

The Story of Fazer:
A Multimodal Analysis of Storytelling on the Websites of a Company

Riikka Penttinen
Master's Thesis
English
Department of Language and
Communication Studies
University of Jyväskylä
Fall 2022

UNIVERSITY OF JYVÄSKYLÄ

Tiedekunta – Faculty Humanistis-yhteiskuntatieteellinen tiedekunta	Laitos – Department Kieli- ja viestintätieteiden laitos
Tekijä – Author Riikka Penttinen	
Työn nimi – Title The Story of Fazer: A Multimodal Analysis of Storytelling on the Websites of a Company	
Oppiaine – Subject Englanti	Työn laji – Level Pro gradu -tutkielma
Aika – Month and year Marraskuu 2022	Number of pages 52
Tiivistelmä – Abstract <p>Pro graduni tarkoituksena oli selvittää, miten ja millaisia tarinoita yritys Oy Karl Fazer Ab (tutkimuksessa nimellä Fazer) käyttää nettisivuillaan. Tutkimusaihe on tärkeä, sillä tarinankerronnan on todistettu olevan erittäin tehokas vaikutuskeino. Yritykset sekä organisaatiot ovat myös ymmärtäneet tämän faktan, ja käyttävät sitä hyödykseen vaikuttaakseen suuriin joukkoihin ihmisiä. Tämän takia on eettisesti tärkeää analysoida miten suuret, jo ennestään vaikuttavat ja valtaa pitävät yritykset käyttävät kyseistä keinoa viestinnässään. Yhtenä Suomen suosituimmista ruuantarjoajista Fazer toimii asiassa johtajana ja esimerkkinä.</p> <p>Tutkimuksen aineistona olivat kaksi Fazerin englanninkielistä nettisivua, www.fazer.com ja www.fazergroup.com. Nettisivujen sisältö tiivistettiin tutkimuksessa lyhyesti ja löytyneet tarinat lajiteltiin kolmeen eri kategoriaan: historia, Fazer nykyisin, sekä arvot ja etiikka. Kategorioista valittiin neljä tarinaesimerkkiä, joita tarkasteltiin yksityiskohtaisesti. Tähän tarkasteluun valikoitui kolme artikkelialasivua, sekä alasivu, joka sisälsi videon. Nämä neljä tarinaa tutkittiin narratiivisen analyysin keinoin. Erityisesti huomioitiin tarinoiden hahmot, juoni, kausaliiteetti ja ajallisuus. Tämän lisäksi käytettiin vaihtelevien tarinaelementtien tunnistamisen mahdollistavaa tutkimusmenetelmää. Koska tarkasteltiin nettisivuja, multimodaalinen lähestymistapa oli myös hyödyllinen. Tähän sisältyi kuvien ja videon visuaalinen analyysi.</p> <p>Tutkimuksen tuloksena selvisi, että Fazer rakentaa bränditarinaansa huolellisesti. Yleisiä tarina-aiheita olivat perustaja Karl Fazer sekä Suomi. Fazer oli tarinoissa vahvasti yhteydessä suomalaisuuteen ja yrityksen patriarkaalisiin juuriin. Yritys myös pyrkii vaikuttamaan monimuotoiselta. Fazer haluaa näyttäytyä hyväntekijänä, sekä muutosten ja innovaatioiden alullepanijana.</p> <p>Tämä tutkielma näyttää yhden esimerkin siitä, miten yritys käyttää kieltä, kuvia ja muita keinoja tarinankerronnassa. Viime vuosina on tutkittu niin multimodaalisuutta sekä narratiiveja englannin lingvistiikan alueella, mutta mitään Fazeriin liittyvää ei ole käsitelty näiden kanssa. Lisäksi tarinoita on tutkittu eri aloilla vähemmän multimodaalisuuden käsitteen kanssa. Myös siksi tämä tutkielma lisää tietoa aiheesta kyseisillä tutkimistavoilla. Tutkimuksesta on myös hyötyä monella alalla, kuten hyväntekeväisyydessä ja markkinoinnissa, sillä se vahvistaa käsitystä tarinoiden vaikutusvallasta, sekä antaa siitä konkreettisen esimerkin, Fazerin.</p>	
Asiasanat – Keywords: Narrative analysis, Storytelling, Multimodal analysis, Visual analysis, Narratives, Fazer, Brands, Food	
Säilytyspaikka – Depository JYX	
Muita tietoja – Additional information	

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1. INTRODUCTION

Stories are happening everywhere, all the time. From narrative-driven, blockbuster Hollywood films to a shared anecdote with a friend – and even to an irritating pop-up advertisement on a website – the social world of humans consists of stories. They are intrinsically familiar to every culture, no matter how remote from one's own. In the modern world, they are also a tool for companies to use for their benefit.

In this thesis, one of these companies is used as an example. The thesis explores Oy Karl Fazer Ab and its use of storytelling on the company websites www.fazer.com and www.fazergroup.com. The aim of the study is to recognize and record in which ways a chosen assortment of story elements manifest in the stories that the corporation tells.

The object of the study, Oy Karl Fazer Ab, is a Finnish corporation. It has various businesses and brands in the food industry, and focuses on various food services, retail, and products such as confectioneries. The company was founded in 1891, when Karl Fazer opened a French-Russian café in Helsinki, Finland (Fazer today, n.d.). After that, the company has reached its current size and fame. As of 2022, Fazer operates in eight countries and exports to 40 (Fazer today, n.d.). The net sales of Fazer Group in 2021 were 1,139.8 million, and in December of that year, they had 8,049 employees (Board of Director's report 2021, n.d.).

For the sake of conciseness, in this essay the company name Oy Karl Fazer Ab will be shortened to Fazer. It will be referred to as such henceforth. To avoid confusion with the founder of the company, he will be referred to as Karl Fazer or Karl.

The topic of this thesis is important for multiple reasons. For example, in the 20th and 21st century, businesses and organizations have begun to realize the power of the story. Storytelling is a highly effective method of influencing people, as will be evidenced later. Implementing narratives as part of companies and organizations' communication or marketing strategy could mean their actions have a higher influence on the public. Due to this, it is ethically important to analyze how exactly large, already influential companies are using this method. As one of the leading food providers, Fazer is an example-setter in Finland, and to some extent, in other countries it is doing business in. It has the power to choose the morality of its actions.

According to my best knowledge, a study has yet not been made of Fazer in the context of multimodal narrative analysis. In recent years, there has been research done on storytelling

and narratives, but none of them focusing on Fazer. This thesis shows one example of how a company uses language, images, and other features to tell their stories.

Some of the research done on storytelling has focused on the marketing and business strategy perspectives, for example by Solja, Liljander and Söderlund (2018) and Lundqvist et al. (2013). Less research has been done on storytelling from a linguistic perspective while including multimodality. Indeed, this thesis pertains primarily to the field of English language and linguistics. Even though there is information about the company provided in later chapters, it is done so with the intent to apply a theoretical framework of stories and narrative analysis to it. Analysis of the effectiveness of Fazer's business practices or any other business strategy analysis falls outside the scope of this study. Despite these facts, the fields of marketing studies and communication might find the results of this thesis useful.

Additionally, there is a reason Fazer specifically was chosen for examination in this thesis. The company has a presence in many countries, and an especially notable one in Finland. Its size indicates that it is one of the largest food industry companies in Finland. For example, in comparison with another major Finnish food industry company, Valio, the numbers are not far apart. According to their own report, Valio's net sales were 1,918 million in 2021 (Board of Directors' Report and Financial Statements 1 Jan. – 31 Dec. 2021, 2022), while Fazer's were 1,139.8 million (Board of Director's report 2021, n.d.).

However, the economic numbers give only a certain amount of information, and they are not necessarily a sufficient basis for choosing Fazer for analysis. The company also has a deep-rooted social and historical standing in Finland. It has been part of the country for more than a century and continues to be one of its most valued brands (Brändien arvostus 2021, 2021.; Palokangas 2021). Due to these facts, the brand is an important part of many Finnish people's lives, which makes it an important phenomenon to analyze.

For many years now, the websites of a company have been a necessary resource for the consumers searching information about the company in question. Therefore, it is important for companies to have an online presence. In addition to social media, many companies deem it wise to have official websites. Fazer has recognized this as well and has websites, of which the most notable ones are the ones analyzed in this thesis. The amount of material – mostly presenting itself in the number of articles and information on the site – on Fazer's page is vast, therefore it is possible to gather an appropriate amount of content to analyze. This is another reason for choosing Fazer's websites as data. In comparison with another Finnish

confectionery brand, Panda, the number of sub-pages and story material on Fazer's websites vastly exceeds that of its competition (Panda Licorice website, n.d.).

My own motivation for choosing this topic comes from interest and practicality. I had done research on storytelling previously for a business studies course at the University of Eastern Finland. As a linguistics major, the topic of narratives is interesting. In addition to English language and linguistics, I have also studied both communications and marketing. Therefore, it was an efficient choice to combine these studies and areas of research I was familiar with. Communications and business studies are often combined in research, as many scholars and businesses want to research, for example, consumer responses to business-to-consumer communication or marketing. I propose that adding an aspect of linguistics and multimodality to the combination might add a fresh perspective, especially from a postulant to the rank of professional in linguistics, such as myself.

Most of all, I am striving to contribute to the growing body of research on the topic of narrative analysis. The perspective in this thesis is only one of many possibilities that could have been made on the topic. Despite this, I endeavor for it to be a useful one.

This thesis is divided into different chapters. First, the theories pertaining to the topic will be introduced, such as Solja et al.'s (2018) and O'Halloran's (2011) theories on stories and multimodality, respectively. Second, the relevant data and research methods will be presented. Third, the data will be analyzed according to the related theories on narrative analysis and multimodal analysis. Detailed examples of the data will be provided in the analysis section. Fourth, the findings will be discussed, as well as the possible answers to the research questions of the thesis. Finally, a conclusion of the major points discussed in the thesis will be provided.

2. THEORETICAL FRAMEWORK

2.1. Narrative analysis and story

2.1.1. Definitions of story

An apt description of narrative analysis is:

“Narrative analysis aims to identify the kinds of stories told about the researched phenomenon and the kinds of story [sic] representing the phenomenon in culture and society. Narrative analysis may focus, for example, on text, media text, picture, film, music and an environment, which act as a story or have a story-like structure.”

(Narrative analysis, 2010)

An important part of narrative analysis is the focus of the field, narratives, which could also be called stories. Differing authors choose to use either of these two terms in their work. It could be argued that ‘narrative’ and ‘story’ are not entirely interchangeable, although quite close to each other. Narrative implies a narrator, someone who is telling the story to somebody. This someone will have a motive or purpose in doing so, even if it is merely to entertain. A story is a tool, a way to convey the wanted message of the narrator. For the purposes of this study, I chose to use the terms ‘narrative’ and ‘story’ interchangeably, because the distinction is neither differing nor important enough when analyzing Fazer.

There are different types of stories. In the world of business, there are, for example, founding stories, advertisements, and user reviews. In the world of literature, there are horror stories, fairy tales, and poems. All these are different in what they contain.

Most importantly, however, the term ‘story’ itself seems to evade clear definition. Many academics focusing on narrative analysis seem to struggle on the elusive core of their research. Although familiar to most humans from birth through bedtime stories, pre-school playtime or merely through observing the talk of the people around them, and thus innately easy to understand as a concept, the structural makeup of a story is not entirely clear. A story can be as short as a single sentence or as long as a thousand-page novel. There is not

necessarily one, comprehensive list of the elements that make a story. This is evident in the struggle of narrative researchers, with each of them finding either slightly or majorly differing listings of the elements. Therefore, I will be presenting some examples of these different story definitions.

One of the most referenced definitions of ‘story’ seems to also be the oldest one. It is from Aristotle, who is widely known as one of the most respected philosophers from the Ancient Greek era. He described one of the era’s popular theatrical story types, tragedy, as consisting of six parts: characters, visuals, plot, speech, song and thought (Aristotle et al. 1997: 73). According to him, the most important of these, plot, must contain a beginning, a middle and an end (Aristotle et al. 1997: 77). While Aristotle defined only the plot in this described way, the three-part structure is also applicable to the entire concept of stories. Although not a comprehensive definition of the term ‘story’, it is an acceptable start.

After Aristotle, many others have attempted to decide what defines a story. For example, Herman and Vervaeck (2019) state that “story is an abstract construct that the reader has to derive from the concrete text”, and further speculate it consisting of events, actants and a setting (Herman & Vervaeck 2019: 47). The authors call the story abstract because they liken the term ‘story’ to what other narrative researchers call the plot, and therefore it can take multiple forms depending on the story. However, I have noted that other researchers often consider plot to be only one of the story elements and not the whole concept of stories.

Alternatively, Thornborrow and Coates (2005) summarize Labov’s (1972) and Labov and Waletzky’s (1967) narrative model, where the six necessary elements of story were decided to be abstract, which is the briefing at the beginning of the story; orientation, or the organizing of the characters, places and timing of the story; complicating action and resolution, which are the most important events of the story; evaluation, meaning the comments on the story itself, whether something happening was, for example, exciting or scary; and coda, which represents the last comments on the story by the teller after the story has concluded. They also highlight that only complicating action and resolution are necessary to form a story, the other elements just additional components (Thornborrow & Coates 2005: 4).

Additionally, the researchers Heath and Coombs (2006) argue that rhetorical narrative consists of the narrator(s) that tell the story for a reason, their audience, plot and theme, moral of the story, characters, and location (Heath and Coombs 2006: 350-351). They discuss this

theory in the context of promotion in the field of business. Therefore, it would likely be a useful theory in any study concerning business narrative.

