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A Social Semiotic Account of Integrated New Media Marketing Communications

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**A Social Semiotic Account of Integrated New Media Marketing
Communications**

by

Mehmet Ibrahim Mehmet

Submitted in partial fulfilment for the award of

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CERTIFICATION

I, Mehmet Ibrahim Mehmet, declare that this thesis, submitted in fulfilment of the requirements for the award of Doctor of Philosophy, in the School of Management and Marketing, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualification at other academic institutions

Mehmet Ibrahim Mehmet

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Abstract

The Internet has offered innovative opportunities for international communication and participation in activities that were previously impossible due to geographical constraints. It also provides a platform for commercial activities. Marketers have been active in this virtual space, particularly with key stakeholders. In stark contrast with traditional media, social media channels, such as, Facebook, Twitter, Tumblr and Pinterest allow consumers to interact and actively seek and choose material they desire. Marketers have exploited recent shifts in communication practices to develop more interactive, engaging and co-created marketing strategies and tactics. However, a growing need has arisen to comprehensively understand how marketing messages and their associated meanings are constructed and conveyed by all key stakeholder material that impacts campaign development. This thesis utilises theories and develops frameworks to understand better the complex and dynamic interactive environment of new media marketing campaign communication.

In order to incorporate the dynamic and participatory nature of new media marketing communication, this dissertation introduces and implements a social semiotic multimodal (SSMM) framework labelled fabric. The SSMM model uses systemic functional linguistics (SFL) and social semiotic theories and methods to underpin the approach. The framework facilitates understanding of the micro and macro elements of a new media marketing campaign, and possesses the ability to identify and to analyse co-produced messages and co-created meanings in the new media marketing landscape. This study further examines the message constraints experienced by a constructor of a marketing message for each new media site detailed in the Fairtrade Fortnight, 2012 case study. It also reviews the media affinity choices made by the message constructor that directly impact campaign meaning. In addition, the framework allows the meaning of various ‘mini’ campaigns (Themed Clusters) to be identified, analysing their individual contributions to campaign meaning and how they impact the campaign composition.

The thesis highlights the need to explore and improve semantic approaches to understand marketing communication and campaign construction, especially in the area of stakeholder co-created meaning.

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Chapter 1: Introduction

1.1 Orientation to the problem

In recent years a monumental communication shift has occurred. Marketers, customers and the general public have broadened the type of communication channels they use to communicate, connect and interconnect. Traditional marketing communication channels, such as, television, radio and print are now accompanied with newer forms of media, such as, social media (Xiang & Gretzel, 2010; Sensis, 2013). There are also instances where traditional media channels have been completely substituted, with campaign content solely exhibited within social media (Sensis, 2013). To coincide with the shift in channel selection, an increased use of smartphones and tablets has allowed people to interact with new media sites from locations convenient to them. This has resulted in a considerable increase in social media use (Sensis, 2013). Adding to the impact of social media, it has been observed that over 50% of social media users are following brands via social media (De Vries, Gensler & Leeflang, 2012) that is forcing marketers to rethink their marketing and communication strategy (Shanker & Winer, 2005).

From a resource allocation perspective, marketers are spending increasingly more time marketing to consumers online than offline (Sensis, 2013). Smaller organisations have doubled marketing expenditure in the new media environment over the past twelve months (Sensis, 2013). This is predominately due to benefits in cost saving,

ease of reach and mainstreaming of new media channels (Smith, Fischer & Yongjian, 2012). As marketers dedicate more resources to online practices, there is a clear realisation that marketing communication approaches that once proved effective in communicating have begun to reveal their limitations in this new interactive environment (Lefebvre, 2007). Marketers can no longer rely on conventional approaches to achieve communication objectives. In fact, those that do are quickly realising such approaches are far from adequate in handling the fast pace and complex environment which is social media (Lefebvre, 2010). With many marketers simply transferring offline marketing material into the newly emerging online formats, marketers are overlooking the enormous potential of the interactive component of new media communication (Lefebvre, 2010). Additionally, the complexity in new media marketing communication has meant many traditional conceptualisations and marketing theories need to be reconsidered and rewritten (Hanna *et al.* 2011; Lefebvre, 2007; Mick *et al.* 2004).

With new media marketing practices evolving, marketers search for avenues to assist in adapting to this unique landscape. As a consequence, several key issues have arisen. They include amongst others, defining the online role for marketers, dealing with issues of organisational information control, transparency, media integration and online user interactivity; all of which will be discussed further in Chapter 2. Marketers who are resistant to change often fear the loss of control experienced with communicating online. By favouring communications methods that extend the sender and receiver model, such as the linear approaches of the 1960s and the two-way communication models espoused at the turn of the 21st century, marketers continue to advocate for control of message and communication channels.

The notion where marketers possessed complete control over all aspects of marketing communication may have been appropriate during the ‘golden era’ of mass media marketing, when audiences were relatively passive and competition for marketing attention was almost non-existent (Schultz, 1996). However, this idea is swiftly being replaced as marketers realise that the conversations between them and their customers consists of many other voices (Agostino, 2013; Christensen *et al.* 2005; Finne & Gronroos, 2009; Vallaster & von Wallpach, 2013). Audiences were once seen as passive, with member represented by a lack of active participation and the receiver of information on linear models of exchanges. It is now apparent the notion of a passive audience is being rewritten, with a shift towards incorporating the participatory nature of online users and the need to generate understanding beyond that about information (Hanna *et al.* 2011; Vallaster & von Wallpach, 2013). The simple truth is, brands and organisation do not have to be active on social media to be affected by social media. Their image and reputations can be damaged without their knowledge or consent. However, prior to exploring the theoretical shortfalls of IMC, the concept of co-creation (section 1.2.3), and further justifying the need for alternate approaches of understanding marketing communication in relations to new media, a clarification of the constitution of new media is required.

1.1.1. New Media and Marketing

To assist those unfamiliar to new media and social media, each will first be defined and then exemplified. Sites that are deemed significant to integrate marketing communication campaigns will also be defined and expanded. As new media

represents the encompassing term that overarches all interactive online media, it will be examined first. New media refers to the group of online technologies, which combine computing processes with networked communication capabilities and digitalised content (Rice, 1999). They allow for communication “across distribution networks, re-processibility of the content as data, and integration and presentation of multiple modes such as text, audio and video” (Rice 1999, p.25). New media sites represent any website or webpage with the ability to do more than display information. New media sites allow users to interact and perform actions, which enable engagement with other users (Erstad *et al.* 2007). For example, Twitter and Facebook allow continuous dialogue that occurs in real time via posts and ‘chat’ functions (De Vries *et al.* 2012; Minton *et al.* 2012).

As a subset of new media, social media sites can be defined as a group of internet-based technologies that permit users to perform multiple actions, such as, the creation and exchange of content (Xiang & Gretzel, 2010, p.180; also see Chikandiwa, 2013; Mangold & Faulds 2009; Schmidt & Ralph 2011;). Baldry and Thibault (2006, pp.160-161) believe the emerging interactive media

explore[s] the ways in which the website brings different people together in a network of practices and meanings which ties these people or institutions in ways that may be transient or stable to varying degrees of time

Social media sites are made possible by Web 2.0 technologies (Boulaire, Hervet & Graf, 2010; Kunz & Hackworth, 2011; Kunz *et al.* 2011). The adoption of social media has been rapid. Many popular sites attain tens and even hundreds of millions of active individual users within a single year of operation. The speed and adaptability of message transference occurs at speeds never witnessed before by any other technology (Boyd & Ellison, 2008; Stroud, 2008). Messages can be constructed in the

site in which they are posted, sent and commented on within minutes (and at times seconds) of their original construction. For example, a message constructed and posted on Facebook, can be simultaneously linked to Twitter, Pinterest and Tumblr, potentially reaching millions of online users simultaneously (Hanna *et al.* 2011). Comments referring to the post can be communicated mere milliseconds after the original post is visible to users. This technological advance allows conversations and interactions to appear as if they occur in real time (Hanna *et al.* 2011; Minton *et al.* 2012).

Social media sites have changed the way humans communicate (Bradley, 2010; Boyd & Ellison, 2008; Stroud, 2008). Not bound by physical or geographic boundaries, it is now feasible for marketers to communicate with those on the other side of the planet, in real time, using the technology available at their fingertips (Boyd & Ellison, 2008; Kaplan, 2012; Stroud, 2008). Increasingly, handheld technologies such as tablets and smartphones are being used to access social media (Kaplan, 2012). This demonstrates that the use of social media is rewriting how marketers interact, engage and connect with their participants and that social media influence on the discipline is now difficult to dispute. (For a detailed history of social media see Boyd & Ellison, 2008; Stroud, 2008).

There are hundreds of social media sites, with the top 50 being displayed in Figure 1.1 (Boyd & Ellison, 2008; Mangold & Faulds, 2009; Schmidt & Ralph, 2011). The various social media sites support many types of communication activities, including blogging, networking, sharing and publishing, to name just a few (Mangold & Faulds, 2009). Marketers are incorporating selected new media platforms into their strategic

plans (Hoffman & Fodor, 2010; Kunz & Hackworth, 2011; Mangold & Faulds, 2009; Schmidt & Ralph 2011; Warschauer & Grimes, 2007). Each site offers users a unique proposition, continually being tailored to meet the needs of uses (Boyd & Ellison, 2008; Kunz & Hackworth, 2011; Mangold & Faulds, 2009; Schmidt & Ralph 2011). Marketing activities generally reside on new media sites that are popular, easy to use, and allow promotional activities and public relations activities (Kunz & Hackworth, 2011; Kwon & Wen, 2010; Mangold & Faulds, 2009; Schmidt & Ralph, 2011). As the social media landscape is dynamic and the technologies involved are evolving rapidly (Hoffman & Fodor, 2010; Kunz & Hackworth, 2011; Mangold & Faulds, 2009; Schmidt & Ralph, 2011; Warschauer & Grimes, 2007), to examine all sites within these categories would be beyond the scope of this thesis. Therefore, criteria detailed in Chapter 4 have been developed to identify specific new media sites subject to analysis.

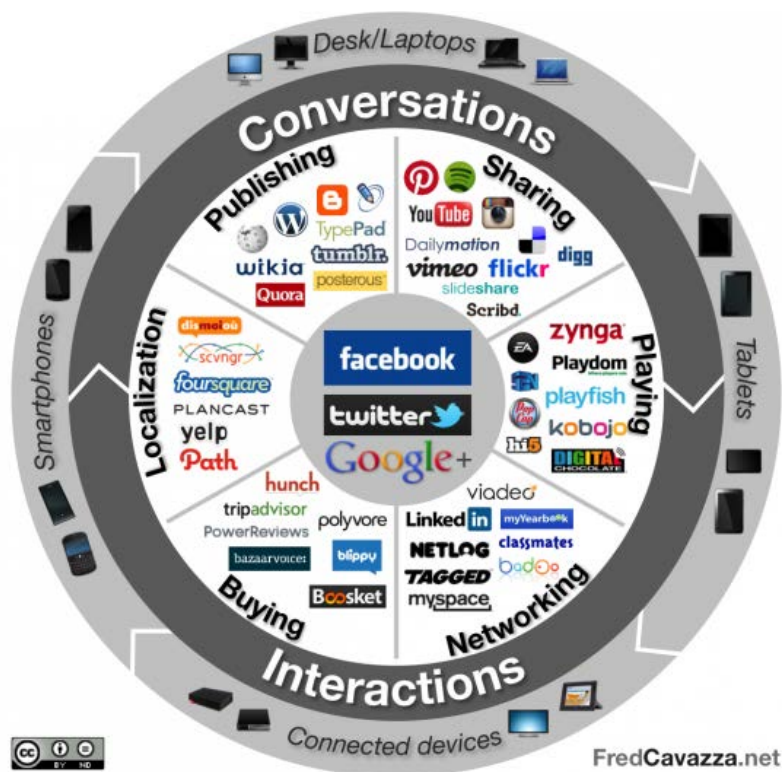


Figure 1.1 Social Media Landscape (source FredCavazza.net 2012)
<http://www.fredcavazza.net/2012/02/22/social-media-landscape-2012/>

1.1.2 Conceptualising Social Media

For several key reasons discussed below, it is becoming increasingly vital to understand *how* marketers and participants are interacting in new media sites within the context of a marketing campaign (De Vries *et al.* 2012; Erstad *et al.* 2007; Kunz & Hackworth, 2011; Mangold & Faulds, 2009; Schmidt & Ralph, 2011). Firstly, for the first time in history, social media spending will exceed offline marketing spending (Burton & Soboleva, 2011). Secondly, marketing budgets of organisations are increasingly being directed towards online marketing and social media markets (Sensis, 2013). Thirdly, marketers are dedicating increased time towards online relationship building (Hanna *et al.* 2011; Minton *et al.* 2012; Moore *et al.* 2013). Fourthly, many leading experts believe social media marketing that focuses on video marketing will be the future of the industry (De Vries *et al.* 2012). Finally, the complexity of social communities online requires attention (Cattuto, 2006). As a result of the increase in resource allocation and marketing activities, further marketing research is essential to comprehend the dynamic landscape and the underlying influences that allow for the reshaping of marketing practices in the new media environment (Mick *et al.* 2004; Schultz & Patti, 2009).

The case setting for this thesis is the Fairtrade Fortnight (FTF) 2012 communication campaign. Fairtrade is a formal cooperative, with the stated goal to help producers in developing regions to improve trading conditions and promote sustainable work practices. Fairtrade Fortnight is an annual promotional campaign organised and funded by the Fairtrade Foundation, in Australia by Fairtrade Australia, to increase awareness of Fairtrade products. Often supported by local authorities and governments, charities and alternative trading organisations, Fairtrade seeks to ensure

the purchase of fair and ethically traded goods. In keeping with industry practices, a preliminary analysis of the 'Fairtrade Fortnight, 2012' case study has identified three social media categories utilised for marketing purposes. They include social networking sites (section 1.1.2.1), publishing sites (section 1.1.2.2) and media sharing sites (section 1.1.2.3). The discussion below will concentrate on these three categories, with definitions and examples of each category provided.

1.1.2.1 Social Networking Sites

Social Networking Sites (SNS) according to Boyd and Ellison (2008, p.211) can be defined as:

services based on internet that allow individuals to build a public or semi-public profile within a system, create a list of other users that share a connection, and see and navigate through their list of connections and of those created by others within the system.

In recent years, advancements in technology and a wider adoption of SNS have resulted in a more appropriate definition by Kwon and Wen (2010, p.254) is

[social networking] websites ...allow building relationships online between persons by means of collecting useful information and sharing it with people. Also, they can create groups which allow interacting amongst users with similar interests.

Predominant social networking sites include Facebook and Twitter; they build on offline relationships, as well as, allowing users to develop purely online connections (Boyd & Ellison 2008; Hunter 2009; Kunz & Hackworth 2011; Kwon & Wen 2010; Lorenzo-Romero *et al.* 2011). These sites can connect organisations with advocates, supporters and detractors alike (Boyd & Ellison 2008; Hunter 2009; Kunz & Hackworth 2011; Kwon & Wen 2010; Lorenzo-Romero *et al.* 2011). According to Boyd & Ellison (2008, p.211) "scholars from disparate fields have examined SNS in order to understand the practices, implications, culture, and meaning of the sites, as

well as users' engagement with them". Marketers have concentrated predominately on consumer adoption of social networking and consumer behaviours displayed on these sites (Kunz & Hackworth 2011; Lorenzo-Romero *et al.* 2011; Stroud 2008; Warschauer & Grimes, 2007); and SNS as a business tools (Burton & Soboleva, 2011; Kunz & Hackworth, 2011; Hunter, 2009).

1.1.2.2 Publishing Sites

Publishing sites allow users to individually or collaboratively edit online content (Corcoran *et al.* 2006). They allow for blogs, microblogs and wiki pages, such as, Wikipedia. Blogs or web-logs have been active on the Internet since the mid-1990s (Corcoran *et al.* 2006). These can be defined as a "frequently updated personal or collaborated website[s] in the form of a diarized journal containing opinions, information and weblinks that reflect the interest and personality of the author" (Corcoran *et al.* 2006, p.149). Blogs are no longer restricted to the written format as a contributor can video blog (vlog), use audio to blog (audioblog), use image (photoblog) and are increasingly being updated via mobile devices (moblogging) (Corcoran *et al.* 2006). From a marketing perspective, blogging has several purposes; it can be used to generate interest, drive sales and initiate action, create goodwill and spread positive word of mouth (Barrows, 2009; Corcoran *et al.* 2006). Additionally, they can establish expertise, generate dialogue and form long-term sustainable relationships with a variety of stakeholders (Barrows, 2009; Corcoran *et al.* 2006).

Microblogs are increasing in popularity. According to Greenhow and Gleason (2012, p.465) "[m]icroblogs are a form of social media that allow authors to create their own

online content, tag it, and share it. One of the most popular microblogs is Twitter”. They are in effect, a “broadcast medium in the form of a blog that enables users to publish and update their words, pictures, videos and music” (Hu, Wang & Hung 2012, p.90). These technologies form a central element in developing trust with modern day consumers (Jansen *et al.* 2009; 2011; Lassen, & Brown, 2010; Marwick & Boyd, 2010). With microblogging participation reaching a monthly users’ rate of over 300 million people globally (Sensis, 2013), microblogging sites are becoming integral in new media marketing communication.

1.1.2.3 Media Sharing Sites

Media Sharing Sites (MSS) enables users to upload and view messages that include image, auditory and videos files (Boulaire, Hervet & Graf, 2010; Ferguson, 2008; Pace, 2008). Commonly used sites include You Tube, Vimeo, Instagram and Flickr. Acting as online hubs, these spaces encourage like-minded users to come together to interact (Pace, 2008). Media sharing sites allow the creation of personal profiles, as they permit users to share material and engage with those who share similar interests (Boulaire, Hervet & Graf, 2010; Pace, 2008).

Marketers are increasingly entering these social spaces to connect, interact and engage with customers, stakeholders and the general public (Kunz & Hackworth, 2011; Ferguson, 2008). From a marketing perspective, these technologies assist marketers to increase awareness of products and services; the sites aid in sharing information; influencing purchase decisions; and providing public entertainment (Ferguson, 2008; Kunz & Hackworth, 2011; Mangold & Faulds, 2009). They also

allow traditional practices, such as word-of-mouth promotions and advertising (Ferguson, 2008; Kunz & Hackworth, 2011; Mangold & Faulds, 2009). Commercials can be displayed either as standalone posts or at the beginning of other video viewed on the platform. From a non-traditional perspective, they assist in such marketing activities as constructing a viral campaign (Ferguson, 2008; Kaplan & Haenlein, 2010; 2011ab; 2012; Kunz & Hackworth, 2011; Mangold & Faulds, 2009). Marketers are also incorporating public relations activities into the social media mix, broadening the impact of the technology (Mangold & Faulds, 2009).

Interactions and conversations are prominent in this setting. These interactions are often fluid and have the ability to co-occur across multiple social media sites simultaneously. As a result, Kunz and Hackworth (2011) warn, integrating social media sites is difficult and further research is required to determine which sites best suit a marketing campaign. Whilst in recent times research into new media has centred on functionality, networkability and usability of sites and how they impact marketing practices (Adami, 2009; Boyd & Ellison, 2008; Fischer & Reuber, 2011; Hensel & Deis, 2010; Lorenzo-Romero *et al.* 2011; Mangold & Faulds, 2009; Tan, 2010). Little research has been conducted on how marketing messages create meaning in the context of an integrated marketing communication campaign (Finne & Gronroos, 2009; Finne and Strandvik, 2012; Mick *et al.* 2004; Pace, 2008; Tan, 2010). Furthermore, there are theoretical and methodological gaps that determine *how* meaning making practices link to marketing integration, specifically within the context of marketing campaigns (Pace, 2008; Tan, 2010).

1.2 New media: Rethinking the Communication Landscape

The discussion will begin by examining the non-linear and dynamic nature of social media activities, to demonstrate the similar characteristics between new media communication and an ecosystem. The aim is to introduce an alternate perspective to conceptualisation of the social media environment, with the purpose of expanding how social media practice can be enacted in a campaign. Furthermore, extending the critique of current integrated marketing communication conceptualisation campaign construction in contemporary marketing communication detailed in section 1.1, the discussion will examine practical examples whereby marketers demonstrate naivety in relation to the dynamic nature of social media environment. The aim is to demonstrate the limitations of current conceptualisations and assist in establishing a research direction, which will lead to a comprehensive framework for understanding new media marketing communications.

1.2.1 New Media: An Ecosystem Perspective

The new media environment is not static, rather, it is dynamic and consistently in a state of flux, being reshaped by users interactions over time (Lefebvre, 2007; Hanna *et al.* 2011; Khan & Khan, 2012; Pinar *et al.*, 2011). Just as in “biological ecosystems, any change in the business ecosystem impacts the entire system due to the inter-relationship and interaction” (Pinar *et al* 2011, p.729). These interrelations and interactions occur between systems (technologies underpinning activities) and the people who use them (Baldry & Thibault, 2006; Hanna *et al.* 2011). Participants interacting within the site are influenced by other social practices evident within the

site. Changes are influenced by participant needs, as well as, opportunities of technological advancement sort by the developer (Baldry & Thibault, 2006; Hanna *et al.* 2011).

This ecosystem perspective has influenced marketing practices. The ritual of developing a campaign, testing messages, tweaking, retesting messages, launching a campaign and so on has been replaced (Lefebvre, 2007; Hanna *et al.* 2011). The new approach involves a cavalier process, whereby a balance is sought between controlled strategic approaches and experimentation. As Lefebvre (2007, p.37) explains “[i]n fact, the best way to improve programs, products, and services is to bring them to the marketplace and let the user/audience comment, hack, provide feedback, and even write copy”. Considering that participants were using social media prior to commercial activity, marketers should realise that they are communicating in the users’ space and this is very different to broadcast media.

Lefebvre’s (2007) suggestions contradict decades of marketing practice, which preached control of the entire process (further discussed in Chapter 2). Content is now co-created by all parties, including the customer and the organisation within a marketing campaign (Chen *et al.* 2011; Kaplan & Haenlein, 2010; Hanna *et al.* 2011; Hansen, *et al.* 2011; Schultz *et al.* 2007). Scholars, such as Balmar and Greyser (2003) propose that brand and corporate identity is co-created between the organisation and all its stakeholders, hence subscribing to the notion that many different voices contribute to the understanding of messages and campaigns.

As social media is about shared experiences, the eco system perspective focuses on the consumer experience (Hanna *et al.* 2011). A common mistake by practitioners involves social media sites being treated as separated entities within a marketing campaign (Bernoff & Li, 2008; Hanna *et al.* 2011; Schutlz *et al.* 2007). As Hanna *et al.* (2011, p. 269) notes

While most marketing plans include the now mandatory elements of YouTube, Facebook, and Twitter, few of today's marketers operate within a systematic approach to understanding and managing their company's social media strategy. As such, they risk chasing the latest application and treating elements as standalone platforms, rather than understanding the fundamentals. The concept of a social media ecosystem enables marketers to think first in terms of overall strategy, not tactics.

Therefore, the alternate perspective to marketing practice and new media marketing practices has shifted to view the interaction between the organisation and online users as a partnership in creating marketing campaigns.

1.2.2 Limitation to current Marketing Conceptualisations

Whilst many successful social media campaigns have been implemented in recent years, including Australia Tourism's '*the best job in the world*' campaign (<http://www.australia.com/best-jobs.aspx>), and Coke a Cola's '*Share a coke campaign*' (<http://ogilvy.com.au/the-work/share-a-coke>), there are still many celebrities and organisations alike, which continue to struggle with the concept of a new media integrated marketing campaign. More recently, Reddit & Woody Harrelson's '*Ask Me Anything*' campaign and Toyota Camry's '*Superball*' campaign represent campaigns that could be considered major failures (social axis.com, 2012 <http://socialaxis.wordpress.com/2012/05/08/social-media-campaigns-case-studies-of-the-biggest-fails-of-2012-so-far/>).

Due to the limitation of space, each case cannot be analysed in detail, however, there were commonalities that led to these campaigns not achieving their individual communication goals. The primary reason each failed centres on the deployment of poor content, not understanding the notion of co-creation and a lack of audience knowledge (social axis.com 2012: <http://socialaxis.wordpress.com/2012/05/08/social-media-campaigns-case-studies-of-the-biggest-fails-of-2012-so-far/>). These are typical of the hundreds of thousands of other new media campaigns that fall short of achieving their social media communication goals but are not publicised.

The difficulty for marketers, who wish to use social media as part of their integrated campaign, is the myriad of expert advice on how to implement social media strategies or tactics. Whilst industry advice is often sound, it is vague, with little support to explain specific tactics and procedures (Wollan *et al.* 2010, p.5). Common suggestions include, '*listening to audiences*'; '*developing content that speaks to audiences*' and '*understand your community*' as well as a plethora of other recommendations. However, the offer of specific tools for achieving these communication goals is often overlooked, in lieu of a provision of lists of analytic software, such as Google Alerts, Twitlert and Raidian6.

The figures and statistics generated to determine interaction, engagement, advocacy and the impact of influences generated by analytic software are often very complex and do not equate to knowledge (Lovett 2011, p.139). As Lovett (2011, p.139) explains, engagement is an ambiguous metric due to the intangible nature of information. Whilst analytical support serves an important role for marketers, including highlighting key topics of interest, trending themes and user behaviours,

many software packages have to be modified to be useful (Brennan & Schaefer 2010, p.245). The information generated from such software can provide critical insight for marketers, however, information on its own is not enough to generate a full understanding of marketing communication, nor analyse the intricacies of an integrated campaign (Christensen *et al.* 2005; 2009). This thesis argues that numbers, statistics and complex algorithms are not exclusive in determining the meaning of interactivity, engagement and marketing messages used by online participants to communicate. Finne and Gronroos (2009) and Christensen *et al* (2005; 2009) suggest an alternate method of analysis is required to assist in determining intangible elements, one based on a meaning approach and this will be discussed in Chapter 2.

