studied over a relatively short period of time and on a specific topic. As such, the results of this study are merely suggestive. Providing conclusions that can be

generalized in a wider context of customer engagement would require a larger and a more diverse base of research data.

In this study only the discussions that were initiated by the stakeholders of the organization were analyzed. However, comments and likes on the content posted by the organization can also be defined as engagement and should be considered when analyzing engagement related to a specific brand or an industry. Furthermore, generating content may require a higher level of motivation than contributing to the content provided by the organization. As such, this study provides insights on proactive communication engagement on LinkedIn in general rather than the nature of engagement related to a specific organization.

Finally, this research partially fails to demonstrate the role of new innovations in customer engagement, emphasized in the academic literature on co-creation. As the research material only consisted of engagement initiated by stakeholders, it ignores the organization-led engagement processes which more often have their basis on co-creational ideologies. Providing thorough insights on co-creation as a form of engagement on social media would require studying, for instance, a specific campaign initiated by the organization.

6.4   Avenues for future research

LinkedIn is a social media platform that has not been widely studied in academic literature. In order to draw generalizable conclusions on engagement on LinkedIn, more research needs to be conducted on both engagement on social media and LinkedIn as a platform for customer engagement.

A comparison of different platforms would provide in-depth conclusions on the dynamics of LinkedIn as a social media platform. That is, studying engagement related to a specific topic on different platforms to demonstrate their differences. This approach could further help to describe the unique characteristics of engagement on LinkedIn in comparison to other platforms. Studying several platforms could also provide a better answer to what extent the extremes of customer engagement occur in social media.

Alternatively, studying successful co-creation campaigns on social media would help to define the modern forms of co-creation and build a framework for co-creation campaigns in the digital media. Similarly, studying the elements of unsuccessful co-creation campaigns and brandjacking would help to identify the factors that expose an organization to negative engagement and brandjacking.

REFERENCES

Aitamurto, T. 2013. Balancing Between Open and Closed. *Digital Journalism* 1 (2), 229–251.

Auramies, J. 2017. 22 kuoli Finnairin viimeisimmässä turmassa – Uutuuskirja: Ohjaamon salamatkustaja oli "istuva pommi". *MTV3*. Accessed 1.9.2019 from https://www.mtvuutiset.fi/artikkeli/22-kuoli-aeron-koneen-maahansyoksyssa-ah-venanmaalla-1963-uutuuskirja-ohjaamon-salamatkustaja-oli-istuva-pommi/6553768#gs.2wgis3

Baumeister, R., Finkenauer, C., & Vohs, K. 2001. Bad is stronger than good. Review of General Psychology, 5(4), 323–370

Berthon, P., Pitt, L., McCarthy, I. & Kates, S. 2007. When customers get clever: Managerial approaches to dealing with creative consumers. *Business Horizons* 50 (1), 39–47.

Brabham, D. C. 2008. Crowdsourcing as a Model for Problem Solving – An Introduction and Cases. *The International Journal of Research into New Media Technologies* 14 (1), 75–90.

Brabham, D. C. 2013. *Crowdsourcing*. The MIT Press Essential Knowledge Series. Cambridge: The MIT Press.

Buckels, E. E., Trapnell, P. D. & Paulhus, D.L. (2014) Trolls just want to have fun. *Personality and Individual Differences* 67, 97–102.

Chi, M. 1997. Quantifying qualitative analyses of verbal data: A practical Guide. *The Journal of the Learning Sciences*, 6 (3), 271–313.

Chu, S. & Kim, Y. 2011. Determinants of consumer engagement in electronic word-of-mouth (eWOM) in social networking sites. *International Journal of Advertising* 30 (1), 47–75.

Cook, S. 2008. The Contribution Revolution. *Harvard Business Review* 86 (10), 60–69.

Czepiel, J. A. 1990. Service Encounters and Service Relationships: Implications for Research. *Journal of Business Research* 20 (1), 13–21.

Damanpour, F. & Wischnevsky, J. 2006. Research on innovation in organizations: Distinguishing innovation-generating from innovation-adopting organizations. *Journal of Engineering and Technology Management* 23 (4), 269–291.