However, one of the most comprehensive, educated, and yet concise examples I found was from Solja et al. (2018). Referencing multiple sources, the authors had compiled a brief list that covers most viable elements found in stories. Their definition is one of the most credible ones, because they echo many of the facts that I encountered during research. They were able to piece the fragmented options of story elements together:

In a story, the characters are the main agents of activity in terms of doing, feeling, and thinking (Adaval & Wyer, [1]; Escalas, [19]; Padgett & Allen, [49]; Polyorat et al., [55]; Wentzel et al., [80]). Their actions are motivated by goals, lead to outcomes, and occur in settings that have “physical, social, and temporal components” (Padgett & Allen, [49], p. 53). Causal links are thereby built between events. Given that the events in a story are ordered in a temporal dimension, the story has a beginning, a middle, and an end (Gergen & Gergen, [28]; Shankar et al., [66]). However, a temporal ordering of the events does not necessarily involve a chronological order (Polyorat et al., [55]).

(Solja et al., 2018: 295, links removed from numbered references)

The authors identify four major story elements: characters, plot, causality and temporality. Temporality in narrative means matters to do with time (Hosiaislouma 2016: 28). Multiple sources claim that narrative events must be in a linear progression of time. However, as Solja et al. (2018: 295) note, storytellers might abandon chronology by, for example, starting the narrative with the present events but then alternating between the past and the present. I agree with this notion, having noticed it in stories, as well.

Another researcher, Ryan (2007), discusses the curiosity of there not being a clear definition for the term ‘story’. As a solution, the author introduces a ‘fuzzy set’ of story elements. As an idea, this means that there is no definitive set of them. Ryan does introduce her own suggestions about what constitutes a story, calling them spatial dimension, temporal dimension, mental dimension, and formal and pragmatic dimension (Ryan 2007: 29), but also gives freedom to expand the limits of narrative elements. This researcher also speculates that story is a partial synonym for narrative (Ryan 2007: 22).

I find Ryan’s (2007) method useful and effective. Instead of only relying on a narrow definition of story – which might make the research unscientific by ignoring parts of the available evidence – Ryan’s (2007) fuzzy set method gives scientists the capability to identify

all the available story elements in differing stories. This solves a problem in narrative analysis.

In this thesis, I used the definition from Solja et al. (2018) as a main framework for analysis, but I also acknowledged Ryan's (2007) method of the fuzzy set. Using this combination in analysis meant finding and recognizing Solja et al.'s (2018) four elements – plot, characters, causality, and temporality – but also, if needed, recognizing other important story elements in the individual stories. For example, one story might additionally have had important locations, specific linguistic phrasing, or some unique tone or emotion. The analysis was fluid in this manner.

Overall, there seems to be similarities and differences between these definitions from various sources. All the introduced sources agree that a story must at least have plot and characters. Some even acknowledge the audience that is experiencing the story (Heath & Coombs 2006; Herman & Vervaeck 2019), and many recognize location(s) as a major story element (Heath & Coombs 2006; Herman & Vervaeck 2019; Ryan 2007; Thornborrow & Coates 2005). Some do not explicitly mention time as an element, as Solja et al. (2018: 295) do with temporality, but time is there in another form, with Thornborrow and Coates (2005: 4) mentioning the “when” of story orientation. Interestingly, two authors listed exactly six story elements (Heath & Coombs 2006; Thornborrow & Coates 2005). Six is the same number that Aristotle had originally listed (Aristotle et al. 1997). As he continues to be a known historical figure, it is possible that his original musings have had an impact on narrative analysis to this day.

The differences between the definitions are found within the approaches. Aristotle et al. (1997) and Thornborrow and Coates (2005) describe the order of the events of the plot when discussing narrative. Some researchers, on the other hand, identify different story elements outside of plot, such as characters and time (Heath & Coombs 2006; Herman & Vervaeck 2019; Ryan 2007; Solja et al. 2018). Also, Solja et al. (2018) are unique in mentioning the causality in stories, or links between events. Finally, researchers use different terms when discussing narrative matters. One simplifies the concept of a story to mean just the plot (Herman & Vervaeck 2019).

There are many types of stories and many definitions of the term ‘story’. Therefore, my theorization in this thesis is merely one of many possible interpretations. This includes the analysis of the stories that Fazer has on their two websites.

2.1.2. The psychology of narratives in business

Storytelling is a powerful force, and therefore narrative analysis is something worth doing, no matter the data in question. For example, the utility of storytelling is supported by Benjamin (2006), who writes that storytelling can help a culture survive by transmitting the learned wisdom and survival rules to future generations. It also helps build the culture a united and unique identity and heritage (Benjamin 2006: 161).

Research also shows that humans' brains are profoundly wired for stories. For example, Bruner (1990) writes that people create stories to help organize experiences, to find meaning in unusual events and comprehend them, to explain one's own morals, to teach about the rules of society, to exchange knowledge from different perspectives, to create order, and to make evaluations (Bruner 1990: 45-52).

Today, many companies are aware of this psychological potential of storytelling, and therefore choose to tell stories about themselves. Storytelling done by businesses often fall in the category of brand stories. Brand stories include stories about their brand philosophy, or stories about the brand initiation from a well-known company founder (Ryu et al. 2018: 22-23) According to this definition, Fazer's website articles could be categorized as brand stories.

The ultimate goal of a company is often to lead customers to make purchases. Studies show that often emotions drive purchases over logic, and as stories are emotional, they hold sway over consumers. For example, Lundqvist et al. (2013: 284) write that throughout history, stories have fascinated people and are easier to recall than any facts. Well-told stories regarding a brand appear to have the potential to influence consumers' brand experience, which according to Brakus, Schmitt and Zarantonello (2009) consists of all the "sensations, feelings, cognitions, and behavioral responses evoked by brand-related stimuli that are part of brand's design and identity, packing, communications, and environment" (Brakus et al. 2009: 52).

There is direct research evidence that brand storytelling influences customers. Solja et al. (2018) proved that short stories on packaging of products produce positive affect and brand attitude, in addition to higher perceived brand value (Solja et al., 2018: 299). To provide a more comprehensive example, Lundqvist et al. (2013) studied the difference in reactions to a

new product. They provided one control group with a story about the brand in question, and another group was to evaluate the same product without a story. According to their research, storytelling created positive attitudes toward the brand (Lundqvist et al. 2013). However, while the researchers provided reliable claims, one of them could be questionable. They claimed that the story group behaved “livelier”, and their conduct was more positive, indicated by their facial expressions and voice, in comparison to the non-story group, which had more negative attitude towards the brand (Lundqvist et al. 2013: 292). Their observation could be questionable, though, as it is difficult to measure happiness on a person’s face, and the pre-existing expectations of the researchers could form biases. It is difficult for me to recognize from the study whether there truly were discernible differences between the observed groups. However, it does provide an interesting opening to similar studies.

I chose all these aforementioned sources to highlight the psychology behind storytelling because many of them were often referenced in other research articles. They also provided direct evidence on why exploring the storytelling done by companies is an impactful topic. Essentially, they formed a scientific lens through which to analyze Fazer, as well.

2.2. Applying multimodality

Narratives can be told in more ways than what can be found in mere written text. As the analyzed data was collected from two websites featuring text, images and videos, the concept of multimodality was taken into consideration. Some of the leading researchers of multimodality have been Kay O’Halloran and Gunther Kress, which is why I am choosing to reference them in this thesis. Naturally, they both have their own definitions of multimodality.

According to O’Halloran (2011), “multimodal discourse analysis [...] is an emerging paradigm in discourse studies which extends the study of language per se to the study of language in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound” (O’Halloran 2011: 120). In a different definition by Kress, multimodality is “the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined” (Kress 2001: 20).

When practicing multimodal analysis, different modes are analyzed. According to Kress (2011: 36-41), modes are different available entities within a text that can be used to make meaning, such as music, speech, images, color, or font. In a multimodal text, no individual

mode carries the whole meaning; rather, it comes from their combination (Kress & Mavers 2005: 172). Also, the term ‘text’ can mean anything from a website page to an image.

Interestingly, Kress (2001: 22) categorizes narrative to be a mode, as well. While this may be true according to multimodal theories, I used narrative analysis as a theory that is applicable on its own, and not just a subsection of multimodality. This is because narrative analysis has abundant research and scientific theories as well, as was introduced in this thesis via Solja et al. (2018) and Ryan (2007), for example. Of course, the theories of storytelling and multimodality are entwined in this thesis, so they are not unrelated.

Overall, the study of multimodality can focus on numerous, intricate details in the object of the study. The researcher can focus on large entities, such as the use of colors on a webpage. They can also focus on the smallest of details, such as linguistic analysis of a single, important sentence. Therefore, almost anything can be analyzed. For the purposes of this study, I focused on the multimodal details that are a part of and support the storytelling on the Fazer webpages. In short, narrative analysis was the main focus of the study, the multimodality a supporting factor and the manner in which the data in question appears. In this case, the research is multimodal because the material that is analyzed involves several modes, for example, both text and images. Also, a video embedded on one of the sub-pages was analyzed. The video features multimodality in many ways, such as music and speech. It can be concluded that multimodality is a relevant feature of this thesis and was effectively used as one of its background theories.

3. DATA & METHODS

The aim of the thesis was to recognize and record the ways in which story elements such as plot, characters, temporality and causality (Solja et al. 2018: 295) manifest in the stories that Fazer tells. The research questions for the thesis are as follows:

1. How does Fazer use storytelling on their websites?
2. In which ways do the story elements appear in the multimodal content on the websites?

These research questions were chosen because they give opportunities for information about storytelling, the topic of the study. Answering the first one offers insight about the company used as a case example, giving an overview of the two websites and how storytelling appears

in them. With the second question, I could study the multimodal specifics, such as people, text, videos, use of colors, font, framing and sound, to list a few. By looking at the multimodal ways stories can appear, I could get a more precise picture than just by analyzing written text.

3.1 Data collection

The data was compiled from two of the English language websites of Fazer, www.fazer.com and www.fazergroup.com. The first site appears to represent the polished front cover of the brand. This is because all the basic information, such as product links and information about how to visit Fazer's restaurants, can be found there. Alternatively, www.fazergroup.com is the storage bank for materials. Fazer's long history and other business facts are stored there. Even many of the links on www.fazer.com lead to www.fazergroup.com, such as the *Careers* button on the navigation panel (Figure 1). Based on these facts, my speculation is that the former site is targeted more toward the general consumer, who is looking for information on Fazer or its products. The latter site could be aimed primarily for those who are deeply interested in reading about Fazer, its values, history and aims, such as a potential business partner or a climate-conscious consumer, who is evaluating Fazer's ethicality.

Permission was obtained from Fazer via e-mail to use the materials from the two websites in the thesis, and to publish the thesis in the form that includes these copyright-protected materials. Also, I was not endorsed, sponsored or encouraged by Fazer in any way to do research about the company. Their websites were chosen because they had relevant storytelling content, ranging from sub-pages describing the founding history of the company, to pages discussing the current news related to the company.

As the websites of Fazer feature numerous sub-pages, articles, and press releases, it would have been difficult to analyze all of them in detail. Therefore, only four webpages were analyzed in depth. All these chosen sub-pages presented adequate examples of stories on the websites of Fazer, in accordance with the aims of this thesis. The www.fazer.com site had fewer stories in comparison to www.fazergroup.com, and therefore three out of the four stories were collected from the latter site. As mentioned, there was a connection between the sites, as many links from the former site led directly to the latter. Of the two,

www.fazergroup.com appears to be the larger information depository of Fazer. However, it was important to analyze www.fazer.com, as due to its simple web-address it is where the regular information seeker or consumer would probably go.

The four chosen pages were:

1. *Karl Fazer – a portrait* (n.d.) <https://www.fazergroup.com/this-is-fazer/our--heritage/karl-fazer-a-portrait/>
2. *The beginning of Finnish confectionery industry* (n.d.) <https://www.fazergroup.com/this-is-fazer/our--heritage/the-beginning-of-finnish-confectionery-industry/>
3. *Fazer story* (n.d.) <https://www.fazer.com/about-us/fazer-story/>, connected to the video *Fazer Story* (Fazer 2021) https://youtu.be/_4zaZSwAsfQ
4. *Increasing cocoa crops through a training programme* (n.d.) <https://www.fazergroup.com/sustainability/sustainable-sourcing/cocoa/securing-profitable-farming/Increasing-cocoa-crops/>

Additionally, references to other pages on the websites were made if they were needed to support the arguments, but these other pages were not part of the main data. A brief overview of the structure and contents of the two websites will be provided for overall understanding of the website spaces in question.

At the point of data collection and analysis in June 2022, the embedding of the video on *Fazer story* (n.d.) page was broken. The actual video could not be played due to some error, which is why the data was collected from the same video, but located instead on Fazer's YouTube site (Fazer 2021). The collection from a different site compared to the rest of the data was justified, as it is assumed that Fazer will fix the broken link on the website at some point in the future. However, the video as data was important, because it is a prime example of storytelling by Fazer, as will be evidenced later. The video's name on YouTube, *Fazer Story*, is similar to the name of the web page, the only difference being a capital letter on 'Story'. This explains the fluctuating spelling further on in the analysis of this thesis.

The data was collected by visiting Fazer's websites and collecting screenshots from the chosen sub-pages. An online tool called [Nimbus Capture](#) was used to take the screenshots. With the tool, a screenshot of an entire page could be collected. This thoroughness was helpful for the accuracy of the analysis, as every important feature on a page could be taken

into consideration. The screenshots were included in the Analysis section. The screenshots of the entire webpages were large and therefore in some cases, only partial images were left to be viewed in text. These full figures (Figures 3-5 & 11) can be found in the appendix.