1.2.3 Limitations of existing theoretical approaches to new media communication

Branding and communication literature, as well as, industry practices often apply a managerial perspective to new media marketing communication (Vallester & von Wallpach, 2013). The majority of approaches assume communication is linear and that targets a passive receiver (Finne & Gronroos, 2009; Lefebvre, 2007; Vallester & von Wallpach, 2013). Over the last two decades, a growing body literature within integrated marketing communication and branding has emerged advocating consideration of customer messages. However, recent times have witnessed a stakeholder-oriented communication perspective taking precedence (Vallester & von Wallpach, 2013). This approach advocates not just focusing on customers but all those who contribute to marketing communication messages (c.f. Balmer & Greyer, 2003; Gummeson, 1987; 2006). The argument claims that a variety of different influences shape the brand and how people perceive it (Balmer & Greyer, 2003).

Despite a recent shift in perspective, some literature still continues to espouse the managerial control perspective for marketing communication (Finne & Gronroos, 2009; Vallerster & von Wallpach, 2013). Hence, the development of approaches and frameworks, which consider all stakeholders in the process of creating meaning surrounding the brand, still require further research (Vallerster & von Wallpach, 2013).

According to Vallerster and von Wallpach (2013, p.1506), current research offers the view that the customer performs the integration, as they are empowered by social media to construct their own conversations. Co-creation brand meaning contributes to new product development, new methods of marketing products and has even sprouted new brands. As will be argued in Chapter 2, this demonstrates that customers are not passive acceptors of information; rather they actively participate in the creation of discourses and meaning (Lefebvre, 2007; Merz *et al.* 2009; Vallerster & von Wallpach, 2013). Therefore, co-creation is observable between “economic and social actors within networks interacting and exchanging across and through networks” (Vargo & Lusch 2008, p.5). These exchanges are not necessarily overt (Vargo & Lusch, 2008; Yngfalk, 2013), in fact, many of the exchanges are covert requiring effort and skill on behalf of the organisation to identify, comprehend and ultimately incorporate them as part of the strategy development of the campaign.

New media sites are perfectly adept at allowing the exchange of such multi-stakeholder messages (Vallerster & von Wallpach, 2013). Users can connect from anywhere and post messages at their convenience, allowing them to become “engaged, culturally adept social actors who present to corporations a range of

conflicting societal and economic interests” (Handelman 2006, p.107). Whilst marketing literature is beginning to identify that all stakeholders influence brand identity and meaning surrounding the brand, there is still a considerable theoretical gap in conceptualizing how this process takes place (Hatch & Schultz, 2010; Vallerster & von Wallpach, 2013).

Beyond branding literature, IMC too has failed to fully conceptualise and theorise co-creation within a campaign (Christensen *et al.* 2009). In an effort to determine the strategic implications of new media marketing communications, marketing scholars have developed models to incorporate these new technologies into the marketing mix. IMC scholars, Gurau (2008) and Mangold and Faulds (2009), have attempted to illustrate how new media and in particular, social media, could possibly be incorporated into an integrated marketing campaign. By imposing a primarily information-centric approach, these two approaches are limited in their application, as they do not fully recognise the interactive, interconnected and dynamic nature of the new media landscape (discussed further below and in Chapter 2). By not fully acknowledging and incorporating the non-linear communicative actions undertaken by online participants, it is difficult to determine how a comprehensive understanding of new media marketing be realised.

Christensen *et al* (2005; 2008; 2009) recognise the separation of organisational and consumer content in regards to campaign communication and the notion that marketing is simply about information exchange as antiquated notions that require a theoretical rethink. Drawing on Bahktin’s (1986) notion of *heteroglossia*, Christensen (2005; 2009) theorises all participants in online communication combine to create

content. Marketers are urged to establish conceptualisations that clearly incorporate the dynamic and complex relationships between all who interact within a campaign (Christensen *et al.* 2005; 2008; 2009; Mick *et al.* 2004). In short, the current conceptualisation of new media marketing communication, which once suited a time of passive media and audiences, theoretically and methodologically are limited in understanding the contemporary landscape.

Theoretical limitations also exist in comprehensively understanding the message itself. Limitations range from understanding marketing message construction (Mick *et al.* 2004) and marketing message interpretation (Mick *et al.* 2004; Pace, 2008; Tan, 2010). Discursive, linguistic and other semantic approaches are evident and continue to be explored, however, as with discursive approaches they tend to only focus on language, neglecting the host of other modes which communicate meaning (O'Halloran *et al.* 2010). Meaning in marketing literature (semantic based scholarly work) has provided marketers with multiple tools in understanding marketing messages that utilise modes beyond language (further detailed in section 2.3.1). However, as Mick *et al.* (2004); Baldry and Thibault (2006) and O'Halloran *et al.* (2010) note, new media sites allow messages that utilise sounds, movement, action and hyperlinks and recommend further research in this area to determine how new media messages are constructed. This notion is supported and extended by Tan (2010), who advocates additional research in the area of multimodality that assist in determining meaning of new media messages.

1.3 Scope of Thesis: Key objectives and research questions

The aim of this dissertation is to determine the components, utilities and competencies needed to resolve the issue of understanding meaning in marketing campaigns. It does not set out to develop a model for strategy development nor is it concerned with issues of scope or size, rather, it endeavours to provide a foundation that will reveal how meaning based approaches can be used to understand all elements of a marketing campaign and assist in navigating the dynamic and complex environment of new media communication. The objective is to determine *how* meaning(s) is constructed within a new media marketing campaign. To achieve this, analysis will predominately concentrate on the four main elements of a new media marketing campaign. They include, marketing messages and how they are constructed and deployed. The social media sites used as part of the campaign and finally, the campaign as a whole. Additionally, analysis will identify the role each user and participant plays in the construction of the new media marketing campaign. Furthermore, the thesis aims to contribute to the emerging body of literature on meaning based research in marketing within a new media marketing and aims to influence the information centric field of IMC, in order to broaden its view of integration to include semantic approaches.

1.3.1 Research Aims

This thesis aims to:

- develop theory to identify, track and compare marketing messages within the context of a campaign

- develop theory to determine how campaigns shape and reshape marketing messages (co-creation) and determine how these reconfigured meanings relate to each other
- develop theory to determine the level of coherence achieved by co-created and co-produced marketing message
- propose a methodological framework to determine how meaning is generated by online users utilising marketing messages that travel across multiple platforms
- propose a methodological framework to determine how meaning is created via campaign specific conversations generated by the organisation or other stakeholders that span a single and multiple platforms
- determine how a platform's message constraints impacts the type of messages and therefore meanings within the context of a marketing campaign
- determine the meanings imparted by sites used within a new media marketing campaign
- determine how marketing messages deployed in new media sites create meaning

1.3.2 Research Questions

The central question for this thesis is:

How can a meaning-based approach impact/influence integrated marketing communication within the new media environment of the 21st century?

In order to address the main question five additional questions will also need to be posed and they include demonstrating and determining:

1. How individual modes of communication used to create messages generate meaning within an integrated new media marketing campaign?
2. How do messages that incorporate more than one mode create meaning within an integrated new media marketing campaign?

3. How do the message constraints of a new media site impact meaning of an integrated new media marketing campaign?
4. How do the social practices within the context of social media sites impact the meaning of an integrated new media marketing campaign?
5. How does the construction of the campaign impact the meaning of the campaign?

1.4 Case Study Approach

The thesis will adopt a case study approach to determine the extensive phenomena exhibited within this study. A case study methodological approach permits analysis of occurrences, such as the communication and meaning based occurrences that occur within new media (Easton, 2010; Yin, 1994; 2003; 2008). Case study approaches allow the preservation and maintenance of the holistic and significant elements of 'real-life' events such as individual and organisational activities (Yin, 1994; 2003; 2008). Case studies are suitable for 'how' and 'why' questions, as they allow for the descriptive and analytical explanations of events experienced within new media (Yin, 1994; 2003; 2008). Such detailed descriptions and analysis are achievable because case studies collect and link all aspects of an event over time, rather than segments or isolated incidences (Yin, 1994; 2003; 2008).

Yin (2003) advocates the use of case study approaches with new phenomenon, as they allow the purposeful discovery of context, condition and establishes a holistic understanding of that phenomenon. As context and the phenomenon are not always easy to separate, case studies allow for technical characteristics specific to data selection and data collection (*fabric*) to be implemented and performed (Yin, 2003). Selecting a case study strategy permits five applications. Yin (2003, p.15) believes

[t]he most important is to *explain* the presumed causal link in real-life interventions that are too complex for the survey or experimental strategies...A second application is to *describe* an intervention and real-life context in which it occurred. Third, case studies can *illustrate* certain topics within an evaluation, again in a descriptive mode. Fourth, the case study strategy may be used to *explore* those situations in which the intervention being evaluated has no clear, single set of outcomes. Fifth, the case study may be a *metaevaluation*.

Therefore, case studies allow for a very comprehensive understanding of new phenomena. Generally, a multiple case study approach is advocated when findings are used to make generalisations, extending the breadth of a particular field or research area (Creswell, 1994; 2005; Eisenhardt, 1989). However, it is argued by Easton (2010), Flyvbjerg (2006) and Tsoukas (2009) that many smaller-scale studies are now gaining increasing recognition for a single case approach. The authors explain how a single case selection is suitable when research methodologies are based on a meaning or critical approaches, including those rooted in a socio/cultural perspective. As data are often multi-layered, rich, complex and time consuming to analyse, they require specialist skills and practices to examine in full (Flyvbjerg, 2006). Furthermore, single cases allow for analytical generalisation, with closer inspection of data material possible (Tsoukas, 2009). The justification for a single case will be further enhanced in section 4.2.4.

1.5 Framework Development: A Semantic approach to New Media Marketing

In order to comprehensively answer the research question stated above, a social semiotic multimodal framework was developed. Social semiotic multimodality (SSMM) combines two semantic approaches to form a comprehensive framework. They include social semiotics and multimodality. Social semiotics extends the Saussurean model of meaning making. Social semiotics views semiotic resources as the centre of meaning making (Kress, 2010; van Leeuwen, 2005). The selected

semiotic resources are socially constructed, which means resources are selected because of how they will be understood by others. Social semiotics scholars note meaning can be conveyed by modes of communication beyond language, to include images, sounds, gestures and even colours (Kress, 2010; Kress & van Leeuwen, 2006; van Leeuwen, 2005).

Multimodality allows the multiple communication elements (modes and semiotic resources) to be understood simultaneously (Baldry & Thibault, 2006; Kress, 2010; O'Halloran *et al.* 2010). The framework developed reveals that understanding meaning is built through social practices (Kress, 2010). Hence, it has the flexibility and adaptability enough to analyse practices and systems visible in integrated new media marketing communication campaigns. Multimodal scholars explain how the approach allows a holistic understanding of messages to be understood within specific contexts (Baldry & Thibault, 2006). The specific social semiotic multimodality framework will further be discussed in Chapters 3 and 4.

The data collected to test and validate the conceptual framework utilise *fabric*, an approach developed specifically for this thesis. It has been adapted from social semiotic and systemic functional theory. The approach identifies, tracks, categorises and analyses all relevant marketing messages associated with a new media marketing campaign which makes it suitable for assessing co-created messages and brand meaning. A detailed explanation and justification for *fabric* is located in Chapters 3 and 4. An analysis will be conducted in a bottom-up approach as illustrated in Table 1.1.

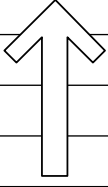
Level 4: Campaign	
Level 3: Multimodal Texts	
Level 2: Message Constraints	
Level 1: Individual Media Affinities	

Table 1.1: Bottom-up Approach

1.6 Mapping the Social Semiotic Multimodal framework

The exploration, definitions and explanation of key elements will be conducted to illustrate significant elements of the SSMM framework. Figure 1.2 illustrates the key theoretical and methodological sections within the thesis. These are essential in developing the framework used to determine the meaning of new media campaign communication and how these meanings construct integrated marketing communication campaigns.

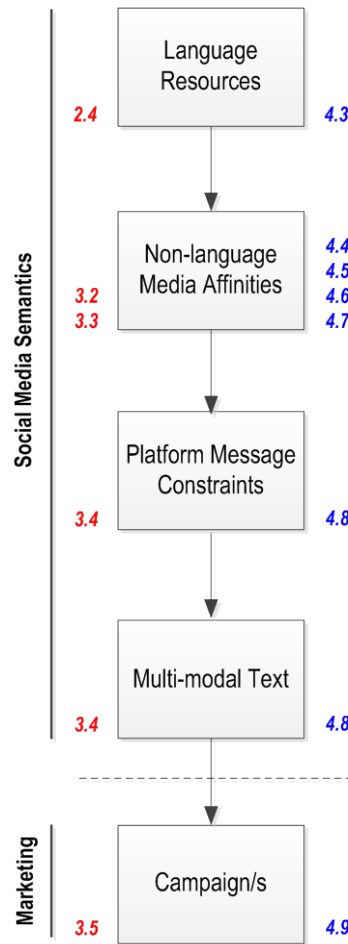


Figure 1.2: Map of Dissertation

The key concepts under review include the language theories used to determine the meaning of verbal and written texts, the non-language theories associated with images, kinetics, auditory sounds and intersemiotic relations. Multimodal frameworks are also explored to assist in determining how messages containing more than a single mode generate meanings. Following this, the message constrains of sites will be taken into consideration. This will assist in determining the limitations of particular new new sites and the media assemblages required for analysis. Finally, from a marketing perspective, campaign construction will be theorised, in order to support the methodological development.

The core language theories used within the framework are detailed in section 2.4, with particular attention focused on systemic functional linguistics (SFL), metafunction theory and tri-stratal theory. The specific tools selected as part of the SSMM framework are specified in sections 4.3, 4.4, 4.5, 4.6 and 4.7. Individual non-language media affinities, including temporal and static images are presented in section 3.2, whilst kinetics, auditory, and intersemiotic relations meaning construction are explained in section 3.3. The concepts selected as part of the framework are outlined in section 4.3 through to 4.7. The social semiotic multimodal approach and media affinities are detailed in section 3.4; whilst the specific combination of SSMM tools to conduct analyses are discussed in section 4.9. Finally, the campaign meaning formulation associated with *fabric* is constructed and detailed in section 3.5, with the process outlined in section 4.9.

1.7 Limitations of the Study

Determining meaning in new media marketing campaigns was the catalyst for developing the SSMM framework presented in this thesis and common with semantic approaches, the complexity of applying a semantic framework presents certain unavoidable limitations in scope. Primarily, the complexity of analysis limits the number of cases able to be analysed as part of a PhD dissertation. With no affordable or functional computing software available, analysis will be performed manually. As analysis requires the application of intricate methods in order to attain very rich data, performing analysis manually on multiple cases would be an unachievable goal and one that would have resulted in hundreds if not thousands of pages of data analysis. Not only would this take considerable time, little new knowledge would be gained from such an exercise. The manual application of the SSMM framework requires time

to compile, understand and master. This limits scope, however, does not impact accuracy, in fact, understanding methods and the data under analysis enhances accuracy as many software packages fail to identify the subtleties in human communication. Additionally, in order to perform the SSMM approach accurately, an intimate understanding of subject matter is advised by meaning based researchers. Hence, suitable time is essential to comprehend and familiarise the researcher with the data. Due to time restraints of the dissertation, performing this task on multiple cases would be beyond the capabilities of a single researcher. Further justification for a single case can be found in section 1.4 and section 4.2.4.

1.8 Benefit of the SSMM approach

The social semiotic multimodal methodological framework developed within this dissertation is discussed further in Chapters 2, 3 and 4. The approach differs from traditional linear, customer and information focused models. The analytical toolkit that underpins the SSMM approach is influenced heavily by communication theory founded by socio-cultural, social semiotic and systemic function linguistic theories. Designed to extend beyond simple analysis of the written component of the message, the framework draws on visual, kinetic and auditory theories to bolster research vigour and effectiveness, especially in understanding new media messages in their entirety.

The framework developed is flexible enough to be applied in several different segments of marketing. The SSMM approach can be utilised as a singular approach or in conjunction with IMC, branding, relationship marketing and meaning in marketers. While the framework was not developed to replace any particular model, it can assist

marketers to fully understand key elements of new media marketing communication. Additionally, this would enhance and assist strategic decision-making by providing researchers and marketers alike with rich usable data. The points below refer to the capabilities and some of the benefits of the SSMM approach.

1. The framework has the ability to understand all the elements of marketing messages and not simply the language component. It can determine the meaning of static images, temporal images, kinetic movement, auditory sounds and combination of all of these. This extends understanding of each marketing message beyond what is said or written.

2. The approach aids in ascertaining the purpose of the message, its theme, , how its position represents participants associated with the message and modes of communication utilised in its construction. It has the ability to assist marketers in deciphering messages posted by stakeholders.

3. Co-creation can also be framed by the approach. The framework possesses the ability to assist marketing in identifying and tracking covert messages deployed by stakeholders, as well as determining the meaning of each message and determining their semantic relevance to each other. The SSMM framework also permits determining the level of coherence of each message and all messages that construct the marketing campaign.

4. The framework assists in illustrating the impact of the new media site used to post messages by all concerned. This allows the marketers to determine where

their customers and other stakeholders interact, the means of communication they prefer and the topic of discussion. This component of the framework aids the marketer in selecting sites best suited to a particular part of a campaign.

5. In addition to deconstructing and decoding stakeholder communication, the framework can be used to assess competitors' campaigns, making it a valuable tool in determining the environment in which the organisation and brand compete.

6. However, the major benefit of the approach lies in its ability to produce very rich data. Whilst software packages and programs can produce large amounts of data and information in a very short time (which this thesis believes still has a place within developing strategy), they do not assist in providing semantic understandings. By doing so marketers and researchers alike can develop conclusions built on knowledge, which extends beyond mere description.

1.9 Conclusion

This chapter has identified how the monumental shift in marketing communication towards new media communication is forcing marketers to rethink how marketing communication is conceptualised and theorised. However, at this time marketers have yet to fully address how to take advantage of this new form of communication or how to evaluate interaction within social media. Despite the fact that software packages are available to assist marketers in generating information about their site and interaction with customers, they fail to provide rich data for practitioners and scholars to understand the meaning of the exchanges. It has been suggested that a semantic

approach may be able to eliminate some of the shortfalls in relation to identifying, tracking, analysing and interpreting engagement, interaction and influence, as well as, comprehensively understand the messages at the centre of the marketing conversation.

The research questions and aims are designed to explore how a meaning based approach can assist in meeting these challenges. The social semiotic multimodal framework constructed to assist in answering the research question possesses the flexibility and adaptability to investigate new media communication. The key benefits of the framework reside in its ability to analyse all the elements that combine to create messages and campaigns in new media. Additionally, it can aid in understanding how messages relate and interact with each other and the technology used to post messages, effectively providing a foundation to track and to analyse engagement comprehensively, as well as, being able to identify and to analyse co-created meanings. The advantages of the SSMM framework are that it can be used to understand the social media environment to better assist marketers in developing strategy and composing integrated communication campaigns.

Chapter 2: Literature Review

2.1 Introduction

The chapter commences with a discussion on the evolution of marketing communication. It investigates a variety of marketing approaches, ranging from the traditional marketing communication practices forged in the mid-twentieth century to contemporary approaches, including integrated marketing associated with campaign development. A meta-discussion critiques the strengths and limitations of the integrated approaches, privileging literature from an information-centric (one way communication and two way communication) relationship and semantic perspectives. The aim of which is to reveal potential theories and conceptualisations suitable to analyse new media marketing communications in the contemporary communication landscape.

An argument is developed that supports a socio-cultural influenced meaning based approaches to analyse new media marketing communications. This approach attempts to alleviate several critical theoretical shortfalls that are evident in information, cognitive-based and hermeneutic approaches. In justifying a social semantic approach within a marketing context, the chapter explores ‘meaning in marketing’ literature, which utilises social semantics and specifically, systemic and semiotic approaches to explain marketing communication. By demonstrating the benefits of such approaches, an argument is constructed that justifies the development of a semantic framework for this thesis. In order to establish a theoretical foundation, a meaning based approach is then further explored in greater detail, with the discussion centring on the two predominant sign models utilised in

marketing and in doing so, establishes the foundation for the framework detailed in Chapter 4. Following this, the sign model presented by Saussure, who had a great influence on the conceptualisation of Hallidayian linguistics and language in general, is extended to investigate meaning beyond the sign. The purpose of which, to justify and select a theory that enables the understanding of different types of modes used to communicate within new media. This extended discussion focuses on the benefits of systemic functional theory and social semiotic theory and why each approach is required to analyse different modal element in contemporary marketing communication.

2.2 Marketing Communication

In order to identify appropriate theories and approaches to analyse new media marketing communication and integrated campaigns, a review of integrated marketing communication (IMC) literature will be undertaken. After defining marketing communication, determining its role and relevance within marketing, a brief historical account of marketing communications will be discussed. Following this, a meta review of IMC literature that privileges information centric approaches, relationship and semantic approaches will be presented, as they represent the three dominant groups of thought in the current new media climate. The review will identify the disparity in the way IMC is conceptualised and theorised, paying particular attention to the role of the consumer in communication exchanges. Prior to revealing the theoretical stance preferred for this thesis, the strengths and weaknesses of each conceptualisation will be examined. The discussion will then examine the specific elements of current practices, which will assist this thesis in developing a comprehensive approach to understanding and analysing new media marketing campaigns and new media marketing communication.

2.2.1 Defining Marketing Communication and its relevance to Marketing

Marketing communication has traditionally been positioned in the *promotion* component of the four Ps; the others include product, price and place (Cornelissen & Lock, 2000). Marketing communication incorporates traditional marketing activities, such as, advertising, sales promotion and direct marketing (AAAA, 1989) and less overt forms of marketing communication, including public relations, corporate communications and brand design (Christensen *et al.* 2008). Mihart (2012, p.121) believes marketing communications has

[b]ecome a fundamental aspect of marketing, a business visual and an essential factor in successful marketing communications. Its importance has increased dramatically in recent decades, considering that the marketing and communication are inseparable.

This positions marketing communication as a central component of many organisations. Marketing communication often represents the face of the organisation and facilitates the building and fostering of relationships with customers and other key stakeholders (Duncan & Moriarty, 1998; Keegan *et al.* 1992; Reid, Luxton & Mavondo, 2005; Mihart, 2012; Mohr & Nevin, 1990). It is suggested that marketing communication assists in improving corporate image; brand recognition; customer interactions and service (Balmer & Greyser, 2003). It can also contribute to maintaining or increasing market share, generating awareness and sales and can assist with the management of image and reputation (Rowley, 2004). Hence, the need to understand and analyse marketing communication is considered vital for the success of the majority of organisations.

2.2.2 Meta-analysis: Key conceptualisation within IMC

The need for marketers to extend communication functions beyond established practices of advertising, direct mail and sales promotions has become apparent with the onset of new channels, such as the Internet (Cornelissen & Lock, 2000; Mangold & Faulds, 2008; Schultz, 1996). Previously, the majority of marketing influence resided in the hands of the

organisation, due mainly to the *reach* of messages and minimal competing discourses surrounding the brand (Finne & Strandvik, 2012; Schultz, 1996).

Linear communication models similar to the one presented in Figure 2.1, dominated the marketing environment during the 1960s through to the 1980s and were a result of the predictable nature of consumer and producer roles in business exchanges (Schultz, 1996). Marketing communications only needed to move from agency to media to consumer to be effective and without any true competition, the basic advertising model did not require any evolution past a linear conceptualisation (Schultz, 1996). This form of rationale is no longer relevant, considering the current communication environment (Christensen *et al* 2009; Finne & Gronroos, 2009; Schultz, 1996).

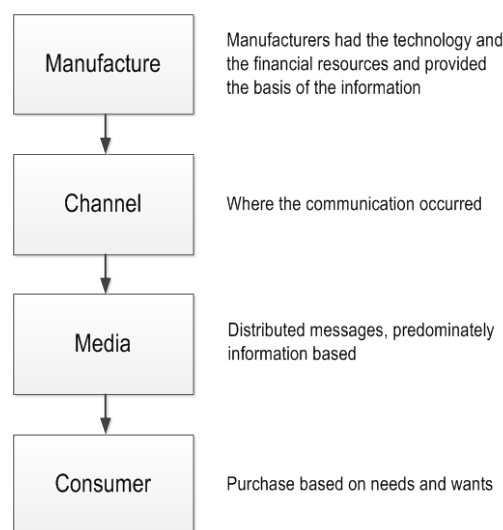


Figure 2.1: Linear Marketing Landscape

It quickly became apparent that the linear perspective failed to acknowledge the influence of communication channels, such as, web 2.0 sites. IMC scholars believe a more robust approach is required; one that takes into consideration the interactive nature of new media environment (Cook, 2004; Reid, 2005; Reid *et al.* 2005; Schultz & Patti, 2009). With a linear approach no longer considered suitable (Schultz, 1996; Finne & Gronroos, 2009), a variety of

alternate conceptualisations were developed in an attempt determine the most appropriate framework for analysing and strategising implementation of marketing communication. Three major perspectives emerged, contributing to the debate surrounding integrated marketing communication; they include IMC, relationship marketing and semantic (meaning-based) literature, and each will be addressed below.