Diefenbach, T. 2009. Are case studies more than sophisticated storytelling? Methodological problems of qualitative empirical research mainly based on semi-structured interviews. *Quality & Quantity* 43 (1), 875–894.

Djelassi, S. & Decoopman I. 2013. Customers' participation in product development through crowdsourcing: Issues and implications. *Industrial Marketing Management* 42 (5), 683–692.

Durugbo, C. & Pawar, K. 2014. A unified model of the co-creation process. *Expert systems with Applications*. 41 (9), 4373-4387.

Dynel, M. 2016. "Trolling is not stupid": Internet trolling as the art of deception serving entertainment. *Intercultural Pragmatics* 13 (3) 358–381

Einwiller, S. & Steilen, S. 2015. Handling complaints on social network sites – An analysis of complaints and complaint responses on Facebook and Twitter pages of large US companies. *Public Relations Review* 41 (2015) 195–204

Eskola, J. & Suoranta, J. 2008. *Johdatus laadulliseen tutkimukseen*. Tampere: Osuuskunta Vastapaino.

Estellés-Arolas, E. & González-Ladrón-de-Guevara, F. 2012. Towards an integrated crowdsourcing definition. *Journal of Information Science* 38 (2), 189–200.

Fader, P. S. & Winer, R. S. 2012. Introduction to the Special Issue on the Emergence and Impact of User-Generated Content. *Marketing Science* 31 (3), 369–371.

Finnair 2018. *Vuosikertomus 2017*. Annual report. Accessed 9.3.2019 from https://investors.finnair.com/~/media/Files/F/Finnair-IR/documents/fi/reports-and-presentation/2018/vuosikertomus-2017.pdf

Finnair 2019a. *2018 Taloudellinen tieto*. Financial Statement. Accessed 9.3.2019 from https://vuosikertomukset.net/resources/Finnair/fin/vuosikertomukset/Finnair_tilinpaatos_2018.pdf

Finnair 2019b. *Corporate Responsibility*. Accessed 9.3.2019 from https://company.finnair.com/en/corporate-responsibility

Finnair 2019c. *Finnair Values*. Accessed 9.3.2019 from https://company.finnair.com/en/about/code-of-conduct

Finnair 2019d. *Finnairin kohteet*. Accessed 9.3.2019

Fournier, S. (2009) Lessons learned about consumers' relationships with their brands. In D.J. Macinnis, D., Park, C. & Priester, R. (eds). *Handbook of brand relationships.* Armonk, NY: Society for Consumer Psychology.

Freberg, K., Graham, K., McGaughey K. & Freberg, L. 2011. Who are the social media influencers? A study of public perceptions of personality. *Public Relations Review* 37 (1), 90–92.

Füller, J., Mühlbacher, H., Matzler, K. & Jaweck, G. 2010. Consumer Empowerment Through Internet-Based Co-creation. *Journal of Management Information Systems*. 26 (3), 71–102.

Grewal, R., Lilien G. & Mallapragada G. 2006. Location, Location, Location: How Network Embeddedness Affects Project Success in Open source Systems. *Management Science* 52 (7), 1043–1056.

Grossman, L. 2006. *You − Yes, You − Are TIME's Person of the Year*. Accessed 14.10.2018 from http://content.time.com/time/magazine/article/0,9171,1570810,00.html

Gunnarsson L. 2017. *1 miljon finska medlemmar på LinkedIn!/1 million Finnish members on LinkedIn!* Accessesed 8.3.2019 from https://www.linkedin.com/pulse/1-miljon-finska-medlemmar-p%C3%A5-linkedin1-million-lisa-gunnarsson/?originalSubdomain=se

Gustafsson, A., Kristensson, P. & Witell, L. 2012. *Customer co-creation in service innovation: a matter of communication?* Journal of Service Management 23 (3), 311–327.

Handelman, J. M. 2006. Corporate Identity and the Societal Constituent. *Journal of the Academy of Marketing Science* 34 (1), 107–114.

Hatch, M. J. & Schultz, M. 2010. Toward a theory of brand co-creation with implications for brand governance. *Brand Management* 17 (8), 590–604.

