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Abstract · Summary

“We’re Stronger Together”: A Co-Creational Approach to Cause-Related Marketing

Avoiding consumer skepticism of corporate social responsibility programs has become an important factor in CSR communication. Literature points towards a need for a more consumer-focused, symmetrical approach to CSR communication, especially in the case of cause-related marketing. The Estee Lauder 2014 Breast Cancer Awareness Campaign uses a co-creational approach to CSR, centered on user-generated content and creating a consumer community. This dissertation investigates the effects of a co-creational CSR approach upon media coverage of the campaign through qualitative content analysis of press materials and media reports. Results show that co-creational themes in the press materials were often reflected in media coverage. Ideas of dialogue, transparency and access were central to the press materials, and used to create the perception of a CSR campaign that is values-driven, authentic and consumer focused. The media documents presented a similar narrative of the campaign. However, aspects of co-creation emphasized in the press documents were not always reflected within the media documents. Ideas of transparency and access were implicitly reflected, though the co-creational aspects of the campaign were not always mentioned in the media documents. Analysis shows that the BCA campaign’s co-creational approach garnered positive media coverage, though not always due to co-creational themes.

Keyword: Co-creation, CSR, CRM, Breast Cancer Awareness, Estee Lauder

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Introduction

In 1992, Evelyn Lauder founded the Estée Lauder Companies' Breast Cancer Awareness (BCA) Campaign. The campaign began by distributing the now iconic pink ribbon as a symbol of breast cancer awareness. Since 1992, the Estée Lauder Breast Cancer Awareness Campaign has continued as a corporate social responsibility campaign with the intention of creating awareness of the illness and raising funds for education, research and medical services. The BCA campaign has raised \$53 million over the past 22 years. The 2014 campaign is built around a documentary entitled "Hear Our Stories, Share Yours", which shows real-life breast cancer survivors speaking candidly about their illness with their families. The documentary aims to draw attention to breast cancer survivors, as well as those who support them. The film is accompanied by a more specific cause-related marketing campaign, inviting individuals to share their own stories, as well as "uplifting" photos via Instagram and Facebook. For every photo shared and tagged with #BCAstrength, Estée Lauder pledges to donate \$1 to the cause. In addition to this aspect of the campaign, the Estée Lauder brands release special edition "pink ribbon" products, the proceeds of which will be donated to breast cancer research (The BCA campaign, n.d.).

The 2014 BCA campaign is centered on user-generated content rather than company generated content. User-generated content (UGC) has become increasingly more popular and easier to implement with the growing popularity and functionality of online networks, such as Facebook, Twitter and Instagram (Zhang, Lu, Wang & Wu, 2014). The strategy of using UGC within a co-creational approach draws upon two concepts highlighted in the literature—the importance of personal identification when communicating CSR (Broderick, Jogi & Garry, 2003; Kesavan, Bernacchi & Mascarenhas, 2013) and the rising prominence of social media as a communication medium (Kesavan et al, 2013).

This approach to CSR could be a response to the cynical environment arising around organizational cause marketing. Consumers have become more skeptical of corporate CSR campaigns, with many campaigns being viewed as corporate

“greenwashing” or exploitation of the cause (de Vries, Terwel, Ellemers & Daamen, 2013; Skarmeas & Leonidou, 2013). This skepticism has become so widespread that Brown & Dacin (1997) showed that “critical journalists, consumer groups or NGOs may...test the validity of the corporate CSR claims” (Morsing, Schultz & Nielsen, 2008, p. 97). Therefore, consumers are often scrutinizing CSR campaigns in terms of “cause-brand fit” (Bigne, Curras-Perez & Aldas-Manzano, 2010), motives (Skarmeas & Leonidou, 2013; Lii & Lee, 2010) and deception (Forehand and Grier, 2003). The issue of breast cancer awareness is especially controversial, prompting accusations of “pinkwashing” from critics who claim that corporations are exploiting the cause of breast cancer awareness for profit and reputational gain (Lieber, 2014; Westervelt, 2011; Jenkins 2012). Despite the fact that the BCA campaign seems to be fairly well regarded, and these criticisms often do not address Estée Lauder directly, this criticism could still damage the efficacy of the BCA campaign. In order to avoid consumer skepticism over any CSR campaign, a well-strategized communication strategy is essential (Morsing & Schultz, 2006; Kesavan et al., 2013).

The literature has pointed towards a possibility that a co-creational approach which includes consumers in “sensemaking” (Morsing & Schultz, 2006), such as the one implemented in the BCA 2014 campaign, can improve perceptions of a CSR campaign from “pseudo-altruistic” (Collins, 1994) to truly “philanthropic” (Lii & Lee, 2010). A co-creational approach could be especially effective for a breast cancer awareness campaign, as co-creation focuses on transparency and consumer opinions. This is relevant as many criticisms of “pinkwashing” focus on a lack of transparency within the campaigns, as well as a disconnection from reality (Lieber, 2014; Westervelt, 2011; Jenkins 2012). Due to the large amount of media attention given to breast cancer awareness, and the BCA campaign in particular, the effects of the co-creational approach will be measured via the media reports of the campaign.

Aims

Problem Background

This research will aim to discover the specific ways in which a co-creational approach is communicated by the BCA campaign, and furthermore, the specific effects of this approach on media coverage of the campaign. The positive effects of a co-creational approach have been established, as well as the need for more honest, symmetrical communication in CSR campaigns. This research will build upon this knowledge in order to investigate the connection between a co-creational approach and media perception of a campaign. Based on the literature, the ideal results would be that the campaign be viewed as authentic, philanthropic, non-exploitative, and driven by values-motives rather than egoistic or strategic motives.

Research Questions

In what way can a co-creational approach to CSR communication affect media perceptions of the CSR campaign?

-How does Estée Lauder use co-creation to engage stakeholders in a CSR campaign?

-Does the media reflect ideas of co-creation in coverage of the CSR campaign?

-How does Estée Lauder signify authenticity in a CSR campaign in order to engage stakeholders?

-Does the media emphasize the authenticity of the CSR campaign?

Literature Review

Corporate Social Responsibility

Corporate Social Responsibility (CSR) is “a commitment to improve [societal] well-being through discretionary business practices and contributions of corporate resources” (adapted from Kotler & Lee, 2005, in Bhattacharya & Sen, 2010, p. 8). This broad definition can encompass a number of business practices. Carroll investigated the importance of CSR through a “pyramid” model of corporate social responsibility, indicating that economic responsibilities are most important, followed by legal and ethical obligations. At the top of the pyramid lies philanthropy, suggesting that philanthropy is a positive action, but not obligatory for a corporation. Carroll emphasizes legal and ethical concerns, suggesting that organizations should first aim to follow all legal requirements and do no harm to society before partaking in philanthropy.

Garriga & Melé (2004) identified four main concepts around which CSR theories revolve—instrumental, political, integrative and ethical theories. The instrumental theories draw from theorists like Friedman (1970), who claim that businesses are solely responsible for generating profit. Therefore, only if a CSR program can assist in this profit-generation, should be undertaken. However, despite the instrumental argument, CSR is expected from organizations, regardless of whether or not the organization considers it profitable (Morsing & Schultz, 2006, p. 323). This expectation of social responsibility can be explained through the alternative concepts identified by Garriga & Mele (2004). The political theories offer the analogy of the firm as a citizen of the community, suggesting that organizations should act responsibly, in order to protect the community they operate in. Conversely, ethical theories maintain that CSR is the “right” thing to do, and this should be reason enough for corporations to partake in it. Integrative theories present the argument that corporations depend upon society for their “existence, continuity and growth”. The expectations of the public are the “way in which society interacts with business and gives it a certain legitimacy and prestige” (Garriga & Melé, 2004, p. 57). Therefore, in order to gain legitimacy from society, an

organization must consider society's expectations. CSR activities help the company to meet the "social expectations of stakeholders," and as a result "increase their legitimacy within society" (Colleoni, 2013, p. 229). Johansen & Nielsen (2011) expand upon this link between CSR and legitimacy by describing CSR as the process by which companies can "earn their licenses to operate by paying back to society" (p. 206).

The theories identified by Garriga & Melé and Carroll provide a basis for expectations of good works by corporate firms. However, CSR has been shown to provide benefits for the organization itself. A good CSR program can help a firm develop a good reputation (Nan and Heo 2007; Polonsky and Speed 2001) and affect consumer behavior positively, such as increasing consumer loyalty (Du et al, 2007).

While the generally positive effects of a well-implemented CSR program are agreed upon in the literature, many articles point towards the growing concern of CSR skepticism. As more and more organizations take on CSR endeavors, consumers have become more discerning about CSR programs. As noted by Colleoni et al. (2011), consumer awareness and skepticism of CSR programs "has been dramatically enhanced by the advent of the internet," as it "enables people to share" information (Colleoni 2013, p. 229). This idea was confirmed by Du, Battacharya & Sen (2010), who identified that the "next key challenge of CSR communication is how to minimize stakeholder skepticism" (p. 9).

Consumer skepticism of CSR programs can be affected by a number of factors. For example, consumers are more likely to approve of a CSR program which displays a "cause-brand fit" rather than one in which an organization supports an unrelated cause (Bigne, Curras-Perez & Aldas-Manzano, 2010). However, most importantly to this dissertation, studies have found that consumer skepticism of CSR activities is based mainly upon the motives attributed to the organization by the consumer. For example, a firm seen as having "egoistic" motives based on exploiting the cause for profit will find less consumer support than a firm seen as having "value" motives, based on moral values held by the company (Skarmeas & Leonidou, 2013, p. 1836). A consumer who attributes egoistic or strategic motives to a company may view their CSR program as "pseudo-altruistic" (Collins, 1994).

While all types of CSR are subject to some level of skepticism, cause-related marketing has been found to attract the most criticism. Lii & Lee (2010) identify three types of CSR activities—sponsorship, cause-related marketing (CRM) and philanthropy. The results of a survey showed that corporate philanthropy was the most

well received type of CSR, while CRM was less successful, as it “explicitly link[s] support of a cause to a firm’s profit generating activities” (Barone et al. 2007 in Lii & Lee, 2010, p. 78). CRM is vulnerable to criticism, as it is both “cause-beneficial and cause-exploitative” (Skarmeas & Leonidou, 2013, p. 1832). Alternatively, genuine philanthropy was defined as a CSR activity in which the organization’s CSR activities are “purely voluntary” and “contribut[e] to the betterment of society and improving the overall quality of life” (p. 71).

Varadarajan & Menon define CRM as a marketing program which attempts to “improve corporate performance and help worthy causes” at the same time (p. 59). This is seen as the “alignment of corporate philanthropy and enlightened business interest” (59), as it allows a company support a cause while still generating profit. The more in-depth definition defines CRM as the “firm’s contribution to a designated cause being linked to customers’ engaging in revenue-producing transactions with the firm” (p. 60). Cause-related marketing is often implemented by donating the profits of a certain purchases to a cause. The BCA campaign follows this model of CRM by offering special “pink ribbon” versions of their products, the profits of which contribute to breast cancer research. Moreover, the social media aspect of the campaign exchanges consumer posts about the campaign for donations to the cause. This can also be seen as a form of CRM.

While these motive attributions are a key factor in a successful CSR campaign, they are largely based upon the consumer’s subjective judgments. Thus, a communication strategy is an essential piece of a CSR campaign. For example, studies point to potential problems when an organization is “communicating CSR efforts too conspicuously”, as this leads to consumer skepticism (Morsing & Schultz, 2006, p. 332; Morsing, Schultz & Nielsen, 2008). The “effectiveness of CSR finally rests on communicating” the CSR activities effectively (Kesavan et al, 2013, p. 60). As noted by Morsing & Schultz (2006), today’s CSR requires “more sophisticated CSR communication strategies than previously” (p. 323). PR practitioners should “place emphasis on formulating and communicating CSR policies that revolve around values-driven motivations and minimize any reference to egoistic or stakeholder related reasons” (Skarmeas & Leonidou, p.1836). Seitanidi & Ryan (2007) have identified a need for a strategic use of “language based on in-depth understanding of the motivations” of the firm (p. 261). An organization needs to understand “how their target customers perceive their ethical reputation and the importance of such perception in

ongoing consumption decisions” (Broderick et al., 2003, p. 605). Alternatively, Forehand and Grier (2003) argued that consumers react most poorly when they feel as though an organization is unclear or deceptive about its CSR motives. This emphasizes the idea of authenticity, while maintaining an emphasis on communication strategy.