The IMC concept

IMC attempts to affect behaviour through directed communication (Kliatchko, 2002; 2005; Shimp, 2000; Smith *et al.* 1999). It is argued that the IMC process should be customer-focused and then work backwards (Kitchen *et al.* 2004; Schultz, 1996; Schultz & Kitchen, 2000; Schultz & Schultz, 2004; Shimp, 2000; Smith *et al.* 1999; Swain, 2004). It should also use all forms of communication and all sources of brand/company contacts as a prospective message delivery system (Shimp, 2000; Smith *et al.* 1999). Scholars advocate that IMC requires synergy, a coordinated approach that assists in achieving a strong brand image (Kliatchko, 2008; 2009ab; Shimp, 2000; Smith *et al.* 1999).

In order to attain such levels, the ‘one voice’ was established. The concept attempts to combine all the separate components of organisational marketing communication to present a unified and coherent image to the customer (see Schultz, 1993; 1996; Schultz & Kitchen, 2000). It is advised that the organisation should control media channels used to communicate and the organisation should be aware of how it integrates messages (Schultz, 1991; Kliatchko, 2005). Additionally, it states that all outgoing messages should be cohesive, working towards the same communication goal in the hope of avoiding the spread of mixed messages (Cornelissen & Lock, 2000). The approach urges marketers to also consider the consumer voices and to embark on a two-way communication (Schultz, 1993; Schultz &

Schultz, 2004; Kliatchko, 2005; 2008). The feedback received from consumers can be incorporated into the next set of marketing messages, giving the marketer a better understanding of *what* consumers think of a product and *how* the consumers should be addressed (Duncan, 2002; Gurau, 2008; Mangold & Faulds, 2008).

Whilst channel management is not discounted as an important concept, IMC is said to be broader than simple channel management (Finne & Gronroos, 2009). Hence, certain IMC scholars advocate for an *organisational strategy integration* approach, whereby, IMC is merged with a broader organisational strategy (Kliatchko, 2008; Schultz & Schultz, 2004). By incorporating IMC into an organisational strategic framework, it is argued that the ‘voice’ of the organisation can be consistent and cohesive (Kliatchko, 2008). This would result in a consistent brand image and assisting in communicating coordinated messages across all channels, internally and externally (Kliatchko, 2008; & Schultz & Schultz, 2004).

The two-way communication model allows information to travel between the organisation and consumers (Christensen *et al.* 2005). However, the two-way model possesses the same flaws as the linear one-way model. Neither takes into consideration the plethora of other influences which impact communication. These embrace the additional influences present in the marketing environment that affect brand perception and purchase intention, including social and political influences (Christensen *et al.* 2005; Cornelissen & Lock 2000; Finne & Gronroos, 2009). A discussion dismissing this information centric approach is detailed in section 2.2.5 of this chapter.

The relationship marketing (or management) approach

The idea of extending promotional activity beyond traditional avenues of advertising and direct mail is supported by relationship marketers (Duncan, 2002; Duncan & Everett, 1993; Gordon, 1999). According to Gordon (1999), the idea of limiting communication within the 4P's framework greatly diminishes the opportunity for the organisation to connect with customers.

The idea of relationship management has been a permanent fixture of IMC since the early 1990s and as Duncan (2002, p.17) believes, IMC should view communication as a cross-functional process for creating and nourishing profitable relationships with customers and other stakeholders by strategically controlling or influencing all messages sent to these groups and encouraging data-driven purposeful dialogue with them. It is suggested that *mutual beneficial relationships* are required to foster interactive and integrated approaches both on and offline and for internally and externally customers (Kitchen, 2005; Reid *et al.* 2005). By nurturing relationships a positive avenue towards loyalty, sustainability and ultimately, profitability for the organisation is developed (Duncan, 2002). Hence, many relationship marketing scholars urge the overhauling of the 'one voice' strategy, in lieu of a relationship marketing approach. Relationship marketing scholars recommend IMC to direct resources towards developing and maintaining the relationship between the consumer and the organisation (Cook, 2004; Duncan, 1993; 2002; Duncan & Caywood, 1996; Eagle & Kitchen, 2000; Goetz & Barger, 2008; Holm, 2006; Kitchen, 2005; Schultz & Kitchen, 2000; Schultz & Patti, 2009; Reid, 2005; Shimp, 2000; Smith *et al.* 1999).

The semantic approach

Semantic approaches are designed to understand meaning through signs, symbols and codes associated with communication and impact marketing communication (Mick *et al.* 2004; Finne & Gronroos, 2009). As scholars in the field plead for IMC to extend beyond an information-centric approach to adopt a meaning-based approach, some scholars question just who is influencing consumers decisions and organisational and brand image (Christensen *et al.* 2005; 2008; 2009; Finne & Gronroos, 2009; Finne & Strandvik, 2012). It is suggested that limiting analysis of marketing communication to that of organisation and the consumer, restricts marketers' understanding of exactly what messages influence the perception of consumers in relation to the organisation and their associated brands (Christensen *et al.* 2009).

Scholars suggest the key to integrated marketing is based on the notion that the *consumers* control *how* messages are integrated, rather than the marketers (Christensen *et al.* 2005; Finne & Gronroos, 2009). Meaning-based scholars argue it is not simply the task of the marketer to push information or establish connection between the organisation and the consumer that purchase their products. It is vital they understand all the external and internal influences that impact marketing communication (Finne & Gronroos, 2009). This argument is extended in section 2.2.5, 2.2.6 and 2.3.1.

2.2.3 The impact of the WWW in distributing marketing influence

With the notion of consumer integration gaining popularity, the need to incorporate non-linear thinking into marketing communication campaign conceptualisation and theorisation has become increasingly vital (Christensen *et al.* 2005; 2008; 2009; Finne & Gronroos, 2009;

Gurau, 2008; Mangold & Faulds, 2008; Schultz, 1996). As technology use increases, marketing-centric influence shifts away from the organisation towards consumers and the general public (Christensen *et al.* 2005). It has been observed that the new generation of consumers are more connected than previous generations (Goetz & Barger, 2008). Continual connectivity has had some interesting consequences for marketing communications, primarily; consumers are more informed, or more accurately, have the ability to be more informed than any other previous generation.

The shift in influence sees the messages deployed by online participants being viewed and processed in conjunction with the organisational messages (Finne & Gronroos, 2009; Gurau, 2008; Mangold & Faulds, 2008). The combination of consumer messages often being trusted over organisational messages (Keller, 2007), the increased impact of competition messages on sector understanding, more astute consumers and a wider array of communication channels has resulted in a real need to develop conceptualisation and approaches that encompass this new dynamic environment. Additionally, the need for marketers to start communicating with audiences beyond the consumer using language that represents them and their peer groups has never been more important (Goetz & Barger, 2008).

In accordance with the technological advancement, Goetz and Barger (2008) observe social media sites represent spaces where people do more than 'chat' or 'catch up'. Rather, they are landscapes where people, groups, communities and organisation *share* their online and offline lives with other online users. A stark warning has been made that the social media revolution will impact how organisations conduct business and organisations need to prepare for a shift in operations or potentially be ignored by consumers (Goetz & Barger, 2008; Mulhern, 2009; Taylor, 2010). The blending of commercial and non-commercial material

signifies a serious challenge for marketers. Marketers must adapt to an environment and recognise the total control of all messages may not be an achievable goal (Christensen *et al.* 2008; 2009; Finne & Strandvik, 2012; Mulhern, 2009). Putting the notion of control aside, marketing communication must also understand the vehicle of delivery (Gurau, 2008; Ozuem *et al.* 2008) and more attention needs to be focused on how new media sites impact communication.

Gurau (2008) suggests the *transparency, interactivity and memory* of the Internet are pushing organisations to implement a more proactive approach when constructing marketing communications campaigns. *Transparency* or the ability for online users to access information deployed within the Internet, impacts marketing communication in multiple ways. For instance, organisations can no longer contradict themselves without leaving evidence (Gurau, 2008). The *interactive* capabilities of the Internet are forcing marketers to engage collaboratively with customers, as technologies are evolving to a level where offline communication behaviour can be mimicked (Gurau, 2008). Furthermore, the impact of the Internet's *memory* impacts marketers' behaviour. Postings have the potential to be stored indefinitely and remain online until erased (Gurau, 2008). Consequently, these challenges are compelling marketers to rethink their messages prior to deployment, as the Internet has the ability to recall with great accuracy (Gurau, 2008).

Whilst many contemporary conceptualisations of IMC, (Kliatchko, 2008; 2009ab; Mulhern, 2009; Schultz & Patti, 2009; Taylor, 2010) continue to advocate a customer-focused approach, they provide only limited direction as to *how* this would be enacted. According to Lefebvre (2007) and Christensen *et al* (2005) frameworks based on marketing communication approaches that segment organisation and consumers within the space of new

media carry with them several inherent limitations. As Lefebvre (2007) notes, audiences are actually active participants in message generation and not passive recipients of the message. Lefebvre (2007) advocates, when analysing communication, instead of making a distinction between marketers and consumers (which implies only those who purchase goods and service engage with the organisation), marketers need to view online participants as equals in contributing to the understanding of the goods or service under discussion. He further suggests, all those who participate in communication (including marketing) activities online are contributing to marketing communications and marketers need to look beyond those who simply purchase and the notion that audiences are passive consumers of information, but rather marketers need to fully appreciate the impact online participants have on online marketing communication.

2.2.4 New Media Marketing Communication: An IMC perspective

As a user can simultaneously be a consumer and producer of marketing messages, referred to as “prosumers” (Ritzer & Jurgenson, 2010), the co-creation of message becomes an important consideration when developing approaches for campaigns (Lefebvre, 2007; Christensen *et al.* 2005; Yngfalk, 2013). In effect, organisations are also consumers of the technology, using platforms, such as, Facebook and Twitter, to generate content and deploy it. Therefore, the discussion in subsection 2.2.3 above lends support to the development of an approach that is capable of understanding *how* content is generated in social media, that is, how messages are deployed, modified, (re)-shaped, reconfigured and manipulated by all online users (Mick *et al.* 2004).

In an attempt to formulate an approach to include social media into IMC, Gurau (2008) and Mangold and Faulds (2009) developed independent frameworks that endeavour to account for customers and their new media engagement behaviours (see below Figures 2.2 & 2.3 respectively). Despite Gurau's (2008) and Mangold and Faulds' (2009) attempts to incorporate the dynamic nature of the new media environment and detail the increase presence of customers in the development of marketing communication, each model possesses the same key failings.

Gurau's (2008), and Mangold and Faulds' (2009) approaches continue to position the producers at the centre of message generation in campaign communication. Their models place audiences as receivers of information, part of a linear process of information transmission that fails to recognise the importance of online users, participants and consumers in shaping and contributing to the communications and messages generated in the context of each marketing campaign. The authors also fail to fully explain how new media is impacting IMC, particularly *how* social media sites, for example, Facebook, Twitter and Pinterest, function and exactly *how* users interact within these new media platforms.

Gurau (2008) and Mangold and Faulds (2009) present an oversimplified view of IMC that is typified by a simplistic feedback loop to the organisation and provide a flawed explanation of how this would be executed. In line with the 'prosumer' conceptualisation, consumers can re-post an original message from an organisation, add comments, potentially contradict and reconfigure the message. In addition, they can use image-based technologies to place their personal imprint on a communicated message. In reality, users online may send a message back to the organisation. However, they are more likely to post messages across a wide selection of media, not directed towards the organisation, but to communities of which they

are a part. Additionally, reconfigured messages do not have to pass through the organisation to be considered relevant by online participants (as implied in Gurau's 2008 model). The organisation can be completely ignorant that these activities even occur (Finne & Strandvik, 2012).

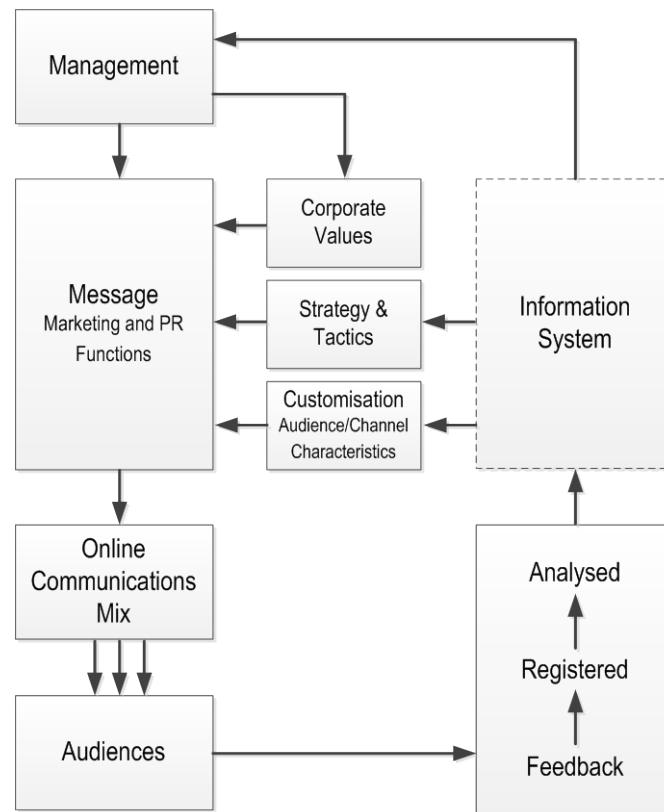


Figure 2.2: Online IMC model (after Gurau 2008, p.179)

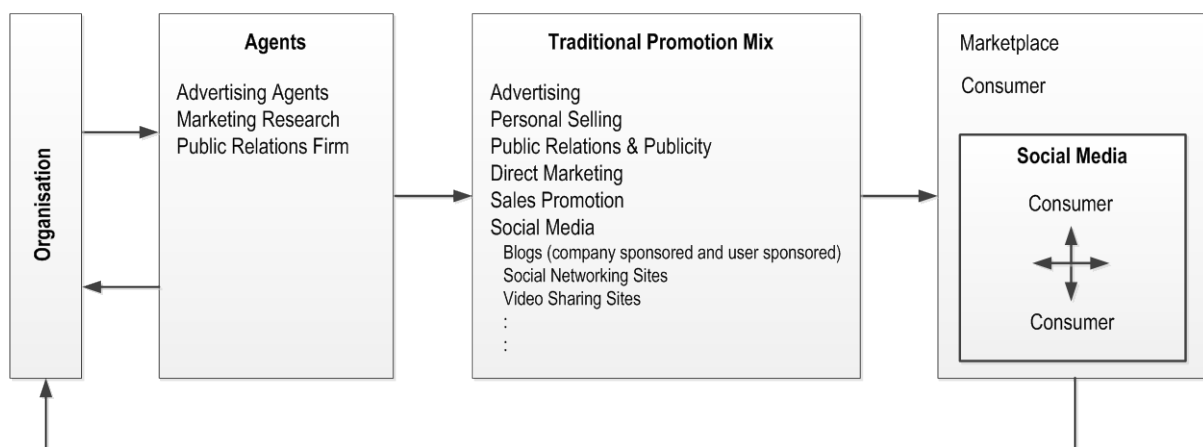


Figure 2.3: New media integrated model (after Mangold & Faulds 2009, p.360)

2.2.5 Criticisms of an information centric approach to marketing communication

It must be clearly stated this thesis is not arguing against utilising multiple communication media to communicate, nor does it suggest paying attention to outgoing messages and cohesively coordinating strategy throughout the organisation is an unwise strategy. Neither does it discount the important role organisation plays in communicating key messages to consumer. It also does not dismiss the need to form profitable relationships, rather, the suggestion that the reviewed IMC approaches, particularly those based on an information centric approach, possess limitations in the modern new media marketing communication landscape.

Where once mass media was dominant and communication rigid and structured, traditional IMC practices played an important role in communicating to consumers (Schultz, 1996). However, as evident in the discussion in subsection 2.2.4, IMC has failed to adapt to this ever changing technological landscape and particularly, embrace the ‘many voices’ situation of social media marketing (Finne & Gronroos, 2009). Over the past 15-20 years a growing concern with traditional IMC approaches has intensified and with the adoption new media, scholars are advocating that IMC seek approaches that extend beyond an informational approach (see Christensen *et al* 2005; 2008; 2009; Cornelissen & Lock, 2000; Finne, & Gronroos, 2009; Finne & Strandvik, 2012; Holm, 2006; Hutton, 1996; Spotts *et al.* 1998).

The following discussion details why IMC approaches based on information exchange lack the ability to deal with new media marketing environment. In addition, the discussion will explore why cognitive-based approaches to marketing communication also lack the ability to concisely explain modern marketing communication. Finally, an account of theories that have the ability to assist in incorporating new media into marketing communication will be

explored. However, prior to detailing why information-centric approaches are limited in their ability to understand communication in new media, a clarification as to what constitutes information will be explained.

Information in the context of this thesis draws on Nöth's (1990) notion, which views *information* as pieces of news and bits of data. According to Nöth (1990) *information* does not carry with it any inherent meaning, as proposed in the Shannon and Weaver (1949) model of communication. It simply displays how communication occurs between people (channels). This has very little relevance in modern new media communication, as it does not provide any useful insight into *what* people are discussing and *why* people are communicating (Holm 2006).

Henrique *et al.* (1984) criticises an information-centric approach to communication on the basis of three key aspects. Firstly, they view such approaches as being too individualistic, secondly, for lacking the ability to deal with the complexity of communication and thirdly, they fail to allow for any understanding of its social context. Building on this argument, Mick *et al.* (2004) suggests an information-based approach does not consider non-verbal communication. It does not take into account the situation of the communication act, what modes of communication (such as written text, visual aids, sounds, kinetic movement) have been utilised nor the relationship between participants in the communication act or the power dynamics (Mick *et al.* 2004).

There is also an established need for a theoretical evolution within IMC (Christensen *et al.* 2005; 2008; 2009a; Cornelissen & Lock, 2000; Finne & Gronroos, 2009; Hutton, 1996; Spotts *et al.* 1998). Potential barriers to theoretical IMC development in the past have centred

on five main points (Cornelissen and Lock, 2000). They include, firstly, *academic content and rigour*; secondly, *oversimplification*; thirdly, *poor rationale*; fourthly, the use of *rhetoric*; and finally, a *transient* pattern of influence. Cornelissen and Lock (2000) identify the fundamental lack of an agreed upon definition as contributing to *ad hoc* theory development (as seen in Table 2.1). Cornelissen and Lock (2000) and Gurau (2008) suggest this factional and stunted advancement has led to ambiguous approaches, which has resulted in a non-unified approach to IMC and one that would possess key flaws when applied to new media communications.

Cornelissen and Lock (2000) further suggest that the oversimplification and poor theoretical development of IMC is linked to the “removal of academic content, [thus] IMC theory offers little more than simplification and prescriptive “turnkey” solutions to organizational problems of marketing communication” (Cornelissen & Lock 2000, p.10). Many information-centric approaches have been built on a ‘common sense’ argument, and IMC is no exception (Christensen *et al.* 2005; Cornelissen & Lock, 2000). A common sense approach refers to practices that have been built on simplified perceptions, rather than, a comprehensive understanding all the complex and intricate workings of phenomena (Belsey, 1980; 2002; Clarke, 2000; 2009). These authors suggest that practices based on common sense approaches are problematic for a number of reasons. The first relates to those who surrender to common sense approaches often do not fully investigate all which is required to develop a coherent theory. They often prefer to choose an ‘easy’ option of theoretical formation, skimming over often unquestioned areas and dismissing them as unnecessary, too difficult or challenging. Belsey (1980, p.4; 2002) also believes ‘common sense’ theories are thwarted by their own

[i]nadequacy, incoherence, contradiction and their silences. Presenting themselves as non-theoretical, as ‘obvious’. Additionally common sense is not called on to demonstrate that it is internally consistent. But an account of the world which finally proves to be incoherent or non-explanatory constitutes an unsatisfactory foundation for the practice either of reading or of criticism

Second, as Belsey (1980; 2002) argues, the formulation of common sense positions is not unexpected. Most new processes, such as the information-centric IMC approaches formulated in the mid-1980s, attempt to build a theory by observing practice. She suggests that this type of practice-based formulation of theories places it in a perilous position; one that ultimately must be unpacked, questioned and further investigated. It has been argued that IMC is guilty of both these failings (see Christensen *et al.* 2005; Cornelissen & Lock, 2000; Hutton, 1996; Spotts *et al.* 1998), that is, IMC theory has often oversimplified how communication is conducted, skimming over complicated areas including those related to new media communication.

Christensen *et al.*'s (2005) criticism of IMC emphasises many of the points noted by Cornelissen and Lock (2000) with one notable addition. IMC's traditional "monolithic one-voice perspective" (Christensen *et al.* 2005, p.164) it is argued, is theoretically flawed. Whilst this approach may have been suitable in the era of mass media prior to the new millennium, the authors draws on Bakhtin's (1986) and Hazen's (1993) belief that many people influence communication and one voice alone does not dictate understanding. This is widely evident in the new era of social media communication, where Facebook and Twitter are full of messages about companies. Whilst contemporary IMC scholars indicate the need for understanding 'many voices', none have theorised how this would take place.

Heteroglossia

Christensen *et al* (2005) favours Bakhtin's (1986) notion of *heteroglossia*, to highlight the "importance of other discourses, other voices" (Christensen *et al.* 2005, p.164) within any area of communication, including that of marketing communications. *Heteroglossia* according to Bakhtin (1986) refers to how utterances are impacted by other utterances. It

affects conversations or any piece of communication be it, written, visual or verbal; all are influenced by the many ‘voices’ within society. He posits that these ‘voices’ contribute to an understanding of a particular circumstance (Hazan, 1993; Zappavigna, 2011). Therefore, *heteroglossia* can be defined as an approach that takes into consideration the multiple voices that contribute to the development of a message, in effect, multiple perspectives within the social context that influences messages (Hazan, 1993; Zappavigna, 2011). These additional *perspectives* aid in creating the understanding of a message or a broader piece of communication (Christensen *et al.* 2005; Hazan, 1993; Zappavigna, 2011). It is this collective approach to communication that reveals *how* participants in society leave their mark on a particular subject, how a subject is reshaped and in turn, how the subject reshapes the environment within which the communication occurs.

In other words, one person can utter the exact same phrase to the exact same person, however, if six or twelve months have passed between utterances, the meaning of the sentence may be different. This is due to the impact of other ‘voices’ on individuals understanding of the topic. Perhaps political rhetoric, social commentators, and/ or online comments have all impacted how each subject understands the same topic. Therefore, the utterance would take on an entirely different nuance which would affect its meaning. Social media, for example, can accelerate this shift in understanding, especially sites like Twitter, which are designed to spread utterances at great speed to many ‘voices’ (Zappavigna, 2011).

This notion, however, is not considered in information theory, nor IMC theory (Christensen *et al.* 2005). Specific to organisations and marketing Hazen (1993, p.16) explains

[w]hen we bind our understanding about organization processes and change to monolithic closed visual models, it does not occur to us to listen for and to the voices of all who are working together...If we are conceived of organization as many dialogues occurring simultaneously and sequentially, as polyphony, we begin to hear differences and possibilities. We discover that each voice, each person, is his or her centre of any organization. And it is from each of these dynamic centres that change occurs.

IMC practitioners have failed to identify that messages or the image or identity of an organisation will be challenged by wider socio-cultural elements (Christensen *et al.* 2005; 2008; 2009; Finne & Strandvik, 2012). Organisations are advised to shift their perspective from a linear information-based approach to an approach that considers heteroglossia (Christensen *et al.* 2005). Whilst developing a coherent narrative may be important; what is required is a shared understanding and a level of involvement and collective ownership of understanding, which cannot be achieved by oversimplification of the business world (Christensen *et al.* 2005).

Changes in the way society communicates and the inherent limitations of information centric approaches have resulted in alternate marketing communication conceptualisations being developed. These new approaches attempt to handle the complex and rapid shift in human communication experienced with the onset of new media technologies. Christensen *et al.* (2008) espouses the need for organisations to consider organisational messages beyond the traditionally held marketing messages to include brand design, corporate culture, public relations and the intricacies of corporate design. They further suggest looking beyond traditional media channels to consider all the potential links with customers and stakeholders, including those not traditionally thought of as marketing channels.

2.2.6 Semantic approaches: Advantages of a 'many voices' strategy

Building on the notion that understanding is impacted by a variety of influences and communication being broader than marketing messages, Finne and Gronroos (2009) and Finne and Strandvik (2012), suggest a semantic or meaning-based approach to integrated marketing communication. In a similar vein to Christensen (2008; 2009), the approach

encourages the understanding of symbols, signs and coded messages. A meaning-based approach blurs the line between public relations practices and marketing practices. The authors argue, that it is not only the structured and controlled messages developed by an organisation that are important, but also, the unplanned and broader identity and image the organisation generates to impact how audiences view the organisation and its offerings (Christensen *et al.* 2008; 2009; Finne & Gronroos, 2009; Finne & Strandvik, 2012).

Considering the above-mentioned failures of communication models and IMC frameworks, shifts in communication influence and the evolution of continual dialogue, Finne and Gronroos (2009) and Finne and Strandvik (2012) advocate the use of the cognitive-influenced approaches. Drawing on Mick and Buhl (1992), the authors argue that a meaning-based approach could provide significant contributions for marketing scholars. Benefits include the ability to analyse and understand communication by taking time, place and the communicator into account. Finne and Gronroos (2009) attempted to develop a holistic model that takes into consideration the consumer perspective. It is suggested by analysing four factors (historical; future; external; and internal) that impact *how* messages are integrated within an IMC campaign, understanding of the message meaning is generated. By highlighting the impacts of the future time factor on message reception, Finne and Gronroos (2009) and Finne and Strandvik (2012) propose the *Relationship Communication Model* (RCM). This model attempts to construct a framework aimed at understanding marketing communication between the organization and the consumer. The authors believe

[a]s the receiver of communication messages, the customer performs the integration, and in this integration process meaning creation takes place. Hence, whereas integrated marketing communication refers to an integration of messages that takes place at the company level, integration according to the Relationship Communication Model refers to integrating the message with the consumer's time and situation. The integration takes place at the consumer level. Instead of integrating outbound messages the focus is shifted to the consumer's integration of inbound messages (Finne & Gronroos 2009, p.193).