Hertel, G., Niedner, S. & Herrmann, S. 2003. Motivation of Software Developers in Open source Projects: An Internet-based Survey of Contributors to the Linux Kernel. *Research Policy* 32 (7), 1159–1177.

Hienerth, C., Lettl, C. & Keinz, P. 2014. Synergies among Producer Firms, Lead Users, and User Communities: The Case of the LEGO Producer–User Ecosystem. *The Journal of Product Innovation Management* 13 (4), 848–866.

Holsti, O. R. 1969. *Content analysis for the social sciences and humanities*. Reading: Addison–Wesley.

Howe, J. 2006a. Crowdsourcing: A Definition. Accessed 29.11.2016 from http://crowdsourcing.typepad.com/cs/2006/06/

Howe, J. 2006b. The Rise of Crowdsourcing. *Wired* 14 (6). Accessed 29.11.2016 from https://www.wired.com/2006/06/crowds/

Hughes, C., Swaminathan, V. & Brooks, G. 2019. Driving Brand Engagement Through Online Social Influencers: An Empirical Investigation of Sponsored Blogging Campaigns. *Journal of Marketing* 83(5), 78–96.

Hänninen J. 2016. Sipilä harkitsee myllerrystä valtion omistajapolitiikkaan. *YLE.* Accessed 1.9.2019 from https://yle.fi/uutiset/3-8867217

Jackson, S. & Foucault Welles, B. 2015. Hijacking #myNYPD: Social Media Dissent and Networked Counterpublics. *Journal of communication* 65 (2015) 932–952.

Johnston, K. & Taylor, M. 2018. Engagement as Communication: Pathways, Possibilities and Future Directions. *Handbook of Communication Engagement,* First Edition. Hoboken, NJ: John Wiley & Sons, Inc.

Karahasanovic, A., Brandtzaeg, P., B., Heim, J., Lüders, M., Vermeir, L. Pierson, J., Lievens, B., Vanattenhoven J. & Greet, J. 2009. Co-creation and user-generated content – elderly people's user requirements. *Computers in Human Behavior* 25 (3), 655–678.

Kietzmann, J. H., Hermkens, K., McCarthy I. P., Silvestre, B. S. 2011. Social media? Get serious! Understanding the functional building blocks of social media. *Business Horizons.* 54 (3), 241–251.

KLM 2018. About KLM: corporate company information. Accessed 10.9.2019 from https://www.klm.com/travel/nl_en/corporate/index.htm

KLM 2018. KLM launches new worldwide campaign. Accessed 10.9.2019 from https://news.klm.com/klm-launches-new-worldwide-brand-campaign

KLM takes care. Accessed 21.9.2019 from https://klmtakescare.com/en/

Kortesoja, M. & Lehtinen, L. 2013. Value co-creation – Päivän kuuma peruna. Accessed 16.11.2016 https://tukkkpori.wordpress.com/2013/06/19/value-co-creation-paivan-kuuma-peruna/

Krumm, J., Davies, N. & Narayanaswami, C. 2008. User-Generated Content. *IEEE Pervasive Computing* 7 (4), 10–11.

Laine, T. 2018. *LinkedIn-tilastot lokakuu 2018.* Accessed 8.3.2019 from https://www.some-how.fi/linkedin-tilastot-lokakuu-2018/

Langley, Q. 2014. *Brandjack. How your reputation is at risk from Brand Pirates and what to do about it.* London: Palgrave Macmillian.

Lebraty, J.–F. & Lobre-Lebraty, K. 2013. *Crowdsourcing: One Step Beyond*. London: ISTE Ltd.

Li, X., Cox, A. & Wang, Z. 2018. How do social network sites support product users' knowledge construction? A study of LinkedIn. *Online Information Review* 42 (3), 304–323.

LinkedIn 2019. Who are we? Accessed 17.1.2019 from https://about.linkedin.com/

Lukka, K. 1999. Case/field-tutkimuksen erilaiset lähestymistavat laskentatoimessa. In: Hookana-Turunen, H. (ed.) *Tutkija, opettaja, akateeminen vaikuttaja ja käytännön toimija: professori Reino Majala 65 vuotta*. 129–150. Turun kauppakorkeakoulun julkaisuja Series C 1/1999, Turku.