Many of the pieces of data were collected during January 2022. This way, one could get an understanding of Fazer's storytelling at a specific point in time. It is important to remember that due to the ability of the website hosts to change the materials on the websites, the content on there might not stay static. However, one of the data sources, *Fazer story* (n.d.) was added later during June 2022. It proved to be a valuable addition, as the video connected to it provided information about modern day Fazer in story form – something that was initially difficult to find elsewhere in the websites. Also, screenshots of a few Fazer pages – navigation panels of two homepages (Figure 1 and Figure 2) and the *Our Heritage* (n.d.) main page (Figure 3) – were retaken in June 2022, because the previous screenshots of them were taken in 2020. This was a preliminary collection of data, but due to this thesis being published later, in 2022, I deemed a more recent round of data collection of those few pages appropriate. The collection points of January and June 2022 were still close enough to one another, and I noted minor changes only in the navigation panels. *Fazer story* (n.d.) and the video *Fazer Story* (2021) had not changed.

3.2. Methodology

The methods of research were the following. First, the Fazer websites were inspected to get an overview of the contents within. Then, four webpages that included storytelling were chosen. These specific pages were included because they were one of the best examples among Fazer's storytelling. Each of them had the four necessary elements to qualify as a story: plot, characters, temporality and causality (Solja et al. 2018: 295).

This data was analyzed to show how the four story elements present themselves in Fazer's storytelling. The analysis was executed through the viewpoint of the theories of multimodality (Kress 2001; O'Halloran 2011) and narrative analysis (Ryan 2007; Solja et al. 2018). For the visual analysis in this thesis, the primary source was the book *Reading Images – The Grammar of Visual Design* by Gunther Kress and Theo van Leeuwen (2021). While Kress and van Leeuwen designed tools to primarily analyze still images, I applied their principles of visual grammar to a video. This could be accomplished by analyzing many still shots from the video.

Additionally, Ryan's (2007) idea of the fuzzy set of story elements was applied to identify any other notable elements outside of plot, characters, temporality and causality (Solja et al. 2018: 295), such as location. As the fuzzy set model gives freedom to recognize story elements depending on the story in question, it was applied with similar freedom in this thesis, as well. In the video analysis, a study of repeating motifs (Abbott 2002: 88; Hosiainluoma 2016: 610) was included.

After that, the examples were compared to catalog the possible consistencies in the stories that Fazer is telling. During analysis and comparison, I identified three thematic categories of story: The History, Fazer Today and Values and Ethics. This way, different types of Fazer's stories could be clearly showcased. Common themes were Fazer's founding and subsequent history for The History, modern events and plans for Fazer Today, and Fazer's charity and general goodwill stories for Values and Ethics.

Also, as Fazer was the only source of data and no other company websites were used in the main data, the analysis was a case study. The focus on a single company gives more vertical depth to the analysis, while multiple company websites would be studied side by side, horizontally. As this is a qualitative, multi-method study, an in-depth study of a few chosen story examples was enough. In a larger-scale or quantitative study, more data could be included.

4. ANALYSIS OF FAZER'S WEBSITES

4.1. Structure of the websites

Before focusing on the primary data in the form of a few chosen pages, it is important to understand the structure and content of the websites via a general overview. This is most suitably done by looking at the navigation panels of these sites. Both panels remain in their places for the viewer of the websites, even when the viewer moves through different sub-pages.

As of June 2022, the navigation panel on the front page of www.fazer.com looks as such (Figure 1):

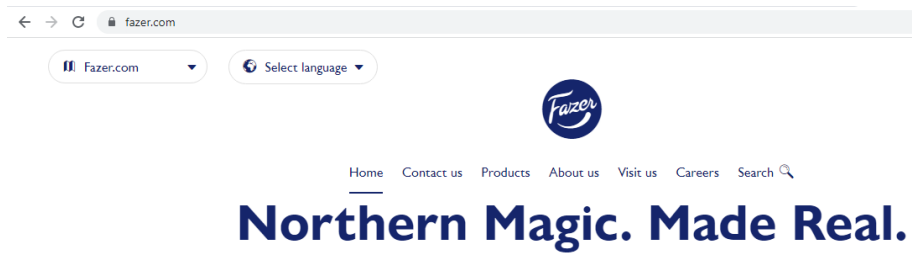


Figure 1. Screenshot taken of the navigation panel on the Fazer website. www.fazer.com. Saved 21.6.2022.

From the options in the panel, the visitor of the website can choose to go to various sub-pages. Left to right, they are *Home*, *Contact us*, *Products*, *About us*, *Visit us*, and *Careers*. At the end of the row is also the *Search* function. In the left corner of the page one can select a preferred language of the page. The language can be either German, Norwegian, Danish, Polish or Czech. Clicking the *Fazer.com* button opens a selection of quick links to, for example, Fazer products or how to contact the company.

By researching the sub-pages of the navigation panel, stories can be found in many places. In the following sections of the thesis, the most notable instances of it are analyzed. It should be noted that there are also many sections that contain less storytelling. Pages such as *Contact info* (n.d.) – found through the button *Contact info* – under *Contact us* seem to mostly have a strictly functional purpose. This might be because it best serves the company to have them be so. There is no need to invoke deep emotions in the reader. Instead, the reader will more likely be impressed with conciseness and easily found information on these pages. However, some of them do have links or clickable images on the side of the page that lead to more story-driven pages. One of these is the *Frequently asked questions* (n.d.) page, which by itself is not in the storytelling category, but has links that can get the viewer to pages containing storytelling.

The front-page navigation panel of the second website, www.fazergroup.com, appears like this:

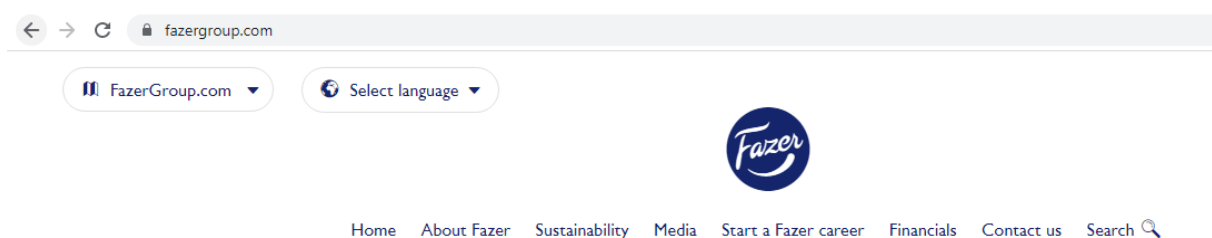


Figure 2. Screenshot taken of the navigation panel on the Fazer Group website.

www.fazergroup.com. Saved 21.6.2022.

This navigation panel differs slightly from the first. It too has a *Home* link, which takes one back to view the front page. The other links are *About Fazer*, *Sustainability*, *Media*, *Start a Fazer career*, *Financials*, *Contact us*, and the *Search* function. The only other language options that one can reach here are Finnish and Swedish, which is less options than on www.fazer.com. By pressing the button *FazerGroup.com*, one can see a similar selection of quick links to an assortment of sub-pages, the same as on the other navigation panel.

The materials on the pages can fluctuate, as is normal for websites. What is presented on the front page, or what pages are most easily reached through the navigation panel can change, as well. Nevertheless, at the point of data collection, some of the website's sub-pages seemed to form recognizable thematic categories. There are pages about Fazer's history, Fazer's modern events and Fazer's values and ethics. The first that are under scrutiny are pages related to company history.

4.2. The History

The website *Fazer Group* (www.fazergroup.com) has a section where Fazer's company history is told through several stories. The path there through the navigation panel was, at the point of data collection, from *About Fazer* to a page called *Our Heritage* (n.d.). The page (Figure 3) has links to six sub-pages, which all contain a different article. They are: 1. *Karl Fazer – a portrait* (n.d.), 2. *The beginning of Finnish confectionary industry* (n.d.), 3. *Fazer and Kalastajatorppa* (n.d.), 4. *Production during the war years* (n.d.), 5. *How war and women changed Fazer's restaurant business* (n.d.), 6. *An oven full of tasty bread* (n.d.).

As the articles are historical recollections of past events, they can easily be categorized as stories. Fazer could choose to list their past events in a simpler format with neutral, short sentences and lists of important years for Fazer. Instead, they have chosen to build upon their long history to present a cohesive, overarching company story through multiple short stories. Wartime actions, struggles through history and family values are emerging themes in the stories. For example, *An oven full of tasty bread* (n.d.) is a story about how Fazer started to bake and sell bread. *How war and women changed Fazer's restaurant business* (n.d.) contains

a story about how a group of women had an important part in launching the beginnings of Fazer's restaurant operations.

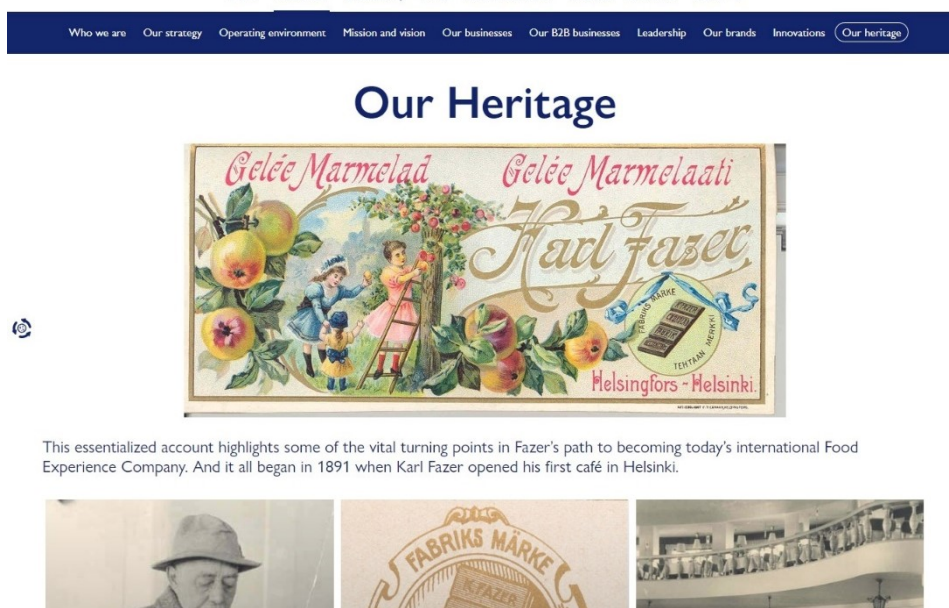


Figure 3 (an extract, full figure in the appendix). Our Heritage. Screenshot taken of the Fazer Group website. <https://www.fazergroup.com/this-is-fazer/our--heritage/>. Saved 21.6.2022.

When looking at Figure 3, the viewer can immediately see that this menu page is dedicated to the past. The black-and-white and faded brown colors are the most notable markings of this. Also, the small images depict a short, visual story of their own. The top of the page has a picture of a candy wrapper, and it is the Ideal (Kress & van Leeuwen 2021: 190-191) prelude of the story, showing what the company was able to achieve. The six bottom-half pictures are the Real, or the “what is” (Kress & van Leeuwen 2021: 190), showing the real people working behind the branding. The story is, to some degree, in a chronological order: it goes from a picture of the founder Karl Fazer to showing the first Fazer café that he established in image three, then to war years and beyond in the next images.

All the history articles under the *Our Heritage* (n.d.) page could be described as company stories, or brand stories, because they include “stories about the brand initiation from a well-known company founder” (Ryu et al. 2018: 22-23). This is evident, for example, in *Karl Fazer – a portrait* (n.d.). The Fazer's company history could also be described as having a “historical connection” (Ryu et al. 2018: 24). Even though the authors do not describe the direct meaning of the term, it can be summarized as a brand's connection to historical events and people. They do write that a historical connection can increase overall trust in the brand,

and that it is an asset for managers compiling a brand story from the history of the company (Boje 2014; Rossiter & Bellman 2005, both cited in Ryu et al. 2018: 24).

Next, two of these history pages were analyzed in detail. These were *Karl Fazer – a portrait* (n.d.) and *The beginning of Finnish confectionery industry* (n.d.). Both contain different stories about the history of the company.

4.2.1. Story: Karl Fazer – a portrait

One of the *Our Heritage* (n.d.) pages, *Karl Fazer – a portrait* (n.d.), tells the story of the founder and his rise to being the leader of a successful company. This is arguably one of the most important pages on www.fazergroup.com, as it also chronicles the birth and the early history of the company itself. There is no doubt that the page tells a story, as the four main elements, characters, plot, temporality and causality (Solja et al. 2018: 295), are present.

Of course, Karl Fazer features strongly as a main character. He is considerably involved in much of the story, so in this analysis, both character and plot were analyzed together. In the beginning, Karl is shown as the defiant son, resisting his father's wishes for him to continue the family profession as a furrier. Relevant to this, the text states: "Eduard Fazer wished for his sons socially esteemed professions to provide for a good living. The father resented the choice of his youngest son Karl who wanted to become a confectioner" (Karl Fazer – a portrait n.d.). Karl is the dreamer; his ambitions that resist the pre-paved path laid before him are a definite conflict between father and son.

Parallels could be made to the popular story of Willy Wonka, whose father wanted him to become a dentist instead of a candy manufacturer in the movie adaptation (2005) of the novel *Charlie and the Chocolate Factory* (Roald Dahl, 1964). Also, animator and entrepreneur Walt Disney, the founder of The Walt Disney Company, may come to mind. Disney, now deceased, was also a figurehead of a company that created something enjoyable for the masses, the same as Karl Fazer. Both Disney's (About the Walt Disney Company, n.d.) and Fazer's past endeavors are remembered today via stories on the websites of the companies. It is natural for them to be remembered for this long by the companies, as they were the founders of them.