Despite demonstrating a consumer integrated perspective, the RCM approach, is not without its pitfalls. These include the under theorised understanding of the different technologies used in marketing communication, especially those of social media. Additionally, the model does not provide a theoretical understanding of different media and their role in constructing meaning. This is evident as there is no detail in the proposed approach regarding how different modes of communication (written text, images, sound, dynamic images) impact meaning. Finne & Gronroos (2009) also omit any theoretical understanding of how the messages themselves generate meaning, when discussing consumer integration of marketing message in the context of RCM.

Another key flaw is the RCM is the reliance on a cognitive approach to understanding meaning. As Henriques *et al.* (1984) conclude, placing the individual or more specifically, an individual's cognitive processes at the centre of understanding meaning is inherently misguided and unwise. Henriques *et al.* (1984) argue that in order to comprehend meaning, researchers should consider the socio-cultural context in which meaning making occurs. They advocate that researchers explore a social perspective to understanding what impacts the meaning of messages in communication, rather than attempting to view meaning from an individualist perspective. Therefore, without a socio-cultural reference point, meaning would simply not be possible or exist. Henriques *et al.* (1984) also claim, that in order to understand meaning, it would be beneficial if the individual perspective was replaced with social perspectives, as it is these social parameters within which people (including marketers) construct messages. In other words, people construct messages based on how they think others will interpret them. There is not point deploying a message others cannot interpret.

Therefore to understand the dimensions of marketing communication in the context of the approach taken in this thesis, there is a strong need to explore options outside the information and cognitive influenced approaches which:

- focus on an individualistic approach to message generation
- are unable to comprehend the capabilities of each channel
- do not account for the multiple of voices that reshape communicated messages (heteroglossia)
- dismiss the need to understand all methods of communication
- view producers and customers as being separate in the meaning-making process
- provide overly simplistic and under theorised approaches based on observation
- fail to understand meaning is important and move beyond information
- fail to understand the importance of socially constructed meanings

The challenge is to understand the environment in which marketers practice, recognise how the technology used and social practices involved influence marketing communication (Lefebvre, 2007; Nichols, 2013). The conceptualisation of marketing communication needs to shift from the removal of the limitations often apparent in information centric approaches to a meaning based approach (Finne & Gronroos, 2009; Finne & Strandvik, 2012; Mick *et al.* 2004). It is important to explore literature beyond Finne and Gronroos (2009) and Finne and Strandvik (2012). A number of semiotic-influenced scholars, such as Dyer, 2000, Pace (2008) and Tan (2010), have also encouraged marketers to look outside the information-based approaches, towards meaning-based approaches to establish more appropriate methods in both communicating with audiences, as well as, analysing the interaction between them. These will be explored in section 2.3.1.

In sum, it has been argued above that information-centric approaches lack the theoretical capabilities to handle the complexities of modern communication (including marketing communication). Consequently, this thesis adopts a theoretical stance that views communication in a broader sense than previously proposed; an approach that allows for the analysis of all salient elements that create meaning(s) within new media marketing campaigns. The next section will therefore detail the variety of definitions and theoretical approaches in understanding a meaning-based approach. Meaning-based approaches demonstrate the ability to analyse the complexity of multi-faceted marketing communications (Finne & Gronroos 2009; Finne & Strandvik 2012). They also enable an understanding of exactly how communication occurs and not just what channels are utilised (Finne & Gronroos 2009; Finne & Strandvik 2012). In addition, meaning-based approaches have the ability to adapt to changes in technology, user practice and the shift in social practices, all which influence how the organisation and its stakeholders interact (Kress, 2010; van Leeuwen, 2005).

2.3 Rethinking Marketing Communications: Towards a semantic approach

In an attempt to provide an alternate approach to analysing marketing communication and rectify some of the limitations assessed above, this section will focus on the benefits of a meaning-based approach. It will argue that a semantic approach offers an opportunity to marketers to assess and understand the complex nature of new media communication. Prior to discussing the alternate sign models prominent in marketing, examples of semantic approaches in marketing will be identified, and the literature specific to new media will be critiqued to demonstrate the key benefits and possibilities of a semantic approach.

The discussion will continue by clarifying what sign-based meaning incorporates. It will distinguish between a semiotic and philosophical conceptualisation of the sign and of meaning. Following this, the discussion will describe and explain the two major classes of sign theories; the aim of which is to demonstrate the strength and weaknesses of each perspective; and to aid with the justified selection of a preferred sign model to combat the intricacies of new media marketing communication.

2.3.1 Marketing from a Semiotic Perspective

As this thesis advocates the use of a semantic approach in analysing marketing communication and campaigns, this section will briefly demonstrate how semiotic approaches have been applied to investigate a variety of marketing areas and specifically, new media communications. The aim of the discussion is to argue that selecting a semantic approach has merit and is not uncommon in analysing acts marketing communications. It will be argued when correctly applied, semantic approaches can cultivate rich levels of understanding in a broad array of marketing areas.

To begin, a brief definition of semiotics is provided. *Semiotics* is broadly known as the study of signs (Floch, 2001; Jewitt, 2009a; Mick *et al.* 2004; van Leeuwen, 2005). Based on the Saussurean and Peircean sign models, discussed in detail below (see section 2.3.2), semiotic approaches have been present in marketing since the 1950s. Scholars, such as, Levy (1959); Barthes (1967) and Porcher (1976) began to explore advertising from a semiotic perspective to determine meaning beyond the literal conceptualisation and reveal how signs and symbols inherent in advertising construct a connotative meaning.

After the dominance of psychological approaches in the 1960s and 1970s, scholars including, Bachand (1988b); Domzal and Kernan (1992; 1993); Fukuka, (1990); Kernan and Domzal (1993); Holbrook and Hirschman (1993); Hutcheon and Hutcheon, 1987; McCracken (1986); McQuarrie (1989); McQuarrie and Mick (1992; 1996; 1999; 2003); Mick (1987) began to pursue rigorously semantic-based approaches to explore marketing practices beyond advertising. The scope of meaning-based research in marketing extends beyond the promotion of communication. It includes but is not limited to, points of purchase (POPs) displays (Brottman, 1997; Goss 1993; Gottdiener, 1995; 1998; Hetzel, 1997; Sandikci & Holt, 1998; Shields, 1994), online marketing (Andersen, 1997; Hoflich. 1997; Venkatesh, Meamber & Firat, 1997), entertainment (Hirschman, 1987; 1991; 1994; 2000; Holbrook & Hirschman, 1993; Holbrook & Grayson, 1996; Holbrook & Stern, 1997), road safety (Bachand, 1988a) and more recently new media marketing (Pace, 2008; Schau & Gilly, 2003; Tan, 2010), including social media marketing (Mick *et al.* 2004). For a detailed review of the application of semiotic-based approaches in marketing see Mick *et al.* (2004).

New media marketing communications explored by scholars comprise online advertising (Tan, 2010), personal websites (Schau & Gilly, 2003), and narrative within YouTube (Pace, 2008). Tan (2010) investigates how *Appraisal* theory may aid in analysing online advertising. Using a systemic resource described in *engagement*, this author analyses the web-based advertising for *Tiger Beer*. According to Tan (2010), the effectiveness of the approach lies in its ability to investigate *how* the complex configuration of advertising material can position viewers of online advertising. The framework allows the understanding of the intricate combination of visual, verbal and other interactive components of online advertising. Therefore, the actions of marketers and designers influence the level of participation by the way material is composed and its interaction with the technology in which is deployed.

Whilst there has been an explosion in social media use, semiotic-based research into this area is only in its infancy. Adding to the debate of whether online communication can handle the modern needs of human civilization, Schau & Gilly (2003) explore self-expression via personal websites. Using identity theory in computer-mediated environments, the authors explore how Internet users generated identities based on products with which they were associated online. The approach allows for a socio-cultural notion of consumption to be revealed, and in doing so, demonstrated how consumers transform goods into possessions and symbols into personal expressions (Schau & Gilly 2003, p.2). Drawing on McCracken's (1986) notion of identity construction through objects, Schau and Gilly (2003) believe the World Wide Web allows users to the access to countless tools that aid in self-expression. They believe that consumers' digital association with products gives them the ability to construct an identity influenced by commercial choices. This paper was prophetic, as today Facebook users "*like*" (a positive affinity) for certain brands, movies, not-for-profit organisations and so on. By combining these "likes" the user inevitably configures an online identity.

Taking a narrative perspective, Pace (2008) believes storytelling is an import part of marketing for marketers and consumers. Pace (2008) applies narrative theory based on Stern (1989; 1995; 1998) to YouTube interactions. According to the author "[c]onsumers live in a narrative world in which stories are told and they write their own stories through deeds of consumption" (Pace 2008, p.213). Focusing specifically on YouTube videos, Pace (2008) believes marketing analysis could benefit from a narrative perspective to help reveal significant YouTube content. Viewing the media as a platform for storytelling, rather than just visual text, or audio text or moving images text, could add a dimension to understanding (Pace, 2008). The author concedes that narrative research should be used with other

analytical tools in understanding new media sites such as YouTube and should not be used solely in determining meaning within these sites.

Key Benefits of a Semantic approach

The key benefit of a semantic approach in analysing marketing communication relates to the richness of data (Mick *et al.* 2004). Semantic approaches allow for understandings to be developed and provide an avenue for the researcher to read between the lines. Additionally, they allow context to be understood and determine how a situation can impact at the level of communication between marketers and what their consumers may experience. The elements that make up communication can be identified, which is essential in determining how messages and therefore meaning is constructed (Hynes & Janson, 2007; Schau & Gilly, 2003; Tan, 2010). Further justifications for a meaning-based approach are explored throughout the remainder of this chapter and in Chapter 3.

Gaps

Whilst semantic approaches have been explored in new media, further research is required (Mick *et al.* 2004; Pace, 2008; Tan, 2010). Research is required in theoretical formation, especially in areas that investigates contemporary marketing practices that combine multiple modes of communication and multiple online users. Additionally, Mick *et al.* (2004) believes more research is needed to understand how design, framing, and layout within new media technologies are organisational. Furthermore he suggests additional research is needed into conceptualising how brand meaning is conveyed and how newer theorisations differ from the traditional marketing landscape. In addition, a deeper understanding of marketing practices and principles is required by meaning-based researchers in marketing researchers to better construct research projects (Mick *et al.* 2004; Tan, 2010). There is also a need for further

research into temporal images (such as YouTube clips) and other modes of communication utilised by new media sites in conveying meaning (Adami, 2009). Furthermore, research is needed to understand the marketing objective(s) associated with communication within new media communication (Pace, 2008; Tan, 2010). This will become increasingly important as sites, including, YouTube, Pinterest and Tumblr are further incorporated into marketing strategy.

A brief discussion of semiotics has been offered of signs and meaning within a marketing context, which demonstrates the use of a semantic approach in marketing, however, it is imperative that a deeper level of investigation is undertaken to fully explore how these conceptualisations can be adopted to develop a comprehensive and effective framework for understanding and analysis of new media marketing campaigns. The discussion will first explore what meaning is (2.3.2), then discuss and dismiss the field of meaning which do not advocate a polysemic perspective. Following this, the discussion will explore how signs impact meaning (2.3.2 & 2.3.3). This will be further achieved by discussing the two prominent sign based approaches utilised in marketing, that of the Saussurean and Peircean models (2.3.3).

2.3.2 Meaning of 'meaning'

Considering meaning-based approaches are utilised in a variety of academic disciplines, from marketing to philosophy through to anthropology, a number of interpretations of the term exist in academic circles (Finne & Gronroos, 2009; Nöth, 1990; Ogden & Richards, 1969). Table 2.1 illustrates a synthesised combination of the definition of meaning from the turn of the century as detailed in Ogden and Richards (1969). Alongside Ogden and Richards (1969),

Nöth (1990) concluded a meta-analysis of the variation of the meaning of ‘meaning’. Nöth’s (1990) are illustrated in Table 2.2.

Ogden and Richards (1969) Meaning of Meaning
An intrinsic property
A unique unanalysable relation to other things
The other words annexed to a word in the dictionary
The connotation of a word
An essence
An activity projected into an object
a) A event Intended
b) A volition
The place of anything in a system
The practical consequence involved in or implied by a statement
Emotion aroused by anything
That which is actually related to a sign by a chosen relations
a) The memetic effects of stimulus. Associations acquired
b) Some other occurrence to which the mnemonic effects of any occurrence are appropriated
c) That which a sign is interpreted as being of
d) What anything suggests
<i>In the case of Symbols</i>
That to which the user of a symbol actually refers
That to which the user of a symbol out to be referring
That to which the interpreter of a symbol
(a) refers
(b) believes himself/herself to be referring
(c) believes the User to be referring

Table 2.1: Meaning of meaning according to Ogden and Richards (1969)

Ogden and Richards (1969) drew attention to meaning, which authors such as Nöth (1990) have built on. Nöth (1990) noted meaning “has become adopted as the general term covering both sense and reference in linguistics...and in the philosophy of language” Nöth (1990, p.92). According to Ogden and Richards (1969) many of these definitions can be dismissed, for example, those related to dictionary meanings. Philosophically influenced conceptualisations of meaning can also be dismissed, as they tend to focus on ‘truth’ and other abstract concepts that have little relevance to meaning-based analysis (Nöth, 1990) or to marketing in general. One such example of a meaning-based approach that argues for ‘truth’ of message and promotes the notion of a singular meaning of a text is hermeneutics. Prior to

the development of modern semiotic and a neo-structuralist approach to language, hermeneutics was used as an interpretive framework for deriving meaning. Hermeneutics, with its roots in Ancient Greece, was originally established to interpret texts associated with philosophy, ideology and scriptures, with a special emphasis on theology (Malbon 1983; Noth, 1990). *Exegesis*, a term often interchanged with hermeneutics, specifically concentrates on written texts. Scholarly efforts of Schleiermacher and Dilthey, headed a modern reincarnation. They developed hermeneutics into a broad notion of human understanding (Malbon 1983; Noth 1990). Modern hermeneutics, a precursor to text semiotics and functional grammar (discussed in section 2.4), has expanded to an approach that includes the interpretation of written, verbal, and nonverbal communication in order to achieve a coherent explanation of a text (Malbon, 1983).

Hermeneutics assumes that a text produces a single meaning, known as *textual monosemy* (Malbon 1983; Noth 1990). It further presupposes that the development of a text is a cognitive construct (Noth, 1990), and subsequently controls or dictates the meaning of a text. Despite the evolution of hermeneutics, several issues remain. Concerns are related to how texts are interpreted and the nature of those interpretations (Noth, 1990). Through the exploration of *polysemy* and discursively constructed *social subjectivity*, which privileges a reader's perspective, this study aims to identify the shortfalls and dismiss a hermeneutics approach to analyse social media marketing communication. Discourse will be defined. This will assist with the examination of discursively created social subject and reading positions. According to Kress (1985, p.6-7), discourses are

systemically-organised sets of statements which give expression to the meanings and values of an institution. Beyond that they define, describe and delimit what it is possible to say and not possible to say (and by extension-what is possible to do or not do) with respect to the area of concern of that institution, whether marginally or central. A discourse provides a set of proves a set of possible statements about a given area, and organizes and gives structure to the manner in which a particular topic, object, process is to be talked about. In that it provides descriptions, rules, permissions and prohibitions of social and individual actions.

For example, marketing discourse influences how roles associated with the marketing discipline are created and defined. Over time the role of advertiser and customer have been established through discursive acts. Each role is discursively constructed, influenced by all who participate in marketing

communication (Andersen 1990; Kress 1988). These constructs are not individual/cognitive in nature; rather, they are socially generated in relation to others (Andersen 1990). For example, the role of customer is visible only when juxtaposed with the role of a supply. These two roles coexist based on discursive construction, context and a social need. Discourses, however, are not static. They shift and are continually reshaped overtime. Where once a clear line between consumers and producers of text was visible, these two roles have become blurred. With the advent of social media, this shift is becoming ever apparent. Previous predetermine roles are evolving, into a hybrid role, with the 'prosumer' evolving from this discursive shift (see Chapter 1 and 2). Shifts in discourse drive these changes, but it is not discourses directly, which influence marketing, rather, it is texts acting as discursive agents.

It is also argued that text generation is a social construct (Andersen 1990; Halliday, 1985; Kress 1985). The producers of marketing messages select resources, such as, words, image and sounds, based on how they believe these resources once combined will be best understood by a target audience(s). This is known as the optimal reading position (Kress 1985). This is influenced by how communication resources have been used previously and the context in which they appear (Andersen 1990; Kress & van Leeuwen, 1996). A *reading position*, according Kress (1985) is the main position from which any text appears meaningful and most likely coherent. This does not dismiss the likelihood of polysemy, not does it dismiss people disagreeing with the text, instead represents the desired position in which a text *may* be read.

The reading position requires social subject (individuals or users) to adopt a particular position or role when interpreting the text. A text and subsequent reading position will attempt to position a social subject in relation to others. For example, a Fairtrade Australia Facebook posts may attempt to construct the reading position of "an ethically minded consumer". However, without an opposing reading position (a neo liberal capitalist in the context of the Australian economy) the ethical reading

position would not be clear. Meanings in essence are only made and understood in relation to other meanings and counter the belief that meanings are individual constructs.

Social subjects experience text differently as a result of varying social and cultural discursive experiences. This notion was previously discussed in the heteroglossic discussion in section 2.2.5. This process imparts how each individual will identify and interpret texts (Kress 1988). However, as discourses are continually in a state of flux, these same individuals via their own discursive actions influence the very same discourses that surround them. This symbiotic relationships between discourse and social subjects contribute to making social subject dynamic, evolving entities that are continually being reshaped and reformed by social, economical and historical circumstances (Clarke 2000, p.63).

Since no two social subjects are the same, their interpretation must also vary. Polysemy argues to dismiss the notion of monosemy as a limited notion of text interpretation. Known as *textual polysemy* (Noth 1990), a text is interpreted from the perspective of the reader. It is argued that a text does not simply have a single meaning; rather, texts have the potential to generate a range of meaning possibilities (Halliday, 1985; Kress and van Leeuwen, 1996; Noth, 1990). Hence, it is vital to understand all elements of a text, as there is no guarantee that all consumers or stakeholders will identify with the same aspects of a text.

Social media with its speed of output, rapid adoption and global audience can amplify polysemy. With users from different cultural and social classes interpreting posts in an infinite number of ways, the subsequent development of messages based on these interpretations will result in a continual reshaping and reconfiguring of text meaning. Chandler (2002) questions that some texts (such as social media texts) may be more semiotically open than others and suggests the activeness or freedom

of audiences may impact the level of polysemic interpretations. Importantly, contributions by users to a marketing campaign are not based on a monosemy interpretation. Instead, campaigns are a collective of actions and reactions to previous posts (Christensen et al. 2008; Schultz, 2009). They also involve audiences with different levels of online awareness and activity through which broader interpretations are likely. Subsequently, the framework adopted or created for this dissertation must consider polysemic meaning and be able to track and identify how polysemy influences associated texts.

Aside from selecting a framework which incorporate a polysemic perspective, Andersen (1990, p.9) argues “[l]anguage is basically seen a social phenomena and is described according to the functions people use it for in real life”. This further suggests that any framework used should consider social influences, roles and norms. Looking beyond written text, visual images also possess a system of meaning based on social reasoning and polysemy (see section 3.2). Salient elements are chosen for a selection of options for a specific purpose and are done so with socio-cultural reasoning in mind (Kress and van Leeuwen 1996; 2006). Symbolism and metaphors are commonplace in visual marketing messages and are open to polysemic interpretation.

In keeping with previous arguments, marketers cannot control the various polysemic interpretations audiences could potentially make, however, they can and do control the selection process of message construction and they can establish a reading position. Hence, the semantic approach adopted to determine the meanings of social media marketing messages and campaigns must be able to make a distinction between the processes of developing a message and the socio-cultural significance of resources’ selection, as well as, the processes associated with explaining the range of potential interpretation offered by a text. This thesis argues that hermeneutics does not possess a suitable framework to assess the polysemic meaning apparent in online marketing messages. Furthermore, by privileging textual monosemy, it fails to consider how various interpretations spawn new

interpretations through reshaping and reforming the meaning of terms and salient imagery (see Bahktinian argument regarding intertextuality in subsection 2.2.5). Finally, hermeneutics does not possess a structure to adequately determine the social, cultural or discursive elements visible in marketing texts or why certain meaning making resources were chosen over others.

In reaction to the shortfalls of hermeneutics, what is of interest, however, is the notion that meaning requires a sign to be interpreted in a context before attaining the level of meaning (Ogden & Richards, 1969; Nöth, 1990). Therefore, as this thesis is focused on a meaning-based approach of the sign, only the conceptualisations that have a sign component will be discussed.

Theoretical Grounding	Conceptualisation of Meaning
Greimas & Courtés	Meaning is indefinable – produced by our senses in contact with meaning
	Denotation or literal in nature
	An associate within a context
Philosophy of Language	Meaning is an empirical truth
Platonic Perspective	A spiritual connection to the world around us
Katz	Abstract concept where meaning exist separately from the speaker or hearer
Husserl	From a higher order, beyond the limits of human cognition, a lived experience, an interpretation, a conscious act.
Saussure	The act of signification
Mentalist Approach	The act of connotation
Pierce	Translation of sign into a system of signs
Contextual theory	Derivable from its observable context An interaction between mode and context
Firth	A case of causality, where one act of communication leads to understanding
Pragmatic Theory	Proper significant effect of a sign
Operational Theory	Something which is explained by pointing to its bearer

Table 2.2: Meaning of meaning (Based on Nöth 1990)

The complexity of Nöth's (1990) approach to understanding meaning extends beyond the simplicity of Ogden and Richard's (1969). Nöth (1990) provides theoretical underpinnings to each type of meaning approach revealed within the table. The theoretical approaches allow for formulated discussion to be conducted, to better consider the most appropriate approach for any research. Prior to the discussion of sign models in section 2.3.2, some foundation to

meaning requires investigation, specifically, the conceptualisation of the sign. As Nöth (1990) notes, signs are central to developing a comprehensive meaning-based approach to communication; therefore, a brief overview of what a sign represents will be discussed below.

A sign is “anything which produces meanings. *Signs* are not just comments on the world, but are themselves a thing *in* the world – and specifically, in the *social* world. Signs do not just convey meaning but, *produce* them. *Signs* produce many *meanings*, not just the one meaning per sign” (Thwaites *et al.* 1994, p.7) (also see van Leeuwen, 2005). *Signs* can be represented by many elements, including, images, written or verbal language and sounds (Kress & van Leeuwen 1996; 2006; Thwaites *et al.* 1994; Pierce, 1960; van Leeuwen, 2005).

2.3.3 Major Classes of Sign Theories and Models

Following the discussion above, meaning can either broadly be defined “as a conceptual or even real entity, or as a relation between semiotic entities” (Nöth 1990, p.93). Since semiotic and meaning-based theories are built on the sign, it is important to thoroughly discuss the major classes of sign theories and models relevant to marketing. As noted above, there are two major classes of sign theory specific to marketing (Mick *et al.* 2004); they comprise of Saussure’s sign model and Peirce’s triadic sign model that will be described below. Each model is distinguishable by how meanings are modelled and produced (Mick *et al.* 2004). These distinctly different models of the sign have implications for marketers, as they assist in ascertaining meaning of marketing messages with specific contexts, however, a definition of semiotics is needed prior to discussing each model.

Semiotic sign-based approaches have a rich history, originally established by Swiss-French linguist, Ferdinand de Saussure (1857-1913), and North American philosopher, Charles Sanders Peirce (1839-1914). These two pioneers inspired the expansion of the traditional conceptualisation of semiotics into two main branches of modern semiotics; the linguistic-structuralist approach inspired by Saussure's ideas and the philosophical-cognitive approach associated with Peirce (Chandler, 2002; Kress, 2010; Nöth, 1990; van Leeuwen, 2005).

Saussure's efforts laid the foundation for linguists, semiotics, social semiotics, anthropology, sociology and social psychology. His early work, which was extended by schools in Prague (Jakobson), Copenhagen (Hjelmslev) and Paris (Barthes), promoted his work globally (Mick *et al.* 2004). Saussure believed a sign was a combination of two elements, a signifier and the signified (depicted in 2.4a) (Barthes, 1977; Nöth, 1990; Thibault, 1991; 1997). When a *signifier* (a socially constructed sign) is combined with the *signified* (a mental projection), the process of *signification* occurs (Barthes 1964; Kress 2010; Kress & van Leeuwen, 1996; 2001; 2006; Nöth, 1990; Thibault, 1991). Saussure proposed that signs only exist in relation to other signs. Hence, Saussure believed that all language, and therefore, meaning was socially constructed, and in fact, there is no meaning without a social context (Thibault, 1991; 1997). Barthes (1964) views signification as a process, one that binds the two together (signifier and signified), the result of which is the sign. This idea of signification is the core concept on which all semiotic theory is built (Nöth, 1990). Therefore, signs are the key element by which meaning can be ascertained (Barthes, 1964; Nöth, 1990).