There is a strong argument throughout the literature that a more symmetrical approach to communication can improve perceptions of a CSR campaign. Morsing & Schultz’s (2006) “stakeholder involvement strategy” is based upon a two-way communication process in which the organization and stakeholders “make sense” of a CSR campaign together (p. 336). The advantage of this approach was described by Gioia et al (1994) as an organization’s ability to “integrate the sensemaking of others” (Morsing & Schultz, 2006, p. 324). This ability “will influence the...organization’s ability to enact a strategically productive relationship” (Morsing & Schultz, 2006, p. 324). This falls in line with legitimacy theories of CSR, as the key to gaining legitimacy from the public is to understand the public’s sensemaking process. This type of symmetrical communication falls in line with the excellence paradigm proposed by Grunig (1992), as it is based upon two-way communication between consumers and corporations. The “symmetry-excellence theory” proposes a more “ethical and professional practice” of public relations through two-way communication. (Brown, 2010).

Co-Creation

Symmetrical communication grew in popularity with the concept of “co-creational” marketing. “Co-creation” was introduced as a marketing concept by Prahalad & Ramaswamy (2003) as the process by which consumers are involved in “co-creating unique value for themselves” (p. 12). In a co-creational approach, consumers are involved in the activities normally performed solely by the organization, such as product innovation, marketing and creating a consumer experience (Prahalad & Ramaswamy, 2004). Rather than the traditional model, in which firms “decide what is of value to the customer”, consumers become involved in creating value (Prahalad & Ramaswamy, 2004, p. 7).

In general, the benefits of a co-creational approach on the consumer-company relationship include consumers who show “increased loyalty” (Sawhney, Verona &

Prandelli, 2005), have a better brand experience (Nysveen & Pedersen, 2014) and have higher “brand satisfaction” (Nysveen & Pedersen, 2014). Furthermore, Van Dijk et al. (2014) found that co-creational efforts can be linked to perceived brand sincerity. Kaplan et al. 2010 found that “functional differences between brands are becoming trivial”, so “brand personality” has become more important in the minds of consumers (Van Dijk et al. 2014, p. 111). Beverland (2005) found that consumers seek out brands that feel like “sincere friends or part of a community” (Van Dijk et al. 2014, p. 111). To that end, Van Dijk et al. (2014) found that co-creational efforts increase the probability that a consumer will perceive a brand as sincere. These ideas of sincerity are especially relevant considering the importance of perceived motivations on CSR skepticism.

Co-creational processes have been facilitated by the rise of social media, with platforms such as Facebook, Instagram, Twitter and company-created networking platforms allowing for “real-time, media-rich and highly personalized interactions and social collaboration between firms and customers” (Zhang, Lu, Wang & Wu, 2014). Social media is seen as a “modern day extensio[n] of interpersonal communications”, allowing people to feel as though they are communicating with “real people”, increasing their sense of identification with the communicator (Kesavan et al. , 2013, p. 61). Companies can now “easily and directly engage with stakeholders in a dialogue” to create meaning (Colleoni, 2013, p. 229). Jenkins (2006) compared the internet to a “new participatory public sphere,” which enables “many-to-many communication” in which consumers can “collaborate in the creation of content and the definition of the agenda” (Colleoni, 2013, p.233).

Furthermore, co-creational efforts are no longer limited to a select few, but open to all consumers, with the help of the “communication democracy that the internet is empowering” (Christodoulides et al., 2012, p. 54). More importantly, as co-creation expands beyond product innovation, consumers who are not necessarily interested in design or innovation can still involve themselves with an organization.

The type of dialogue facilitated through online co-creation and user-generated content allows for consumers to lend their voices to a CSR campaign. This becomes especially important considering the legitimacy theories of CSR presented by Garriga & Melé (2004) and Johansen & Nielsen (2011). A co-creational campaign can allow for consumer opinions to become reality, thus increasing the probability that consumers will approve of a campaign and grant the organization legitimacy. The type of co-

creational processes made possible through the internet and social media can bring CSR activities closer to the ideal in public opinion.

Moreover, the increased customer identification that can result from co-creational brand experiences can contribute to CSR communication. Lii & Lee (2012) summarize Bhattacharya & Sen (2003)'s findings in that "consumers identify with a company because the company they patronize at least partly satisfies their self-definitional needs" (p. 72). That is, consumers can build a "series of connections" with a company, and will begin to feel a bond with "other members of the company" (p. 72). This type of identification and involvement has been shown to improve engagement with CSR campaigns. Broderick et al. (2003) speak to the issue of involvement, describing the consumer's "attitudinal involvement" as dependent upon the correlation between the individual's attitude and the organization's presented values (p. 588). Broderick et al. (2003) also showed that individuals who involved themselves with CRM campaigns were often "personally involved or emotionally attached" due to a past experience (p. 595). Moreover, Broderick et al. (2003) found that consumers tend to feel like "a part of the campaign", and a "collective solidarity" was often felt with other supporters of the cause (p. 600-601).

A main aspect of the process of co-creation is user-generated content (UGC). Daugherty et al 2008 drew the connection between social networking sites and the "shift from a conventional publisher-centric model to a more user-centric model" (Christodoulides, Jevons & Bonhomme, 2012, p. 54). While "there is no one widely accepted definition" (Christodoulides et al. 2012, p. 54) for user-generated content, the Organization for Economic Co-Operation and Development (OECD) (2007) has identified three main characteristics of most user-generated content. The characteristics are as follows:

- "Content that is made publicly available over the internet
- Content that reflects a certain amount of creative effort
- Content created outside professional routines and practices."

(Christodoulides et al, 2012, p.54)

Despite some criticisms of this definition, such as the fact that not all UGC is necessarily publicly available, these are roughly the characteristics that define UGC for the purposes of this dissertation (Christodoulides et al., 2012, p.54). While UGC does allow for a "sense of community around [the] brand", both "between brand and consumers", but also "among consumers themselves", UGC does allow the organization

“less control over and greater inconsistency of the brand message” (Christodoulides et al., 2012, p. 61; Thompson & Malaviya, 2013, p. 33).

While early definitions of co-creation were fairly broad, the main discussions of co-creation focused on the consumer’s involvement in product innovation, creation and personalization. However, over time, the term has expanded to include customer involvement in other aspects of the company, aside from the tangible product. Through user-generated content, consumers are able to participate in all areas of the product or service experience. In 2004, Prahalad and Ramaswamy analyzed co-creation as a means to creating a “personalized experience” (p. 9) for consumers. The focus was placed on the consumer’s ability to decide how they wanted to “interact with the company” and the firm’s responsibility to create “robust experience environments” (Prahalad & Ramaswamy 2003 in Prahalad & Ramaswamy 2004, p. 10). This conception of co-creation allowed for consumer involvement in other areas of the organization, such as marketing and publicity.

The evolution of the term was elaborated upon in a 2008 article which discussed “experience co-creation”, a process by which companies and consumers engage in “co-creative interactions so that individuals can have meaningful and compelling engagement experiences” (Ramaswamy 2008, p. 11). The applications of this broader definition of co-creation were examined through a study of a Nike campaign. The campaign included a social networking platform, and a contest for user-generated content. Social networks allow users to interact with both the organization and with each other (Ramaswamy, 2008, p. 10). Much like the health-based social network communities discussed in Jin et al. (2015), brand communities on social networks can create bonds between company and consumer, as well as between consumers.

Role of the Media

While the ultimate goal of CSR is to influence public opinion of an organization, public opinion is both formed and reflected by the media. The media is able to be a representation of the public opinion within the public sphere, thus granting or denying firms the legitimization they seek from the public. Buhr & Grafstrom (2006) have found that the business press is able to help define the “concept of corporate social responsibility” (p. 1), and in doing so, can make any campaign seem socially

responsible or exploitative. On the same topic, Pollock and Rindova (2003) have shown that media visibility can play “an important role in firm legitimation” (p. 640).

Furthermore, the media has been shown to have an effect on the CSR information disclosed by organizations. In sum, as Grafstrom & Windell (2011) argued, the “media have the potential to influence interpretations as well as practices of CSR” (p. 223). In fact, the media is often considered a “more credible” source of CSR information, as it is “less controllable” than company-released information (Du, Battacharya & Sen, 2010, p. 13). Yoon, Gürhan-Canli & Schwarz (2006) showed that consumers were more likely to approve of a company’s CSR activities when they learned about the campaign from a “neutral source”, such as the media (p. 380).

The media are a main source of information for many people, and even the “primary claims makers” who “have direct knowledge of and make claims about the issue to increase public awareness” are “dependent upon news coverage” to spread information (Best 1989 in Dickson & Eckman, 2008, p. 728). Furthermore, media interest and reporting on CSR is increasing (Ditlev-Simonsen, 2014; Tench, Bowd & Jones, 2007).

While the media provides news and information, the media does not necessarily report information in its most objective form. The media “transform[s] the claims” offered by organizations or other actors, taking on an “interpretative role” (Dickson & Eckman, 2008, p. 728). Media organizations have taken on the roles of “‘sensemakers’ and ‘sensegivers’ in promoting certain images and understandings of reality, while excluding others” (Risberg, Tienari & Vaara, 2003, p. 134).

These ideas rely on the theoretical concepts of framing, agenda-setting and priming. McCombs & Shaw (1972) investigated the idea of “agenda-setting”, suggesting that the media exerts an influence on what people think about, and what they consider to be the main issues. These ideas are furthered with the concept of “framing”. Framing theory, based on Goffman’s (1974) research, suggests that the way “an issue is characterized in news reports can have an influence on how it is understood by audiences” (Scheufele & Tweksbury, 2007, p. 11) These concepts were combined in Entman’s (2007) article “Framing bias: media in the distribution of power”, which discusses the ways in which framing, agenda-setting and priming can allow the media to affect public knowledge and perception. While this article focused on political biases in the media, these ideas can be applicable to a discussion of CSR in the media.

The literature provides clear evidence towards the conclusion that the language and framing used within the media can have a strong effect on the narrative perceived by the public. Furthermore, the media can be considered a representation of “public opinion” within the public sphere, and organizations desire this public legitimacy.

Methodology

The methodology of this dissertation will be a case study. Case studies are a “design of inquiry” in which a specific case is approached with “in-depth analysis” (Creswell, 2014, p. 14). Therefore, the study will focus exclusively on the Estée Lauder BCA campaign. Case studies are able to analyze a concept in depth, and exploratory case studies in particular are useful for answering “how” and “why” questions (Yin, 1998, p. 235). Unlike studies using broad samples, case studies are not necessarily generalizable. However, case studies can provide a “conceptual insight” (Siggelkow, 2007, p. 21), which may prove relevant to future cases. Yin (1998) described this as “analytical generalization” over “statistical generalization” (p. 239). Flyvbjerg (2006) defined the results of a case study as a “context-dependent knowledge”, which add an extra layer to our understanding of concepts in context of the real world (p. 221). In order to provide this type of theoretical knowledge, the conceptual ideas in the study must be “free-standing” and logically consistent, with the case study serving as an illustration of these concepts (Siggelkow, 2007, p. 21). Therefore, while this study will focus on solely one campaign, the research will build upon established theories and connect the results to a broader theory. The links drawn between theories will be illustrated through the case study, but the links should be logically plausible even without the case study as an example.

In order to create a persuasive case study, the case chosen must be especially interesting, or particularly indicative of an issue or concept (Siggelkow, 2007, p. 21). This case was selected as a clear example of co-creational CSR practices which encourage a particular perception of the CSR campaign. Moreover, corporate campaigns raising breast cancer awareness are controversial in the media, prompting criticism of misappropriated funds (Lieber, 2014) and exploitation of the cause (Jenkins, 2012). Therefore, the BCA campaign is operating in a particularly skeptical environment, meaning that any positive coverage in the media would require an effective communication strategy from the company. In other words, the campaign is unlikely to garner very much positive coverage based on the merits of the cause itself.

Furthermore, as a large-scale, long-running campaign, the BCA campaign has received widespread media coverage, which will be useful when collecting documents for analysis.