After depicting his childhood, the plot of the story starts build as Karl travels places in Europe to attain mastership in the art of making confectioneries. Eventually, he proceeds to establish

a café in Helsinki and to grow his business. In the story, even his talents at shooting at an older age are not failed to be mentioned: “Fazer was a shooter of the Olympic class, and he was successful in domestic and European competitions” (Karl Fazer – a portrait, n.d.).

As in many stories, after finding success it is a common trope for the main character to settle down with a romantic partner. This can be witnessed in many popular and classic stories. For example, in *The Return of the King*, the third section of J.R.R Tolkien ‘s novel *Lord of the Rings*, Aragorn – who is one of the main characters – claims his inheritance to the throne and marries his love Arwen (Tolkien 1999: 302). In the same novel, the character Samwise Gamgee settles down in the Shire with Rosie (Tolkien 1999: 370) after defeating the evil in the land. In the novel *Jane Eyre* by Charlotte Brontë, Jane marries the man she loves after many struggles (Brontë 1992: 544). In *Karl Fazer – a portrait*, the story introduces Berta, the to-be mother of his children. She is shown to be his equal, or nearly so:

“The eligible beauty, Berta Blomqvist, who had finished trade school, became Karl's life-companion, his closest colleague and advisor. Berta Fazer had a word to say in product and production planning, she took care of bookkeeping and closing the books; she would sit at the cash desk during busy hours, dress the shop windows and in the early days also feed the company's employees at her table together with the family.”

(Karl Fazer – a portrait, n.d.)

The writer of the article leans on familial themes. In the story, Karl and Berta involve their four children in naming new products and celebrating their invention. The family themes go beyond the story of Karl himself, as it is told that future generations of the family continue his work.

Also, temporality (Solja et al. 2018: 295) is one of the four story elements that can be found in the article. Overall, the story spans quite a length of time, an entire life of a person. The last sentence “To this day, Fazer is a family-owned company” (Karl Fazer – a portrait, n.d.), implies that ‘this day’ is whenever the reader comes upon the story. Therefore timewise, the story never ends. The story is also quite chronological. It depicts multiple noteworthy points of Karl Fazer’s life from birth to death – and even beyond by mentioning his legacy.

Causality (Solja et al. 2018: 295) is also present in the story. For example, Karl Fazer wanted to become a confectioner, so therefore his father sent him to school for it. His education led to him being good at the craft, and then he was able to establish a business of his own. One of the largest causalities in the story is him meeting Berta. After all, it leads to them starting a family together and being partners in the Fazer business.

Continuing with Ryan's (2007: 28) idea of the fuzzy set, there are other elements of story that can be recognized in the article. First, the story describes humble beginnings for the main character. It could be called a success story, as we do not know how well-off Karl Fazer's birth family was and thus how plentiful his childhood was.

Secondly, when analyzing the language of the story, it can be found to be quite descriptive. The text is filled with many phrases that have adjectives and intense verbs, such as: "strong and insightful founder"; "the father resented the choice"; "the international and sophisticated St. Petersburg"; "tiny premises"; "cakes and chocolate were excellent"; "taste sensations"; "quality was first class", "appearance tempting", "exquisite packaging"; "eligible beauty"; "hard work" (Karl Fazer – a portrait, n.d.). All these emotional word and tone choices help differentiate the text from genres such as academic text by making it easily recognizable as a story. The sentence about Karl Fazer's passing is surprisingly clinical, but the end it brings the reader to marvel at his legacy, and promptly connects the past and the future: "To this day, Fazer is a family company and family members in the fourth generation work in the company" (Karl Fazer – a portrait, n.d.).



FAZERGROU.COM > ABOUT FAZER > OUR HERITAGE

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HISTORY
The beginning of Finnish confectionery industry

The history of the Fazer family, company and products are all part of the same story. The foundation was laid by Karl Fazer, the strong and insightful founder of the company. The story of the family company started in 1891 when he opened his French-Russian café in Helsinki at Kluuvikatu 3.

Figure 4 (an extract, full figure in the appendix). Karl Fazer – a portrait. Screenshot taken of the Fazer Group website. <https://www.fazergroup.com/this-is-fazer/our--heritage/karl-fazer-a-portrait/>. Saved 27.1.2022.

As the story is accompanied by an image (Figure 4), it too was analyzed as part of the multimodal analysis. It is a black and white photograph depicting three men who stand close together in front of a house. All of them look at the camera, which means the image is a Demand (Kress & van Leeuwen 2021: 143). In the background, some hills, a body of water, and a person on a small boat can be seen. There is no short image description, as sometimes accompanies, for example, news articles.

Some objects in an image can be salient. According to Kress and van Leeuwen, salience simply means the most important, noticeable element in an image, by size, placing, or by other distinguishing traits (Kress & van Leeuwen, 2021: 182). In this image, the three men are the most salient feature. This is so because they are the centermost figures, and the camera was most likely primarily aimed to capture their image. As the article concerns Karl Fazer, it can be assumed that he is in the image, and probably is the person in the middle. The

photograph was taken at an impersonal “public distance” (Kress & Van Leeuwen 2021: 124), meaning that the full figures of the men can be seen with space around them.

Kress and van Leeuwen (2021) do not instruct how to categorize humans looking straight at the camera, as the three men are doing. It is unclear if they are Actors or Goals, either doing something or something is being done to them (Kress & van Leeuwen 2021: 44). At first, one could think that they are all Reacters to a Phenomenon (Kress & van Leeuwen 2021: 62), as they are all looking at something off-camera. Mr. Fazer looks especially caught off-guard; his torso is twisted backwards towards the camera, as if he were in the middle of a conversation with the others but was suddenly called to show his face to the camera. However, in the case of photography, the viewer knows that the person taking the image exists. This would make that person and the three men Interactors (Kress & van Leeuwen 2021: 62), because the viewer knows that the photographer is looking back at them. On the other hand, that person might be looking at the camera, which makes him or her more of a Phenomenon, as he or her not looking at the men directly. The camera acts as an obstruction. In summary, the interpretations can be many.

Additionally, the direct gazes of the subjects in the photo would mean that they “demand” something from the viewer (Kress & van Leeuwen 2021: 117). However, the effect is not there because of the spontaneity of the moment. The image gives the impression that the men were smoking, unaware, and then were abruptly called to participate in the photo. Because of this, the end result is more of an Offer (Kress & van Leeuwen 2021: 118).

4.2.2. Story: The beginning of Finnish confectionery industry

The beginning of *Finnish confectionery industry* (n.d.) article tells the story of how some of Fazer’s classic candies, such as Greek pastilles, were made. This story (Figure 5) could be classified as having a historical connection (Ryu et al. 2018: 24) as well, as it has a connection to real historical events and people. Also, it too consists of the story elements: plot, characters, temporality and causality (Solja et al. 2018: 295).

The screenshot shows the Fazer Group website header with navigation links: Home, About Fazer, Sustainability, Well-being, Start a Fazer career, For businesses, Media, Search. Below the header is a dark blue navigation bar with links: Who we are, Our strategy, Operating environment, Mission and vision, Our businesses, Our B2B businesses, Leadership, Our brands, Innovations, and Our heritage (highlighted). The main content area features the article title 'The beginning of Finnish confectionery industry' in a large, dark blue font. Below the title are two images: a vintage advertisement for 'Gelée Marmelad' and 'Gelée Marmelaati' by 'Karl Fazer' from 'Helsingfors - Helsinki', and a photograph of the 'FAZER AND KALASTAJATORPPA' building. Below the images is a 'SHARE THIS' button and a breadcrumb trail: FAZERGROUP.COM > ABOUT FAZER > OUR HERITAGE. A paragraph of text follows: 'Fazer began producing chocolate cakes and confections in 1894. Karl Fazer rented six rooms on Pursimiehenkatu street in Helsinki for this purpose; this is the cradle of Finland's confectionery industry.'

Figure 5 (an extract, full figure in the appendix). The beginning of Finnish confectionery industry. Screenshot taken of the Fazer Group website. <https://www.fazergroup.com/this-is-fazer/our-heritage/the-beginning-of-finnish-confectionery-industry/>. Saved 27.1.2022.

First, the plot of the article is quite simple. It marks the important events regarding Fazer's confectionery production. It retells the events of the Fazer factory opening, the products that were made and what merit they achieved over the years. The story is about triumph, how they succeeded in their endeavors. There is no great tragedy that suddenly strikes half-way through the story.

Second, the characters in the story were analyzed. In the beginning of the article, the "twelve women and six men" and Karl Fazer himself are the real, mentioned characters. They all are shown in the context and roles of factory workers for Fazer. In the second and third paragraphs, though, the story takes a step back. The plot starts increasingly revolving around the products that were developed, mentioning little of people. The candy products become the main characters of the story, which demote the factory workers to a mere mention in the beginning. The products Imperial mix, Kiss-Kiss caramel and Greek pastilles become high in demand and even win prizes. In the final two paragraphs, humans make a reappearance, and the theme of celebrity continues. Famous Finnish people, Akseli Gallen-Kallela, Jean Sibelius

and Paavo Nurmi, are mentioned, all in positive association regarding their effect on Fazer as a company.

There is also indeed the familiar character of Karl Fazer. He is the only named character in the story if the brief celebrity mentions are excluded. In this story, he is not featured as much as in *Karl Fazer – a portrait* (n.d.). Even so, as his name is on the brand, it is easier for consumers to know who founded the company. Even the writers of this article assume readers' previous knowledge of the man. His high status is not directly explained here, but can be gleaned through context, as he is the decision maker in the story. Naturally, as it is a company-controlled article, he is shown in a positive light by being mentioned to work at 6 a.m. every day with the rest of the factory workers. By noting this, the writer depicts him as a hardworking man, not too privileged to do manual labor. Of course, the clause "[...] Karl Fazer would take part in the factory's work every day from 6 o'clock [...]" (The beginning of Finnish confectionery industry, n.d.) is a vague statement. The input on the founder's part could have been doing paperwork in the same premises, still classifying it as 'factory work'.

Thirdly, what comes to temporality, the story does mention multiple dates. 1894 is when Fazer begins a lucrative mission: producing cakes and candy. After that, time appears as repetitive, mentioning similar workdays, all starting at 6 o'clock. The middle of the story is full of activity. New products are being invented over time, but the years are condensed to a few phrases. Few important years are mentioned from 1894 to 1922, when a gift recipe of Fazer Blue chocolate is received, marking an important date for this Finnish product.

Finally, one story element that is left to consider is causality (Solja et al. 2018: 295). One of the causalities in the plot is the invention of the Kiss-Kiss caramel product, which led to its popularity. Their general confectionery production led to the buyers demanding more products, which meant that Fazer had to open a new factory in Helsinki. Also, winning prices led to the beginning of international trade. Finally, the article states that Karl Fazer was fond of the blue color in Finnish nature. This inspired him to have the wrapping of the Fazer Blue chocolate product designed to be deep blue in color. As can be seen, events lead to others in the story.

After considering the primary story elements of plot, characters, temporality and causality (Solja et al. 2018: 295), other story-specific elements can be considered according to Ryan's (2007) idea of the fuzzy set. One element of this story that is notably present is location. In some stories, locations are mentioned often when they are important to the plot. An example

of such a story is, once again, J.R.R Tolkien's novel *Lord of the Rings* (1999), where much of the story is travelling from a place called the Shire to Mordor. Another example of a location being a notable story element is Emma Donoghue's novel *Room* (2010). In the novel, the majority of the story happens in a single, small room. In Fazer's article (The beginning of Finnish confectionery industry, n.d.), the factory is a notable location, as that is where much of their progress happens. Also, throughout the story, a pride of Finland shines through, which is why it is an important location in the story. Finland is present in the story in the mentions of Helsinki, the country's nature, and the general proudness of Fazer originating from there.



Figure 6. The beginning of Finnish confectionery industry, article image. Screenshot taken of the Fazer Group website. <https://www.fazergroup.com/this-is-fazer/our-heritage/the-beginning-of-finnish-confectionery-industry/>. Saved 27.1.2022.

Next, the image of the article (Figure 6) was analyzed. When looking at it, the viewer's attention is first drawn to certain things. Unlike the picture in *Karl Fazer – a portrait* (n.d.) and some other company history articles under the *Our Heritage* (n.d.) main page, this one is quite colorful. It depicts what seems to be a candy wrapper. A few shades of pink are used in the wrapper, which gives it a traditionally feminine feel. The ornate design and font give out the feel of luxury, as well. This makes sense, as it is a product meant to appeal to the customers. The drawings of apples make a connection to nature, which could indicate freshness and cleanness. Also, the fruit enforce the message that this is a product that has something to do with food.

Based on Kress and van Leeuwen's theories (2021: 44), the girl on the ladder is an Actor. She is focused on her Goal (Kress & van Leeuwen 2021: 44), which is apples on a tree. The child on the ground, another Actor, seems to be intent on an apple as well; it could be interpreted that she is reaching for the fruit – the Goal – in the other person's hand. She and the one holding her hand are also Interactors (Kress & van Leeuwen 2021: 61-62), as they are both engaging with one another.

When applying the theory of the four story elements of Solja et al. (2018: 295), these people would be characters in the story that the image is telling, the plot (Solja et al. 2018: 295) possibly being that of a ladies' trip to the apple orchard. Temporality (Solja et al. 2018: 295) is featured in time being held still due to it being an image. Also, it can be noticed via the characters' clothes, as their dresses are noticeably not from a modern time. When it comes to causality (Solja et al. 2018: 295), it is minimally present, although it could be argued either that the small girl in the middle of the group is reaching with her hand because she sees an apple in the left girl's hand, or alternatively that her reaching up was the cause for the left girl offering her an apple. Additionally, Ryan's (2007) theory of the fuzzy set gives an opening to argue that location – the apple tree in the middle of nature – is an important story element here as well, as it makes the viewer immediately more immersed in this narrative of Fazer's.