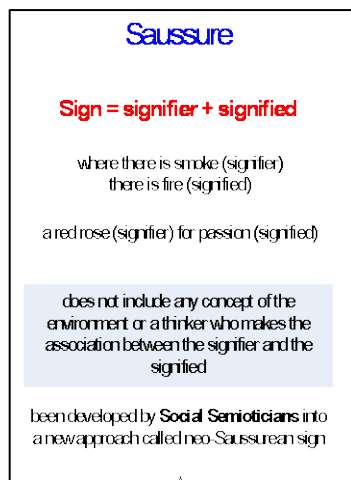


Figure 2.4a: Saussure and the process of signification

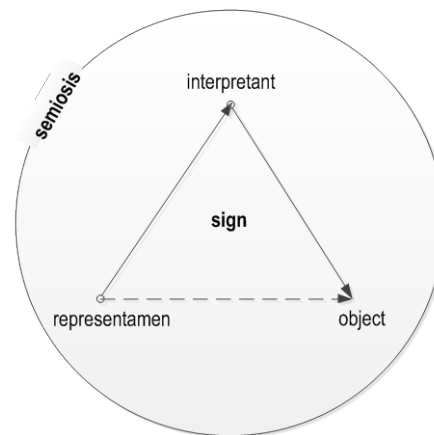


Figure 2.4b: Peirce Semiotic Triad (after, Irvine, 2011)
http://WWW9.georgetown.edu/faculty/irvinem/theory/semiotics_and_communication.html

Saussure subscribed to a *structuralist* perspective (Thibault, 1991; 1997), placing great importance on the *functions* and *roles* of structure within texts (Thibault, 1991). The schools that Saussure influenced also placed importance of the nature of signification within a social/cultural context (Thibault, 1991; 1997). Saussure proffered that the cultural and social impact of meaning making was due to the arbitrary nature of text making (Mick *et al.* 2004). This arbitrary nature, Saussure argues, is a result of a whole/part relationship; explaining that language is more than the sum of its separate parts, and the whole communication event needs to be taken into consideration when understanding language and meaning (Thibault, 1991). Those extending Saussure's theories include, Halliday (1978; 1985), Hasan (1989; 1993; 2002), and Hodge, and Kress (1988) who developed a Neo-Saussurean approach known as *Social Semiotics* (discussed in section 2.3.3 and 2.4).

Peirce proposed that semiotics concerns itself with understanding and formalising the study of *signs* (Eco, 1976; Hull & Nelson, 2005), asserting only the *interpretant* limits what can be classified as a sign (Peirce, 1960 [1931-1958]: vol.2). A sign can be represented by endless possibilities; more popular signs are represented by words, images, action, sounds, kinetics and even odours.

This proposal of understanding the function of signs led to the development of *Peirce's Triadic Model* (see 2.4b). Peircean theory was based on the notion of semiosis. *Semiosis* incorporated a triadic relationship between a *representamen*, *object* and the *interpretant*. The *representamen* can be conceptualised as the form that the sign takes, anything that is acknowledged as a sign (Peirce, 1960[1931-1958] - vol.2). The *interpretant* is what *sense* is made of the sign (Peirce, 1960[1931-1958] - vol.2). The third part of the model is referred to as the *object*, which is to what the sign is inferring (Peirce, 1960[1931-1958] - vol.2). The way in which the three components come together can best described by Peirce as;

A sign, or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea (Peirce 1960[1931-1958] - vol.2, p.135).

Peirce suggests that signs have the ability to be reshaped over time by different users (Hull & Nelson, 2005; Peirce, 1960[1931-1958] - vol.2), therefore changing the meaning of the sign (Peirce, 1960[1931-1958] - vol.2). Saussure's and Peirce's approaches have led to a profound influence on semiotics and understanding of meaning making. From their inception, the differing epistemological and ontological perspectives have influenced scholars and practitioners alike.

2.3.4 Justifying the Selection of the Saussurean Sign Model.

In order to develop a framework that better allows for new media communication to be understood within marketing communication, two sign systems were considered. The impact of both Saussure and Peirce is indisputable, however, the cognitive-influenced approach of Peirce presents several key weaknesses. The prime concern relates to how the individual is placed at the centre of meaning making within Peirce's model. This can be considered problematic (Henriques *et al.* 1984). Meaning cannot be created in isolation. It requires a

reference point. The problem with positioning the individual as the reference point is that the approach fails to recognise that social influences are actually what given signs meaning, not the individual (Henriques *et al.* 1984; Kress, 2010; Kress & van Leeuwen, 1996; 2006; Hodge & Kress, 1988; van Leeuwen, 2005). As a single person does not create meaning, it is made relevant by its comparison with the surrounding society (Henriques *et al.* 1984; Kress, 2010; Kress & van Leeuwen 1996; 2006; Hodge & Kress, 1988; van Leeuwen 2005). This is due to society setting shared understandings of signs (Bakhtin, 1986; Hazen, 1993; Henriques *et al.* 1984; Hodge & Kress, 1988). Additionally, Henriques *et al.* (1984), Bakhtin, (1986), and Hazen (1993) profess the need to look beyond the individual to the social to understand *what* impacts the individual. In other words, people select signs, however, their selection is based on signs where there is an agreed understanding. In fact, people learn what signs mean based on how they have been socialised to understand them. This only can occur via a social referent point and not an individual one.

The second issue in a cognitive approach centres on the comprehension of social interactions. Henriques *et al.* (1984) argues, an approach to understanding communication must be that it is able to bridge between social interactions and individuals, to understanding from where messages come and what other messages influence understanding. Hence, the approach for understanding new media marketing communications needs to extend beyond internal sources to include social contexts. Henriques *et al.* (1984) identify that cognitive influenced approaches fail to build such a bridge, whilst socially based sign system have the ability to do so.

The need to include the individual in the process of meaning making is not dismissed altogether, in fact, social semioticians agree that a piece of communication is only completed

once it has been interpreted by the reader (Hodge & Kress, 1988; Kress & van Leeuwen, 1996). What social-based research advocates, however, is an understanding of social influences in creating signs (and therefore meaning), as the individual is outside the system of signification (Hodge & Kress, 1988; Kress, 1988b). Henriques *et al.* (1984) asserts that it is not the work of a sign model to include a cognitive agent, as the sign model simply should focus on how meanings are produced, which is why Saussure advocated for the understanding of social influences and social context, which contribute to the creation of meaning (Thibault, 1991).

2.4 Meanings associated with Language

Systemic functional linguistic (SFL) scholars immediately realised the sign was limited in its ability to fully explore meaning in complex meaning making systems such as language (Halliday, 1973; 1975; 1978; Halliday & Hasan, 1976; 1985; 1989). The following discussion will detail *how* and *why* the sign, the centre of semiotic analysis, was replaced with *texts*, to better understand meanings within language. The explanation will centre on metafunction theory and how when it is combined with the tri-stratal system of language, it develops a comprehensive understanding of meaning of language. Finally, an explanation demonstrates how theories of language will assist in determining meaning of new media communications.

2.4.1 A Shift from Signs to Texts

As a neo-structuralist who believes that the structures associated with language have associated meanings, Halliday (1973) began to explore ways of analysing and explaining how meanings are made in language. He realised that the semiotic sign would not be effective in analysing the complexities of language, as signs lacked the structure to identify and

acknowledge the multiple layers involved in communicating language. In order to overcome the limitations of the sign, SFL replaced the sign with *texts* and began to ask fundamental questions in regards to their contribution to meaning. Primarily, Halliday asked, how do texts work on the reader? How are texts produced? How can texts mean different things to different people? How do text and culture interact? SFL scholars attempted to explain how language was used to create texts and what exactly impacted the production of texts (Eggins, 1994; 2004; 2008). In addition, they attempted to understand context of culture and other socio-influences. Therefore, SFL builds on the Saussurean notion of meaning being socio-cultural constructed and is positioned as a “strategic, meaning making resources” (Eggins 2004, p.2), which fundamentally answers *how* people use language and *how* language is structured for use (Eggins, 2004; 2008). With the core of this perspective being texts, a brief discussion will follow as to their conceptualisation.

Texts

Halliday (1978) views a *text* as a social process with language being derived from social activities. Texts are communicated in a social context and different people participate in different ways for texts to be developed. Therefore, if language obtains its meaning from social interplay, *texts* are made up of language, which are socially constructed (Halliday, 1978). In simpler terms, *texts* contain words, symbols and sentences, however, constructing meaning is their central function. Meanings are often coded because without these systems of understanding they would be impossible to interpret (Halliday, 1978).

In essence, a *text* is a unit of communication (Hodge & Kress, 1988). It refers to “any instance of language, in any medium, that makes sense to someone who knows the language...text is a rich, many faceted phenomenon that ‘means’ in many different ways”

(Halliday & Matthiessen 2004, p.1). In other words, someone selecting modal resources available to them makes a text, which s/he believes will best represent what s/he is trying to say and place it in a context s/he feels others will understand.

2.4.2 Hallidayian Metafunctional theory of Language

Metafunction theory, initially inspired by Firth (1957), is considered the key component to understanding meaning in texts (Kress & van Leeuwen, 1990; 1996; Eggins, 2004; 2008). Halliday saw a need to understand language as meaning functioning in social contexts. It was Halliday (1976, p.29) who succinctly explained “(w)hatever we are using language for, we need to make some reference to the categories of our experience; we need to take on some role in the interpersonal situation; and we need to embody these in the form of text”. He was attempting to convey language as one specific aspect of human experience, and particularly, the social structure evident within communication (Halliday, 1976; 1978; Halliday & Hasan, 1985). To understand each of the three levels of meaning within a text, Halliday (1973; 1976; 1978) developed what he called ‘*metafunctions*’. Metafunctions are segmented into ideational, interpersonal, and textual metafunctions, with the *ideational metafunction* segmented into two distinct sections, *experiential* meaning and *logical* meaning, as seen in Figure 2.5.

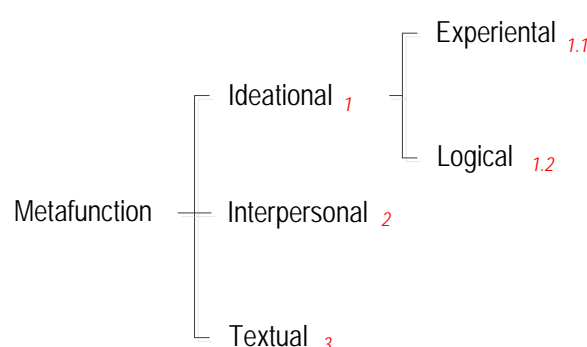


Figure 2.5: Metafunctions of Language

Metafunctions were aptly named, as they represent how language is organised, each metafunction represents a part of the system of language. *Ideation* represents ‘what is being talked about’, *interpersonal* refers to the subjects involved in the text and *textual* refers to how the message was constructed. What this means is that in any language occurrence, metafunctions are realised simultaneously (Halliday, 1978; Halliday & Hasan, 1985; Kress & van Leeuwen, 1996; 2006). Halliday notes that systems of meaning are “modes of cultural behaviour” (Halliday 1985, p.4). The interaction between culturally and socially influenced meaning exchanges impact how meaning is constructed in communication (Halliday, 1978; 1985; Halliday & Hasan, 1985).

Ideational Meaning

The *ideational* (Figure 2.5-1) metafunction is the semiotic function for constructing representations of *what is going on in the world* (Halliday, 1978; Halliday & Hasan, 1985; van Leeuwen, 2005). As identified above, the ideational metafunction can be broken down into *experiential* and the *logical* components. *Experiential* meaning (Figure 2.5-1.1) refers to meaning as the expression of some kind of a process, some event, action, state, or other phenomenal aspect of the real world to which it bears some kind of symbolic relationship (Halliday, 1978, Halliday & Hasan, 1985).

Logical meaning (Figure 2.5-1.2) can be extracted via two semantic relations; the first is *projection* and the second *expansion* (Halliday, 1978, Halliday & Hasan, 1985). *Projection* is when one element represents another and *expansion* has three sub configurations, that of *extending* meaning, *elaborating* meaning and *enhancing* meaning (Halliday, 1994; Halliday & Matthiessen, 2004; Eggins, 2004; 2008). *Elaboration* is a relationship of restatement, *extension* is a relationship of addition or variation, *enhancement* is everything else it relates

from time, to space, to cause, or to condition (Eggins, 2004, p.278). These are not simply limited to sentences but extend to whole texts as well.

The other major aspect of logical relations is *status* where status in representation can be either *equal* or *unequal*. If status is *unequal*, one part or element of communication cannot be understood without the referring to the other (Halliday, 1994; Halliday & Hasan, 1985; Halliday & Matthiessen, 2004). It is because of *experiential* meaning's ability to look at the part-to-whole and logical system of part-to-part that allows it to combine to make the ideational element of language (Halliday, 1994; Halliday & Matthiessen, 2004; Martinec & Salway, 2005; Matthiessen, 1991; 2005; 2007; Salway & Martinec, 2002). The *ideational* metafunction allows language to be used to create representations of the world, and enables the reader or viewer or listener to reflect on the created representations within the text.

Interpersonal Meaning

Through the *interpersonal metafunction* (Figure 2.5-2) social groups are defined, and individuals are identified and reinforced (Halliday 1978, p.143). This metafunction highlights how language is utilised to display *how* people become part of a community. Language allows people to participate in activities and permits them to relate to other people. Additionally, language affords people the ability to interact and connect with others. The *interpersonal* meaning is about “our participation, as speakers in the speech situation: the roles we take on ourselves and impose on others; our wishes, feelings, attitudes and judgements” (Halliday 1978, pp.21-22). Language can be used to do a many number of things, for instance, it can provide information, it can suggest, demand, note, or provide an opinion.

Textual Meaning

The *textual* metafunction (Figure 2.5-3) is concerned with “... [the] way the text is organized as a piece of writing or speech (Eggins 2004, p.12). The *textual* metafunction can reveal the union between texts to other texts. It can reveal connection between text and the encompassing context and even allow the investigation of connection within text. The *textual* metafunction can analyse how elements of a text relates to other elements within a text, how a whole text can relate to another whole text and how a whole text relates to the context. It is *textual* meaning that allows all metafunctions to be seen and to be expressed. Without the textual metafunction, other metafunctions could not be expressed (Eggins, 2004; 2008; Halliday, 1978).

Metafunctions allow for the observation of meaning creation from three perspectives (Halliday, 1985; 1994; Halliday & Hasan, 1985; Martin, 2001; O’Halloran, 1999; 2007ab; 2008; O’Halloran *et al.* 2010; Royce, 1998; 2004). Metafunctions use semiotic resources to investigate what is being said and what is going on (Halliday, 1978; Halliday & Hasan, 1985). Metafunctions reveal who is taking part within the multimodal text and the role of communication in the text (Halliday, 1978; Halliday & Hasan, 1985). Martin (1991) provides a key reason as to why metafunction theory has a space within meaning making theory, and in turn, multimodality. He believed each metafunction occupies a clearly different space in the larger language system as a whole. When one metafunction choice is applied, it does not impact the other two. The metafunctions do not overlap, they have their own purpose, their own distinct function and co-exist in harmony.

2.4.3 Tri-stratal Organisation of Language

As detailed above, language is a very complex system of meanings and is considered tri-stratal with all other modes considered bi-stratal (Halliday, 1985). There is an inseparable and interconnected relationship between social context and the resources used to communicate. This process is known as redounding and “refers to the fact that language construes social context, language is construed by social context, and language re-construes a social context, where the two are bound together in a relationship of mutual determination and interdependency” (Mehler & Clarke 2002, p.153). In other words, meaning making processes require the simultaneous consideration of both the contextual circumstance and the available systems of selection. Importantly, both need to be considered when conducting any systemic functional linguistic analysis.

SFL scholars proffer that a text is the interaction between meanings and formed within any social situations. Halliday (1985; 1987; 1994) viewed the term ‘social’ from two perspectives. Firstly, in order to answer how language reveals meaning and secondly, to determine how language is structured for use. He described one element of a social system as being linked to the context of the cultural system of meaning (*Genre*). It suggests that this cultural influence impacts how people interpret meanings (Halliday & Hasan, 1985; Martin, 1997; 1999). The second layer of meaning making is the social situation or *context of situation*, (*Register*) in which the communication occurs and also reveals meaning by looking at the *roles* of each person in the communication act, *what* they are talking about and *how* they are expressing themselves (Eggins 2004; 2008; Halliday & Hasan 1985). Working with register are Halliday’s *metafunctions*, which allow a text to be broken down into who is taking part in the communication, what is the focus of the text and how is it being communicated. Halliday’s *metafunctions* and *register* can be applied simultaneously to a text to reveal

multiple layers of meaning all at once. *Register* theory will be discussed in detail below in the section 2.4.4.

	Folk Name	Technical Terms
Content	Meanings	(Discourse-) semantics
	Wording (words and structures)	Lexico-grammar
Expression	Sounds/ letters	Phonology/ graphology

Table 2.3: Halliday's Tri-Stratal System of Language (Eggins, 2004)

Halliday (1978) proposed, if a *text* is to be known as a *text* it has to operate on two different planes simultaneously, which consist of a *content* plane and an *expression* plane. As Table 2.3 identifies, the content plane explains how meanings (Discourse-Semantic) can be realised as word and structures in language (Lexico-Grammar), which are in turn, realised by letters or sounds (Phonology/ Graphology) (Eggins, 2004; 2008; Halliday, 1978; 1985; Halliday & Matthiessen, 2004; Martin, 1992). The expression plane therefore depicts how the meanings and the wording are actually expressed (Halliday, 1978; 1985; Halliday & Matthiessen, 2004; Eggins, 2004; 2008). Halliday (1978) calls this *stratification* as it refers to the different levels represented within any piece of text. These different levels can be seen in Figure 2.6, phonology (spoken word) and graphology (written word) that express grammar and meaning.

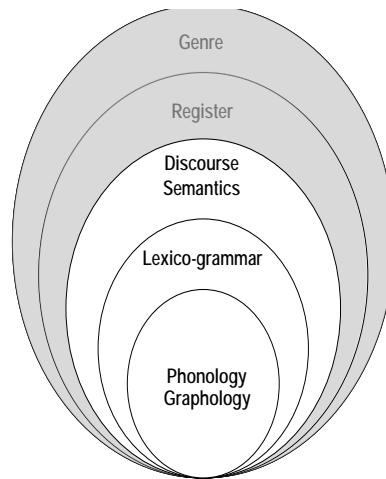


Figure 2.6: Stratification of the Content and Expression plane

Discourse-Semantics

Discourse-semantics represents the first content level where the three metafunctions are conveyed in text simultaneously. It represents the crossing point of language and social context (see Figure 2.7). *Discourse-semantics* focuses on the text; it looks at the resources used by language to make a text (Eggins, 2004; 2008). On the discourse level, it reveals the three kinds of metafunctional meaning (*interpersonal*, *experiential* and *textual*) and how they relate to register (*field*, *tenor*, *mode*) (Halliday & Hasan, 1985). A further discussion connecting these elements will occur after metafunction theory is explained in section 2.4.3 and 2.4.4.

Lexico-Grammar and Phonology/Graphology

The second level of the content plane is *lexico-grammar*. This level of content meaning is revealed through words and grammar. This level can reveal the theme or topic of a text, the interrelationships between the subjects involved in the communication act and the compositional elements of language. Themes and topics are realised in lexico-grammar by *transitivity*. *Transitivity* selection allows for the analysis of clause that contains a circumstance of location, an Actor, the Action Process, a Beneficiary and a Goal. It directly

relates to *field* in the context of situation and aids in analysing the experiential structures within a narrative (Eggins, 2004; 2008). *Transitivity* allows for gaining understanding of the world of “actions, relations, participants and circumstances that give content to their talk” (Eggins 2004, p.206). It reveals meaning with reference to the world, experiences and the happenings within these contexts (Eggins, 2004; 2008). Transitivity patterns in texts allow the reader to determine how the field of the situation is being constructed. This analysis can reveal ‘what is being talked about’ and how shifts in the field are achieved” (Eggins, 2004, p.249).

The interrelations and relationships between subjects is realised in lexico-grammar by *mood*. Mood looks at how language is used to interact or exchange (Eggins, 2004; 2008; Halliday, 1994). Each communication act is said to have an initiator and a respondent (Eggins, 2004; 2008). Interaction occurs when the initiator (producer of the text) has someone with whom s/he wishes to engage (Eggins, 2004; 2008). The initiator can offer the respondent something or demand something from the respondent (Eggins, 2004; 2008). These different structures can be viewed via *declaratives* and *imperatives* (Eggins, 2004; 2008). These exchanges are rarely about polarities; rather they work more on a continuum (Eggins, 2004; 2008). *Modality* allows researchers to understand these exchanges via degrees of probability/usuality or obligation/inclination (Eggins, 2004).

The compositional elements of texts are realised in lexico-grammar by *theme*. Theme consists of two primary structures, *theme* and *rheme*, often known as the *given/new* principle. Theme relates the point where the message is launched; it signifies what the clause will be about. In western culture, clauses have a tendency to begin with something which is familiar to the audience, something context familiar (Eggins, 2004; 2008). Rheme is the part that follows the

theme; it helps the clause expand (Eggins, 2004; 2008). The information in the *rheme* is generally new and contains unknown content (Eggins, 2004; 2008). These two elements combined aid in the coherence of a text (Eggins, 2004; 2008). The *theme* focuses attention on the topic, subject or object of the text and the *rheme* introduces what is new (Eggins, 2004; 2008).

2.4.4 Context of Situation (Register)

Register illustrates how the text under review affects language use (Eggins, 2004; 2004; Eggins & Slade, 1997). A text consistently includes a number of facets of the situation in order for it to be comprehensible by the viewer/ reader (Eggins, 2004, 2008; Halliday, 1978). As seen in 2.9, the *context of situation* is divided into *Field*, *Tenor* and *Mode* (Halliday, 1978). These proponents are used to identify three specific functions that occur in meaning making. These include “text generating activity, the role relationships of the participants, and the rhetorical modes they are adopting” (Halliday 1978, p.125). The three features of context of situation are *field*, *tenor* and *mode*.

Field

Field refers to *what* is happening within the text. It looks at the nature of the social action that is taking place. It refers to what the participants are engaged in, where the language figures as some essential component (Halliday & Hasan, 1985). *Field*, is sometimes mistakenly identified as the ‘topic’ of a text, in fact it is the actual focus of the activity within the text (Eggins 2004, p.103). Texts can be analysed based on some kind of a process, some event, action, state, or other phenomenal aspect of the real world to which it bears some kind of symbolic relationship (Halliday, 1978, Halliday & Hasan, 1985; Eggins, 2004; 2008). Texts can be single themed or multi themed (Crystal, 2001; 2006; 2011; Eggins, 2004; 2008).

The understanding of a theme or ‘area of focus’ could be influenced by terminology used within a piece of communication (Eggins, 2004; 2008). Eggins suggests looking for technical or specialised language as an opposed to common sense or everyday language to help determine the target of the message (see Table 2.4). Technical language is made evident with the use of technical terms, acronyms, abbreviated syntax and the explanation of technical action process (Eggins 2004). This may be evidence of a targeted message where the degree of technical language provides insight into the producer and consumer of the message (Eggins, 2004; 2008). Informal language is used to appeal to the general public, as it is accessible to more people. A child for example, may use the word ‘fish’ to describe a fish s/he may have caught, whilst someone who has been fishing for a few years may call the fish an ‘Australian Salmon’, while a marine biologist may use the Latin term ‘*arripis trutta*’. Technical language is often seen when specificity is the purpose of the text (Eggins, 2008). The use of technical language tends to have taxonomy levels associated with them, and they tend to be more complex and specific, often containing many levels of technicality (Eggins, 2004; 2008), as the fish example demonstrates. The complexity and specificity of technical language restricts who can make sense of it and to whom it appeals, therefore, it serves a very specific role in language; that of including and excluding certain audiences.

EVERYDAY situation	TECHNICAL situation
'common knowledge' no (or little) assumed knowledge Shallow taxonomies - limited sub-categories	Assumed knowledge of an activity/institutional/ area Deep taxonomies - detailed sub categories

Table 2.4: Technical vs. Everyday Language (Eggins 2004, p.109)

Tenor

Tenor refers to *who* is taking part in the act of communication (Halliday & Hasan, 1985). It refers to the nature of the participants, their status and roles (Halliday & Hasan, 1985). *Tenor* provides the opportunity to assess different roles of each participant as an act of communication, determining their feelings, attitudes and judgement of a text through the analysis of language (Halliday, 1978). Language provides insight to relationship between participants (Eggins, 2004; 2008; Halliday & Hasan, 1985). The social role of each participant in each piece of communication differs and language identifies those different roles in different situations (Eggins, 2004; 2008). These roles are a complex combination of three simultaneous dimensions; they include *power*, *contact* and *affective involvement* (Eggins, 2004; 2008). Each of these dimensions must be considered as a continuum and not a dichotomy, all of which are a part of formal and informal language.

The theory suggests that this approach gives insight to the interaction with the aim of identifying role relationships and the mood of the participant (Eggins, 2004; 2008). In this context mood refers to an emotional state of the circumstance or the participant, for example, the mood may be tense or light-hearted with the participants feeling frustrated or joyful. Examples of *informal* communication tend to have more equal power distribution between subjects; frequent contact between those engaged in communication and high affective involvement, whilst formal communication tends to be the opposite (see Table 2.5). Equal power is made evident by the use of informal language, whilst unequal power relations tend to depict more formal language. Language with users in informal situation tends to be reciprocal, meaning the language each user utilises is similar, where names rather than titles tend to be used and language is often less technical and for unequal power relations the opposite is true.

The element, *frequent contact*, refers to contact that occurs on a consistent basis, between subjects. According to Eggins (2004; 2008) language will reflect this position based on how formal or informal it is. To be considered frequent contact, language tends to be more relaxed with less pressure for formalising terms and positions. This can depend on the power relations, however, an employee may have had many hours of contact with their boss, yet language is still formal which indicates that the context and power hierarchy needs to be considered when determining the meaning in relation to frequent contact.