Despite the case being chosen purposely as an interesting and indicative situation, case studies are considered to have a low level of reliability. The results of a case study are unlikely to be replicable, so they cannot be confirmed to rule out researcher bias or other errors. However, reliability has become a contested concept, with Nowotny (1999) pointing to a need for a more “context-sensitive knowledge” (p. 14). While science was built upon the idea of “universal, context-free knowledge”, this may no longer always be relevant in the world of social science. Nowotny argues that science can fall into the “objectivity trap” (p. 14), leading to knowledge that is considered reliable “within the scientific community” (p. 13) but “fail[s] to impress those outside” (p. 13). Considering the fact that researchers are brought together by a certain “problem context” (p. 13), this context must be considered relevant in the research. Therefore, while the research undertaken in this dissertation may not be as reliable as a quantitative study or large-scale survey, it can be reliable in another way. An in-depth study such as this one, focusing on a particular phenomenon can provide the type of knowledge in “context” suggested by Nowotny.

The case study will be progressing from the point of view of constructivism. Constructivism, “often combined with interpretivism” derives from theoretical ideas of the social construction of reality, based on Berger and Luekmann (1967) (Creswell, 2014, p. 8). The constructivist approach values complexity and individual experience. The research will aim for an understanding of the way “individuals develop subjective meanings of their experiences” (p. 8) based on the subjective narrations of both the media and the company itself. The media’s ability to construct a narrative through language, as well as the company’s recent ability to reach audiences directly through social media, will both be considered. In this sense, the dissertation places the importance of constructed narratives over a single “objectively” true narrative.

Constructivism is “typically seen as an approach to qualitative research” (Creswell, 2014, p.8), and this research will follow that logical pairing by taking on a qualitative approach to the case study. Qualitative research is also considered best for more exploratory topics, in which the “important variables” are not yet clear (p.20). The methods chosen will fall into the category of qualitative research, which shares similar goals of “exploring and understanding the meaning individuals or groups ascribe to a

social or human problem”, with emphasis on the importance of rendering the “complexity of a situation” (p. 4). As noted by Greene and Caracelli (1997) this dissertation will pay close attention to “particularity rather than generalizability” (Creswell, 2014, p. 204). This particularity is supported by the idea of “socially robust knowledge” defined by Nowotny. However, this dissertation will strive for a balance between “particularity” and “analytical generalizability” (Yin 1998), as even “context-sensitiv[e]” knowledge can be linked to broader theories, and therefore be useful in future cases.

Research Design

Method

The specific method used within the dissertation will be qualitative content analysis. Content analysis can be used on “any kind of recorded communication” (Kohlbacher, 2006, paragraph 52), and investigates “not only the manifest content of the material”, but the “latent content as well as formal aspects of the material” (Mayring, 2000, paragraph 4). The latent content analyzed is the context-specific or inferential meaning of a text. The documents chosen will be analyzed through inductive coding, through which every piece of material will be coded into categories in order to recognize patterns and themes within the texts (Kohlbacher, 2006).

Content analysis was originally conceived as a quantitative method in which the researcher created categories, and then “count[ed] the number of instances in which they are used in a text or image” (Joffe & Yardley, 2004, p. 56). However, the method of content analysis has broadened to include a qualitative system of analysis. The goal in qualitative media analysis is to “associate the documents with conceptual and theoretical issues” (Altheide, 1996, p. 43).

Sampling

The sampling strategy for this study was “purposeful selection” (Creswell, 2014, p. 189). The documents chosen were not randomly picked, but chosen as they could “best help the researcher understand the problem and the research question” (p. 189). As noted by Altheide (1996), a qualitative research study’s “main goal is seldom to

‘generalize’ one’s findings to an entire population” (p. 32), so a purposeful or theory-based sample is acceptable. The following documents were chosen for analysis:

A) Analysis of documents released by Estée Lauder:

-Press release for the 2014 BCA campaign

B) Analysis of media coverage of the 2014 BCA campaign:

-News articles

With that in mind, the analysis will be limited to written documents. While television or radio reports could provide interesting results, they have been eliminated from the sample for largely reasons of convenience and consistency. The documents will be drawn from news aggregators, such as Google News and the Lund Library network. The documents chosen were web-based, for a number of reasons. Firstly, web-based news sources are increasing in popularity, gradually overtaking printed news (Greenslade, 2014; Pew Research Center, 2012). These statistics hold true in both the US and the UK, which were the main markets for this campaign. Moreover, it seems likely that the individuals interested in a social-media based campaign would be familiar with online news, and very likely to receive their news from online sources. The final reason for limiting the study to online sources was achievability, as online articles are easier to obtain and compare to one another.

The articles chosen were UK and US based, due to the fact that the campaign was largely based within the US and the UK. While the campaign was launched in other markets, the main force of promotion and communication was centered on US and UK markets.

With these specifications in mind, the media reports were found by searching via Google News and the Lund Library network for online media reports regarding the 2014 BCA campaign. Certain reports were eliminated for the following reasons:

-Lack of substantive text within the article. Certain articles contained only photos and very small blurbs. There must be some sort of journalistic content, as this dissertation will only be coding language choice.

-There must be some originality of text. Articles that simply re-printed or rearranged the official Estée Lauder press release were not used. The official press release will be coded as its own document therefore these articles will not contribute to the analysis.

-Media website rather than personal blog. This criterion was added to ensure that the sample reflects the predominant societal perception of the campaign rather than outlier opinions. Furthermore, media websites tend to have more stringent editing and fact-checking, so the article is less likely to promote false information.

The time period chosen for the articles was August 25th-December 1st. The date of August 25th was chosen based on the publication date of the New York Times article, as the BCA campaign was “introduced” in this article, according to the BCA Facebook page (Breast Cancer Awareness Campaign, 2014). The December 1st date was chosen two months after the beginning of Breast Cancer Awareness month (October) to allow for articles discussing the month published after the fact.

The number of documents used is dependent on the “purpose of the research” (Altheide, 1996, p. 35). This study is not aiming to make broad generalizations about media, but rather, investigate the possible media interpretations of a particular campaign. Therefore, the number of documents will be enough to represent the “widest range of relevant messages” (Altheide, 1996, p. 33). However, it is “difficult” to know what the “range and variety” of samples will be at the beginning of the study (Altheide, 1996, p.33). Thus, documents will be collected from large media sources until they can no longer be easily found, at which point they would not likely be representative of the popular opinion. The data collection will stop at the point at which the categories have become “saturated”. Charmaz (2006) defined saturation as “when gathering fresh data no longer sparks new insights or reveals new properties” (Creswell, 2014, p. 189). Therefore, the data collection will stop at the point at which the data reveals no new insights, categories or themes. The saturation method will indicate that the most prominent themes in the documents have been found. This study is not necessarily interested in outliers on either end of the spectrum (which may be found on more

personal sources, such as blogs or forums), but rather, the more prevailing perception of the campaign.

Therefore, by the end of the sampling process, the sample consisted of nine media documents, one press release from the Estée Lauder Companies.

Article Title	Article Author	Article Source	Source Type
“Estée Lauder to Weave Pink Ribbons Through the Internet”	Stuart Elliott	New York Times	News
“Estée Lauder Launches Breast Cancer Awareness Campaign”	Lauren Fisher	Harpers Bazaar	Arts/Culture
“We’re Stronger Together: Estée Lauder’s B.C.A. Campaign Marches On”	Vanity Fair	Vanity Fair	Arts/Culture
“Pink is the Warmest Color: Estée Lauder screens a new documentary.”	Jane Larkworthy	W Magazine	Fashion/Lifestyle
“What You Need to Know About The Estée Laude Companies We’re Stronger Together Campaign”	Alix Rentsch	Marie Claire	Fashion/Lifestyle
“Estée Lauder is Encouraging Breast Cancer Survivors to Share Their Stories with an Inspiring New Film”	Megan Cahn	Elle Magazine	Fashion/Lifestyle
“What Breast Cancer is Really Like”	Brigid Moss	Red Magazine	Fashion/Lifestyle
“Estée Lauder Companies Launch New Breast Cancer Awareness Campaign”	Eve Cameron	Good Housekeeping	Home/Lifestyle
“Estée Lauder’s New Weapons for Fighting Breast Cancer”	Matt Ellis	Adweek	Industry news
“The Estée Lauder Companies’ 2014 Breast Cancer Awareness (BCA) Campaign Captures The Power of Storytelling To Inspire Meaningful Global Action”	The Estée Lauder Companies Inc.	PR Newswire	Press Release

Figure 1: Documents for analysis

Content Analysis Protocol

One of the first steps towards a reliable content analysis is to create a protocol, or a “way to ask questions of a document” (Altheide, 1996, p. 26). Before the analysis begins, the researcher should identify frames and theories for analysis and decide on a method for creating the categories. There are two approaches to creating the categories for content analysis—the inductive approach and the deductive approach. The inductive approach creates categories which are as “near as possible to the material”, and not influenced by factors outside of the texts, such as theories (Mayring, 2000, paragraph 10). In contrast, the deductive approach “works with prior formulated, theoretical” ideas, and translates these into categories for analysis (paragraph 13). Therefore, while deductive codes are “drawn from the existing theoretical ideas”, the “inductive coding comes from the raw information itself” once analysis begins (Joffe & Yardley, 2004, p. 57).

As this study is drawing from the qualitative paradigm, the categories will be left open, so that any patterns revealed in the data will be coded and analyzed. When creating inductive categories, the analysis is “as near as possible to the material” (Mayring, 2000, paragraph 10). Because of this, the researcher is open to unexpected results, should they arise within the data. Inductive coding can be influenced by the evaluation objectives, such as the previously established relevant topics and domains, but should not be defined by these objectives (Thomas, 2006, p. 239). In this case, the evaluation objectives pertain to the theoretical concepts of co-creation, CSR skepticism and authenticity. While the sampling strategy for this research eliminated articles that were not at all relevant to the focus of the research, the categories will be left open to be defined by the documents.

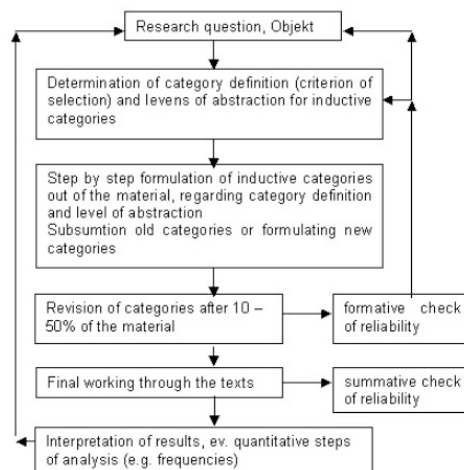


Figure 2 Mayring, 2000, paragraph 11

The process of inductive coding will be followed as described in Figure 2. After sampling the data and deciding upon the pieces to be analyzed, the data was prepared for coding. Following several close readings of the text, preliminary categories were created based on the content of the documents. Halfway through the documents, the categories were revised, and revised once more after reading all the documents. After combining similar categories and removing redundancies, 8 categories were left. Once discrete categories were created, the codes were ready for interpretation.

In order to increase the internal validity of the research, and ensure that the concept of “co-creation” is appropriately defined so that it may be identified within the text, the concept of co-creation must be “explicated”. Explication is the “intellectual process that links such [observation-based] activities to broader propositions about communication” (Chaffee, 1991, p. 4). That is, explication relates theoretical concepts with the research being undertaken. To ensure that the researcher is truly investigating “co-creation”, the researcher must draw a clear line from the conceptual definition of co-creation defined in the literature and the operational definition, which defines how the concept manifests itself in practice (p.13).

Based on the literature, the concept of co-creation has been explicated below. The concept has been broken down into the specific methods for implementing co-creation, as this is the form the concept takes in real-life, and consequently in the media. The explication is informed by the body of literature discussed in the literature review, but is mainly based upon the Prahalad & Ramaswamy (2004) DART guideline.

Dialogue—Co-creation is based on dialogue between the company and the consumer, as well as between consumers themselves. These interactions are the “locus of value creation” (Prahalad & Ramaswamy, 2004, p. 12)

A) *Company-Consumer dialogue*: co-creation “implies interactivity” as well as “equality”, making the consumer and the organization “joint problem solvers” (Prahalad & Ramaswamy 2004, p.9). In these interactions, the “roles of the company and the consumer converge” (Prahalad & Ramaswamy, 2004, p. 11). In a CSR campaign, a company-consumer dialogue could be evidenced by language that attempts to engage consumers in creating content for other consumers, as well as placing consumer and company communications on a relatively equal level of importance.