None of the girls in the picture are looking at the camera. This means that the image is an Offer (Kress & van Leeuwen 2021: 118). The artist has depicted them as open to be freely looked at, not challenging anyone, or demanding from the viewers in any way.

Another feature, framing (Kress & van Leeuwen, 2021: 181-182), is present in the form of circles. One circle is enclosing the three girls, the other is a proclamation that this product is made in Helsinki. There are also clear lines. For example, the tree is a cut-off point, softly differentiating the girls on the left side from the informative text on the right. The line is not definite, as there are apples on the right side that should be more associated with girls on the right.

The most salient, or important (Kress & van Leeuwen 2021: 182) feature in the image is the vignette of the three girls picking apples. The other salient feature is the label 'Karl Fazer'. It is salient because it is one of the largest details in the picture, it is one of the centermost things, and it is the name of the company. Also, it looks like a continuation of the apple-picking part of the image.

This image supports Kress and van Leeuwen's (2021) idea about the composition of the image by its top – Ideal – and bottom – Real – halves. Ideal top side of the image is usually more artistic and freer, making an “emotive appeal” (Kress & van Leeuwen 2021: 190) to the viewer. The Real half performs the role of providing additional information, the artistry sidelined for the need to get a message across (Kress & van Leeuwen 2021: 190). Of course, this arrangement might not be true in every image, and the ordering of the halves can even be flipped to be the opposite.

In Fazer's image, on the top there is text in an elaborate font, as shown in Figure 6. There also is a text proclaiming that the product is a gelee marmalade, and the text label saying ‘Karl Fazer’. On the bottom right of the image, on the other hand, is the Real, the more clinical part of the information. There is a circle proclaiming ‘Tehtaan merkki’ in Finnish (‘Factory mark’ in English). Also, there is information where the product is made, which is in Helsinki. The font is much simpler on the bottom, giving the Ideal-Real theory (Kress & van Leeuwen 2011: 190) validity.

4.3. Fazer Today

Another story category that can be found on the websites is one that has stories about the present state of the company. I named this category Fazer Today, because it covered recent stories of the company. Unlike the History section, storytelling about Fazer's recent days and business are more difficult to find. Instead, there is a lot of practical information about success percentages and modern Fazer brands (Fazer – The Food Experience Company, n.d.). However, there are pages containing articles (Living my life, n.d.) about the lives of Fazer employees (One moment, many stories: “Having a harvest on our own yard is a luxury”, n.d.), Fazer's connected business partners, such as farmers (One moment, many stories: “Lunch prepared by my wife brightens the long day”, n.d.) and regular people or customers, such as a group of men that frequent a Fazer café (A chance encounter created a group of friends who have been drinking their morning coffee together for 30 years – “You can come as you are”, n.d.). These are all told in story form. However, the example from the Fazer Today category that is analyzed next in detail is the *Fazer Story* (2021) video.

4.3.1. Story: Fazer Story (video)

Fazer story (n.d.) is a page containing a video, found in the *About us* section of www.fazer.com. The length of the video is almost six minutes. It is an embedded YouTube video about the history of the company and what they are accomplishing today. The video could also be categorized in the History category, as there are some parts narrated about Fazer's founding. However, it does have a substantial amount of material from the present days. That is why it is in the Fazer Today category in this thesis.

Unlike in previously analyzed text pages, in a video format, the linguistic and other semiotic resources are intertwined and constantly moving. Therefore, references to Kress & van Leeuwen's book (2021) will be there in each section of the story analysis: plot, characters, temporality and causality (Solja et al. 2018: 295), and when referring to Ryan's (2007) fuzzy set story elements. Also, it would make the analysis too long if every second of the almost six-minute video was analyzed. That is why only a general analysis of the most important multimodal story elements of the video will be discussed.

The video is a prime example of storytelling by Fazer, and that can be proven by many aspects of it. In comparison to some other pages, such as the *Contact us* (n.d.) page, the video has many clear elements of a story. First, the plot of the video is about the history of the company and about its present-day state. The story is divided into different narrative parts by Fazer. They are indicated by large words: 'Dream', 'Beauty', 'Friendship', 'Original', 'Legacy' and 'Courage'. For example, after the word 'Beauty', a story of how Karl Fazer met his wife Berta Blomqvist is narrated. As the text below the embedded video on the website (*Fazer story*, n.d.) states, the words function as indications of different themes within the plot. Seeing these positive words, the viewer might have positive connotations about Fazer. This could indicate that the video also functions as an advertisement.

Fazer Story's (2021) plot is the most whimsical, playful of the company stories analyzed so far. The other analyzed stories were similar to news articles with their neutral tone. One way this casualness in the video can be seen is through the words and phrases used. There are many descriptive words that can evoke emotion in the viewer. In the beginning, the narrator talks of Karl Fazer's dreams. Dreams in this context mean ambitions, not sleeping. The sentence goes: "[...] in this story, a person is born when their dreams come true" [0.29]. It is an emotional way to phrase the sentence. If the chosen phrasing was something akin to 'Karl Fazer was born in 1866, then he started a business', the tone would be a lot more clinical.

There are also phrases such as “sweetness where there was salt, light where there was darkness” [1.00], and “hearts of Helsinki’s residents” [1.13]. The phrases are whimsical, emotional.

There are multiple characters in the video. One of the most noticeable is a male narrator, who is only featured as a voice. He could be considered one of the characters, even though viewers do not see his face. The narrator is an anonymous person, as can sometimes be seen in advertisements. Adidas’ advert *Ready for Sport* (2020) is one of similar examples. Some advertisement videos have a narrator that also functions as an identifiable main character, such as in *Ed’s Heinz Ad* (2019) by the company Heinz, featuring and narrated by the popular music singer Ed Sheeran.

Karl Fazer is featured in *Fazer Story* (2021). The video once again shortly visualizes the founding of the company and Karl’s meeting with Berta. There is a phrase “Karl and Berta fell in love... kiss kiss” [1:59], which is likely a reference to a Fazer product, Kiss Kiss caramel. The candy in question is depicted in Figure 7.



Figure 7. The Kiss Kiss caramel. Screenshot taken of the Fazer website.

<https://fi.fazer.com/products/kiss-kiss-taytekaramellipussi-210g#> . Saved 27.1.2022.

In deviation to other stories focusing on Karl Fazer and his family, this video gives a bigger role to his son Sven. The section ‘Friendship’ [2.42 – 3.23] is a short story by itself, within the larger story arc of the video. It tells how Sven helped an associate, Mr. Shaller, to get medical

help for a family member. The gesture prompted Shaller to give him a chocolate recipe in gratitude. The recipe became the famous flagship product, the Fazer Blue chocolate.

The people that appear in the *Fazer Story* (2021) video are numerous. In addition to Karl Fazer and his family, the video also depicts different people, of different ethnicities and genders. A young, light-skinned and blonde woman, two girls who are dark-skinned and light-skinned, an older man, a dark-haired and brown-eyed woman, an Asian-appearing woman, a boy, and a girl are portrayed as eating Fazer products [1.37-1.41].

Also, what appear to be Fazer employees of different nationalities and genders are seen in the video [4.23-4.26]. The narrator proclaims: “Fazer is not just Karl, Berta, Sven and Peter. It is also the thousands of Fazer employees in eight countries” [4.20-4.27]. There are workers of different ethnicities depicted, most of them light of skin color. By using both the video clips of workers and the earlier clips of the people enjoying the products, Fazer is clearly striving to showcase their internationality. This is reasonable as Fazer has business in many countries (Fazer today, n.d.). This way, the video is appealing to a wider audience.

These appearances of different people in the video are an example of representation in multimodal analysis. Representation in the context of this thesis means appearances and mentions of certain groups of people, such as people of Finnish nationality. Representation “is never neutral: that which is represented in the sign, or in sign-complexes realizes the interests, the perspectives, the positions and values of those who make signs” (Kress & Mavers 2005: 173). This means that the motivations of the people creating the stories can affect how it’s told. As stories are influential (Lundqvist et al. 2013; Solja et al. 2018), the way stories are told can affect public opinion, political climates, and other similarly important social landscapes.

There are also visual roles for the people in the video, in accordance with Kress and van Leeuwen’s (2021) theories. There is a clear Actor-Goal (Kress & van Leeuwen 2021: 44) relationship at 1.38. The man, who is the Actor, is gazing upon a Goal, which in this case is the donut in his hand. Additionally, vectors (Kress & van Leeuwen 2021: 16) created by his gaze and the length of his arm draw the attention of the viewer to the pastry.

There is also the simple matter of Demand subjects in the video, and the more complicated matter of Offers. First, we see a portrait of Karl Fazer where he looks middle-aged or older. This is a Demand picture, as he is looking straight at the camera [0.20]. Then there are the Offers. For example, we see Eduard Fazer. He is depicted directly from the side, and his eyes

are slightly downcast [0.41]. There is also an Offer image of Karl Fazer [1.28]. While the portrait of him where he was older [0.20] was more assertive, this looks less so because here he doesn't look directly at the camera. Similarly, there is an Offer image of Sven Fazer [2.52]. The men of the Fazer family politely invite the viewer to gaze upon them.

However, there are a few Offer (Kress & van Leeuwen 2021: 118) image subjects that deviate from what would be assumed of them, that do not behave regularly. At 1.55 there is Berta Blomqvist. While she is looking to the side, her pose is not submissive. Instead, her hand is placed on her chin, making her look more active, as if she is thinking about doing something. Also, in the drawing of Mr. Shaller (Figure 8), he is looking to the side. Still, the fine clothes and the straight posture gives off an image of a powerful man [2.58]. These instances prove that even though it would be easy to assume that an Offer would always mean submissiveness to the gaze of the viewer, this is not always the case.

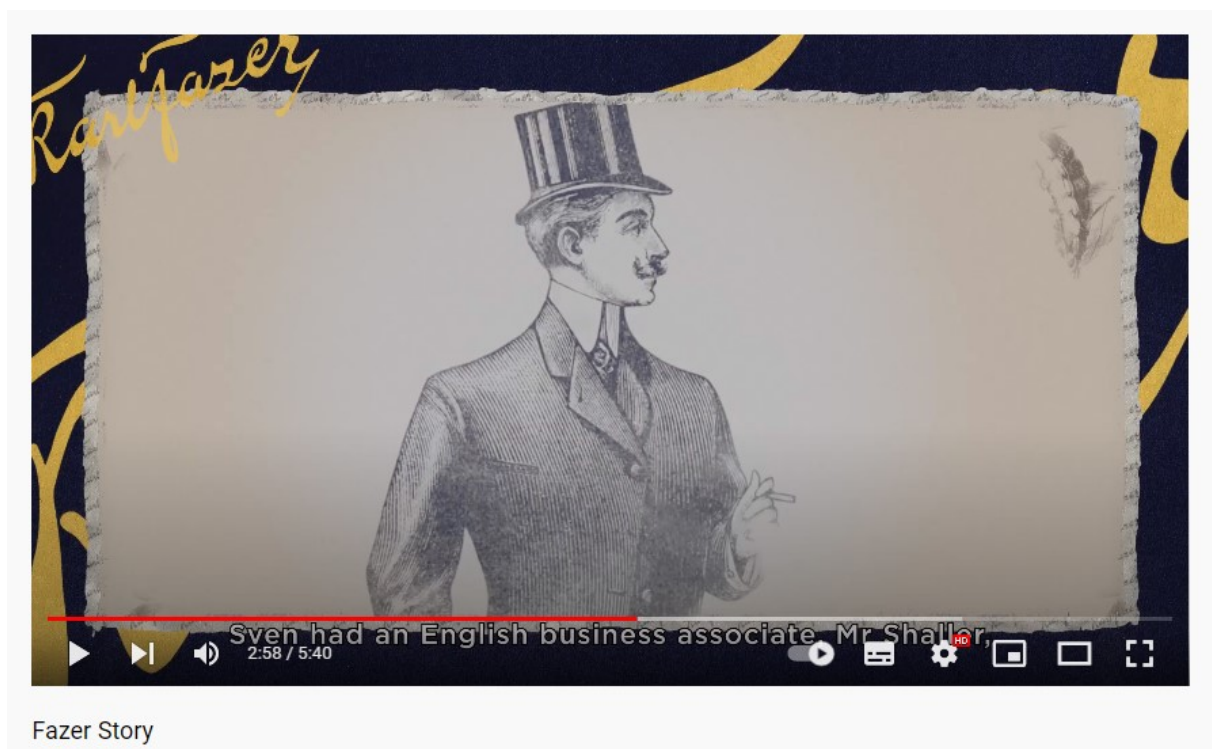


Figure 8. Mr. Shaller. Screenshot taken of *Fazer Story* (2021) video on Fazer's YouTube account. https://www.youtube.com/watch?v=_4zaZSwAsfQ. Saved 21.6.2022.

I therefore propose that there are at least two branches of – human or at least humanlike – subjects in an Offer image: the ‘enjoy me’, where the subject is inviting one to look at them while being approachable, and the ‘admire me’, where the subject is inviting the viewer to look, but is also a strong, active character. As always, these are not hard separations and the

lines between them might be blurry. In this video, Berta's image aligns with the narrative that is told about her in the 'Beauty' section [1.48-2.42]: a strong partner for Karl Fazer, one that had an equal part in growing the business.

There are some parts that are salient in the video. Saliency means something that is important or notable (Kress & van Leeuwen 2021: 182). At 1.39, a dark-haired woman is holding a red and white candy (Figure 8). The candy is important because it is placed in the center of the frame. Interestingly, in the next clip [1.40], the product is not the most centered or salient part of the clip. Instead, the product that another woman is eating is out of focus and to the left, while the camera's focus is on the woman's expression of enjoyment. Throughout the video, Fazer products are often in the center and the most salient, so this is a deviation from the narrative.