TENOR: typical situations of language use	
INFORMAL	FORMAL
Equal power	Unequal, hierarchic power
Frequent Contact	Infrequent, or one-off contact
High effective involvement	Low affective involvement

Table 2.5: Formal vs. Informal situation (Eggins 2004, p.101)

The final element is *affective involvement*; this refers to the emotional involvement with another user. A high affective involvement position means the role a user assumes is one of high emotional involvement (Eggins, 2004; 2008). Language tends to be more personalised, straying from formal stringent constructs, to one where a user will use diminutive forms of names and terms of endearment. The opposite is true for low affective involvement (Eggins, 2004; 2008). There can be combination of the above levels, each giving insight to the formality of the relationship between participants.

Mode

Mode refers to what part *language* is playing or what is the participant expecting the language to do for him/her within the context of situation (Halliday & Hasan, 1985). This refers to “the symbolic organisation of the text, the status that it has, and its function in the context, including the channel and also the rhetorical mode” (Halliday & Hasan 1985, p.12).

Mode identifies spatial or interpersonal distance between participants in an act of communication. Eggins (2004; 2008) details how a novel represents one end of a continuum; one purely consisting of written text. A novel does not usually contain any aural or visual cues; and there is no ability for the writer and the reader to engage in a dialogue with the each other. On the other end of the continuum, Eggins (2004; 2008) identifies casual conversation. This allows for all types of modes to be used, including aural language and visual contact. This type of communication also allows for immediate feedback. A subject does not have to use explicit language to gain an understanding of what is occurring in the conversation as other clues, such as, facial expression or tone, are present.

In a conversation each participant is continually involved in the developing communication and meaning, unlike a novel where communication is uni-directional. Within these two poles are located multiple types of situations, such as phone calls and mass media channels, such as, radio. In the case of online communication, Eggins (2004; 2008) notes the mix of modes and the complexity of feedback possesses multiple dimensions. Online communication falls in-between the two, allowing for the use of visual and aural dimensions with a variety of feedback levels. These include one way, delay, rapid feedback and immediate feedback. However, Crystal (2011) notes online communication is not as immediate as a conversation. There are slight delays due to technological restraints and constraints, such as, poor connection, missed timing, or misinterpretation of semiotic signs/texts.

Metafunctions combined with the Stratal SFL Model of Language

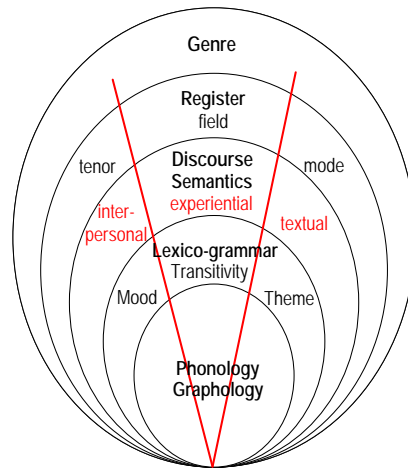
The situation component of *field*, *tenor* and *mode* directly relate to Halliday's three metafunctions, which are a part of the semantic system (see Table 2.6). The *field* component relates to the ideational metafunction. This examines the meaning via the content. *Tenor*

relates to interpersonal metafunction that investigates meaning as a form of participation. Finally *mode*, relates directly to textual metafunction, which looks at the actual conduit used to communicate the message (Eggins & Martin, 1997; Halliday, 1994; Halliday & Hasan, 1985; Matthiessen, 2007; O'Halloran, 2007ab; O'Halloran *et al.* 2010; van Leeuwen, 2005). In a new media text, for example, register describes those meanings associated with the situational context.

Situation: Feature of the context	Realised by...	Text: Functional component of semantic system
Field of discourse What is going on	→	Experiential Meaning Transitivity, naming etc.,
Tenor of discourse Who are taking part	→	Interpersonal Meaning Mood, modality, person etc.,
Mode of discourse Role assigned to language	→	Textual Meaning Theme, information, cohesive relations

Table 2.6: Context of Situation (Adapted from Halliday & Hasan, 1985, p.20).

When *genre*, *register*, the *stratal* system of language and *metafunctions* combine, it creates a comprehensive framework for the purpose of analysis (see Figure 2.7). The *metafunctions* are a way of bringing together all the layers of the *stratal* system relating to language, as well *register* and *genre*. *Field* is realised in the *experiential metafunction* within discourse-semantics. *Experiential* meaning can be realised at the level of lexico-grammar by *transitivity*. *Tenor* can be realised in *interpersonal* meaning at the level of discourse-semantics. *Interpersonal* meaning is realised in lexico-grammar by *mood*. *Mode* is realised in the textual meanings at the level of discourse semantics. *Textual* meanings are realised at the level of lexico-grammar by *theme*. Language is therefore structured to realise its *metafunctions* using *transitivity*, *mood* and *theme*. These *metafunctions* in turn are related in a predictable and systematic fashion to each situational variable. Text is directly linked to context.



2.7: Metafunction and Tri-stratal Model of Language

While this section examined language and how the multiple layers of a text structure meaning, new media, and in particular social media, utilise more than written or spoken language to communicate with online users. The next section will detail how SFL impacted the development of social semiotic theories and how these two approaches can assist in identifying the building blocks of meaning within the new media landscape.

2.4.5 Online Written Text

Online written text differs from offline written text (Crystal, 2001; 2011; Eggins, 2004; 2008). Online written texts can display qualities of both written text and spoken language (Crystal, 2001; 2011; Eggins, 2004; 2008). As Crystal (2011, p.19) identifies

(v)arieties of language can be shown to combine some the above characteristics (speech and written language) in different degrees. It is more realistic to think of speech and writing as being the end-points of a multidimensional continuum, within which varieties can be located as being ‘more or less like speech’ and ‘more or less like writing’. The varieties that form the Internet can be approached in the same way.

The language online users utilise often has an imperious overtone, which is similar to spoken language (Crystal, 2001; 2011; Eggins, 2004; 2008). Online users expect to receive instant responses to a post or updates as if they were speaking to someone in front of them (Crystal,

2011). The interactive nature of the new media also lends itself to a speech style of language (Crystal, 2001; 2011; Eggins, 2004; 2008). Despite the similarities to speech, differences are also apparent. Users 'send' messages, these communication are not instantaneous like speech. There are no real life non-verbal indicators to ascertain meaning and messages cannot overlap (Crystal, 2001; 2006; 2011). Additionally, the element of rhythm differs within new media text (Crystal, 2001; 2011; Eggins, 2004; 2008). In the 'real' world, offline interpersonal encounters have a rhythm; this can be due to familiarity with the subject and the ability assess non-verbal cues, while online interactions are often impacted by technological lag time, for example, when users experience connection issues or sites malfunctioning (Crystal, 2001; 2011; Eggins, 2004; 2008). Furthermore, in an online environment, as the number of participants in a conversation increases, less conversational rhythm is experienced within the interaction (Crystal 2001; 2011). The rhythm of the conversation may dictate whether a participant joins in the conversation or remains an observer (Crystal, 2011).

Crystal (2001) notes within an online context "[i]ndividual contributions to a group are saved and distributed as they come in, which may be at any time and separated by any period of time...Each contributor leaves a linguistic 'footprint', in that what is said has a permanent pragmatic effect" (Crystal 2001, pp.134-135). This imprint is linked to the text generating a particular feel (Crystal, 2001; 2011). Therefore, understanding individual contributions to an online conversation or online communities provides insight into the interpersonal meaning. Within communities, local dialects, jargon, slang and abbreviations can become dominant and it becomes increasingly complicated to engage if a user does not have an appropriate understanding of the environment. These variations in jargon and fad phrases can become intense and also disappear just as quickly as they came into existence; however, they remain part of the community's collective memory (Crystal, 2001; 2011).

Emoticons can also give an insight into the interpersonal structure of participants. They were originally devised to bridge the gap left by the inability of the Internet to convey emotion (Crystal, 2001). Beyond a webcam, the Internet lacks the ability to accurately convey emotions. As the author notes “[t]he new symbols, such as the basic pairing of :) and :(for positive and negative reactions respectively, were intended to remove attitudinal ambiguity” (Crystal 2011, p.23). The author makes an important semantic point,

[d]espite the creative artistry, the semantic role of emoticons has proved to be very limited. An individual emoticon can still allow many readings – the basic smile, :), for example, can mean sympathy, delight, amusement, and much more – and these can be disambiguated only by referring to the verbal context (Crystal 2011, p.23).

Whilst their use is not widespread, understanding why, when and where emoticons are used indicates the relationship between participants. In some instances, emoticons have been known to replace sentences, often reflecting the feeling of a participant to a particular situation (Crystal, 2011), as well as, being used in conjunction with written text to complement online written text. The author also notes that emoticons are often used more by women than men. Crystal (2011) recommends more research is needed in this area to fully explore their meaning potential. In a similar vein to emoticons, the use of capitals, asterisks and spacing provides insight to the emotional content within the text (see Table 2.7).

Indicator	Meaning
CAPITALS	Indicate the respondent is shouting.
C A P I T A L and S P A C I N G	Means shouting ‘loud and clear’
The *real* answer	Means that this is the truth or fact

Table 2.7: Use of capital, spacing and asterisks and what they mean (Crystal, 2001)

As emoticons, spacing, capital and asterisks give insight into the users’ emotions, these emotions can give insight into how participants relate to other users and topics under

discussion. Emoticons add to the feel of the online written text by leaving a trace of an emotion. They can help determine, for example, if the interaction is formal, informal, professional, and friendly or argumentative. Their use can give insight to whether a user is demanding or offering something, providing an opinion about a good or service or a subject.

2.5 Media from a Social Semiotic perspective

As discussed above, SFL scholars identified the need to shift the focus from signs to text. In a parallel move, social semioticians also realised a shift from signs was needed to better understand the intricacies of communication, particularly associated communication beyond language. The discussion below centres on why *semiotic resources* were selected by social semioticians to better understand meaning generated in the new media landscape. In addition, a social semiotic account of media and media selection will demonstrate *why* media selection contributes to meaning. This will justify the necessity of a social semiotic approach in analysing meaning of new media sites and the modes of communication beyond language that make up the messages used within these sites. A more comprehensive account of social semiotic approaches will be detailed in Chapter 4.

2.5.1 Semiotic Resources

SFL influenced the conceptualisation of social semiotics as early scholars, Hodge and Kress (1988), extended the linguistic based SFL approach from language to all other modes of communication, including images, sounds, kinetics and even design. Social semioticians assert that differing modes of communication express meaning in their own unique manner (Hodge & Kress, 1988; Kress, 2003; 2010; Kress & van Leeuwen, 1996; 2001; 2006). Social

semiotics encourages the understanding of all separate elements of a text while keeping a firm grasp of the context in which it appears. In a similar vein to the SFL approach advocated by Halliday, social semioticians also believe that the structures of non-language text assert meaning. Furthermore, social semiotics also believes that texts are purposefully constructed composing of a variety of semiotic resources (van Leeuwen, 2005).

Baldry and Thibault (2006, p.18) define *semiotic resources* as “...a system of possible meanings and forms typically used to make meaning in particular context”. A *semiotic resource* can be presented in a multitude of forms, they can be physiological or technological, culturally specific or abstract, and can vary greatly in how these resources are organized (Baldry & Thibault, 2006; Jewitt, 2009ab; Jewitt *et al.* 2001; Kress, 2002; 2003; Kress & van Leeuwen, 2001; 2002; van Leeuwen, 2005). *Semiotic resources* can simple be a single mode of communication, such a written text in the case of a textbook, or can be represented by combining different modes of communication, such as with picture book for children, which combines images and written language. Their selection and use are socio-culturally (re)shaped over time (Baldry & Thibault, 2006; Jewitt *et al.* 2001; Kress, 2003; 2005; 2007; 2009; 2010; Kress & van Leeuwen, 2001). These *semiotic resources* could take the form of language, writing, images, sounds, movement and symbols (Baldry & Thibault, 2006; Kress, 2003; Kress & van Leeuwen, 2001; O’Halloran, 1999; van Leeuwen, 2005).

Semiotic resources are viewed by social semioticians as being more adaptable to all modes of communication. Social semiotics does not describe

semiotic modes as though they have intrinsic characteristics and inherent systematicities or ‘laws’, social semiotics focuses on how people regulate the use of semiotic resources –again, in the context of specific social practices and institutions, and in different ways and to different degrees (van Leeuwen 2005, p.xi).

In turn, these constructions produce polysemic meanings (as discussed in section 2.3.2), as different producers with different experience place resources together based on a variety of historical practices and in varying social contexts. Importantly, social semiotics explores how differing semiotic resources compare, what they have in common and how they differ (van Leeuwen, 2005). Social semiotics also allows for the understanding of how semiotic resources shift and change over time and how semiotic resources are reshaped by the people who adopt them in constructing texts (Caldas-Coulthard & van Leeuwen, 2003; van Leeuwen, 2005). This makes social semiotics a very useful tool in understanding how semiotic resources are being reshaped in the new context of new media. It also allows the researcher to generate multiple meaning possibilities associated a text. The approach provides insight into how visual modalities construct meanings (see Kress & van Leeuwen, 1990; 1996; 2006), how movement constructs meanings (see Martinec, 1998; 2000; 2001; 2004) and how sounds construct meanings (see van Leeuwen, 1998; 1999). This is vital to fully understand meaning making practices in a new media landscape, as new media technologies utilise more than written and spoken language to construct messages (Adami, 2009; Baldry & Thibault, 2006; Kress, 2010). Considering these new technologies combine language with other modes of communication, such as, visual resources, auditory resources, kinetic resources, to construct very complex texts, this approach is required to cohesively understand all these elements simultaneously.

2.5.2 Media Affinities from a Social Semiotic Perspective

Media Affinities are semiotic resources utilised in new media sites to convey meaning (Clarke, 2009). Understanding each *media affinity* is vital to understanding how meanings are constructed within new media. They are selected because they perform specific roles in

creating meaning (Jewitt, 2009bc; Kress & van Leeuwen, 2006; van Leeuwen, 2005). Each media affinity constructs meaning in a unique manner and are realised in a unique manner (Jewitt, 2009bc; Kress & van Leeuwen, 2006; van Leeuwen, 2005). For example, an image conveys meaning differently to sound. Sound differs from movement; movement differs from online written text and so on. One media affinity, such as written text, cannot convey the exact same thing as another can. For example, it would be impossible to translate a sound into the written word. For marketers this presents both opportunity and risk, selecting an inappropriate media affinity may result in their campaign being ignored or misunderstood, or conversely it may break through clutter and make a piece of communication stand out. Media affinities are additionally selected because of their availability within a culture, as different cultures use different modes of communication for different purposes (Kress, 2010).

2.5.3 Platform and Meaning from a Social Semiotic perspective

Understanding media platform selection or the ‘site of deployment’ is also vital, as they (sites) also contribute to meaning (Kress, 2010; Pauwels, 2012). Kress (2010) proposes that media selection is also socially determined. Each new media site adopted to communicate marketing messages serves a particular purpose, and carry with it specific understandings. Despite the comical value of Figure 2.8, it does highlight an important point regarding sites and their associated social meanings. The figure indicates why particular online users would use a particular site and the type of language they would use while interacting on these platforms. For example, YouTube allows people to visual view content a producer of a message considers important, while those interested in recipe ideas and connecting with those who enjoy creating would venture toward using Pinterest. The LinkedIn element refers to how users tend to use this site more professional networking, rather than personal

correspondence as indicated by Facebook. Since each platform possesses unique capabilities, sites are selected based on what they can do and how they convey meaning. Their purpose is to construct the meaning the producer of the text wishes to convey to the participants they wish to reach. There is also a real possibility for those contributing to a marketing discussion of being ignored or dismissed or remain unseen, if a message or text is placed in an inappropriate channel of communication.

SOCIAL MEDIA EXPLAINED (DONUT EDITION)



Figure 2.8: Social Media Explained

(http://www.xplornet.com/media/3280697/social_media_explained_donuts.png)

Considering media technologies are reshaped by those who use them and new avenues for deploying meaning appear, it is vital for the theories and methodological used to analyse and understand them to possess the adaptive capability to reveals the changing environments and comprehend the socio-cultural influences practices that reshape these landscapes. This approach to media and media selection will be extended theoretically is Chapter 3 and methodologically in Chapter 4.

2.6 Conclusion

The purpose of this chapter was to identify appropriate theories to underpin this study into integrated new media marketing communication. Current marketing conceptualisations were considered, including IMC and semantic-based approaches to investigate whether an effective approach currently existed. The review began by identifying the shift in marketing communication from its early incarnations as part of the 4P's to contemporary approaches, which espoused relationship building and the comprehension of meanings. IMC's limitations were highlighted, with criticisms levelled at its inability to comprehend complex communication environments and to account for the 'many voices' that contribute to marketing conversation.

With discussion exploring semantic-based approaches to marketing communication and whilst approaches were noted that could determine the meaning of a single message or interaction, the review failed to identify a comprehensive new media focused semantic approach, capable of analysing integration, co-creation, as well as, the meaning of individual marketing messages. In order to construct an appropriate theoretical framework, meaning approaches were further investigated, including systemic functional linguistics and social semiotics.

Primarily, it was argued that meaning is socially constructed within a specific social context and any theoretical conceptualisation underpinning this study would have to align with this perspective. Shifting focus away from semiotic signs towards *texts* and *semiotic resources*, SFL and social semiotic scholars argued that meaning is metafunctionally and tri-stratally arranged, simultaneously revealing multiple levels of meaning within language (and other modes).

Furthermore, discussion also noted that online marketing messages possess similar structural qualities to written or spoken language, representing a hybrid between the two. It was argued to understand online written texts comprehensively, temporal components, as well as, linguistic elements, such as formal and informal language needed to be considered. Furthermore, it was identified that online conversations possess unique rhythms and the flow of conversation can greatly impact the development of an interaction between active participants within new media. Additionally, emoticons and other symbols need to be analysed, as they impact how meanings are constructed in new media messages.

The chapter identified five reasons why SFL and social semiotic approaches may assist in overcoming the theoretical shortfalls identified in information and cognitive based theories. Firstly, SFL possesses the ability to understand language used in new media communication. Secondly, social semiotics can assist in determining meaning of modes beyond language (including images, sounds and movement). Thirdly, social semiotics have the ability to determine meaning of sites utilised by marketing to communicate as a major advantage over current approaches. Fourthly, the approaches have to have the ability to understand the hybrid language used by online users in new media communication. Finally, entire conversations can be understood, assisting in understanding engagement and co-created meaning.

The next chapter will explain the social semiotics and SFL influences theories and approaches that will assist in developing the theoretical framework for analysing meaning of new media marketing campaigns. Discussion will describe and analyse how messages, sites, and the campaign itself produce meaning. Attention will be directed at all modes of communication beyond language that produces meaning in a message, as well as how

meaning is produced when multiple modes are combined within a message. Furthermore, a discussion relating to *fabric* will be introduced. An original contribution of this thesis, *fabric* provides an alternative approach to marketing communications that incorporates the interactive and social nature of new media marketing communications.

Chapter 3: Theoretical Foundations

3.1 Introduction

Chapter 2 primarily critiqued the major perspectives within IMC theory and argued meaning-based theories were superior for understanding marketing communication. The previous chapter also introduced SFL, social semiotics and semiotic-based approaches and demonstrated how these approaches can be useful in ascertaining the meaning of language, both written and spoken. Prior to detailing the theoretical developments associated with understanding meaning in relation to new media texts, a reassertion of two key points must be made. The first refers to how meanings are viewed with the second concerned with how meanings are to be analysed within the context of this study. In adopting a SFL and social semiotic perspective to analysing meanings, this thesis privileges approaches that investigate the relationship between structures and meaning. It is noteworthy to mention that such approaches do not discount the importance of context. Conversely, they demand a clear understanding of context in order to effectively analyse each texts and their components. It is keenly advocated by social semiotic scholars (see Kress, 2010; Kress and van Leeuwen 1996; 2006; Martinec, 2004) that social context in which the marketing messages appear to require considerable comprehension. By taking into full consideration the circumstance in which the interaction occurs, analysis can identify micro components while simultaneously consolidating the surrounding context (Baldry and Thibault, (2006).

Considering marketing texts are purposefully constructed (Kress, 2010), it is important to consider closely the compositional elements used to generate the text. Compositionally, they consist of a variety of modal resources and at times covert signs, making them complex meaning making tools. By considering every component of meaning, subtleties within a text may be made evident (Kress, 2010). While broader approaches, such as, hermeneutics and discourse analysis may only consider a single or the surrounding meanings, a neo-structuralist and social semiotic approach allows multiple levels of meaning to be extracted (Kress, 2010). This allows the multiple reading positions, subject positions and social subjectivity to be considered, suitably accounting for polysemic meaning. Hence, particular attention in this chapter will be directed towards semiotic resources that generate meanings beyond language and structures that assist in revealing subtleties evident in new media marketing texts and the interrelations between marketing messages.

The theoretical approaches required to analyse the theoretical development in assessing meaning within a new media marketing campaign are detailed in Figure 1.2. These levels reveal and contribute unique realisations to the meaning of the overall campaign and when combined, create comprehensive understandings of a new media marketing campaign. Each of the five layers represents a different level of meaning. Level 1 (section 2.4) refers to language and was discussed in Chapter 2. Level 2 (section 3.2 & 3.3) details *how* individual media affinities communicate meaning, specifically how visual theories, kinetic theories, auditory theories, intersemiotic theories and hypertextual theory reveal meaning. Level 3 (section 3.4), elaborates *how* multimodal media assemblages reveal meaning and establish the theoretical foundation for texts that utilise a combination of media affinities in conveying

meaning. Level 4 (section 3.4), examines and details *how* multimodal text impact meaning. Finally, Level 5 (section 3.5) introduces the concept of *fabric*, developed in this thesis to provide a semantic underpinning to understand the meanings associated with the integrated new media marketing campaigns. *Fabric* combines Bakhtin's (1986) notion of *intertextuality* and SFL expansion theory (texture) to detail how meaning and campaign meaning is constructed.

3.2 Meaning beyond Language (1): Static and Temporal Images

The ability of users of new media to deploy meaning beyond language divulges a significant number of new possibilities for marketers wishing to communicate via marketing messages. Early scholars in the field of SFL and social semiotics identified meaning making practices, which extended further than written and spoken language (Hodge & Kress, 1988; Kress & van Leeuwen 1990; 1996; 2006; O'Toole, 1994; 1995; 2011). Other modes of communication, such as, visual images and auditory sound, also produce meaning in a unique manner (Hodge & Kress, 1988; Kress & van Leeuwen, 1990; 1996; 2006; O'Toole, 1994; 1995; van Leeuwen 1999). It would be naive to think that the full meaning of all social media posts, for example, could be achieved without understanding *semiotic resources* beyond language, therefore, it is important for this thesis to investigate *how* media affinities identified in Figure 3.1, produce meaning.

The discussion will focus on images (static and temporal), kinetic (facial expression, movement and gesture), auditory (ambient, music, soundtracks and vocal register) and detail why they are vital to understand within the context of marketing communications in new media.

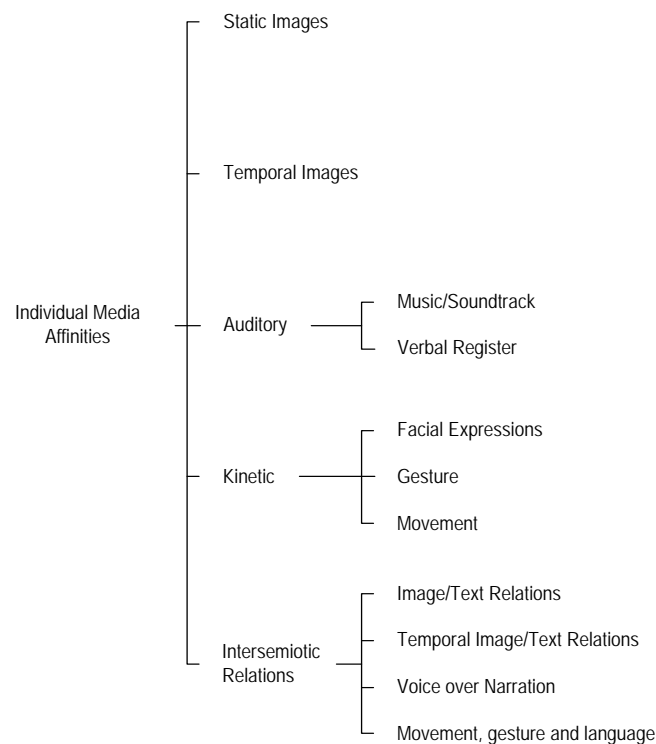


Figure 3.1: Theoretical Framework for Individual Media Affinities

3.2.1 Static Images

Static images or *still* images refer to images that do not have a temporal component, such as, a photograph or a painting (Kress & van Leeuwen, 1996). Static images are often used within new media sites to represent an object, subject or thing. Increasingly, in social media they are being used in lieu of words to convey meaning (Kress & van Leeuwen, 1996; 2006; Kress, 2010). It is not uncommon to find Facebook, Tumblr and Pinterest posts containing only images, and at times, multiple images either instead of or accompanying written text. Marketers and other key stakeholders use images in an array of situations. They may be used to illustrate products or services, reveal a users' actual identity or construct an avatar. Images can also be used to reveal a narrative about a product or users of a product, evoking emotional responses or displaying information in an easily accessible format (Kress &

van Leeuwen, 2006). Therefore, understanding the elements that make up an image is crucial to reveal the meaning being made by online marketing messages.