B) *Consumer-Consumer dialogue*: Ramaswamy (2008) expanded the definition of “dialogue” to include interaction between consumers. In a CSR campaign, this would be indicated by a community created for consumers to interact with one another, or another system whereby consumers could provide each other with original content, information, tips and personal experiences.

Access—When using a co-creational approach, consumers should have easy access to information about the campaign. There should be a clear and easy way for consumers to participate in the co-creational process, through the “communication democracy” of the internet (Christodoulides et al., 2012). The consumers should be able to personalize their interactions with the organization (Prahalad & Ramaswamy, 2004, p. 10). In practice, this would be ensured by providing consumers with a number of ways to easily interact with the organization.

Transparency—When using a co-creational approach, organizations should be open and honest about their practices and the campaign, creating a sense of “shared information” (Prahalad & Ramaswamy 2004). In a CSR campaign, this includes transparency about company motives, the amount of money raised, and the specific ways in which the campaign will benefit the cause.

Bias

Document analysis has certain drawbacks related to natural researcher bias, such as biased selectivity and researcher interpretation bias (Yin, 1998, p. 231). As noted by Creswell (2014), “qualitative research is interpretative research”, therefore the researcher’s interpretations of a topic will be present in the data analysis (p. 187). However, document analysis is appealing for working with a stable form of data that can be viewed repeatedly without any adverse effects (Yin, 1998, p.231). Unlike some types of qualitative research that involve “sustained and intensive experience with participants”, the methods used in this research are solely document and text based, so the material itself will not change. Therefore, the presence of the researcher will not affect the data itself. However, both qualitative research and inductive coding are

vulnerable to researcher bias and interpretation. While inductive coding is appropriate for this style of analysis, it has the downfall of being “inevitably” influenced by the “assumptions and experiences of the evaluators” (Thomas, 2006, p. 240). While every effort will be made to minimize researcher bias, it will not be possible to eliminate researcher interpretation.

The researcher has previously interned at the Estée Lauder companies, and therefore has a connection to the material being studied. However, the researcher is not currently employed at the companies, and has no conflicting interests, thus the research should be fairly balanced.

Reliability and Validity

Yin (1998) laid out the range of validity and reliability concerns present in case study research.

<i>Tests</i>	<i>Case Study Tactic</i>	<i>Phase of Research in Which Tactic Occurs^a</i>
Construct validity	Use multiple sources of evidence.	Data collection
	Establish chain of evidence.	Data collection
	Have key informants review draft case study report.	Composition
Internal validity	Do pattern matching.	Data analysis
	Do explanation building.	Data analysis
	Do time series analysis.	Data analysis
	Do logic models.	Data analysis
External validity	Use rival theories within single cases.	Research design
	Use replication logic in multiple-case studies.	Research design
Reliability	Use case study protocol.	Data collection
	Develop case study database.	Data collection

Figure 3: Yin, 1998, p. 243

In contrast, however, some theorists have proposed that qualitative research cannot be measured by the same concepts of “reliability” and “validity” as quantitative research. Guba (1981) proposed alternative measures of reliability and validity for qualitative research, defined as “transferability, credibility, dependability, confirmability”—whereby a “trustworthy” study would ensure these four criteria. Credibility, or internal validity is based upon the strength of the argument, and whether the study “measures or tests what is actually intended” (Shenton, 2004, p. 64). In order to strengthen the argument of this thesis, a “well-established” research method has been chosen, and the case study procedures have been followed (Shenton, 2004, p. 64).

Furthermore, data was drawn from a number of sources. Lastly, the data analysis will be compared to a theoretical background laid out beforehand. The main theoretical concepts have been explicated within the literature review, so the researcher can evaluate the extent to which the results match up with this explication. This process will be similar to the “pattern matching” suggested by Yin (1998), defined as the process of comparing “an empirically based pattern with a predicted one”, a process by which internal validity can be verified (p. 251).

Transferability, the qualitative concept for “generalizability” is often contested in qualitative research (Shenton, 2004, p. 69). However, describing the context of the situation in detail can increase the transferability of qualitative research, so that the details of the case are understood. Furthermore, the process of coding and analyzing the data will be described, along with the details and motivations behind the research design, which increases the dependability of the project. Lastly, confirmability in this study is fairly low, as the researcher’s interpretation is integral to qualitative research. However, any potential biases have been described and minimized as much as possible.

Details of the Case

The Estée Lauder BCA campaign is considered a leader in the field. The campaign was created in 1992 with a partnership between Evelyn H. Lauder and SELF magazine. This partnership produced the pink ribbon—now an iconic symbol of breast cancer support. Elizabeth Hurley has served as the face of the campaign since 1997, though the campaign includes local celebrities as spokespeople in different markets. The specifics of the campaign change each year, but always carry the same messages of “unity” and “strength”. For example, in 2010, the BCA campaign set the Guinness World record for “most landmarks illuminated for a cause in 24 hours” by illuminating prominent buildings around the world in pink to promote the cause. The campaign has released special edition “pink ribbon” cosmetics, as well as cookbooks, jewelery and other products, the proceeds of which have been donated to breast cancer awareness. fm(The BCA campaign, n.d.).

Though the campaign has now run for 13 years, the strategies are constantly adapting to reflect recent trends and changes in consumer behavior. Recent campaigns have focused more specifically on interactive engagement with consumers through social media, and thus emphasize the focus on support for the cause and for each other. The 2013 campaign created “circles of strength” honoring the individuals who support breast cancer. The campaign asked individuals to create a “circle of strength” on social media honoring those who supported them through their illness.

The 2014 campaign led with the tagline, “Let’s defeat breast cancer: we’re stronger together”. The BCA campaign created a video showing real women affected by breast cancer speaking to their families, thanking them for their support. The campaign then invites individuals to share their own stories on Instagram, Twitter or the BCA website, tagged with #BCAstrength (The BCA campaign, n.d.).

Theorists have categorized CSR into three categories—philanthropy, cause-related marketing and sponsorship (Polansky & Speed, 2001). The BCA campaign consists of a number of different types of campaign activities. The campaign operates as CRM, as the Estée Lauder Companies sell special “breast cancer awareness” products,

and donates a portion of the profits to breast cancer research. However, while CRM campaigns usually center on “immediate objectives, such as an increase in sales” (McAlister & Ferrell, 2002, p. 693), the overall campaign is long running and seems to encompass more than a desire for increased sales. Pure CRM campaigns usually “do not extend indefinitely” (McAlister & Ferrell, 2002, p. 693), while the BCA campaign has recently been extended to a year-round campaign, because, as explained by VP of Global Corporate Communications, Bari Seiden “when you have breast cancer, it’s not just one month a year” (Elliott, 2014). Aside from CRM, the campaign contains awareness components, educational components and the Estée Lauder companies donate money to research in ways beyond CRM. Considering this broad-range of CSR activities, it seems fair to interpret that the BCA campaign is more than a CRM activity. In many ways, parts of the BCA campaign fit into the category of “philanthropy,” in that it does involve “voluntary donations of corporate resources to charitable causes” (Gautier & Pache, 2013, p. 344). The campaign is not entirely disassociated from the profits of the firm, but the campaign does not fit the traditional definition of CRM. The campaign’s broad range of activities beyond CRM is a strategic move, particularly within the Breast Cancer Awareness field. The New York Times pointed to a phenomenon called “ribbon fatigue”, defined as “consumer weariness—and wariness” towards pink ribbon products (Elliott, 2014).

Data Analysis

In this section, the finalized codes drawn from the documents will be described. These codes will be analyzed in relation to other categories, with preliminary conclusions drawn in each section.

Category	Category description
Community	References to bringing together a network of individuals to share experiences, knowledge and support.
Heritage	References to the long history of the campaign, and the campaign's status as a leader in the field.
Empowerment	References to the non-monetary benefits of the campaign, created through interaction and co-creation.
Unity/Involvement	References to the need for all individuals to come together.
Inspiration	References to the emotional effects of the campaign.
Authenticity	References to the honest nature of the campaign.
Monetary benefits	References to specific monetary goals and achievements of the campaign
Celebrity	References to the celebrities involved in the campaign.

Figure 4: Categories created through inductive analysis

Motives

Certain themes discovered within the texts could be analyzed as an interpretation of the BCA campaign's motives as philanthropic or ethical rather than strategic or egoistic. Firstly, the categories, "empowerment", "inspiration" and "money" provide transparency regarding the organization's achievements and future goals. The achievements and goals suggested in these categories suggest a non-egoistic motive for beginning the campaign.

The press release makes a clear effort to emphasize the non-financial benefits of the campaign. The campaign is described as “inspirational and educational”. Evelyn H. Lauder is quoted as believing that “knowledge is power”, suggesting that the information trading encouraged by the campaign can assist those still learning about their experience (The Estée Lauder Companies Inc., 2014). The BCA press release describes the aims of the campaign as starting a “dialogue about cancer”, as well as “empower[ing] others to speak openly about their experience” (The Estée Lauder Companies Inc., 2014). The campaign’s ultimate goal is to assist individuals by empowering them to discuss their situation and find the resources they need.

Elizabeth Hurley is quoted as describing the practical motivation for the campaign—
“The BCA campaign is an opportunity to bring millions together worldwide—women, men, families, caregivers, empowering them to garner strength from one another. There really is so much we can learn and gain from talking to each other and from sharing personal stories of strength and support to inspire and help others.” (The Estée Lauder Companies Inc., 2014)

This quote adds credence to the inference that the campaign’s ultimate goals are to help the public through communication and education. These descriptions of benefits provide more evidence towards the “values-driven” motives of the campaign, as they focus on the benefit to individuals and society rather than the organization. As Ind, Iglesias & Schultz (2013) pointed out, co-creation needs to “provide benefits not only for organizations but also for those who participate” (p. 7). If an individual is expected to give something of themselves to an organization, they will expect more back from the organization (Ind et al. 2013).

Descriptions of the non-financial benefits of the campaign run throughout the media reports as well as the press release. One article refers to the campaign itself as “empowering”, and many of the other articles make reference to the practical effects of this empowerment (Rentsch, 2014). For example, many articles frame this empowerment as a force for emboldening individuals to feel comfortable sharing their stories and find information. Readers of the articles are asked to “come forward” (Fisher, 2014) and share their stories so as to “give hope” to others (Rentsch, 2014).

Bari Seiden, VP of Global Corporate Communications at Estée Lauder is quoted “by hearing other people’s stories...it helps people to get the help they need” (Elliott, 2014)

Similarly, the campaign is credited with encouraging “a dialogue about cancer that many people used to be too scared to have” (Cahn, 2014). This dialogue “opens the conversation of survival and power” (Vanity Fair, 2014). One article quotes documentary producer Clare Wise as saying “the more we talk about this disease, the better the chances that someone will be diagnosed at an early enough stage to save them”(Cameron, 2104). Lastly, the community created by the campaign is credited with giving “hope to those still battling cancer” by allowing them a network of support (Rentsch, 2014). These tangible benefits fall in line with the frames provided in the press release.

The theme of “inspiration” proposes the idea that the campaigns are motivating and beneficial in and of themselves, simply for providing individuals with an inspiring image. The media reports and the press materials both make references to the documentary’s “inspiring” (Vanity Fair, 2014) content, with words such as “hope” (Rentsch, 2014), “powerful” (Fisher, 2014) and “uplifting” (Larkworthy, 2014) also being used.

In additional to the more abstract, societal benefits of the campaign, both the press release and media documents made references to the financial achievements and goals of the campaign. These references fall under the category of “money”.

The press release provides many specific details of the monetary contributions and future goals of the campaign. For example, the following details are provided in the second paragraph of the release:

“The BCA campaign is active in more than 70 countries and has raised more than \$53 million to support global research, education and medical services, with nearly \$42 million funding 166 BCFR research projects worldwide in the last 20 years” (The Estée Lauder Companies Inc., 2014).