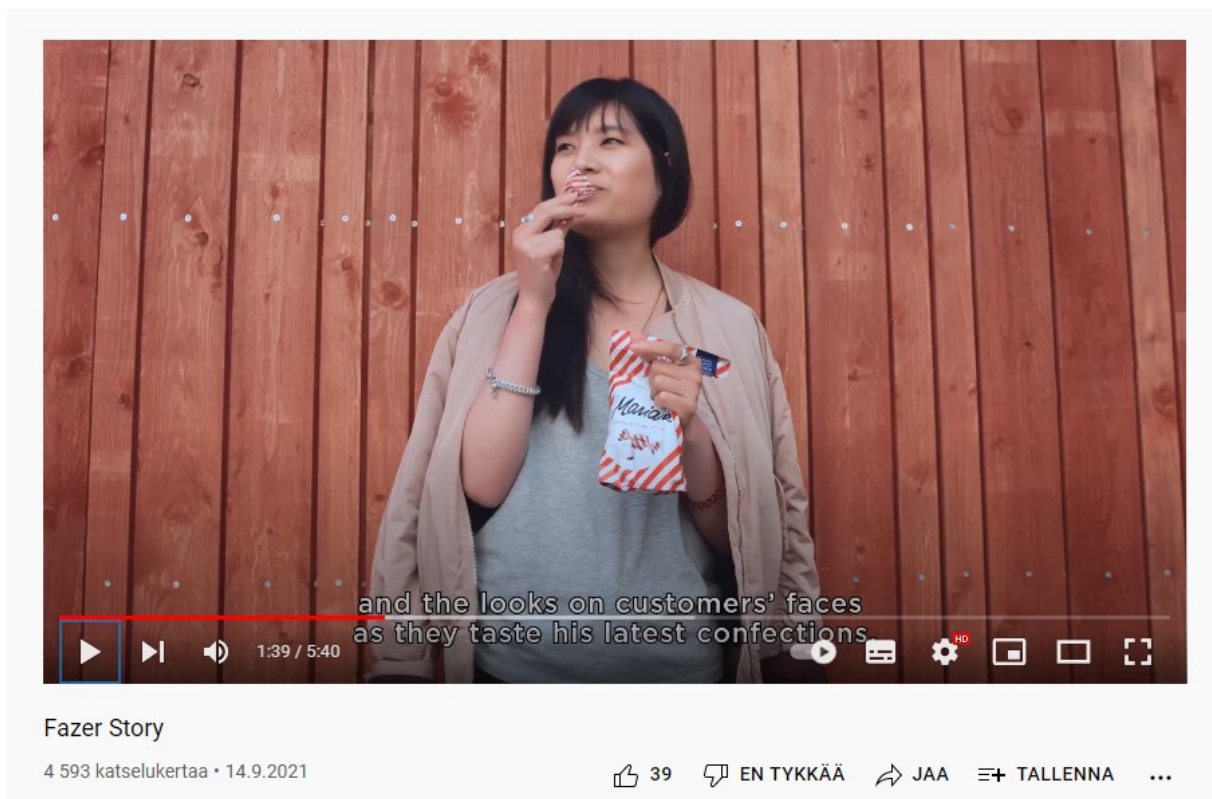


Figure 9. A customer of Fazer tasting a candy. Screenshot taken of *Fazer Story* (2021) video on Fazer's YouTube account. https://www.youtube.com/watch?v=_4zaZSwAsfQ. Saved 21.6.2022.

Finally, there is also a notable character amidst the many adults of the video. Toward the end of the video [4.10-5.40], a young boy (Figure 10) wanders around a place that is most likely inside some Fazer facilities, exploring the various exhibitions within. He seems amazed by

the objects, a sense of wonder on his face [5.25]. This would make him a Reactor to Phenomena (Kress & van Leeuwen 2021: 62). The narrator states: “Today, Fazer invites everyone to see for themselves how sensations are created” [4.10]. He emphasizes the word ‘everyone’. As the sentence is paired with the visuals of the boy, it is implied that various target groups, even young children, are welcome.

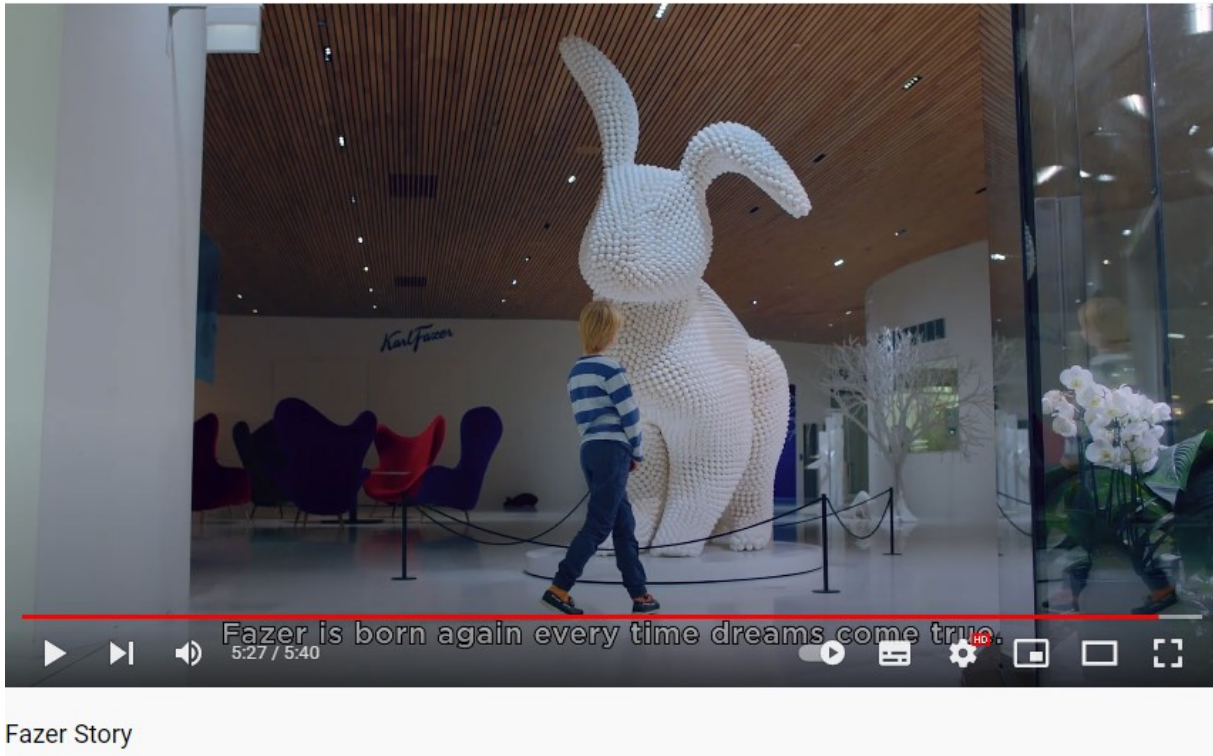


Figure 10. A boy looking at an artwork of a rabbit. Screenshot taken of *Fazer Story* (2021) video on Fazer’s YouTube account. https://www.youtube.com/watch?v=_4zaZSwAsfQ. Saved 21.6.2022.

A juxtaposition could be made between Karl Fazer and the boy, as both appear in the video. The founder of the company is an older man, while the boy is young. Karl Fazer is from the past and the boy represents the future. There is also the juxtaposition of making food by hand [1.04 and 2.12] versus having complex, but helpful technology [3.30-3.37]. The innovations of the past give inspiration for innovations of the present day and future.

The boy could represent the future of Fazer, implied to continue its legacy, supposedly after he grows up. Children are often considered to be a symbol for the future. Perhaps the *Fazer Story* (2021) video intended viewers to imagine him as a future buyer of Fazer products, or him someday joining the company as an employee. The story started with Karl Fazer but ended with the boy. Narratively, he could replace Karl as the new main character.

Fazer Story (2021) also contains the story element of temporality (Solja et al. 2018: 295). As in a few other stories telling Fazer's history, there is a linear time frame from 'then' to 'today'. Therefore, the story is quite chronological. The beginning of the video refers to the past, but closer to the end modernity is increasingly shown.

Also, causality (Solja et al. 2018: 295) in the story was analyzed. For example, there is a clear continuation from the 'Courage' section to 'Beauty'. This can be seen in the beginning of 'Beauty', when the narrator continues the story by saying "But then, one day, love blossomed" [1.51]. 'Courage' left Karl Fazer in a dilemma: he was "skiing in the wilderness, a lone entrepreneur in a dark and salty land" [1.41]. Berta then appears as a savior, romantically and business-wise, by becoming his wife and working partner.

Alternatively, the 'Friendship' section [2.42-3.22] is quite separate. The story of how the Fazer Blue milk chocolate recipe was received is a short story by itself. There are no references to it afterwards; perhaps only in showing an image of the chocolate [4.07]. Another loose causality is that of Karl and Berta's union [2.00]. After all, it did produce their son, Sven.

There is some amount of text in the video, mostly in the form of captions. The text title shown in the beginning is "Courage: The Fazer Story" [0.11]. Again, there are words such as 'Courage' and 'Beauty' that indicate different sections of the story. There are also written words to emphasize what is being said, such as 'Pioneer', when the narrator is talking about pioneers.

The music in the video appears somber and epic. This effect might come from the use of string instruments. There are also different sound effects that support the story, such as firework sounds when the candy turns to digital fireworks explosions [2.02]. These add to the whimsical effect of the whole video and thus set the tone for the story.

Additionally, there is significance to the colors of the video. They are muted in the beginning, in some sections where the past is the main topic [0.20-1.16]. However, the visuals are exploding with color, correlating with the further you go in the video and the more modernity is shown. Majority of the food shown in the narrative of present-day Fazer is colorful and intended to be appealing [3.26-5.40], such as porridge topped with berries. Also, one of the most eye-catching moments is the part that supposedly shows the mind of Karl Fazer. Viewer figuratively looks inside his head and sees many of Karl Fazer's brand innovations, shown distorted like through a kaleidoscope [1.28-1.38]. The colors in the kaleidoscope consist of

the designs of what appear to be Fazer's products. After that, there is a color explosion in the form of candy fireworks [2.02], and a moment of colorfulness at 2.18, when designs of products are shown in rapid succession. Immediately after showing the kaleidoscope and the colorful video clips about customers, there is a stark contrast to it. A dramatic sentence – “Karl must have felt he was skiing in the wilderness, a lone entrepreneur in a dark and salty land” – is accompanied by old, black-and-white video clips of people struggling in manual labor, a negativity that Karl Fazer's ideas are implied to fix [1.41].

In the video, there are a lot of clear instances of framing. Framing is also a concept of Kress and van Leeuwen's (2021: 180). Framing can be seen here in its most literal case, meaning details within actual frames [0.44, 1.06 – 1.17, 3.16, 4.28]. There are also several close ups of food products, making them look appealing. This also shows how Fazer wants to put products in the forefront of their brand stories about modern Fazer. With the medium of video, they can do it more conclusively than with just text.

Lastly, there are a few recurring motifs in the video. A motif is a term in literature, meaning a notable and repeating element. It can be, for example, a repeating character, object, or situation (Hosiaislouma 2016: 610). Another researcher, Abbott (2002) puts motifs in contrast with another element of narrative repetition, themes. The author defines motifs as ways to emphasize repeating themes in narrative, making motifs solid and less abstract in comparison to overarching story themes (Abbott 2002: 88). Therefore, a repeating motif in a narrative could be a gun, a ghost, or a specific flower, while a theme could be something larger, like depression or war.

One of the noticeable motifs in the *Fazer Story* video (2021) is the country of Finland. Helsinki, the capital city of Finland, is mentioned a few times. It is where Karl Fazer returns to from his travels to start a business [1.05] and where he wins over the people's favor with his food [1.13], thus inviting them on a culinary adventure [4.52]. In a more negative motif instance, Finland is mentioned to be a “dark and salty land” [1.43]. However, its nature inspired many famous native artists [2.35].

There are also many visuals of the Finnish flag. A flag is briefly shown in 2.17, but as it is small and gone fast, it might not be noticed by all viewers, or only noticed subconsciously. There is a Finnish flag made of the Fazer Blue chocolate tablets [3.14], while the narrator states: “an iconic taste and a piece of Finland” [3.15]. Additionally, some text flashes briefly on a product, saying “Imagined in Finland” [5.20]. Immediately after, there is yet another

Finnish flag on the collar of a shirt of a food worker. In the end, the brand's tagline proclaims Finnishness: "Northern magic. Made real" [5.33]. Also, the young boy in the end is wearing a white-and-blue striped shirt, the colors of the Finnish flag. This might just be coincidence, but it does help immerse the viewer in the story. In conclusion, Finland is a notable motif in the story.

The second reoccurring motif is candy, which is not surprising as the story is about Fazer. There is computer-generated candy, used to support the story. For example, in 1.11, a picture of the Eiffel tower is covered with round candy. In 2.02, there are the candy hearts and explosions. Additionally, there is the word 'Innovation' made of candy [3.47]. Finally, there is even a map made of candy [4.51].

4.4. Values and Ethics

Finally, there are many stories by Fazer that highlight their values and ethics. These include stories about their efforts at sustainability, responsible food growing, sponsorship and helping people, charity, and others. In addition to the History category, Values and Ethics stories are another major part of the websites. There are several pages proclaiming Fazer's goodwill in aforementioned areas. For company websites, this is natural, as it is necessary for a business to appear in a positive light. For example, there is an article that mentions Fazer's sponsoring of the SOS Children's Village (Ellen dreams of helping others: "I wouldn't be here without the help and support of others", n.d.), and an article of Fazer helping athletes (Two Rowing Finns – how Fazer fuelled an Atlantic crossing, n.d.).