The journey of a social semiotic account of visual meanings can be traced back to the sign and symbolic perspectives initiated in the 1960s. Early advocates of visual analysis, such as, Arnheim (1969; 1974; 1982; 1988); Barthes (1967; 1977); Berger (1972); Dondis (1973), Gombrich (1960; 1982); Mitchell (1986) and Panofsky (1953; 1982) adopted a variety of different approaches to achieve this goal. Arnheim (1969; 1974; 1982), for example, advocated the use of a psychological viewpoint, heavily focused on *symbolism* to develop a framework to understand how images convey meaning. Dondis (1973), however, believed a *visual syntax* existed and required a *stratal* approach to be developed. Dondis (1973, pp.12-13) believed

[t]he inclination towards wanting to connect the verbal and visual structure is totally understandable. Visual data has three distinctive and individual levels: the visual input, which consists of myriad symbol systems; the representational visual material we recognize in the environment and can replicate in drawing, painting, sculpture, and film; and the abstract understructure, the form of everything we see, whether natural or composed for intended effects.

Berger (1972) possessed a broader viewpoint, believing visual meaning is impacted by several key elements, which included historical, cultural, societal and individual perspectives. He noted that these elements are lenses through which people view images. They impact how viewers interpret images and therefore what the meaning potential of the images are. In addition, images and the elements within them are chosen purposefully; they are designed to achieve a specific outcome for those constructing them (Berger, 1972; Kress & van Leeuwen, 1996; 2006). For example, a marketer may selectively place a product at the centre of the shot to highlight its importance and increase awareness of the product.

According to social semiotic theory, images and the elements within them are chosen by the constructor of the image based on the task s/he wishes the image to perform, within a particular situation (Kress & van Leeuwen, 1996; 2006). In other words, images are made for specific purposes and tailored for specific contexts (Kress & van Leeuwen, 1996; 2006). For marketers within the new media landscape this has validity. They may select specific images to convey a particular emotion or promote specific features about a product. If images and the elements within them are chosen for a specific purpose in a particular context, understanding the potential meanings they may generate is vital to understand the various roles/purposes of the any piece of marketing communication. They are potential meanings because images may elicit various interpretations depending on social subjectivity.

In order to analyse how visual meanings are constructed, the discussion below will examine how a metafunctional approach has been adapted from language and applied to images. Halliday's metafunctional theory of language, discussed in Chapter 2 (see subsection 2.4.2), has been adapted to images. Kress and van Leeuwen (1990; 1996; 2006) believe that images, just as language, operate simultaneously on three metafunctional levels, each revealing their own unique meanings. Kress and van Leeuwen (1990; 1996; 2006; O'Toole, 1994) renamed the metafunctions to better suit images and make the distinction between meaning in images and meaning within language. *Ideational* became *representational*, *interpersonal* became *interactional* and *textual* was replaced with the term *compositional*. Kress and van Leeuwen and O'Toole refer to the same concepts, however, O'Toole (1994) uses alternate terminology for the *interpersonal* metafunction (*modal*). This thesis will adopt the Kress and van Leeuwen's (1990; 1996; 2006) terminology, as seen in Figure 3.2.

The following subsections will detail how these visual metafunctions (illustrated in Figure 3.3) construct meanings. Representational meaning will be expanded in subsection 3.2.1.1 (see Figure 3.4), interactive meaning in subsection 3.2.1.2 (Figure 3.4) and finally, compositional meaning in subsection 3.2.1.3 (Figure 3.6). In order to illustrate the potential meanings of static images all three metafunctions (*representational*, *interactive* and *compositional*) are analysed.

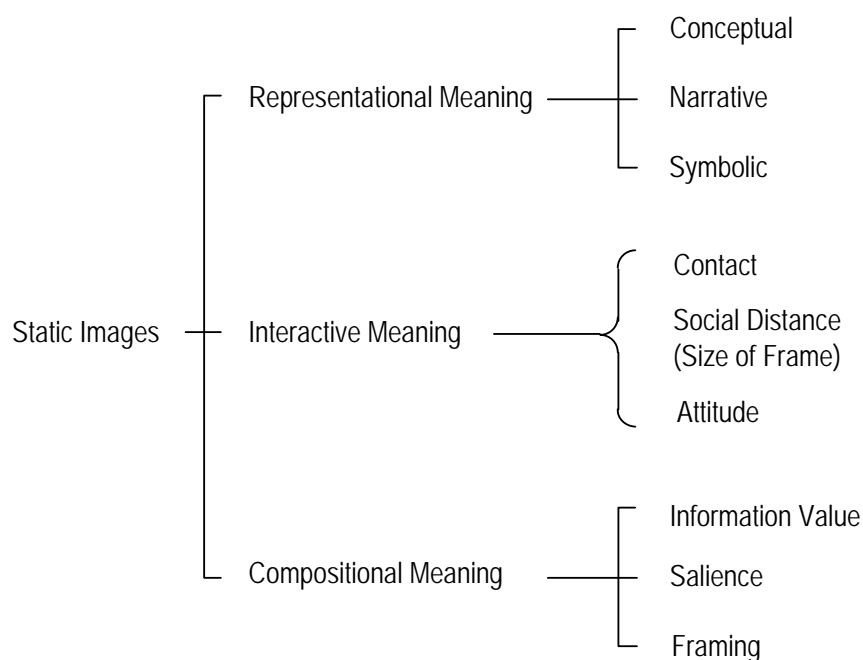


Figure 3.2: Metafunctions in Static Images

Kress and van Leeuwen (1996; 2006) argue the importance of *modality*, *cohesion* and *context* play a central role in understanding the potential meanings of image. *Modality* represents the ‘*realness*’ of an image, as technologies, such as, Photoshop™ can impact how an image is constructed, manipulated to produce a particular response, viewed or understood and therefore this makes *modality* vital to consider when analysing images. *Cohesion* refers to the degree of how well all the elements of an

image fit together, and impacts comprehension of an image. Understanding how elements join to create an image also provides insight into its purpose and the meanings it generates. Contexts impact meanings; it is the context in which a semiotic resource is produced and not in isolation from the act of producing analogies and classification that are important to consider when analysing any image (Kress and van Leeuwen 2006, p.8). Meanings belong to socio-cultural contexts, “rather than to specific modes. And the way meanings are mapped across different semiotic modes, the way some thing can, for instance, be ‘said’ ...visually...is also culturally and historically specific” (Kress & van Leeuwen 2006, p.2).

These three overarching considerations assist in understanding the “explicit and implicit knowledge’s and practices surrounding a resource, consisting of the elements and rules underlying the cultural-specific form of visual communication” (Kress & van Leeuwen 2006, p.3). By no means are we claiming that these approaches are culturally ‘universal’, in fact, the structures and reasoning’s detailed below are suitable for ‘Western’ images structures, with variances associated within subset of any culture (Kress & van Leeuwen, 1996). These systems of meaning are continually being reshaped. When the understandings associated with modality, cohesion and context area realised and incorporated with visual grammar component discussed below a comprehensive understanding of visual images and overt and covert marketing meaning is generated.

Visual metafunctions

Representational meaning represents meanings conveyed by the people, places or things within the image (Kress & van Leeuwen, 1990; 1996; 2006). *Interpersonal*

meaning is meaning that illustrates how images can create particular viewpoints between viewers and the world inside the frame (Kress & van Leeuwen 1990; 1996; 2006). In this way images interact with viewers and suggest the attitude viewers should take towards what is being represented. Finally, *compositional* meaning refers to the image elements of information value; framing; and salience (Kress & van Leeuwen 1990; 1996; 2006).

3.2.1.1 Representational Meaning

For the purpose of this thesis *representational meaning* will be broken down into three main perspectives, seen in Figure 3.3, which include *conceptual*, *narrative* and *symbolism* (Kress & van Leeuwen 1990, 1996). Conceptual meaning, Figure 3.3-1, “represents the world in terms of more or less permanent states of affairs or general truths, rather than in terms of action or mental processes” (Kress & van Leeuwen, 2006, p.109). Considering, this thesis is examining a specific occurrence in a specific context, which are continually evolving and consistently in a state of flux (as argued in Chapter 1,2 and recently above), conceptual meaning will not be examined in detail. Rather, the discussion will concentrate on narrative and symbolic meanings detailed below.

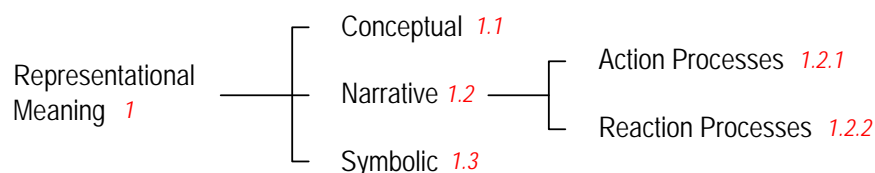


Figure 3.3: Representational Meaning

Narrative

Narrative processes, Figure 3.3-2, “serve to present unfolding actions and events, processes of change, transitory spatial arrangements” (Kress & Van Leeuwen 1996, p.56). In other words, a *narrative process* looks at actions and events and not specifically at the image structure (Kress & van Leeuwen, 1996; 2006; Pace, 2008). As illustrated in Figure 3.3, *narrative processes* can be broken down into *action* processes, Figure 3.3-2.1, and *reactional* processes, Figure 3.3-2.2, (Kress & van Leeuwen, 1996; 2006). An *action* process is where the salient *actor* within the image produces gestures or vectors that originate meaning via single subject or multiple subjects (Kress & van Leeuwen, 2006). *Salience* will be expanded on in section 3.2.1.3 below.

Reactional processes occur when vectors are “formed by an eye line, by the direction of the glance of one or more of the represented participants” (Kress & van Leeuwen 2006, p.67). Hence, the processes are based on the subjects’ *reaction*, which is actualised by the path of the glance of one of the partakers, the *reactor* (Kress & van Leeuwen 1990, 1996, 2006). Kress and van Leeuwen (1990; 1996; 2006) argue that considering a reaction denotes intelligence. The subject reacting must be human, or at least possess human-like qualities (in order to convey emotions). The direction or focus of this reaction (a look or gaze) follows a *vector* to the receiving participant or whole process, termed the phenomenon, and the particular nature of this reaction is encoded in the way that the reactor is looking at the phenomenon (Kress & van Leeuwen 1990, pp.83-84; 1996, pp.64-67; 2006, p.67). Image 3.1(a) demonstrates direct gaze with the viewer, whilst Image 3.1(b) demonstrates indirect gaze with the viewer.

Images may also contain elements that are not central to their understanding. These additional elements known as *circumstances* (Kress & van Leeuwen, 1996; 2006) are the “participants which could be left out without affecting the basic proposition realised by the narrative pattern, even though their deletion would of course entail a loss of information” (Kress & van Leeuwen 1996, p.71). *Circumstance*, has been extended to include *setting*, *means* and *accompaniment* (Kress & van Leeuwen, 2006). Not connected by vectors, but rather by aspects of locations (*setting*), they can even merely be co-occurring in the same space, with no apparent relationship (*accompaniment*), or simply be utilised by a subject in some action (*means*) without a vector (Kress & van Leeuwen, 1996; 2006).



Image 3.1a: Gaze: Example of Direct Gaze



Image 3.1b Gaze: Example of Indirect Gaze

A narrative is present in Image 3.1a. There are actions (picking of tea leaves); actors (the two Fair Trade workers); gestures and facial expression (smiling and working). Additionally, there are *compositional* elements, with worker foregrounded and mid-grounded, combined with a background of camellias and trees. There is a sharpened focus of the foregrounded worker, with an eye line vector created between the foreground subject and the producer of the image. There is evidence of *conversion*

processes (she is looking at the camera (audience); the audience is the third person influencing her actions). *Circumstance* is also evident where the *setting* of the interspersed trees in the background adds to the meaning and *the second worker in the image personifies accompaniment*. Understanding all these *narrative* elements allow meanings to be determined.

Marketers often use images to tell a story, as they assists people relate to the goods or services on offer (Pace, 2008). It must be noted, however, these *narrative* shots can be manipulated (Berger, 1972), as Image 3.1(a) is. Often they are constructed to tell a particular story, one that has been tailored for an audience (Berger, 1972; Kress & van Leeuwen, 1996; 2006). These snapshots are not necessarily one hundred percent accurate, more akin to public relations' spin. They can be an idealised and/or stylised version of actual occurrences and mean different things to different audiences (Berger, 1972). This is vital to understand, in light of the fact that social media is increasingly being utilised to tell the corporate and product brand story, as well as, allowing non-commercial participants to engage in the corporate story.

Symbolic

Symbolic meaning, Figure 3.3-1 is the practice of representing things or ideas via the use of a *sign* (Jewitt, 2009b). They are produced via consensus between social members and are learnt by members of that community (Jewitt, 2009c). *Symbolism*, according to Kress and van Leeuwen (1996; 2006) can be segmented into *symbolic processes* and *attributes*. *Symbolic processes* are;

about what a participant means or is. Either there are two participants-the participant whose meaning or identity is established in relations, the Carrier, and the participant which represent the meaning or identity itself, the Symbolic Attribute – or there is only one participant, the Carrier, and in that case the symbolic meaning is established in another way...The former

type of process we will call Symbolic Attribute; the latter, Symbolic Suggestive (Kress & van Leeuwen 2006, p.105).

Symbolic attributes are made *salient* within the images (Kress & van Leeuwen, 1990; 1996; 2006). This can occur by placing them in the *foreground*, altering their *size*, *shape*, or *tone* in order to emphasise a particular highlight a particular nuance (Kress & van Leeuwen, 1990; 1996; 2006; O'Toole, 1994). Marketers often use *symbolism* to enhance the importance of a particular element within the image creatively, as can be seen in Image 3.2. The Fairtrade label is symbolic. It is made salient due to its fore-grounded placement and how the contrasting colours allow it to be clearly visible. This symbolic status highlights the sign's importance and suggests further investigation.



Symbolic Attribute:
Fairtrade Label

Image 3.2 Symbolic Meaning

3.2.1.2 Interactive Meaning

Interactive meaning, Figure 3.4-2, allows for the determination of how participants within an image relate to each other and how they relate to the viewer (Kress & van Leeuwen, 1990; 1996; 2006). Considering the collaborative, interactive and interconnected nature of participants that use social media sites, understanding *interactive-meaning* provide marketers with deeper insight into the relationship between other online participants.

When analysing images, it is important to make the distinction between three types of participants. The first, *represented* participants; they are the people in the image (Kress & van Leeuwen, 2006). The second, *interactive* participants; these are defined as those who construct the image (Kress & van Leeuwen, 2006). Those who view the image, otherwise known as the *viewer*, represent the third type of participant (Kress & van Leeuwen, 2006).

There is a relationship between the *interactive* and the *represented* participants (Kress & van Leeuwen, 2006). *Interactive* participants are real people, producing images within a context for a specific purpose (Kress & van Leeuwen, 1996; 2006). These could be the marketer or any stakeholder with a vested interest in contributing to a marketing conversation or campaign. By understanding where the images are placed, where the *viewer* is in relation to the image, and *how* the constructor perceives this relationship, an insight into the roles and relationships of each person within the act of communication is revealed. This is vital for understanding meaning making in a new

media context, as those producing images need to consider the context (particular site) and intended viewers when posting images of objects, subject, events or things.

According to Kress and van Leeuwen (1996; 2006), *interactive* meaning, as seen in Figure 3.5, is revealed via analysing *Contact*, *Social Distance* and *Attitude*. Each element of interactive meaning will be discussed below, beginning with *contact*.

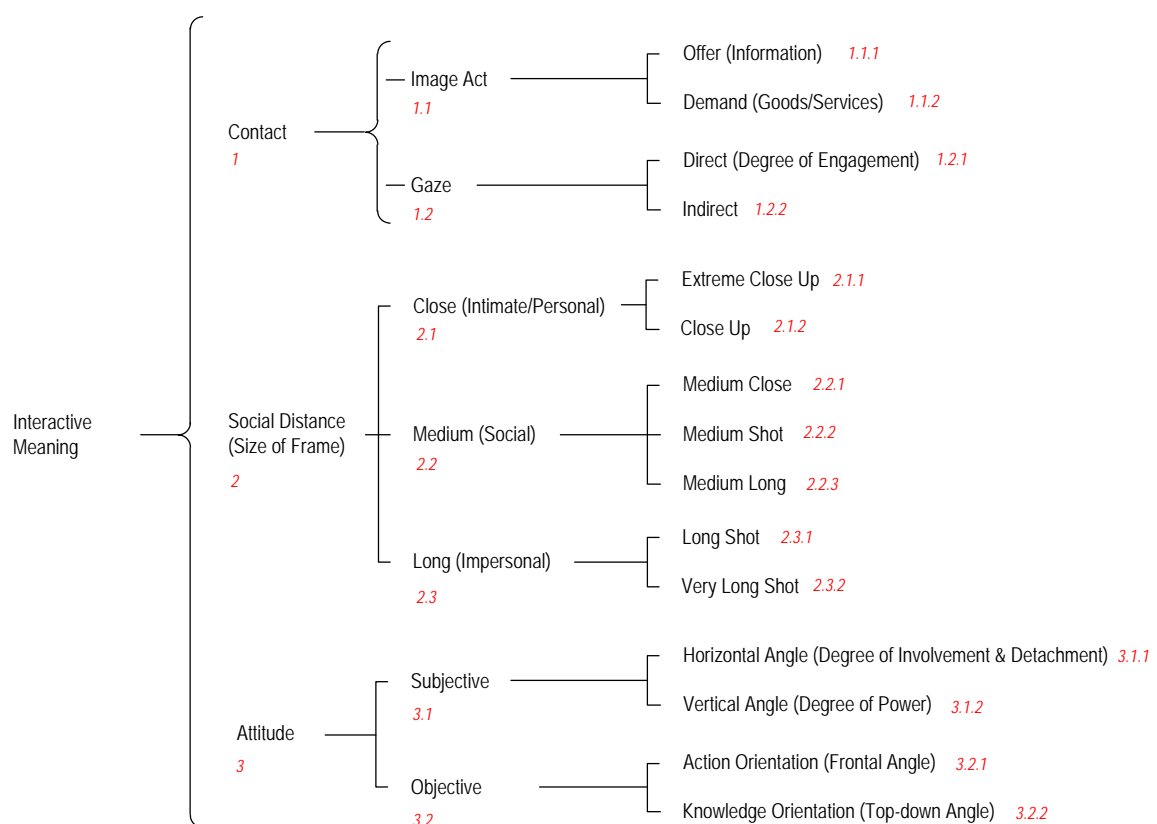


Figure 3.4: Interactive meaning within Images

Image Act and Gaze

Contact is formed by the *image act*, Figure 3.4-1.1, and *gaze*, Figure 3.4-1.2. The *image act* refers to function of the interaction between represented participants and the viewer (Kress & van Leeuwen, 1996; 2006). According to Kress and van Leeuwen (1996; 2006) image acts are represented by eye contact. It plays an integral

role in determining the difference between *offer* and *demand*. *Offers*, Figure 3.4-1.1.1, are often used as “items of information, objects of contemplation” (Kress & van Leeuwen 2006, p.118). An *offer* of information is akin to a request. In this instance the viewer is not overly acknowledged. An *offer* in a visual sense occurs when the *represented* participant is looking at another *represented* participant in the image or whose view does not establish a direct eyeline with the *viewer*, as in the backgrounded figure in Image 3.2a. A *demand* of attention, Figure 3.4-1.1.2, takes place when the *represented* participant is looking directly at the *viewer*, as seen in the fore-grounded participants in Image 3.2a. This ‘imaginary relationship’ (Kress & van Leeuwen 2006, pp.117-118) is an attempt to directly engage with the *viewer* and make him/her part of the activities in the image (Kress & van Leeuwen 1996; 2006; van Leeuwen 2008).

As stated above, *offer* and *demand* represent key components in determining the purpose of images within the context of new media marketing campaign. By ascertaining the purpose of the image, this thesis is able to determine *how* and *why* various participants (marketers and key stakeholders) use images. This will aid in concluding if varying online users adopt images for different purposes.

Gaze

Gaze, Figure 3.4-1.2, is represented along a continuum (Kress & van Leeuwen, 2006). At one end, *direct gaze*, whilst at the other, *indirect gaze* (Kress & van Leeuwen, 1996; 2006). *Direct gaze*, Figure 3.4-1.2.1, is where the represented participant looks directly at the viewer and attempts to deepen the connection between the two. *Indirect gaze*, Figure 3.4-1.2.2, is said to be experienced when the represented participant does

not acknowledge the viewer and does not consider them part of their world (Kress & van Leeuwen, 1996; 2006). Predominately, *direct* gaze is aligned with *demand* and *indirect* gaze aligned with *offer*.

Social Distance/ Size of Frame

Social distance, Figure 3.4-2, indicates the social relationship between those viewing the image and the *represented subject* within the image (Kress & van Leeuwen 1996, 2006). This element of the interactive meaning provides insight into the level of familiarity and intimacy between the viewer/producer and the represented participants. Influenced by Dondis (1973); Hall (1964; 1966); Ringbom (1965) Kress and van Leeuwen (1996) explain the parameters to determine *social distance* (also see van Leeuwen, 2008). The '*Size of the frame*', Figure 3.4-2, indicates the relationship the viewer is meant to have with the represented participants (Kress & van Leeuwen, 1996; 2006; van Leeuwen, 2008).

Close framed shots, Figure 3.4-2.1, are divided into *extreme close ups* and *close ups*. They are typically revealed when the frame is *less* than the head and shoulder of the represented subject. These frames reveal a high level of intimacy between the viewer and the subject in the image. *Extreme close up*, Figure 3.4-2.1.1, reveal extreme intimacy, whilst the *close up*, Figure 3.4-2.1.2, identified by the head and shoulders of the subject, reveals a close personal relationship between participants (represented, interactive and/or viewer). *Medium*, Figure 3.4-2.2, social distance frames reveal a social relationship between the viewer and the represented participant(s). A *medium close* shot, Figure 3.4-2.2.1, is where the frame cuts the subject off at the waist, this indicative of a social relationship, where the subject is seen to be part of the group

viewing them. A *medium shot*, Figure 3.4-2.2.2, cuts off the subject at approximately knee level, indicating familiarity between participants. The *medium long shot*, Figure 3.4-2.2.3, is realised via the full figure shot; this indicates a general social relationship between represented and interactive participants and the viewer.

Finally, the *long shot*, Figure 3.4-2.3, reveals an impersonal connection between the represented participant and the viewer. The *long shot*, Figure 3.4-2.3.1, displays the represented subject to fill half the image height. This indicates a public situation. The *very long shot*, Figure 3.4-2.3.2, is where the represented participant makes up less than half the height of the image. This indicates little or no social connection between the represented participant and the viewer.

These approaches can be enhanced with a better understanding of *facial expression* (section 3.2.4.1) and *tonal variation* (section 3.2.3.3) within vocal communication (Kress & van Leeuwen, 2006). However, a balance is needed as language still plays a part in creating social relations and simply relying on non-verbal communication is unwise and not advised (Ekman, 2003; Kress & van Leeuwen, 2006).

Attitude

Attitude, Figure 3.4-3, attempts to analyse how those represented in the image and viewing the image are connected (Kress & van Leeuwen, 2006). Marketing messages can utilise angles (vertical and horizontal) to establish mood. They are important as they provide insight to the type of relationship shared between those producing/viewing the image and those represented in them. Angles can also provide insight to the relationships shared between represented participants within the image.

Attitude is segmented into *subjective*, Figure 3.4-3.1, and *objective*, Figure 3.4-3.2, image types. *Subjective* images assess the level of *involvement* and *power relations* between the *represented* participant and the *viewer*. The *horizontal* angle, Figure 3.4-3.1.1, is a “function of the relations between the frontal plane of the image-producer and the frontal plane of the represented participant. The two can be in parallel, aligned, form an angle, or diverge from one another. The image can have either a frontal or oblique point of view” (Kress & van Leeuwen 2006, pp.134-135), which is not necessarily a strict dichotomy but more a continuum that has a direct correlation to the vanishing point(s). *Vanishing points* impact how an image is viewed, and the direction a viewer takes when viewing the image.

Horizontal angle allows for the determination of involvement (Kress & van Leeuwen, 1990; 1996; 2006). It provides insights into what relationship the constructor of the images is trying to convey or construct (Kress & van Leeuwen, 1990; 1996; 2006). This also assists to determine the role the constructor wishes to place both the *interactive* and *represented* participants involved in the communication (Kress & van Leeuwen, 1990; 1996; 2006). For example, with Image 3.2a above, the angle is slightly off-centre, indicating while the subject wishes to connect with the viewer; she does not consider the audience as part of her world.

Vertical angle, Figure 3.4-3.1.2, suggests relations of *power* between *represented* participants and *interactive* participants (Kress & van Leeuwen, 1996; 2006). As indicated in Figure 3.5 below, if the *represented* participant is set lower than the *interactive* participant or the viewer, they are said to be in a position of low power (Kress & van Leeuwen, 1996; 2006, p.140). If the subject within the image is

positioned above the *interactive* participant or the viewer, they are said to occupy a high level of power (Kress & van Leeuwen, 1996; 2006, p.140). This means the subject which occupies the elevated position, has authority over the subject in the subordinate position. However, if each participant is at eye level, the theory argues each participant's shares equal power, where no singular participant is said to be subordinate (Kress & van Leeuwen, 1996; 2006). To aid this theory, facial expressions and gestures will be analysed to provide context and a deeper understanding of the interaction that is occurring between subjects in the image, as well as, the participants and the viewer.