The financial facts are reflected in six of the ten news articles. These articles make mention of the overall fundraising total of \$53 million, the 2014 fundraising goal, and the specific process for raising money via social media posts tagged with #BCAstrength. The following quotes are examples of these references:

“Since 1992...the Estée Lauder Companies’ Breast Cancer Awareness Campaign has

raised more than \$53 million to support global research, education and medical services for the Breast Cancer Research Foundation” (Vanity Fair, 2014)

“...Lauder will donate \$1 to the Breast Cancer Research Foundation for each message or photo deemed “uplifting” that is shared on social media platforms, up to a maximum of \$22,000. (The figure acknowledges the campaign’s start 22 years ago.)” (Elliott, 2014)

While both of these quotes pull facts directly from the press release, they are affirming the transparency provided by the organization. This type of transparency regarding the exact goals and efforts of the campaign is supported by Prahalad & Ramaswamy’s (2004) guidelines towards co-creation. As one of the four main aspects of co-creation, transparency similarly benefits both the company and the consumer. Transparency provides a sense of “shared information” (Ramaswamy, 2008, p. 12). This type of transparency is not only an essential component of the co-creational process, but also indicates a philanthropic motive to the campaign, as the fundraising process is clearly described, and not simply for show.

Many of the texts had passages that were coded into the category “heritage”. These passages, both within the press document and the media documents, placed emphasis on the company’s history with the cause, as well as the motivations for becoming involved. The press release makes reference of the long-running nature of the campaign by emphasizing that the campaign has been running for “the past 20 years” as a “leading voice” responsible for “sparking a global movement” (The Estée Lauder Companies Inc., 2014). Moreover, the press release includes quotes from Evelyn H. Lauder, as well as quotes from key campaign figures about the late Evelyn H. Lauder’s mission to end breast cancer. William P. Lauder, Evelyn H. Lauder’s son is quoted as saying:

“When my mother first began speaking out about breast cancer, few people were talking about it openly or publicly. She held a strong belief that knowledge is power, and felt a responsibility to speak up and share the stories of women and families whose lives were touched by the disease...I know she wants us all to fight just as hard as she did to make sure these stories are heard and lives are saved.” (The Estée Lauder Companies Inc., 2014).

This description of Evelyn Lauder’s vision, as well as William Lauder’s desire to carry on her legacy provides a very convincing motivation for the campaign. Rather than a business decision, the BCA campaign becomes a personal decision, stemming from Evelyn H. Lauder’s ethical concerns, and her feeling of “responsibility” to make a positive change in society. A similar message can be inferred from President and CEO of the Estée Lauder Companies, Fabrizio Freda’s quote: ““There is something extraordinarily moving and undeniably universal about the energy that fueled Evelyn Lauder’s vision...”” (The Estée Lauder Companies Inc., 2014).

This clarification of motives could be a strategic choice on the part of the company. The importance of company motives has been well- analyzed in the literature, making a clear connection between more genuine motives, such as “values-driven motives” and less consumer skepticism, as opposed to “strategic” or “egoistic” motives (Skarmeas & Leonidou, 2013). By creating a personal connection between the cause created and the BCA campaign, the document suggests a “values-driven motive” as opposed to any profit or business-related motive. A personal motive suggests a concern for the cause, rather than a concern for profit.

The history and heritage frames noted within the Estée Lauder documents are reflected within the media documents. Each of the articles makes reference to the company’s long-term involvement with the cause, with many of the articles also mentioning the founder, Evelyn H. Lauder. Many of the articles reflected the press release by making reference to Ms. Lauder’s personal dedication to the cause. For example:

“Breast Cancer Awareness Month, and Awareness about the cause in general, is largely due to the late Evelyn H. Lauder who made it her mission to start a movement against the disease over two decades ago” (Fisher, 2014)

“Estée Lauder can always be relied upon to do something empowering for Breast Cancer Awareness month...” (Rentsch, 2014)

“[Breast Cancer Awareness Month]...is in large part due to the late Evelyn Lauder, who championed the cause every way she could think of.” (Larkworthy, 2014)

Moreover, the BCA campaign is seen the organization that “leads the charge” (Ellis, 2014) as the organization responsible for the “iconic pink ribbons” (Larkworthy, 2014). The reflection of these details within the media suggests an affirmation of the “values-driven” narrative described within the press release.

The emphasis on the campaign’s history could be connected to the idea of “corporate heritage”. Corporate heritage is an aspect of brand identity connected to “track record, longevity, core values, use of symbols and organizational belief that its history is important” (Urde, Greyser & Balmer, 2007, p. 4-5). Corporate heritage is able to influence consumer perceptions of a brand, and Blomback & Scandeliuss (2013) found that referencing corporate heritage in CSR communication is “positively related to having a responsible brand image” (p. 375). A responsible brand image could be an essential component of a CSR campaign, as the organization may be seen as helping the cause responsibly rather than exploiting the cause. Both Estée Lauder and the media are emphasizing this sense of heritage by recalling the twenty-three year history of the campaign, the truly “iconic” pink ribbon, and the vision of Evelyn H. Lauder as a “leading voice for breast cancer” (The Estée Lauder Companies Inc., 2014). This coding category does not fit within the definition of “co-creation” explicated above. However, as a prominent theme, it seems important to note its frequency within the text.

Overall, the themes of empowerment, inspiration, money and heritage shown within the press release indicate a willingness to communicate motivations, goals and specific financial details. These factors lend evidence towards the perception of the campaign as a genuine endeavor rather than an exploitative one. The willingness of the media to reflect these themes suggests that the public has been persuaded by this approach. Moreover, the idea of transparency is essential to the co-creational approach, and its reflection in both the press release and the media suggests that the co-creational approach is creating a more positive perception of the campaign.

Power Shift

An important aspect of co-creation is the more equal relationship between consumers and organizations. The “firm-centric view of the world” is being “challenged not by new competitors, but by communities of connected, informed, empowered and active consumers” (Prahalad & Ramaswamy, 2004, p. 8). Dialogue is an essential component for co-creation, but “it is difficult to envisage a dialog between two unequal

partners,” so the “firm and the consumer must become equal and joint problem solvers” (Prahalad & Ramaswamy, 2004, p. 9).

The themes of “empowerment”, “unity” and “community” found within the text are both indicative of the BCA campaign’s effort to place importance on the relationships between consumers, and user-generated content. The emphasis on the empowering and inspiring nature of real-life, personal stories places the positive effects of the campaign in the hands of the consumer. Rather than emphasize Estée Lauder’s role in promoting Breast Cancer Awareness, many of the articles chose to focus on the effect that individuals can have on other individuals, as well as on the cause as a whole.

Just as the portions of text in the category “empowerment” allowed the press release and the media to paint a picture of the positive effects of the campaign, the same category of text is able to emphasize the power of the consumer. While the press release indicated the empowering benefits of the campaign, it attributes this empowerment to other consumers with phrases such as:

“People around the world are invited to visit BCACampaign.com to hear these powerful stories, find strength in their common experiences, be moved to share their own stories...”

“This dynamic, storytelling hub will deliver an ongoing flow of inspirational and educational content year-round” (The Estée Lauder Companies Inc., 2014).

While these phrases praise the efforts of the campaign, these efforts are centered on individual actions.

This theme is fully reflected in the media documents. Bari Seiden’s full quote indicated that “hearing other people’s stories” would be enough to “hel[p] people get the help they need” (Elliott, 2014). The campaign is described as “inviting all” (Vanity Fair, 2014) individuals to share their stories. The campaign is “calling on all women to stand united against cancer by sharing their experiences...in the hope that it inspires others to do the same” (Rentsch, 2014).

A similar inference can be drawn from the text coded under the category of “unity”. The code “unity” consisted of phrases that called upon all individuals to involve themselves with this issue, in whatever way they can. The press release begins this trend by ensuring that all people can feel as though they have something to share.

When describing the documentary, the press release describes the “authentic, inspirational stories of brave women and men who have faced breast cancer and the loved ones who supported them throughout the experience” (The Estée Lauder Companies Inc., 2014). Later in the document, the “often-overlooked supporters who are also impacted by the disease” are also invited to share their stories, in addition to breast cancer survivors (The Estée Lauder Companies Inc., 2014). Estée Lauder describes the campaign as a “call-to-action” and it is made clear that this call is meant to inspire all people to join in (The Estée Lauder Companies Inc., 2014). The press release includes a quote from Evelyn H. Lauder emphasizing this point:

“Her words, ‘It really is something that can never be done by any one person; it has to be done by a group.’” (The Estée Lauder Companies Inc., 2014).

The articles reflect this sense of unity, ensuring that all individuals reading the article feel included in the co-creational process. One article reaches out personally to the reader, saying:

“Most of us know somebody affected by breast cancer, and that’s why the root of why so many of us have helped raise money...If anything is going to renew your vigour in fund-raising, it’s these incredible stories” (Moss, 2014).

Another article lists a number of ways to participate in the campaign, indicating “there are many ways to contribute” (Vanity Fair, 2014). Furthermore, “We might not yet have the cure to breast cancer but we can stand united against it” (Rentsch, 2014) indicates the desire of the articles to include all individuals in this cause as a matter of principle, whether or not they feel a personal connection to the cause.

The final theme that ties into ideas of equality and consumer empowerment is “community”. The press release made many references to the “global community of strength” created through the campaign (The Estée Lauder Companies Inc., 2014). “These descriptions were mirrored in the media texts, which also referenced the “unique interactive community” (Rentsch, 2014) and “interactive breast cancer support community” (Fisher, 2014) seen in the campaign.

Aside from the descriptive references to community, there were more implicit references in both the press release and the media documents. The press release drew

upon the idea of shared experience, inviting people to “...hear these powerful stories, find strength in their common experiences, be moved to share their own stories and join the fight against breast cancer...” (The Estée Lauder Companies Inc., 2014). The ultimate goal is a “unique, interactive breast cancer support community” (The Estée Lauder Companies Inc., 2014). BCA global ambassador Elizabeth Hurley is quoted suggesting that

“This year’s BCA Campaign is an opportunity to bring millions together worldwide—women, men, families, caregivers—empowering them to garner strength from one another” (The Estée Lauder Companies Inc., 2014).

The media picked upon this emphasis on community, describing the importance of letting the public know “there is an extended network of people who have gone through a similar experience” (Rentsch, 2014). Another text pinpointed the “inspiring bond [the illness] helped create amongst loved ones” (Fisher, 2014).

The benefits of this kind of community are described within the literature about brand communities. For example, Jin, Phua & Lee (2015) described the benefits of social media communities for individuals dealing with health issues, as they help people “seek support” and “fin[d] information about particular health conditions” (p. 6). While this refers specifically to a health community, the BCA community is playing a similar role here.

All three of these themes indicate a shift towards the power of the consumer. Co-creational campaigns ensure that individuals are involved in solving this problem along with the organization, putting consumers and organization on the level of “joint problem solvers” (Prahalad & Ramaswamy, 2004, p. 9).

Moreover, the three themes discussed in this section are also indicative of the type of “dialogue” emphasized in Prahalad & Ramaswamy’s guidelines (2004). The themes of “empowerment”, “unity” and “community” all illustrate the importance of consumer-consumer dialogue, as well as the broader societal dialogue being encouraged through the campaign.

Christodoulides et al. (2012) suggested that dialogue between consumers helps to create “a sense of community around [the] brand” (p. 61). These themes do not only relate to “dialogue”, but also to Prahalad and Ramaswamy’s (2004) ideas of “access”, as they allow consumers a variety of ways to interact with the campaign.

Authenticity

Authenticity is a key component of the BCA 2014 campaign, and this emphasis is reflected in both the press materials and the media documents. In particular, the media reports dedicate significant portions of text to lauding the authenticity of the documentary and campaign. The stories shared in the documentary are described as genuine. For example, “the films are all honest, tender and heart-warming—and also heart-wrenching at times” (Cameron, 2014). Similarly, “the campaign stars real people, like Annette, below, talking to their loved ones about the impact of cancer” (Moss, 2014), and “they share their stories of hope with intimate, firsthand accounts of finding strength and support” (Vanity Fair, 2014), are indicative of this theme. Some of this praise is directed specifically to the documentary style, with one article suggesting that “[the documentary makes] us, the viewers feel like we’re in the middle of their intimate conversation” (Cahn, 2014). It seemed as though the films succeeded in “bringing to life the campaign theme” (Elliott, 2014).