Luoma-aho, V., Virolainen, M., Lievonen, M. & Halff, G. (2018) Brand Hijacked: Why Campaigns and Hashtags are Taken over by Audiences. In: Laskin, A. (Ed.) *Social, mobile and emerging media around the world*. Communication Case studies, Lexington books, London, pp. 57-67.

Madden, S., Janoske, M. & Briones, R. 2016. The double-edged crisis: Invisible Children's social media response to the Kony 2012 campaign. *Public Relations Review* 42 (2016) 38-48

Maltouse, E. & Calder, B. 2018. From Advertising to Engagement. *Handbook of Communication Engagement*. First Edition. Hoboken, NJ: John Wiley & Sons, Inc.

Mayring, P. 2000. *Qualitative Content Analysis. Forum: Qualitative Social Research*, 1(2), Art. 20. http://nbn-resolving.de/urn:nbn:de:0114-fqs0002204.

McKinnon, J. 1988 Reliability and Validity in Field Research: Some Strategies and Tactics. *Accounting, Auditing & Accountability Journal* 1 (1), 34–54

Menzies, A. 2015. Is Co-Creation for B2B? You Bet!. Accessed 22.11.2016 from http://www.summa.com/blog/is-co-creation-for-b2b

Mills, P. K. & Morris, J. H. 1986. Clients as 'Partial' Employees of Service Organizations: Role Development in Client Participation, *The Academy of Management Review*, 11 (4), 726–735

Neill, M. & Moody, M. 2014. Who is responsible for what? Examining strategic roles in social media management. Public Relations Review 41(2015) 109–118

OECG (Organisation for Economic Co-operation and Development) 2007. Participative Web: User-created Content.

O'Hern, M. & Rindfleisch, A. 2010. Customer Co-Creation: a Typology and Research Agenda. *Review of Marketing Research* 6 (6), 84–106

Papacharissi, Z. 2009. The virtual geographies of social networks: acomparative analysis of Facebook, LinkedIn and ASmallWorld. *New Media Society*. 11 (1–2), 199–220

Pew Research Center. 2018. *Social Media Use 2018*. Accessed 8.3.2019 from https://www.pewinternet.org/2018/03/01/social-media-use-in-2018/

Piller, F., Ihl, C. & Vossen, A. 2011. Customer Co-Creation: Open Innovation with Customers. In: Wittke, W. & Hanekop, H. (eds.) *New Forms of Collaborative Innovation and Production on the Internet – An Interdisciplinary Perspective*. 31–62. Göttlingen: Universitätsverlag Göttlingeng.

Piller, F., Vossen, A. & Ihl, C. 2012. From Social Media to Social Product Development: The Impact of Social Media on Co-Creation of Innovation. *Die Unternehmung* 66 (1), 7–27

Porter, T. 1995. *Trust in Numbers*. New Jersey: Princeton University Press.

Prahalad, C. K. & Ramaswamy, V. 2000. Co-opting Customer Competence. *Harvard Business Review*, 78 (1), 79–87

Prahalad, C. K. & Ramaswamy, V. 2004a. Co-creating unique value with customers. *Strategy and Leadership* 32 (3), 4–9

Prahalad, C. K. & Ramaswamy, V. 2004b. Co-Creation Experiences: The Next Practice in Value Creation. *Journal of Interactive Marketing* 18 (2), 5–14

Quinton, S. 2013. The community brand paradigm: A response to brand management's dilemma in the digital era. *Journal of Marketing Management* 29 (7–8), 912–932.

Ramsey, L. 2009. Brandjacking on Social Networks: Trademark Infringement by Impersonation of Markholders. *Buffalo Law Review* 58, 851–929

Riffe, D., Lacy, S & Fico, F. 2014. *Analyzing Media Messages – Using Quantative Content Analysis in Research*. 3rd edition. New York: Routledge.