The category name 'Values and Ethics' was invented by me for the purposes of this thesis. I named it so to best describe the several stories that are spread across the websites in multiple places. However, a deeper analysis was made on one of these pages, *Increasing cocoa crops through a training programme* (n.d.), as an example.

4.4.1. Story: Increasing cocoa crops through a training programme

Increasing cocoa crops through a training programme (n.d.) is one of several story articles about Fazer's involvement with implementing a training program in Nigeria. There is a focus

on a particular cocoa farmer, Eta Christopher. He appears to be the main character of the story. The article is almost entirely about him and the benefits that he gained by taking part in the program. Christopher is a father of seven children, and a financially struggling farmer who begins to experience success after participating in Fazer's program.

In addition to the main character, multiple other story elements can be found that prove that the article is indeed told in story form. As in every story, the events happen in the form of a beginning, a middle and an end (Bennett & Royle 1999:55). In the beginning of this story, the reader sees a dilemma with Christopher. The article states that "he used to spend a great deal of money on agricultural chemicals to protect his cocoa trees from diseases. Regardless of this, his crops were weak, and he had to send his seven children to school on borrowed money" (Increasing cocoa crops through a training programme, n.d.) This dilemma is something to be solved.

This leads to the middle of the story. Christopher gets involved with Fazer's training program, which provides him the means to improve his farming methods. Finally, there is a resolution to the story. In the end, the volume of Christopher's crops have grown, and his trees are healthier. Also, his family is able to live more comfortably. Therefore, the ending is most likely considered a happy, successful one. It is also hopeful, as Christopher is looking toward the future: "He hopes that the training programme will expand to cover other farming communities, so other growers will also be able to improve their standard of living" (Increasing cocoa crops through a training programme, n.d.).

Temporality (Solja et al. 2018: 295), or time, appears in a fickle way in the story. The past, the present and the future are told about simultaneously. Therefore, the story is not fully chronological. The events of the training program and the resolution to Christopher's plight have already happened. Presently, or at the time that the story is told, it is implied that Christopher is still involved in the training program and will continue to be in the near future. This is clear in the first sentence: "Eta Christopher [...] participates in Fazer's grower programme" (Increasing cocoa crops through a training programme, n.d.).

In terms of causality (Solja et al. 2018: 295), the story is quite straightforward. Christopher's financial troubles lead to him taking part in the program, which then leads to improvement in his life. There is a clear connection between the events. The program seemed to have a positive impact on him, as it leads to him hoping that others can participate in it, as well.

Often one of the things that differentiate stories from other forms of text is emotional tone, with creative choices of words or exaggerated adjectives to make the story more interesting. In academic texts, for example, the tone is often more clinical to appear scientific and objective, something that is not a requirement for, or even expected of, stories. Possibly because Fazer strives to sound professional and reliable, they have chosen to use a more objective tone in Christopher's story. Even so, the discussed themes – poverty, family, children, and success – are ones that could nonetheless provoke emotion in the reader. The financial troubles in the beginning could be worrying, and the eventual triumph could manifest positive feelings such as joy and relief.



Figure 11 (an extract, full figure in the appendix). Increasing cocoa crops through a training programme. Screenshot of the Fazer Group website.

<https://www.fazergroup.com/sustainability/sustainable-sourcing/cocoa/securing-profitable-farming/Increasing-cocoa-crops/>. Saved 27.1.2022.

As the textual story is accompanied by an image (Figure 11), it too was taken into consideration as a part of the multimodal analysis. In the image, the crowd of people present faces towards the salient (Kress & van Leeuwen 2021: 180) central figure. Based on the story,

the figure could be a teacher in the grower program, or some other kind of authority figure. He could possibly also be Eta Christopher, as the story is about him. The audience are Reactors to a Phenomenon (Kress & van Leeuwen 2021: 62), as is common in a class setting, with everyone's attention on the teacher. However, as the teacher is simultaneously reacting to the students, it could be argued that all of the people in the image are instead Interactors (Kress & van Leeuwen 2021: 72).

The poses of everyone are passive, relaxed, which further supports the theory of the picture being taken during a class of the teaching program. The distance between the teacher and the crowd could be called a "close social distance" (Kress & van Leeuwen 2021: 124). It is unknown if the people in the image know each other. The students are sitting close to each other, but this is quite normal in a classroom setting and in many other social occurrences.

The photo has been taken at a slightly oblique angle, which Kress and van Leeuwen (2021) interpret to be indicative of a distanced attitude of the photographer. The non-directness of the camera angle in relation to the people photographed means that the people are set apart from the photographer's or viewer's world (Kress & van Leeuwen 2021: 136). However, in this case, it could be argued that the angle is not direct because the teacher is standing in the way, meaning that a photo at a direct angle would just be a photograph of his back. It is good to note that there are more choices to be made than psychological; sometimes convenience and physical limits shape the outcome of an image. For example, there might not be enough room in the space to get the photograph from any other angle. Therefore, the angle could indicate nothing deeper than convenience.

The image suggests simple methods of teaching, at least during the taking of the picture. The assumed lesson seems to happen in nature, not indoors. Additionally, no technology can be seen in the picture. The background is crowded with many seemingly focused or waiting people, taking part in the lesson. The colors in the image are bright, with a lot of greenery in sight. They are possibly cocoa plants. There are two additional images on the right-hand side of this one, but they are merely links to other, similar farming stories.

Finally, the wider perspective of the story is discussed. As established by previous researchers, stories are told for some specific reason, like teaching wisdom and survival rules to future generations (Benjamin 2006: 161), or for finding meaning and comprehending unusual events (Bruner 1990: 45-52). In this case, the story about helping farmers might be told to make Fazer appear in a positive light. The company appears in the role of savior, while

the story of struggling farmers frames them as clueless about the more effective ways of farming. Fazer is in a powerful position as a teacher and a provider. The social background setting of the story faintly echoes the colonial times, when white people were in a position of power to either help or harm the native people of the colonized countries.

Of course, even with these goodwill stories, a company's main objectives are to sell and to appear ethical while doing it. While the training might truly improve farmers' lives, the increased cocoa production benefits Fazer as a seller of cocoa products, as well. For example, when looking at the released data of one of the well-known Finnish grocery store chains, S-Group, it can be observed that the Fazer Blue chocolate is one of their most popular candy products (Kaikkien aikojen keksikesä? S-ruokakauppojen myyntidata paljastaa suomalaisten kesäherkut, 2020). It is an extremely popular chocolate in Finland, and Fazer probably strives to answer that demand. The story's morals align with what is beneficial to the company; by showing that taking part in the training one will gain success, it might inspire more farmers to increase their cocoa production. The story of Eta Christopher is exemplary in showing the potential of stories to influence.

5. DISCUSSION OF RESULTS

As a result of the analysis, I received answers to my research questions, which were the following:

1. How does Fazer use storytelling on their websites?
2. In which ways do the story elements appear in the multimodal content on the websites?

For Question 1, I noticed that the stories on the websites were of three major thematic categories. The History stories were mainly about wartime actions, events through history and family values. The Fazer Today section was less narrative-driven and filled with more facts and percentages concerning the company, but there were still stories about people such as Fazer employees and farmers. The Values and Ethics section concerned Fazer's efforts at sustainability, responsible food growing, sponsorship and charity.

Answers to Question 1 were also found through Solja et al.'s (2018: 295) characters, plot, causality and temporality, and Ryan's (2007) method of fuzzy set story elements. When it

comes to characters, it is apparent that the founder Karl Fazer's story is appears often in the materials on the websites. He is depicted as the father of the company even after his passing. Karl Fazer is often the main character, appearing in text, images, and videos (Fazer Story 2021; Karl Fazer – a portrait, n.d.; The beginning of Finnish confectionery industry, n.d.). Fazer employees were also sometimes present in stories, even if only as a mention in the background (The beginning of Finnish confectionery industry, n.d.). They were most present in *Fazer Story* (2021).

The plot of the stories indeed varied according to story category – The History, Fazer Today and Values and Ethics. The plot often mentioned products, such as the Fazer Blue milk chocolate (Fazer Story 2021; The beginning of Finnish confectionery industry, n.d.). Unfailingly, Fazer the company was presented positively. The plot concerned, for example, hard work, happy occasions, a successful company (Fazer Story 2021; The beginning of Finnish confectionery industry, n.d.), and Karl marrying his love interest Berta (Fazer Story 2021; Karl Fazer – a portrait, n.d.). Dilemmas appeared only occasionally, such as Eta Christopher experiencing farming problems in Nigeria (Increasing cocoa crops through a training programme, n.d.), and Karl defying his father's wishes (Karl Fazer – a portrait, n.d.). All these confirm Fazer's stories to be brand stories (Ryu et al. 2018: 22-23).

Causality and temporality (Solja et al. 2018: 295) were less present in the stories. However, there were juxtapositions between the past and the future in multiple instances. Even some stories from the Fazer Today section discussed the past, such as *Fazer Story* (2021). There were also natural causalities between events in the stories. For example, everything Fazer did over the years led to success. A success story is something that the company would naturally wish to promote.

When applying Ryan's (2007) method of the fuzzy set of story elements, I could observe that of the linguistic elements in the stories, emotional phrases (Fazer Story 2021) and word choices (Karl Fazer – a portrait, n.d.), were notably present. Additionally, location was the most notable fuzzy set story element. Mentions of Finland appeared regularly, mostly in the *Our Heritage* (n.d.) pages. Finland's capital city Helsinki – the founding place of the company – was especially present as a location (Fazer Story 2021; The beginning of Finnish confectionery industry, n.d.). Location or setting was mentioned by several of the narrative researchers referenced in this study, as well (Heath & Coombs 2006; Herman & Vervaeck 2019; Thornborrow & Coates 2005). Even Solja et al. (2018: 295) mentioned story setting in

passing, after which her essay focused on the four story elements. I propose that a researcher studying narratives takes location into consideration, in addition to at least characters and plot.

The results of the thesis are in line with the previous theories in the narrative field. In addition to location, almost all of the narrative analysis researchers mentioned at least characters and plot as story elements – some had different names for these two terms – and much could be learned by analyzing them in stories. Large sections of the story revolved around people that were doing or experiencing something, which meant that characters and plot were essential. Therefore, the referenced narrative researchers had valid points concerning what elements truly build a story. Additionally, the findings confirm that storytelling can help in building a united and unique identity for the storyteller group, as Benjamin (2006: 161) suggested. Fazer indeed presented their desired identity to the readers of the websites by communicating about their history and goals.

Research Question 2 concerned the multimodality of the stories, such as text, use of colors, font, framing and sound. *Fazer Story* (2021) video had different modes to support and convey the story elements of plot, characters, temporality and causality (Solja et al. 2018: 295), and others. For example, when the narrator was discussing different people, often there were photos or short video clips to show the viewer that person [2.52, 1.39]. Similarly, plot of the video was conveyed through modes, such as the sound of fireworks and images of digital candy hearts when Karl and Berta were narrated to have fallen in love [2.00-2.04]. At one point, Finland was narratively framed to appear as dark and wintery [1.41-1.47], with black and white video clips of people working in the snow. Many of the stories mainly built narratives through the modes of text and images. When the text concerned past events, the narrative of history was enhanced with the muted colors in the photos, such as the article image in *Karl Fazer – a portrait* (n.d.). This use of the mode of color helped integrate the story elements temporality and plot. In *Increasing cocoa crops through a farming programme* (n.d.), the mode of image integrated the characters of Eta Christopher and other students in the story in a visual way, and it offered clearer details to the viewer of the setting of the plot. Interestingly, many of the images analyzed were Offers (Kress & van Leeuwen 2021: 118). Subject matters that were regularly found in images were nature, images of Karl Fazer, and humans in general.

Overall, Fazer is building company-controlled brand stories. Their common story motifs are Karl Fazer and Finland. Fazer is firmly connected to Finnishness and their patriarchal roots. They are also striving for inclusivity and variety, as can be seen from *Fazer Story* (2021) and *Increasing cocoa crops through a training programme* (n.d.), where people of many genders, skin colors, and nationalities could be seen. Through charity and sponsorship, Fazer strives to be seen as a benefactor, as a force of change and innovations.

When evaluating the effectiveness of the chosen theoretical framework, Solja et al.'s (2018: 295) four story elements could be identified in the stories. However, temporality and causality were less identifiable in the data, as analyzing plot and characters yielded more results. Also, it was apparent that stories do not all fit in the same rigid mold, and they can be different in story element composition. Therefore, Ryan's (2007) fuzzy set method was useful, as predicted. Using multimodal analysis yielded results about the stories, but I primarily referred to Kress and van Leeuwen (2021) for the visual analysis sections. In the next study, I would also apply other approaches on visual analysis and compare them to Kress and van Leeuwen (2021).

Finally, some parts of the thesis process proved to be difficult for me. The initial narrowing down of the topic and researching Fazer went smoothly. Choosing the methodology to be narrative analysis and multimodality was also a natural choice for a study in the field of linguistics. However, I found 'story' to be a deceptively less simple concept than initially speculated. Trying to find some agreement in the definitions of 'story' from narrative researchers proved confusing and difficult, resulting in an arduous and extended period of narrative research. Having both major analysis methods, narrative analysis and multimodality, be fluid concepts made organizing the research process difficult at first. After changing my tactic from trying to find the 'official' story definition to comparing multiple definitions and combining a few of them, I could again proceed. After that, the actual analysis and following sections were relatively easy.