Along with mentions of the “real-life families” (Ellis, 2014), two of the articles refer to the women in the documentary by their names—“Paula, Natalie, Annette and Sally” (Rentsch, 2014) before asking viewers to listen to their stories, drawing attention to the fact that the film is composed of real stories.

The article from Red Magazine presents the greatest emphasis on authenticity, focusing nearly the entire article on this theme, with very few other codes found within the document. The headline “What Breast Cancer is Really Like” (Moss, 2014) frames the narrative. The headline implies that this level of honesty regarding the illness has been rare until this point. This theme is continued with the sentence: “A new breast cancer campaign from Estée Lauder reveals the real stories at the heart of the disease” (Moss, 2014). This quote is followed by the assertion that “most of us know somebody affected by breast cancer, and that’s at the root of why so many of us have helped raise money”. (Moss, 2014)

Along with a reminder that “the campaign stars real people, like Annette”, the article establishes clearly that honestly and a view of the “real” picture is the most groundbreaking aspect of this campaign (Moss, 2014).

Ideas of authenticity ran through the press release as well, but were not emphasized as greatly as in the media. The press release describes the stories in the

campaign as “authentic” twice, as well as calling the stories “relatable” (The Estée Lauder Companies Inc., 2014).

Perceptions of authenticity are very important in CSR campaigns. The emphasis on motivations within CSR literature points towards the consumer’s desire to feel as though the brand in question is genuine in their cause marketing (Skarmeas & Leonidou, 2013; Lii & Lee, 2011). Forehand and Grier (2003) considered authenticity more important than motivations. The emphasis on authenticity within the media reports could be connected to the co-creational approach of the campaign, along with the style and content of the documentary itself.

Celebrity

While the articles which focused solely on the celebrities present at the BCA events were eliminated from the sample, as they are considered irrelevant to the research questions, five the chosen articles still had many mentions of celebrity spokeswoman Elizabeth Hurley. Moreover, the launch event for the campaign was described as “star-studded” by one author (Cameron, 2014). This theme was not emphasized in the Estée Lauder press release, though Elizabeth Hurley was mentioned and quoted within the document. However, considering Elizabeth Hurley’s twenty-year involvement with the campaign, it could be argued that she has become an integral part of the campaign and mentions of her name should not be considered a reference to the “star-power” of the campaign. While this theme did not become relevant to the overall analysis, it was prominently featured in the text, and thus, coded.

Discussion and Conclusions

In order to draw conclusions from the content analysis, the themes will be analyzed with respect to the research questions.

In what way can a co-creational approach to CSR communication affect media perceptions of the CSR campaign?

-How does Estée Lauder use co-creation to engage stakeholders in a CSR campaign?

-Does the media reflect ideas of co-creation in coverage of the CSR campaign?

-How does Estée Lauder signify authenticity in a CSR campaign in order to engage stakeholders?

-Does the media emphasize the authenticity of the CSR campaign?

-How does Estée Lauder use co-creation to engage stakeholders in a CSR campaign?

The three strategies identified within the texts were emphasizing values-driven motives, shifting power to consumers and stressing authenticity. The first two strategies were communicated using themes that can be linked to co-creation. Therefore, it is possible that the co-creational approach influenced the media to reflect these positive frames.

The emphasis on establishing values-driven motives rather than egoistic or strategic motives was accomplished through the codes of empowerment, inspiration, money and heritage. All of these codes included pieces of text that attempted to make clear the motives, goals and achievements of the campaign. This type of language can all be considered to fit into the broader category of “transparency” emphasized by Prahalad & Ramaswamy (2004). While companies have “traditionally benefited from information asymmetry between the consumer and the firm”, this is becoming less acceptable (Prahalad & Ramaswamy 2004, p. 7). Making these details easily accessible allows consumers to “make informed choices” (Prahalad & Ramaswamy, 2004, p. 8). Forehand & Grier (2003), Skarmeas & Leonidou (2013) and Lii & Lee all recommend motive transparency (2010). This type of transparency is important to the co-creational

process because it allows a consumer to have a “clear assessment” of the “risk-benefits of a course of action and decision” (Prahalad & Ramaswamy, 2004, p. 9).

The codes of “unity” and “empowerment” provided evidence towards a more equal view of consumers and company. The emphasis on “empowerment” places the ultimate benefits of the campaign on the consumers rather than the organization. The positive effects of the campaign, such as education and “uplifting” messages are dependent upon individuals participating in the campaign. In that sense, the campaign takes on the co-creational approach wholeheartedly by placing the consumers on an equal level (Prahalad & Ramaswamy, 2004).

The code of “unity” ensures that all individuals feel empowered by co-creation, rather than only those who have a personal connection to the issue. Moreover, the issue of “unity” ensures that consumers feel that they can participate in the campaign in a number of ways. As defined by Prahalad & Ramaswamy (2004), a “personalized co-creation experience reflects how the individual chooses to interact with the experience environment that the firm facilitates” (p. 10). Estée Lauder provides a variety of options for individuals to interact with the BCA campaign, and indicates these within the press release. Consumers are able to share their stories of breast cancer, or share their stories of supporting someone with breast cancer. Moreover, the guidelines for the user-generated content are appropriately vague, allowing individuals to decide what kind of “uplifting” content they choose to create. The BCA campaign also reflects the DART guideline of “access” by providing all consumers a way to interact, and making a particular effort to include the entire public through language (Prahalad & Ramaswamy, 2004).

Dialogue is an essential part of co-creation, but as noted by Prahalad & Ramaswamy (2004) “both access and transparency are critical to have a meaningful dialog” (p. 9). The emphasis on access and transparency allowed for a meaningful relationship between the BCA campaign and consumers. Moreover, the “leveling of the playing field” presented through the codes of “unity” and “empowerment” can provided the basis for a co-creational dialogue between consumers and company.

Once the transparency and access to information were established, the press release and media coverage both presented a narrative in line with the “dialog” building block (Prahalad & Ramaswamy 2004, p.9). This was mainly exemplified through the code of “community”, which brought attention to the consumer-consumer relationships established through the campaign. The category of “community” emphasized the

creation of a network of individuals who can communicate amongst themselves, while the category of “empowerment” focused on the benefits of that dialogue, such as support, education and motivation to seek assistance.

Overall, it is clear that the BCA campaign included themes of co-creation within press materials. It can be inferred that these themes are meant to encourage dialogue between consumers, as well as encouraging dialogue between consumers and the BCA organization. Furthermore, these themes often link to ideas of motive attributions, which could be a strategic choice, considering the reported importance of motive attributions upon perceptions of CSR campaigns. It seems likely then, to conclude that the use of co-creational themes within the publicity texts assisted in creating a perception of the campaign as more ethically motivated. Furthermore, the co-creational themes identified assisted in creating a narrative of a campaign that is open to customer involvement.

-Does the media reflect ideas of co-creation in coverage of the CSR campaign?

Many of the themes presented in the press materials were then reflected in the media reports. This in itself is beneficial, as it means that the narrative created by Estée Lauder will be communicated to the readers of these media reports. Furthermore, many of the themes emphasized by the media reports can be traced back to aspects of co-creation. For example, the media reports made an effort to reflect the sense of customer equality proposed in the press release. This suggests that the narrative of customer importance has been accepted by the media and likely within public opinion as well. In fact, many of the media reports emphasized the individuals’ ability to make a difference over the organization’s ability. A number of the articles emphasized individual empowerment, as well as the organization’s motives, but did not mention the financial details of the campaign. This suggests that the perception of “genuine” motivations for CSR are potentially more important than providing exact details, as the public can simply trust that the organization will use the funds effectively. In this sense, the media reports reflected the co-creational themes of transparency and access, but transformed these themes slightly to emphasize the particulars that are more important to the reader.

In addition to this, the media often reported the campaign’s non-financial benefits, presenting empowerment, dialogue and inspiration as beneficial ends. The media also emphasized the creation of and benefits of an interactive online network.

Ideas of “community” were highlighted within the texts, again placing the consumer-consumer interaction over the asymmetrical company-consumer interaction. Lastly, the media documents picked upon the idea of “unity” strongly, even more so than the press release. While the press release did include a “call-to-action” which included all individuals, the media documents stressed the accessibility of the campaign, providing options for involvement regardless of one’s own connection to the cause.

Therefore, the analysis of the media documents can lead to the conclusion that the media’s reflection of the BCA campaign’s co-creational aspects created a positive perception of the campaign within the media. The media’s reflection of the campaign’s narrative, emphasizing consumer-corporate equality, non-financial benefits of the campaign and a consumer community, created a perception of the campaign as values-driven, consumer-focused and non-exploitative.

-How does Estée Lauder signify authenticity in a CSR campaign in order to engage stakeholders?

The Estée Lauder press materials emphasized authenticity by focusing the cause marketing on the individuals affected by the illness, rather than the illness in abstract. A narrative of authenticity was created first and foremost by the content of the campaign itself, which placed the spotlight on individual stories rather than the BCA’s achievements. However, this was reflected through the language used in the press release, which included the words “authentic”, “personal” and “relatable” (The Estée Lauder Companies Inc. 2014).

The focus on real stories in the documentary and through user-generated content shifts the narrative of the campaign from one created by the organization to one created by “real people”. Despite the fact that the documentary was created as a part of the campaign, the use of “real” individuals and a very personal filming style served to emphasize the co-creational nature of the campaign and encourage others to share their stories.

This shift also provides a sense of transparency, as the individuals promoting this cause likely have less strategic motives than the organization. Therefore, information provided and transmitted through neutral parties (other consumers) could be considered more “transparent”, with less possibility of hidden, profit-driven motives.

-Does the media emphasize the authenticity of the CSR campaign?

The media reflected the authenticity narrative created in the press release, and many articles made mention of the “real families” portrayed in the documentary. However, the media did not necessarily emphasize authenticity to the same extent as the press release. While the press release made a clear connection between the genuine stories told in the documentary and the authentic stories of individual users, the media made a clearer connection between the real stories in the documentary and its emotional effects. The media reports tended to have a clear emphasis on the “inspiring”, “moving” and “heart-warming” nature of the stories told. However, certain media reports seemed to view the authenticity of the campaign as bold, implying that many campaigns were not portraying “what breast cancer is really like”.

The frames of authenticity presented by the campaign were successful in that they were repeated in the media reports. However, the media reports tended to use these frames as a means to indicate the emotional resonance of the campaign, rather than the co-creational aspects. While this is still a beneficial reading of the campaign, it does not necessarily connect to the co-creational approach of the organization.

Aside from the relevant categories, some unrelated themes were prominently featured in both the press release and media texts. The themes heritage and celebrity are unlikely to be connected to concepts of co-creation, as they do not appear within any of the definitions or literature regarding the concept. However, given the frequency with which these themes appeared in the text, they are likely relevant to the perception of the campaign. These additional themes, which encompass the long history of the campaign and its consistent star-power could be a force for the campaign’s success and positive coverage in the media.

Practical Implications

The results of this research could be practically beneficial to PR practitioners implementing a CSR campaign via social media or another co-creational medium. The positive frames reflected in the media reports of the campaign indicate that a co-creational approach could provide beneficial media coverage, indicating an authentic, trustworthy campaign. Moreover, the BCA 2014 campaign could serve as an example of many of the DART guidelines in practice. Lastly, the research did provide certain unexpected results, such as a focus on heritage. Despite the fact that the research did not focus on heritage, it could be useful in practice to note the prevalence of this theme.

Limitations and Future Research

Firstly, this study used a relatively small sample of documents for analysis, due to the availability of texts regarding this specific campaign. Moreover, as a case study, this research cannot speak to the larger phenomenon of media coverage of co-creational CSR campaigns. A study of a larger number of campaigns could provide clarity on co-creational approaches in general, and potentially eliminate the effects of other aspects of the BCA 2014 campaign, such as heritage and a celebrity spokesperson.

Moreover, an adaptation of this study using a different methodology would provide the possibility for a larger sample of documents for analysis. Future research could use broader samples to draw more effective conclusions regarding this type of campaign. This research focused entirely on written document analysis and media reports of the campaign. To expand this research, future studies could investigate the co-creational approach to CSR through the consumer perspective via survey, focus group or content analysis of social media postings. Alternatively, a practice-oriented approach could also be useful, investigating the implementation of a co-creational CSR campaign by a PR professional, and the risks and downfalls of this approach.