Roberts, D., Hughes, M. & Kertbo, K. 2012. Exploring customer's motivations to engage in innovation through co-creation activities. *European Journal of Marketing* 48 (½), 147–169

Rowley, J., Kupiec-Teaham, B. & Leeming, E. 2007. Customer community and co-creation: a case study. *Marketing Intelligence & Planning* 25 (2), 136–146

Sanders, E. B. N. & Stappers, P. J., 2008. Co-creation and the new landscapes of design. *CoDesign* 4 (1), 5–18

Sanderson, J., Barnes, K., Williamson, C. & Kian, E. (2016) 'How could anyone have predicted that #AskJameis would go horribly wrong?' public relations, social media, and hashtag hijacking. *Public Relations Review* 42 (2016) 31–37

Saarijärvi, H., Kannan, P.K. & Kuusela, H. 2013. Value co-creation: theoretical approaches and practical implications. *European Business Review* 25 (1), 6–19

See-To E. W. K. & Ho K. W. K. 2014. Value co-creation and purchase intention in social network sites: The role of electronic Word-of-Mouth and trust – A theoretical analysis. *Computers in Human Behaviour* 31, 181–189

Seppänen, J. 2005. *Visuaalinen kulttuuri. Teoriaa ja metodeja mediakuvan tulkitsijalle*. Tampere: Vastapaino.

Stoeckl, R., Rohrmeier P. & Hess, T. 2007. *Motivations To Produce User Generated Content: Differences Between Webloggers And Videobloggers*. BLED 2007 Proceedings. 30.

Tanskanen, J. 2017. Finnair kiihdyttää kasvua Aasian reiteillä – Siperian ylilentoluvat tuovat kilpailuedun. *YLE*. Accessed 1.9.2019 from https://yle.fi/uutiset/3-9738898

Thompson, S. & Sinha, R. (2008) Brand Communities and New Product Adoption: The Influence and Limits of Oppositional Loyalty. *Journal of Marketing* Vol. 72 (2008) 65-80

Tuomi, J. & Sarajärvi, A. 2009. *Laadullinen tutkimus ja sisällön analyysi*. 5th edition. Jyväskylä: Gummerus Kirjapaino Oy.

Turri, A., Smith, K. & Kemp, E. 2013. Developing Affective Brand Commitment Through Social Media. *Journal of Electronic Commerce Research* 14 (3), 201–214

Utz, S. 2016. Is LinkedIn making you more successful? The informational benefits derived from public social media. *New Media & Society* 18 (11), 2685 –2702

Van Leeuwen, T. & Jewitt, C. 2004. *The Handbook of Visual Analysis.* Thousand Oaks: SAGE.

Von Hippel, E. 1986. Lead Users: A Source of Novel Product Concepts, *Management Science*, 32 (7), 791–806

Von Hippel, E., Thomke, S. & Sonnack, M. 1999. Creating Breakthroughs at 3M. *Harvard Business Review* 77 (5), 47–57

Vuorinen, M. Uusitalo, O., and Vos, M. 2012. Defining critical areas in innovative brand management. *Journal of Business Studies Quarterly* 3 (4), 58–76

Weber, R. 1990. Content Classification and Interpretation. in *Basic Content Analysis*. 2nd edition. Sage Research Methods.

Weitzl, W. & Einwiller, S. 2018. Consumer Engagement in the Digital Era. Its Nature, Drivers and Outcomes. *The Handbook of Communication Engagement.* First Edition. Hoboken, NJ: John Wiley & Sons, Inc.

Wipperwürth, A. (2005) Brand Hijack: Marketing without Marketing. Penguin Books: London.

APPENDIXES

Appendix 1. Codings of the LinkedIn-posts with a hashtag #Finnair. For coding rules, see Table 3.