5.1. Implications of the study

Concerning the implications of this study, one must remember the study itself was preliminary in nature. The goal was merely to observe Fazer's storytelling. Most applicable

uses might be found in the theoretical framework section, where various definitions of ‘story’ were listed, as well as the benefits of storytelling.

Applying what I have learned, the fields of company branding and marketing might benefit from the notion that stories are easier to recall than any facts (Lundqvist et al. 2013: 284). This means that brand information and any marketing message in a story form will remain with the consumer longer than facts and figures. Companies such as Fazer benefit from stories, as well. Also, telling a story will make people think more positively of you (Lundqvist et al. 2013; Solja et al. 2018), which might be helpful for charity organizations, politics and any others striving to influence people. For example, a story about the lives of young girls, who will only be able to access education with monetary aid, might influence people to choose that charity cause over others not using storytelling. Alternatively, during a political speech, narratives about the country and the speaker’s opinions might help people to remember the message and to be inclined to trust the speaker.

This thesis studied only Fazer’s websites. Further research is needed in the research area of consumers’ opinions about storytelling directed to them by Fazer. Only then more information can be found on whether storytelling as a marketing tactic has a positive effect on the opinions of consumers about Fazer as a brand. Although linguistic professionals could cooperate, this kind of research would lean more towards the field of marketing research.

Overall, the study helps realize the ways Fazer tells stories. The narrative research process presented here might be applicable in analyzing other notable companies and organizations, as well. For example, future trends in how storytelling changes in the digital age could be observed with my methods, if one observed the same companies over a period of time.

6. CONCLUSION

This thesis explored Oy Karl Fazer Ab and its use of storytelling in the company websites www.fazer.com and www.fazergroup.com. The aim of the study was to recognize and record in which ways a chosen assortment of story elements manifest in the multimodal stories that Fazer tells. This research is important, as storytelling has been proven to be an extremely effective way of influencing people, and large companies have considerable power and resources to utilize it.

In the study, storytelling on the company websites of Fazer were analyzed within the theoretical framework of narrative and multimodal analysis. The study was limited to only include Fazer, and no other company was used in the main data. Surprisingly, it was found that there is no single, widely accepted definition of the term ‘story’. As intrinsically familiar as the concept is to all humans, its exact, fundamental composition is elusive. Instead, any narrative researcher is faced with a choice: to either choose the definition that one deems best after research, or to build a list of elements that they deem probable to appear in every story.

In the end, a list of story elements – characters, plot, temporality and causality – by Solja et al. (2018: 295) were used to recognize stories and analyze the ways the elements appeared in them. As this was a qualitative analysis, four stories of Fazer’s were chosen to be analyzed in depth. As stories have variety, Ryan’s (2007) method of a fuzzy set of fluctuating story elements was used to recognize unique story elements that were not covered by Solja et al.’s (2018) four elements. For the other theoretical framework, multimodality, theories of O’Halloran (2011) and Kress (2001) were used. Additionally, Kress and van Leeuwen’s (2021) research on visual analysis was used to analyze the image portions of the stories.

As for the results, it was found that Fazer is strongly connected to Finnishness and their patriarchal roots. They are striving for inclusivity and variety in their storytelling. Fazer also strives to be seen as a benefactor, as a force of change and innovations. Their common story motifs that appeared often were the founder Karl Fazer and matters relating to Finland, such as the Finnish flag and Helsinki.

As a reminder, this was merely one of the many possible interpretations of the stories on Fazer’s websites. More research is needed to determine additional implications for different fields. As of now, several fields that concern influencing people, such as marketing and charity, could benefit from the narrative theories provided here.

The narrative research process presented in this study could be applicable when analyzing other notable companies and organizations. For example, one could study the websites of several companies side by side and recognize what is common in the stories. Also, the evolution of digital storytelling over a period of time could be observed with my methods. All things considered, this thesis contributed new knowledge to the fields of narrative analysis and multimodality, and I hope to contribute even more with future studies.

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APPENDICES


Full figures 3-5 & 11

Who are we Our strategy Operating environment Mission and vision Our businesses Our B2B businesses Leadership Our brands Innovations **Our heritage**


Our Heritage




This essentialized account highlights some of the vital turning points in Fazer's path to becoming today's international Food Experience Company. And it all began in 1891 when Karl Fazer opened his first café in Helsinki.



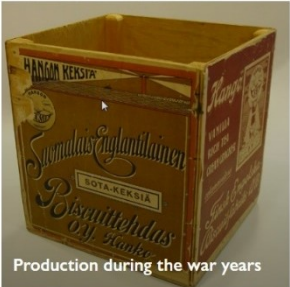
Karl Fazer – a portrait




The beginning of Finnish confectionery industry




Fazer and Kalastajatorppa



Production during the war years



How war and women changed Fazer's restaurant business



An oven full of tasty bread

<p>CONTACT US</p> <ul style="list-style-type: none"> Contact information Customer service Media Privacy at Fazer 	<p>FOR BUSINESSES</p> <ul style="list-style-type: none"> Bakery export Industrial export Confectionery export Global travel retail Fazer Mills 	<p>FAZER</p> <ul style="list-style-type: none"> Visit us Our brands Sponsoring and partnerships Open positions
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Figure 3 (full figure). Our Heritage. Screenshot taken of the Fazer Group website.



<https://www.fazergroup.com/this-is-fazer/our--heritage/>. Saved 21.6.2022.

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Karl Fazer – a portrait

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History **Heritage**

The history of the Fazer family, company and products are all part of the same story. The foundation was laid by Karl Fazer, the strong and insightful founder of the company. The story of the family company started in 1891 when he opened his French-Russian café in Helsinki at Kluuwikatu 3.

Karl Fazer was born in Helsinki in 1866, the second youngest child in the Swiss furrier Eduard Fazer's eight-child family. His father, Eduard Fazer, had gone to Hamburg as a journeyman. Then, Ernst Fazer, who worked in Helsinki as a master tailor, hired him in 1863 to be his furrier. In 1849, Eduard was accepted as a master furrier in Helsinki, at which time he was also awarded citizen rights.

Eduard Fazer wished for his sons socially esteemed professions to provide for a good living. The father assumed the choice of his youngest son Karl who wanted to become a confectioner. He needed to get professional training abroad. The international and sophisticated Saint Petersburg was the best place to study for our future confectioner. Karl Fazer was accepted as an apprentice at the recognised G. Berrin pâtisserie. He was finally given a good report, the journeyman's letter. As a professional, he also worked in other famous companies in Saint Petersburg and later in Berlin and Paris. Finally, at the age of 25, the fully-trained master confectioner was prepared to show his skills in Fazer's hometown, Helsinki.

Karl Fazer opened his café in the autumn of 1891 in his father's property at Kluuwikatu 3 in the centre of Helsinki. He opened a café in tiny premises in the building next door and then joined the two apartments. Fazer himself lived on the upper floor.

The coffee, pastries, biscuits, cakes and chocolate were excellent. Karl Fazer soon became known for his eagerness to do everything in his power for his customers - he wanted to exceed their expectations. Karl Fazer's goal to offer his customers taste sensations still is at the core of the company's operations.

Fazer's café and confectionery business was trendy and became part of Helsinki's cultural life. Cafés were also opened in other districts outside the centre, even in far away Toivola. Despite the success of the café, confectionery built Fazer's reputation. He had learned how to make them in the leading European confectionery companies, and they reflected his proficiency in full. Fazer started industrial confectionery production in 1897. He established a confectionery factory in Punavuori, Helsinki, on the same plot where his brother Max Fazer had a wholesale business. Karl made a deal with his brother on the wholesale distribution of his confectionery.

Karl Fazer combined the best features of the Russian and French confectionery cultures in his confectionery. Their quality was first class, appearance tempting, and packed in exquisite packaging. Karl Fazer understood the value of design and was good at marketing. As early as the end of the 19th century, Fazer placed advertisements on streetcars in Helsinki.

Berta Blomqvist, the eligible beauty, finished trade school, became Karl's life companion, closest colleague and advisor. Berta Fazer had a word to say in product and production planning, she took care of bookkeeping and closing the books; she would sit at the cash desk during the busy hours, dress the shop windows and, in the early days, also feed the company's employees at her table together with the family.

Karl and Berta Fazer had four children. It was a task for the entire family to name their confectionery. A new product and a new product name would always be celebrated together.

Karl Fazer's son Sven started to work at the factory at 17. Besides skills, Karl Fazer also passed on his values to the new generation. Sven recalled his father's speech to him at his coming of age: "There are many young men, sons of rich fathers, who only engage in amusement and forget about commitment to hard work. It is my hope that you will eagerly continue this work which offers many opportunities." In 1939, Sven Fazer became the managing director who made Fazer a big industrial food company.

Karl Fazer was very fond of nature, hunting and fishing. He had his pheasant farm at the outskirts of Helsinki at the beginning of the 20th century, and in 1912 he rented the hunting rights of the Jokioinen estate and set up a pheasant farm there. Over the years, he became a conservationist and expert in birds. He established protected areas for birds in the Ahvenanmaa archipelago at his own cost. In the precincts of the Toivola estate (Taubla in Swedish), he had purchased in Pyhäjärvi in the Vyborg province in Karelia. Fazer was a shooter of the Olympic class, and he was successful in domestic and European competitions.

Karl Fazer, the commercial counsellor since 1926, passed away in the autumn of 1932 at the age of 66. To this day, Fazer is a family-owned company.

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Figure 4 (full figure). Karl Fazer – a portrait. Screenshot of the Fazer Group website. <https://www.fazergroup.com/this-is-fazer/our--heritage/karl-fazer-a-portrait/>. Saved 27.1.2022.

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The beginning of Finnish confectionery industry




FAZER AND KALASTAJATORPPA
Fazer and Kalastajatorppa

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Fazer began producing chocolate cakes and confections in 1894. Karl Fazer rented six rooms on Pursimiehenkatu street in Helsinki for this purpose; this is the cradle of Finland's confectionery industry.

The chocolate masters came from the East since the chocolate-making skills of the Russian masters were at the time highly valued, as were those of the Swiss or French. Twelve women and six men worked in the factory, making chocolate products by hand. Also, the owner Karl Fazer would take part in the factory's work every day from 6 o'clock in the morning.

The first confectionery produced at Fazer's factory was called the "Imperial mix." Another one among the very first products was the Kiss-Kiss caramel. It soon became sought after, and it is still for sale today. The demand for confectionery grew, the assortment and operations expanded, and in September 1897, Fazer celebrated the opening of the company's new four-storey factory on Tehtaankatu street in Helsinki.

Fazer's products won prizes at international exhibitions, making it possible to start exports. The first export shipment in 1889, containing so-called "Greek pastilles," was bound for England. The company exported marmalade and chocolate confections to Scandinavia, Germany, Belgium, Holland, England, America, Africa, and Australia. The export goods were proudly marked "Made in Finland."

Karl Fazer's basic principle was that excellent taste and high quality determines sales. Each product needed to get a 'dress'. Famous artists, such as Akseli Gallen-Kallela, drew pictures for the wrappings. The labels pictured great men, and the packaging was used to make statements. Jean Sibelius was congratulated on his birthday on wrapping paper, and Paavo Nurmi ran in front of the blue-cross flag on top of a tin box for pastilles.

Symbolically, blue was an important colour for Karl Fazer. To him, it represented the Finnish nature he was so fond of and, ultimately, his independent native country. The Karl Fazer Milk Chocolate, born from a gift recipe in 1922, is a cherished product and brand, always sold in its trademark blue wrapping.

History Heritage

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Media
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FOR BUSINESSES
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Industrial export
Confectionery export
Global travel retail
Fazer Mills

FAZER
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Our brands
Sponsoring and partnerships
Open positions

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Figure 5 (full figure). The beginning of Finnish confectionery industry. Screenshot of the Fazer Group website. <https://www.fazergroup.com/this-is-fazer/our-heritage/the-beginning-of-finnish-confectionery-industry/>. Saved 27.1.2022.


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Increasing cocoa crops through a training programme

Good farming practices reduce the need for pesticides



The grower programme makes dreams come true

FAZERGROU.COM > SUSTAINABILITY > HOW WE WORK WITH COCOA

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Increasing cocoa crops through a training programme – healthier trees secure income for Eta Christopher's family.

Eta Christopher, a 55-year-old cocoa farmer in the Ikom region in Nigeria, participates in Fazer's grower programme. Christopher maintains five farms, and he used to spend a great deal of money on agricultural chemicals to protect his cocoa trees from diseases. Regardless of this, his crops were weak, and he had to send his seven children to school on borrowed money.

The training provided Christopher with new information about pruning trees and collecting damaged cocoa pods to prevent diseases from spreading. This enabled him to reduce his use of chemicals by more than 50 per cent, and the trees on his farms are in better health. Christopher also participated in a seedling project in his farming community and received 100 young seedlings to replace old trees. Overall, the project produced nearly 75,000 cocoa seedlings.

Thanks to the training and the new seedlings, Christopher's annual cocoa crop has increased by 65 per cent, from 1,152 kilos to 3,456. His family's standard of living has improved considerably, and Christopher is currently building two houses. He hopes that the training programme will expand to cover other farming communities, so other growers will also be able to improve their standard of living.

In Nigeria, many farmers continue to earn a living by growing cocoa in line with traditional methods, with no training in farming. For this reason, farming can be inefficient, with weak crops. Training makes it possible to increase cocoa production and reduce the use of chemicals.

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Figure 11 (full figure). Increasing cocoa crops through a training programme. Screenshot taken of the Fazer Group website.

<https://www.fazergroup.com/sustainability/sustainable-sourcing/cocoa/securing-profitable-farming/Increasing-cocoa-crops/>. Saved 27.1.2022.