Lastly, further research could draw from the results of this study that were unrelated to co-creation. This study focused mainly on the effects of co-creation, so a discussion of heritage within CSR campaigns was not within the scope of the research. However, the content analysis revealed a clear pattern towards themes of heritage that could be investigated further, building upon the ideas of Urde et al (2007) and Blomback & Scandeliuss (2013).

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Appendix

A) New York Times

Estée Lauder to Weave Pink Ribbons Through the Internet

By Stuart Elliott

Aug. 25, 2014

FOR 2014, the 23rd annual breast cancer awareness campaign from the Estée Lauder Companies will have more of a focus on digital and social media, executives say, and become a year-round initiative rather than be concentrated in October, when Breast Cancer Awareness Month is marked each year.

Those changes in the campaign, which is scheduled to begin this week, reflect how social and digital platforms can help charities and causes break through the clutter. The Internet's power was demonstrated by the sudden and surprising popularity of a fund-raising campaign under the banner of the Ice Bucket Challenge for the A.L.S. Association, which fights amyotrophic lateral sclerosis, commonly known as Lou Gehrig's disease. Since the challenge went viral late last month, \$79.9 million has been raised in online donations, the association reported on Monday, compared with the \$2.5 million that was raised during the same period (July 29 through Aug. 25) last year.

The Lauder campaigns devoted to breast cancer education and medical research, the company's largest philanthropic undertakings, have raised more than \$53 million since they began in 1992. Although that is no small sum in the realm of cause marketing, those in charge say they hope the modifications being made for this year will help raise the campaign's profile and, in turn, increase donations.

Estée Lauder brands' 2014 breast cancer awareness campaign will include the stories of four families affected by the disease.

The changes acknowledge "this modern era of connectedness," when the public can be reached "on so many different platforms," said William P. Lauder, executive chairman of the Lauder Companies and a son of Evelyn Lauder, who started the campaigns.

Mr. Lauder called the results of the A.L.S. challenge "fantastic," adding, "If more diseases or causes can engage a broader population, raising awareness and, hopefully, raising funds, that's fine."

Mary Gerzema, vice president for corporate global media of Lauder, who oversees the campaign's advertising and media elements, said: "It's nice to see excitement generated for any cause. We hope to generate our own."

“Social media is becoming an increasingly powerful tool,” she added, because of the success that can be achieved in producing “something people want to join.”

The changes in the Lauder campaign for 2014, which has a fund-raising goal of \$5 million, were in the works well before the Ice Bucket Challenge captured the public’s imagination. Among the other new tactics will be the inclusion in all print ads of a campaign hashtag, #BCAstrength, pointing potential contributors to content in social media like Facebook, Instagram and Twitter.

To call additional attention to the campaign’s online components, Lauder will donate \$1 to the Breast Cancer Research Foundation for each message or photo deemed “uplifting” that is shared on social media platforms, up to a maximum of \$22,000. (The figure acknowledges the campaign’s start 22 years ago.) That will be in addition to contributions the company will make through measures like donating portions of the suggested retail prices of 15 “pink ribbon” products sold under brand names like Aveda, Bobbi Brown, Clinique, Estée Lauder, La Mer and Origins.

The campaign will also include digital content like online video clips, shot in a documentary style, in which members of four families describe how their lives were changed by diagnoses of breast cancer. The videos are meant to assist in bringing to life the campaign theme: “Let’s defeat breast cancer. We’re stronger together.”

The videos are in a “storytelling” vein, said Bari Seiden, the vice president for global corporate communications at Lauder who oversees the overall campaign, because “by hearing other people’s stories — people who are diagnosed with breast cancer and those who support them — it helps people to get the help they need.”

The public will be encouraged to “upload their own stories” to the campaign website, she added, and Lauder may select people from those submissions to be featured in subsequent videos.

The decision to support the campaign on a year-round basis rather than only during October was made, Ms. Seiden said, because “when you have breast cancer, it’s not just one month a year.”

The Ice Bucket Challenge is “proof of what can happen when we rally around each other toward a common goal,” she added, “and an example of what happens when a cause resonates with people.”

The Lauder campaigns are created internally and supported by efforts of two agencies — JWT, part of WPP, and OMD, part of the Omnicom Group — to encourage media companies to donate ad space and time. Last year, the value of donated media in the United States was estimated at \$3.7 million.

Each year as Breast Cancer Awareness Month nears, those involved in helping the cause hear complaints from critics that ads and products festooned with pink ribbons are superficial ways to deal with the disease. There is even a term for the criticism, “pinkwashing,” and another, “ribbon fatigue,” describing consumer weariness — and wariness — about marketers trying to do well by doing good.

“I have to say, we have not felt any fatigue,” Ms. Seiden said. “If anything, we feel more support now that we’re reaching out more through social and digital.”

Mr. Lauder called the pink ribbon “a symbol for those who choose to care,” adding that critics “have a very simple option: You don’t like it, don’t buy the products.”

“We all have our choice,” Mr. Lauder said. “They have the choice to criticize others for trying to do good. Ask them if they had a bucket of ice poured on their head in the last two weeks.”

B) Harpers Bazaar

ESTÉE LAUDER LAUNCHES BREAST CANCER AWARENESS CAMPAIGN

A new digital storytelling campaign is creating a powerful community of those affected by breast cancer.

By Lauren Fisher

Oct. 2, 2014, 7:29 AM

October is a month synonymous with the color pink and the inspiring, unifying fight against breast cancer. Breast Cancer Awareness Month, and awareness about the cause in general, is largely due to the late Evelyn H. Lauder who made it her mission to start a movement against the disease over two decades ago. Last night, The Estée Lauder Companies, joined by Global Ambassador Elizabeth Hurley, unveiled their uplifting 2014 campaign with a screening with The Cinema Society.

The powerful new campaign, 'Hear Our Stories, Share Yours,' taps breast cancer survivors and their families to share their personal stories—from the diagnosis to the fight to the inspiring bond it helped create amongst loved ones. The short documentary clips are a part of the beauty brand's digital storytelling campaign, #BCAStrength, which encourages all those affected by the disease to come forward. The Breast Cancer Awareness campaign is pushed by the theory, "We're Stronger Together," and hopes to build an interactive breast cancer support community.

By visiting BCACampaign.com, you can share your own personal story through text, video, images to honor the fight for the cause. Estee Lauder will donate \$1 for every story shared through the site toward breast cancer education and medical research.

Watch the incredibly inspiring—and moving—clip from the campaign below:

Visit BCACampaign.com to watch more videos of the #BCAStrength documentaries and share your own personal story as part of the movement against breast cancer.

C) Vanity Fair

We're Stronger Together: Estée Lauder's B.C.A. Campaign Marches On

By Vanity Fair

Oct. 1, 2014, 4:53 PM

Since 1992, under the vision of Evelyn Lauder, who believed that breast cancer could and would become a thing of the past, the Estée Lauder Companies' Breast Cancer

Awareness Campaign has raised more than \$53 million to support global research, education, and medical services for the Breast Cancer Research Foundation.

And this year, the beauty company is taking a new approach to raising awareness for breast cancer, by inviting all who have been touched by it to share their own personal stories of gratitude, support, and strength through the global call to action Hear Our Stories, Share Yours, which will be brought to life through the social-media platforms @BCAcampaign and #BCAstrength. In addition, the B.C.A. campaign has focused on four women who have been diagnosed with breast cancer. They share their stories of hope with intimate, firsthand accounts of finding strength and support. This personal, up-close look into the women and families affected by cancer opens the conversation of survival and power—and, in short, it is incredibly moving and inspiring.

So put on your pink ribbon and honor someone you support by sharing your story using #BCAStrength, watching the 2014 campaign videos at bcacampaign.com, or purchasing any of the products below to donate to the cause. There are many ways to contribute.

The 2014 campaign is committed to raising \$5 million dollars to support the fight against breast cancer, and the Estée Lauder Companies' beauty brands are joining the cause. A donation through bcacampaign.com goes directly to the B.C.R.F. and helps accelerate the most promising breast-cancer research worldwide that will lead to prevention and a cure in our lifetime.

As Evelyn Lauder's legacy lives on, we reflect on her words: "It really is something that can never be done by any one person; it has to be done by a group." And we are reminded that we are stronger together. Support Evelyn's dedication to combating breast cancer, and join us in promising to never give up the fight.

In addition to the Estée Lauder Companies' brands below, Tom Ford Beauty has committed to donating \$50,000 to the B.C.R.F. in 2014, regardless of product purchases.

D) W Magazine

Pink Is the Warmest Color

Estée Lauder screens a new documentary.

By Jane Larkworthy

Oct 2, 2014, 5:43 PM

For more than twenty years, October has officially been known as Breast Cancer Awareness Month. This is in large part due to the late Evelyn Lauder, who championed the cause every way she could think of, from those iconic pink ribbons to lighting up landmarks the world over with pink bulbs.

(The Estée Lauder company has now raised more than \$53 million to support cancer research globally.) This year, Estée Lauder's campaign includes "Hear Our Stories. Share Yours," a documentary, which made its debut at the Tribeca Grand Hotel on Wednesday evening.

The film, by director Jon Yi, shows five conversations between family members, most of which include a breast cancer survivor. The family members were present at the screening, along with the Estée Lauder Breast Cancer Campaign Ambassador Elizabeth Hurley, Jane Lauder and William Lauder. Needless to say, there were not enough tissues to go around, but listening to the men and women share their experiences was also, in some ways, uplifting. It also inspired a strong hope that a cure for this disease, which I lost my own mother to, is within reach.

To see trailers of the film and read more stories, log on to BCAcampaign.com.

E) Marie Claire

What You Need To Know About The Estee Lauder Companies We're Stronger Together Campaign

By Alix Rentsch

Oct. 31, 2014, 11:26

Estée Lauder can always be relied upon to do something empowering for Breast Cancer Awareness month, so it came no surprise to hear about their uplifting 'We're Stronger Together' campaign.

This October they are calling on all women to stand united against cancer by sharing their experiences (whether it be privately through text and phone calls, or publicly over social media and videos) in the hope it inspires others to do the same.

The idea is to give hope to those still battling cancer, to let them know there is an extended network of people who have gone through a similar experience.

We might not yet have the cure to breast cancer but we can stand united against it. 'The 'We're Stronger Together' campaign aims to foster a unique interactive community and hope that this will continue beyond Breast Cancer Awareness month to happen all year round.

See below for the truly inspiring stories from Paula, Natalie, Annette and Sally.

F) Elle

ESTÉE LAUDER IS ENCOURAGING BREAST CANCER SURVIVORS TO SHARE THEIR STORIES WITH AN INSPIRING NEW FILM

By Megan Cahn

OCT 2, 2014, 9:15 AM

Last night, the lights of the Empire State Building were illuminated pink in honor of Breast Cancer Awareness Month, as I sat in a screening room at the Tribeca Grand Hotel for the premiere of the short documentary film "Hear Our Stories. Share Yours." It featured a number of life-changing conversations between breast cancer survivors and their loved ones, about how the disease has affected their lives and relationships with one another.

Director Jonathan Yi shot the documentary straight on, filming each person from what seems like the perspective of who he or she is talking to, making us, the viewers, feel like we're in the middle of their intimate conversation. You see the reactions they're

each having to their loved ones' words—a tear welling up in the corner of the eye, a nod in agreement, a warm smile and laugh—in a dialogue about cancer that many people used to be too scared to have. I felt honored to be able to witness such moments, and left the theater not sad (though I did go through a packet of tissues), but inspired by how they all care so much about one another.

And the goal of the film is to do just that: to inspire us all, and show just how important it is to have these conversations. It's a part of the Estée Lauder Companies Breast Cancer Awareness Campaign, which has raised more than \$53 million to support global research, education, and medical services over the last 22 years.

This year, with "Hear Our Stories. Share Yours" the BCA is asking not just survivors, but those close to them as well, to share their stories online. The Estée Lauder Companies will donate \$1 toward education and medical research for every story, uplifting message, or photo shared on Instagram or Twitter that includes the hashtag #BCAstrength.