Post #	Role	Likes	Comments	Emotion	Motive	Tone towards the brand	Alignment with the brand
F 1	5	44	5	1	7	0	0
F 2	5	19	3	1	7	1	0
F 3	1	8	0	1	3	2	2
F 4	5	20	2	1	7	0	0
F 5	2	11	4	4	2	−2	−2
F 6	6	2	0	1	6	1	1
F 7	5	1	0	1	7	1	0
F 8	6	3	0	1	1	1	2
F 9	5	3	0	1	7	1	1
F 10	5	1	0	1	7	1	0
F 11	1	28	1	1	3	1	0
F 12	1	50	2	1	3	1	1
F 13	1	14	0	1	6	0	1
F 14	1	6	0	1	6	0	1
F 15	1	7	1	1	3	1	0
F 16	6	1	0	1	1	0	0
F 17	2	46	1	1	3	2	2
F 18	1	14	0	1	3	1	1
F 19	3	29	0	1	1	0	0
F 20	5	3	0	1	7	0	0
F 21	1	14	1	0	1	0	0
F 22	1	4	0	1	3	2	2
F 23	6	0	0	5	8	0	2
F 24	3	18	0	1	1	0	0
F 25	3	0	0	0	1	0	1
F 26	1	3	0	1	3	1	1
F 27	5	18	1	1	7	1	0
F 28	1	2	0	1	3	1	1
F 29	1	3	0	1	3	1	1

F 30	8	16	0	1	7	0	0
F 31	2	1	0	4	2	−1	−1
F 32	1	3	1	0	3	0	0
F 33	2	10	0	4	2	−1	−1
F 34	1	0	0	0	3	1	1
F 35	2	3	0	4	2	−1	−1
F36	1	4	1	0	3	1	2
F37	1	9	0	1	3	1	1
F38	6	1	0	1	6	2	1
F39	6	2	0	1	1	1	1
F40	2	145	14	1	3	2	2
F41	6	5	1	1	3	1	2
F42	1	40	0	1	3	1	1
F43	6	20	2	1	6	1	1
F44	5	47	2	1	7	1	0
F45	2	9	0	1	3	2	1
F46	2	12	1	1	3	2	1
F47	3	1	0	1	3	2	1
F48	1	49	7	1	3	1	1
F49	1	4	0	1	3	1	1
F50	1	2	0	1	3	1	1

Appendix 2. Codings of the LinkedIn-posts with a hashtag #KLM. For coding rules, see Table 3.

Post #	Role	Likes	Comments	Emotion	Motive	Tone towards the brand	Alignment with the brand
K1	3	46	0	1	7	1	1
K2	0	0	0	1	8	0	0
K3	5	62	3	1	7	1	1
K4	0	1	0	6	1	0	0
K5	6	0	0	1	1	1	1
K6	6	0	0	5	4	0	0
K7	2	11	0	1	3	1	1

K8	1	181	4	6	1	0	0
K9	3	10	0	2	1	−1	−1
K10	6	8	0	1	1	1	1
K11	3	0	0	1	7	1	0
K12	2	24	1	1	3	2	2
K13	3	3	0	1	1	1	1
K14	3	2	0	1	3	1	1
K15	2	22	0	1	3	1	1
K16	6	4	0	1	7	0	0
K17	6	8	0	1	1	1	0
K18	6	0	0	6	8	0	0
K19	1	18	0	1	3	1	1
K20	2	0	0	4	2	−1	−1
K21	1	6	0	0	1	1	0
K22	5	30	0	1	7	1	1
K23	1	7	1	4	1	−1	−1
K24	6	1	0	1	1	1	1
K25	6	1130	96	1	7	1	2
K26	6	92	23	6	6	−1	−1
K27	3	0	0	1	7	0	0
K28	5	6	0	1	1	1	1
K29	1	34	1	1	3	2	2
K30	6	0	0	0	1	0	0
K31	5	9	8	1	7	0	0
K32	6	5	0	1	1	0	0
K33	6	2	0	0	1	0	0
K34	2	18	12	1	7	0	0
K35	6	1	0	1	1	0	0
K36	6	7	0	1	1	1	0
K37	6	2	0	1	3	1	0
K38	6	0	0	5	4	0	0
K39	2	8	0	1	7	1	1
K40	1	47	0	1	6	1	1
K41	2	20	0	1	7	1	1
K42	2	18	1	1	7	1	1

| K43 | 6 | 7 | 0 | 0 | 8 | 0 | 0 |
| K44 | 5 | 42 | 2 | 1 | 7 | 1 | 1 |