Global ambassador Elizabeth Hurley, who has been working with the BCA campaign for 20 years, and who lost her own grandmother to breast cancer, hosted the film screening and talked about how important it is to share your story. "There is a traumatic thing going on, things change in families and relationships and how could they not?" she told ELLE.com. "A life-threatening disease right in their midst scares people. We didn't talk to my grandmother about her breast cancer at all; she didn't talk to anyone about it. She was scared and she didn't understand it. It would have been totally different if she had."

The BCA campaign goes through the month of October. Watch the trailer for "Hear Our Stories. Share Yours," above.

G) Red

What Breast Cancer Is Really Like

By Brigid Moss

Oct. 7, 2014

A new breast cancer campaign from Estée Lauder reveals the real stories at the heart of the disease

Most of us know somebody affected by breast cancer, and that's at the root of why so many of us have helped raise money.

So this year's Estée Lauder Companies Breast Cancer Awareness Campaign is particularly poignant.

Liz Hurley (above with Arizona Muse and Chris Good of Estée Lauder Companies) went to Kensington Palace to help launch Hear Our Stories, Share Yours campaign.

The campaign stars real people, like Annette, below, talking to their loved ones about the impact of cancer.

And they're asking people to share their own stories too (see link below).

If anything is going to renew your vigour in fund-raising, it's these incredible stories. This is Annette's...

H) Good Housekeeping

ESTÉE LAUDER COMPANIES LAUNCH NEW BREAST CANCER AWARENESS CAMPAIGN

By Eve Cameron

Oct. 7, 2014

Estée Lauder's new Breast Cancer Awareness Campaign features documentary-style short films of personal stories from those facing breast cancer. GH joined Elizabeth Hurley and supermodel Arizona Muse at the launch.

Last night, Good Housekeeping Editor Lindsay Nicholson and Beauty Director Eve Cameron joined guests, including Emma Thompson, Bianca Jagger and Arizona Muse, at Kensington Palace for the star-studded launch of Estée Lauder's 2014 Breast Cancer Awareness Campaign.

Introduced by Elizabeth Hurley, this year's campaign centrepiece is 'Hear Our Stories, Share Yours', a collection of incredibly intimate documentary-style videos that feature women who have faced breast cancer and their loved ones who have supported them.

Telling stories of diagnosis, treatment and the emotional impact of breast cancer, the films are honest, tender and heart-warming – and also heart-wrenching at times.

The inspirational UK films were produced by Clare Wise, a film industry executive who just last year was diagnosed with breast cancer herself.

'The diagnosis of breast cancer feels like a carpet has been pulled from under your feet – nothing will ever be the same again,' said Clare at the launch. 'But the love and support of family and friends, and the dedication of the health service, is overwhelming.

'The five brave women in the films take my breath away with their honesty and their stories. I hope it inspires other women (and men) to tell their stories, too – because the more we talk about this disease, the better the chances that someone will be diagnosed at an early enough stage to save them.'

I) Adweek

Estée Lauder's New Weapons for Fighting Breast Cancer

Raises profile of awareness campaign

By Matt Ellis

Aug. 26, 2014, 5:51 PM

Estée Lauder is boosting their annual Breast Cancer Awareness campaign to new territory for 2014, according to The New York Times.

Every October, Estée Lauder leads the charge for Breast Cancer Awareness Month with campaigns meant to educate the public and raise money for medical research. Since 1992, the global company is responsible for raising more \$53 million for the cause. This

year, however—their 23rd undertaking—they are going above and beyond their usual commitment to breast cancer awareness month by extending campaigns well past October.

The campaigns will now run year-round because, according to vp for global corporate communications Bari Seiden, “when you have breast cancer, it’s not just one month a year.” Another reason for the extended campaign is that all the new content won’t fit in one month.

The company plans to add a personal touch through storytelling, via documentary-style online videos featuring four real-life families affected by the disease. Viewers are also encouraged to upload their own videos and stories, which may be featured on the site in the future.

Some of the donations will also come straight from the company's own pocket. The Breast Cancer Research Foundation will receive portions of sales from 15 "Pink Ribbon" products with brand names like Aveda, Bobbi Brown, Clinique, La Mer, Origins, and Estée Lauder itself. Furthermore, the retailer will donate one dollar for each uplifting photo shared on one of their social media platforms (with a cap at \$22,000).

While Estée Lauder had been planning to focus heavily on Internet platforms for some time, the recent success of the ALS Association’s Ice-Bucket Challenge proved the effectiveness of online activism, with nearly \$80 million raised in one month, compared to \$2.5 million last year.

J) Estee Lauder Companies Inc. Press Release

The Estee Lauder Companies' 2014 Breast Cancer Awareness (BCA) Campaign Captures The Power Of Storytelling To Inspire Meaningful Global Action

NEW YORK, Oct. 1, 2014 /PRNewswire/ --

The Estee Lauder Companies' Breast Cancer Awareness (BCA) Campaign is moving in a bold new direction for its 2014 year-round Campaign with an uplifting call-to-action, "Hear our stories. Share yours.," designed to create a global community of strength and support through digital storytelling. Expanding upon the theme, "Let's Defeat Breast Cancer. We're Stronger Together.," the 2014 BCA Campaign comes to life through the authentic, inspirational stories of brave women and men who have faced breast cancer, and the loved ones who supported them throughout the experience. People around the world are invited to visit BCAcampaign.com to hear these powerful stories, find strength in their common experiences, be moved to share their own stories, and join the fight against breast cancer through making a donation to The BreastCancer Research Foundation® (BCRF).

Over the past two decades, The Estee Lauder Companies' BCA Campaign, launched by the late Evelyn H. Lauder, co-creator of the Pink Ribbon and founder of BCRF, has been a leading voice for breast cancer awareness around the world, sparking a global movement that has helped save millions of lives and fund groundbreaking breast cancer research. Today, The BCA Campaign is active in more than 70 countries and has raised more than \$53 million to support global research,

education and medical services, with nearly \$42 million funding 166 BCRF research projects worldwide in the past 20 years. These funds have directly resulted in significant innovations and improvements in care, from the launch of an early-phase breast cancer vaccine trial to improved ways to assess risk in young girls from families with multiple cases of breast cancer.

The 2014 BCA Campaign unites the global breast cancer community around The Campaign's core mission to defeat breast cancer through education and medical research. This year, The BCA Campaign is committed to raising \$5 million to support breast cancer research, education and medical services worldwide by continuing to evolve its focus from enhanced awareness to increased action. This evolution exemplifies Evelyn H. Lauder's belief that we become stronger in action when we join together. Her words, "It really is something that can never be done by any one person; it has to be done by a group," still ring true today, and are the inspiration behind the "We're Stronger Together" theme, which will remain an integral focus of The BCA Campaign in the years to come.

At the heart of The 2014 BCA Campaign is a global, interactive digital experience, brought to life through BCAcampaign.com and through Facebook, Twitter, YouTube and Instagram @BCAcampaign. BCAcampaign.com displays the authentic, personal stories of strength and support designed to empower others to speak openly about their experience and encourage them to share their story. The website also showcases stories submitted through social media using #BCAstrength. A series of compelling, documentary-style video tributes introduces the call-to-action "Hear our stories. Share yours." through relatable and powerful stories of individuals touched by breast cancer, and the often-overlooked supporters who are also impacted by the disease.

Visitors to the site are encouraged to share their own stories through text, photos and videos as a way to honor support from friends, family members, co-workers, doctors, nurses, caregivers, loved ones—even the kindness of strangers. Individuals who share their stories on BCAcampaign.com will have the option of being considered for inclusion in The 2015 BCA Campaign, which will continue to use innovative storytelling to convey meaningful messages of gratitude and strength among the global breast cancer community. Details will be announced in early 2015. Throughout the year, BCAcampaign.com will continue to spotlight relationships that exemplify how "We're Stronger Together" in an effort to foster a unique, interactive breast cancer support community. This dynamic, storytelling hub will deliver an ongoing flow of inspirational and educational content year-round, while also encouraging donations in support of BCRF.

Each year, The BCA Campaign takes action to defeat breast cancer through a variety of fundraising and educational initiatives. In honor of The BCA Campaign's 22nd anniversary this year, The Estee Lauder Companies will donate \$1 toward education and medical research, up to a maximum donation of \$22,000, to BCRF for every uplifting message or photo shared on Instagram or Twitter that includes #BCAstrength.

William P. Lauder, Executive Chairman of The Estee Lauder Companies stated, "When my mother first began speaking out about breast cancer, few people were talking about it openly or publicly. She held a strong belief that knowledge is power, and felt a responsibility to speak up and share the stories of women and families whose lives were touched by the disease. This year's BCA Campaign honors the spirit of knowledge,

sharing and taking action, which was such an important part of my mother's life. I know she wants us all to fight just as hard as she did to make sure these stories are heard and lives are saved."

Fabrizio Freda, President and CEO of The Estee Lauder Companies said, "There is something extraordinarily moving and undeniably universal about the energy that fueled Evelyn Lauder's vision to make breast cancer a thing of the past. There is a determination, a light, a real and personal commitment that is somehow understood in every language. The experience of breast cancer, whether it happens to you personally or touches someone you love—unites us beyond all measure, and the more I see this in action, the more I feel the strength we all share when we join together."

Elizabeth Hurley, Global Ambassador for The BCA Campaign stated, "Breast cancer knows no boundaries and does not discriminate, touching everyone in every country around the world. This year's BCA Campaign is an opportunity to bring millions together worldwide – women, men, families, caregivers – empowering them to garner strength from one another. There really is so much we can learn and gain from talking to each other and from sharing personal stories of strength and support to inspire and help others. Hearing each other's stories and sharing them makes us all stronger, together."

The emotionally engaging stories that form the centerpiece of The BCA Campaign come to life through print ads and documentary-style video tributes highlighting the supportive relationships that exemplify the "We're Stronger Together" campaign theme. The advertising creative for The 2014 BCA Campaign was conceived by Creative Director, Aubyn Gwinn. Images were photographed by Christian Witkin. The digital campaign was created by Raison D'Etre, which worked with its production partner Click 3X, to create and film The BCA Campaign videos, shot by Click 3X director, Jonathan Yi.

The following highly sought-after and iconic brands of The Estee Lauder Companies are contributing to The 2014 BCA Campaign by selling Pink Ribbon products or making donations: Aveda, Bobbi Brown, Bumble and bumble, Clinique, Coach, Darphin, Donna Karan Cosmetics, Estee Lauder, Jo Malone London, Lab Series Skincare for Men, La Mer, Origins, Prescriptives, Smashbox and Tom Ford Beauty. In true "We're Stronger Together" spirit, these brands are united in their support of The BCA Campaign's mission to defeat breast cancer through education and medical research.

Beginning in October 2014, global activations include:

THE ESTEE LAUDER COMPANIES' BREAST CANCER AWARENESS (BCA) CAMPAIGN

The Estee Lauder Companies' Breast Cancer Awareness (BCA) Campaign was founded in 1992 by the late Mrs. Evelyn H. Lauder with the launch of the Pink Ribbon, the universal symbol for breast health. Devoted to the mission to defeat breast cancer through education and medical research and currently active in more than 70 countries, The BCA Campaign has raised more than \$53 million to support global research, education and medical services; with nearly \$42 million funding 166 Breast Cancer Research Foundation® (BCRF) research projects worldwide over the past 20 years. In addition to private donations, funds are raised through

employee activities and donations, Pink Ribbon Product sales and contributions from many of TheEstee Lauder Companies' iconic brands.

For more information on The BCA Campaign, visit www.BCAcampaign.com or follow on Facebook: www.facebook.com/BCAcampaign, Twitter:

www.twitter.com/BCAcampaign, Instagram: www.instagram.com/BCAcampaign and

YouTube: www.youtube.com/BCAcampaign.

The Estee Lauder Companies Inc. is one of the world's leading manufacturers and marketers of quality skin care, makeup, fragrance and hair care products.

The Company's products are sold in over 150 countries and territories under the following brand names: Estee Lauder, Aramis, Clinique, Prescriptives, Lab Series, Origins, M•A•C, Bobbi Brown, Tommy Hilfiger, Kiton, La Mer, Donna Karan, Aveda, Jo Malone, Bumble and bumble, Darphin, Michael Kors, Flirt!, GoodSkin Labs, Tom Ford, Coach, Ojon, Smashbox, Ermenegildo Zegna, Aerin Beauty, Osiao, Marni and Tory Burch.

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