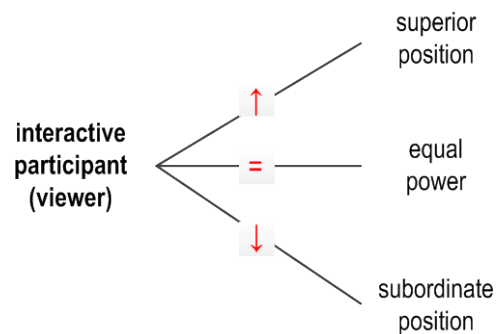


Figure 3.5: Participant Position and Power Relations

Objective meaning, Figure 3.4-3.2, can be segmented into two orientations and include action and knowledge orientation. *Action orientation*, Figure 3.4-3.2.1, or *frontal* angles usually determine the level of inclusion between *viewer* and *represented* participant. In this instance, the viewer and represented are a part of the same world. *Knowledge* orientation, Figure 3.4-3.2.2, or *oblique* angles suggest the opposite, resulting in a lack of engagement (Kress & van Leeuwen, 1996; 2006). In this instance, the viewer is not a part of the community represented in the image; the *viewer* is observing someone else's circumstance and is not involved in this world. Additionally, the rear view is more complex. The *represented* participant can be ignorant of the viewer (or image taker) or can express a sign of disgust. Researchers

must be careful and attempt to identify other markers within the image before concluding meaning in these instances (Kress & van Leeuwen, 1996; 2006). This insight further indicates the role each participant is assigned within context of the image. Depending on the objective of the marketer or other stakeholders, the image could be used to showcase a perspective or solicit a particular reaction. Considering social media is adeptly positioned to post emotional images, interactive meaning is essential in including in any semantic based framework.

3.2.1.3 Compositional Meaning

As stated in Chapter 2 and above, social semioticians view all texts as purposeful, constructed. Their salient elements are selected, positioned, and framed, based on the specific function new media users wish them to achieve. *Compositional* meaning is ascertained by determining how meaning is derived based on its composition or structure of an image. *Compositional* meaning is segmented into three elements (Kress & van Leeuwen, 1996; 2006). They include, *where* elements are places (information value), *what* is considered most central/ important (salience) and *how* they are framed (framing). The discussion below details the three perspectives and their accompanying segments, as seen in Figure 3.6.

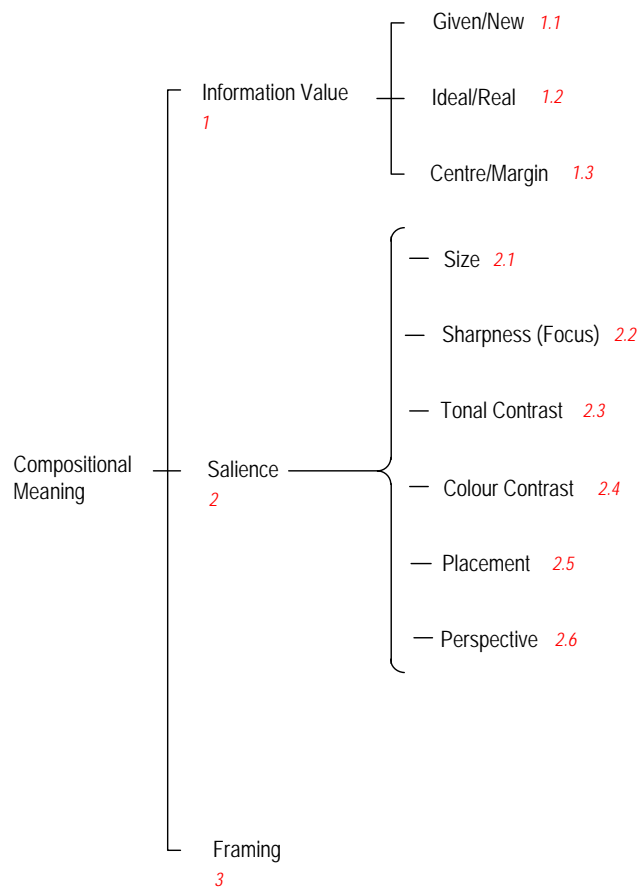


Figure 3.6: Compositional Meaning

Information value

Kress and van Leeuwen (1990; 1996), heavily influenced by Arnheim (1974; 1988) and Halliday (1994) developed information value, Figure 3.6-1. It is believed images present informational values through three coded structures, *Given/New*; *Ideal/Real*; and *Centre/Margin*. As seen in Figure 3.7 below, *Given/New*, Figure 3.6-1.1, theorises that the left hand side of the image will present something the viewer is familiar with, while the right hand side, presents the viewer with a new piece of information, building on the previous understood visual sign.

Kress and van Leeuwen (1996; 2006) suggest Ideal/Real operate on the vertical axis, Figure 3.6-1.2. This principle refers to the top of the image representing the idealised notions within the image, whilst the bottom section is reserved for existing or ‘real’ elements. Often there is a link between these sections, be it written text, framing or vectors (Kress & van Leeuwen, 1996; 2006).

Centre/Margin, Figure 3.6-1.3, refers to the *gestalt* of the image (Kress & van Leeuwen, 1996; 2006). To generalise, visual composition makes significant use of the *centre* which differs from middle of the page. The central element is determined by importance, not by location; *centre* focuses on the *salient* element within the image and the elements surrounding it as *margin* (Kress & van Leeuwen, 1996; 2006).

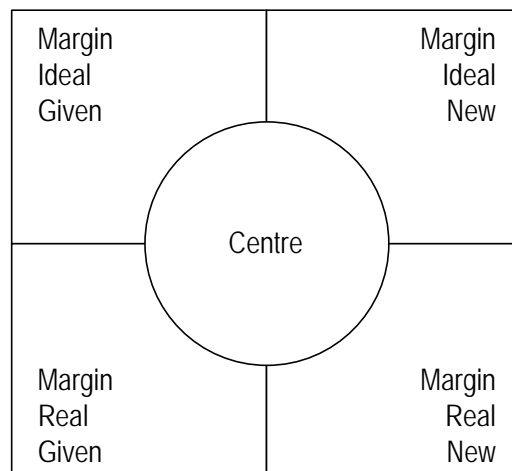


Figure 3.7: Information value (after Kress & van Leeuwen, 2006)

Salience

Salience is what Arnheim (1988) referred to as the ‘weight’ of the image. The greater the weight of one element in relation to others in an image, the greater the salience. Therefore, *salience*, Figure 3.6-2, is the “degree to which an element draws attention to itself, due to its size, its place in the foreground or its overlapping of other elements, its colour, its tonal values, its sharpness or definition, and other features” (Kress & van Leeuwen 2006, p.210). *Salience* is left to the discretion of the viewer; it is made relevant by the viewer. *Salience* can also be assigned by the socio-cultural collective (Kress & van Leeuwen, 1996; 2006). If a society or a sub-group within a society agree a particular object, subject or artefact is more important than others, it is said to be salient (Kress & van Leeuwen, 1996; 2006).

According to Kress and van Leeuwen (1996; 2006), the six major elements that potentially combine to signify a object or subject as salient include *size*, *sharpness*, *tonal contrast*, *colour contrast*, *placement*, and *perspective*. Each will be discussed below. *Size*, Figure 3.6-2.1, assists a subject or object to stand out; the contrast of being larger or smaller may impact its ability to stand out. *Sharpness of focus*, Figure 3.6-2.2, allows an element to be more easily seen, therefore making it more noticeable to the viewer. *Tonal contrast*, Figure 3.6-2.3; the more distinct an element is the more noticeable it will be to the viewer, for example, a black border on a white page. *Colour contrast*, Figure 3.6-2.4; the more distinct an element is the more noticeable it will be to the viewer, for example, when red and black are juxtaposed. *Placement* in the visual field, Figure 3.6-2.5, or the ‘weight’ of the element may dictate how noticeable it is and therefore impacts its importance to the viewer. Finally, *perspective* Figure 3.6-2.6, applies the fore-and-ground principle. Those elements in the

foreground carry more importance than those in the background (Kress & van Leeuwen 1996, p.212).

Insight into the overall topic or reason for the communication act is provided by understanding what the *interactive* participants believes to be *salient*. By determining what is important, the purpose of the communication can be assessed. In doing so, meaning is made more achievable as in Image 3.2a where the Fairtrade worker is made *salient* (due to her contrast to her surrounding and the sharpness of focus of her compared to the background and her placement). The image highlights the human element of the tea picking process, rather than the product (tea). By defining her importance and the importance of the activities she undertakes, the viewer is drawn to the subject.

Framing

Framing, Figure 3.6-3, is the presence *or* absence of framing devices realised by elements that create a dividing line, or by actual frame lines (Kress & van Leeuwen 2006, p.177). *Frames* disconnect or connect elements of an image, signifying they belong or do not belong together in some sense (Kress & van Leeuwen 2006, p.177). Kress (2005) proclaims that without framing, meaning could not exist. A strong frame is anything that segregates units of information (Kress & van Leeuwen, 1990; 1996, 2006). The manner in which this occurs is context specific (Kress & van Leeuwen, 1996; 2006). Image 3.3 depicts how new media sites utilise *framing*. The Facebook example showcases the specific frames within a typical user post and how frames are used to separate the different fields of meaning within the post. *Framing* allows what

is being represented to be seen, who is involved in the representations, their relationship and roles as well as how the material is constructed.



Image 3.3: Facebook Framing

An additional element to framing is *connectedness*, which is revealed in images by vectors. They are “depicted elements...or by abstract graphic elements, leading the eye from one element to another” (Kress & van Leeuwen 2006, p.204). In Image 3.2a, the backgrounded figure eye vector directs the viewer to the tea leaves, indicating their relevance to the image.

When all three metafunctions and their subsections are combined, a comprehensive framework is developed. Each metafunction contributes its unique viewpoint of an image and when combined allows for a comprehensive ability to analyse images within new media sites. These approaches which will be extended in Chapter 4, to specifically detail how new media sites convey meaning using images.

3.2.1.4 Modality

As previously noted in section 3.2.1, *modality* refers to the ‘realness’ of an image (Kress & van Leeuwen, 1990; 1996; 2006; O’Toole, 1994; 2011). If a image were

classified as possessing *high modality*, the image would look very ‘real’ (Kress & van Leeuwen, 1990; 1996; 2006). Image 3.2a possesses high modality; this reveals that the viewer is looking at something that may have actually happened. With the advent of technologies and programs determining modality assists the image makers alter an original image, people are becoming increasingly less trusting of marketers and image makers in general (Kress & van Leeuwen, 2006). Modality can also be used to understand mood. A sepia or black/white image may be purposefully be used to transport the viewer back in time or create an atmosphere conducive to the conversation.

Modality markers, established socially by those a social group trusts, impact how viewers view the *modality* of an image (Kress & van Leeuwen, 1996; 2006). They suggest that modality is not designed to seek ‘truth’; rather, modality assists in determining the ‘proposition’ of an image and provides insight in the realisations within a specific context. This is accomplished by analysing the *apt* expressions of specific beliefs (Kress & van Leeuwen, 2006). *Modality* produces shared realisations, aligning viewers with certain statements and distancing them from others (Kress & van Leeuwen, 1996; 2006). It serves to create an imaginary ‘we’ (Kress & van Leeuwen 2006, pp.155-156). This ‘we’ concept is built on the previously discussed *modality markers*. As seen in Table 3.1 below, colour is important as it impacts *modality* (truth of the image), the more *colour* is reduced, the lower the *modality* of the image. This is a continuum, as is the *brightness* and *lightness* of an image.

Colours also may be idealised, diminishing the *modality* of the image (Kress & van Leeuwen 2006, pp.160-163). Understanding the level of *modality* within new media

campaigns provides insight into the purpose of the communication act. If there is high *modality*, the online user is trying to present an actual occurrence (as in the case of Image 3.2). *Higher modality* may be perceived as authentic and accessible by the viewer, making the message more trustworthy and allowing an increased chance of acceptance (Kress & van Leeuwen, 2006).

Colour saturation	A scale running from full colour saturation to the absence of colour; that is, to black and white. The more natural the saturation the higher the modality
Colour differentiation	A scale running from a maximally diversified range of colours to monochrome. The more natural the differentiation, the higher the modality
Colour modulation	A scale running from fully modulated colour, with, for example, the use of many different shades of red, to plain, unmodulated colour. The more natural the modulation, the higher the modality
Contextualisation	A scale running from the absence of background to the most full articulated and detailed background. The more natural the contextualisation, the higher the modality
Representation	A scale running from maximum abstraction to maximum representation of pictorial detail. The more natural the representation, the higher the modality, images can be 'too real' and people will reject is being 'true' and therefore reduce its modality.
Depth	A scale running from the absence of depth to maximally deep perspective. The more natural the depth, the higher the modality, generally speaking, a central perspective has highest modality.
Illumination	A scale running from the fullest representation of the play of light and shade to its absence
Brightness	A scale running from a maximum number of different degrees of brightness to just two degrees: black and white, or dark grey and lighter grey, or two brightness value of the same colour. This is more nuanced, as brightness must be looked at within context; for example, sunset light is different from noon sunlight.

Table 3.1: Modality Markers (after Kress & Van Leeuwen 1996; 2006)

3.2.1.5 Cohesion extended to images

Finally, this section will provide a brief discussion of the importance of *cohesion*, also briefly outline in section 3.2.1. Before determining *cohesion* in images a brief discussion on the SFL origins of *cohesion* will be presented. Within *SFL*, *cohesion* refers to the semantic relations between separate elements within the context of a single piece of communication, be a sentence, paragraph or larger text (Eggins, 2004; 2008; Halliday & Hasan, 1976; 1985; Martin, 1992). *Cohesion* is a process, as it

shows the links between successive elements (Eggins, 2004; 2008; Halliday & Hasan, 1976; 1985; Martin, 1992). It also conveys the connections that exist between elements within a larger unit of meaning (Eggins, 2004; 2008; Halliday & Hasan, 1976; 1985; Martin, 1992). As Eggins explains; “[t]exts display continuity not just with elements within their boundaries; but with the contexts within which they take place” (Eggins 2004, p.85). This is important to note that *cohesion* takes into account the context, that is, the encompassing whole in which the text operates.

Cohesion is built on cohesive ties (Eggins, 2004). These are the links between participating elements (Eggins, 2004; 2008; Halliday & Hasan, 1976; 1985; Martin, 1992). These can be viewed from three perspectives; *co-referentiality*; *co-classification* and *co-extension*. *Co-referentiality* refers to textual continuity. This is a situation relationship, basically what is being referred to in the text (Halliday & Hasan, 1985). *Co-classification* refers to the links between elements within the same class (Halliday & Hasan, 1985; Martin, 1992). Finally, *co-extension* refers to two ties within the same general field of meaning (Halliday & Hasan 1985, p.74)

Images can be classified as being cohesive if all the elements within them combine to create meaning that is understandable to the viewer (Kress & van Leeuwen, 2006). *Cohesion* relates to the composition of the image and how all the elements come together to produce meaning (O’Toole, 1994; 2011). Kress and van Leeuwen (1996; 2006) argue that image analysis should occur in an integrated manner. By determining which elements are selected for use, why they were selected, and the manner in which they are combined, provides insight into the overall visual meaning. This combined

with a contextual analysis allows for a comprehensive understanding of the visual text.

3.2.2 *Temporal Images*

The importance of understanding meaning in static images was explained in section 3.2.1, so now the discussion will shift to investigate meaning of temporal images. A *temporal image* is a moving or time-based sequence of visual representations (Baldry & Thibault, 2006; van Leeuwen, 1999). Common examples include movies and YouTube clips. *Temporal images* are increasingly used within new media marketing campaigns, predominately deployed via sites such as YouTube and Vimeo, with embedded examples in Facebook, Twitter and Instagram. As new media sites possess the capability to deploy *temporal images*, there is an increasing need to understand how these complex texts construct and convey meaning. As they exist on a spatial (place) and temporal (time) plane (Baldry & Thibault, 2006; van Leeuwen, 1999), *temporal images* can incorporate other temporal affinities such as kinetics and auditory affinities, as well as static *media affinities*, such as, images and written text (Baldry & Thibault, 2006; O'Halloran *et al.* 2010). These incorporated affinities will be discussed separately below in section 3.2.3 (kinetic) and 3.2.4 (auditory).

Social semiotic approach to temporal images

These areas of research were greatly influenced by early filmic authors such as Eisenstein (1943); Barthes (1977); Metz (1974); Nichols (1976; 1981), as well as the social semiotician, van Leeuwen (1991). Scholars believed analysis of *temporal images* should focus on the socially meaningful resources within the text and the

purpose of the entire process (Iedema, 2001; Nichols, 1981). Iedema believes there are six levels to tele-film analysis as can be seen in Table 3.2.

Frame	The salient representative still of a shot
Shot	In 'shot', the camera movement is unedited (uncut); if the camera's position changes this may be due to panning, tracking, zooming and so on, but not editing cuts
Scene	In a scene the camera remains in one time-space, but is at the same time made up of more than one shot
Sequence	In a sequence the camera moves with specific characteristics or sub topic across time-spaces
Generic stage	Roughly, stages include beginning, middle and ending, each genre has specific set of stages; depends on the narrative and on the genre.
Work as a whole	Depending on the lower levels, the work will be more or less classifiable as a particular genre

Table 3.2: Six levels of Analysis based on Iedema (Iedema 2001, p.189)

Expanding Iedema's framework, Baldry and Thibault (2006) detail a *micro* and *macro* perspective to meaning making within *temporal images*. The *macro* perspective begins with defining a text and the text's dynamic nature. The *macro* perspective also details the multiple socio-cultural layers that impact the text. Specific to temporal texts, transitivity in *temporal images* view text as layered. Temporal visual texts, according to Baldry and Thibault (2006, p.173)

[i]nteract with choices in shots and the sequencing of shots to form still larger phases as the text develops in time. The choices made on one level, at one point in the unfolding texts, affect and anticipate choice still to be made, just as they may alter the significance and previously made choices

It is for these reasons that connections between systems and the occurrences that facilitate the construction of meaning are so complex, as they relate and refer to the dynamic nature of the text (Baldry, 2004abc; Baldry & Thibault, 2001; 2006; Kress & van Leeuwen, 1996).

Baldry and Thibault's (2006) *micro*-analytical approach to transcription focus on six elements. These include the *time* element; this allows the selection of a specific shot

or frame. The *visual frame* is where each frame within dynamic images differs, therefore, identifying specific frames indicate the section under review. *Visual Images* identify the actual image under review. *Kinetic* actions are typified by an objects or subject motion or movement (Baldry & Thibault, 2006; Martinec, 1998; 2004). *Kinetic* actions identify the kinetic components within the image (if applicable). *Soundtrack* allows for the analysis of auditory elements within the dynamic image (if applicable); and finally, *phase* and *subphase* themselves are kinetic actions, as they sequence shots together in constructing temporal images (see section 3.3.1.1).

Often within temporal texts there are a considerable number of elements combining to create the text. To conduct micro analysis on every element would be near impossible and distract from the function of the text (Baldry, 2004c; Baldry & Thibault, 2006; Kress, 2010; Kress & van Leeuwen, 2006; Martinec, 1998). Baldry and Thibault (2006) argue researchers' focus should be on the salient components of text, as they reveal the meaning/ purpose of the act of communication and should not be overly concerned with distracting minutiae.

Therefore, meaning is determined by assessing salience within a *shot*. However, still frames are not the same as shots (Baldry & Thibault, 2006). A *shot* is defined as a “filmed visual sequence in which there is no spatial displacement of the camera; for example, forwards or backwards. A shot is part of the visual semiotic and one shot in relation to another shot is intra semiotic” (Baldry & Thibault 2006, p.187). Hence, salient units are the key to meaning making as they reveal the reoccurring purposeful elements within a text (Baldry & Thibault, 2006; Kress, 2010; Kress & van Leeuwen, 2006).

3.2.2.1 Constructing of Temporal Images (Phases and Subphases)

Frames make up *shots*, *shots* combine to make *subphases*, *subphases* combine to create *phases* and multiple phases (or a single phases) combine to create a temporal text that is viewed by the viewer (Baldry & Thibault, 2006). Whilst a *shot* represents a moment in time and is intrasemiotic (single shot equates to a single meaning), a *phase* or *subphase* is intersemiotic, meaning, more than one shot has to be combined to create meaning (Baldry & Thibault, 2006). *Phases* and *subphases* incorporate a multiple of shots and other media affinities to produce meaning (Baldry & Thibault, 2006).

In reference to phases, *subphases* and transitions, the start of a given *phase* is indicated at an appropriate point where there is an attempt to construct new meaning (Baldry & Thibault, 2006) akin to chapter of a book. The component that links one phase to another is known as a *cohesive tie*. A shift, “a change, a break, or a pause in the rhythm of music, speech, body movement, or cutting between shot coincides, generally speaking with the transition of a new phase or sub phase. The same can be said about tempo, whether visual or kinetic” (Baldry & Thibault 2006, p.185). The object(s) function and/or roles form the connections which create the relationships between object and participant for analysis (Baldry & Thibault, 2006).

3.2.2.2 Extending Metafunctional theory to Temporal Images

Baldry and Thibault (2006) extend metafunctional theory to help reveal meaning at a metafunctional level within temporal images, segmenting the *content plane* and the

expression plane into six meta-levels. Table 3.3 displays the connection between the *expression* and *content strata* and depicts how the both the strata showcase metafunctional forms of organisation. The *expression* and *content* planes attempt to explain the difference between *display* and *depiction*. According to Baldry & Thibault (2006, p.225), the *expression* stratum

[o]f visual semiosis is based on the *display* of visual variants and their transformation on, say, a video screen; the *content stratum* is based on *depiction* of a visual scene consisting of actions, events, persons, objects and so on in the depicted world. Display and depiction therefore pertain to the expression and content strata, respectively.

The *expression form* is a combination of the *expression purport* or the ambient optic array that can occur within a temporal text (Baldry & Thibault, 2006). These occurrences, whilst present, are unintentional like a shadow of light from a window. These occurrences are impacted by the environment in which appear, as well as the *expression substance*. This refers to the delivery of delimited optic array to a surface (screen). An array contains information about things other than that surface (Baldy & Thibault 2006, p.223).

By adopting a metafunctional approach, meaning of an expression form can be analysed from three perspectives, *experiential*, *interpersonal* and *textual*. The *experiential* metafunction reveals meaning by understanding the *display* on the screen, its structures and the deployed visual kinetics. *Experiential* meaning is also revealed via camera movement, and the shifting focus that produces a changing optic array. The *interpersonal* metafunction investigates the field of view, as well as, the movement of the camera optic array of viewer. Interpersonal meaning also takes into consideration the viewer and their eye, head and body movement. The *textual* metafunction focuses on *deletions*, accretions, slippage of texture in optic array and finally, the logical transitional. *Textual* metafunction reveals the visual transitions,

based on camera movement (e.g. pan, zoom, dolly shot); or based on film editing (e.g. cut, wipe, merge, dissolve) in post-production. As manipulation of events can occur beyond what is shot, to include special effects for example, identifying post-production occurrences reveals another level of meaning.

Expression Purport	Perceptual pick up of stimulus information in ambient optic array about environmental events				
Expression Substance	Deliver of delimited optic array to a surface (screen); array contains information about things other than that surface				
Metafunction	Experiential	Interpersonal-orientational	Textual	Logical transitional	
Expression form	Display on screen of transformations substitutions of structure in optic array + visual kineasthesis. Based on modes of camera movement to produce a changing optic array	Field of view and movement of camera = optic array of viewer + simulation of eye head body movement of stationary/ seated viewer	Deletions, accretions, slippage of texture in optic array	Visual transitions One: based on camera movement (e.g. pan, zoom, dolly shot); or Two: based on film editing (e.g. cut, wipe, merge, dissolve) in post-production	Display of visual invariants and their transformation in time of delimited optic array on television screen by means of a modulated scanning beam
Content form/ visual Grammar	Depiction/ perception of objects and events in the form of volumes and vectors in depicted world + movement of observer in depicted world	Use of colour, modalisation, camera angles to orient the viewer to the depicted world and to adopt an evaluative stance towards it; the creation of social interpersonal relations between viewer and depicted world	Compositional principle of wholeness, balance, the relations of parts to whole	Shot as single run of camera with no displacement in time or place of depicted scene + nesting of shots in higher order units; dependency relations between shots	Depiction of events in the depicted world that the viewer sees on the screen
Content substance/ discourse	Construal of visual grammar and its integration to social activities and practices; processes of entextualisation in multimodal text				
Content purport	Visual perceptions of events in the world of the viewer				
	Stratification of video text, showing both the relationship between the expression (display) and content strata (depiction) of visual signs				

Table 3.3: Metafunctional approach to filmic text (after Baldry & Thibault 2006, p.226)

Content form is a combination of *content substance* or the construal of visual grammar and its integration to social activities and practices; processes of *entextualisation* in multimodal text and *content purport* or the visual perceptions of events in the world of the viewer (Baldry & Thibault 2006, pp.225-226). *Entextualisation* is a process, “whereby linkages are created between items as an

organised field of sign-relations which the interpreter differentiates from its surrounds as a textual artefact and attends to accordingly” (Baldry & Thibault 2006, p.227).

The metafunctions viewed from a *content* form, reveal the *experiential metafunction depiction/perception* of objects and events in the form of volumes and vectors in depicted world combined with the movement of observer in this world (Baldry & Thibault, 2006). In order to reveal the *interpersonal metafunction*, temporal images use *colour*, *modalisation*, and *camera angles* to familiarise the viewer to the depicted world and to adopt an evaluative stance towards it; the creation of social *interpersonal* relations between viewer and depicted world (Baldry & Thibault, 2006). The *textual metafunction* is disclosed through the compositional principle of wholeness, balance, and the relations of parts to the whole (Baldry & Thibault, 2006). The logical transitional shot is manifested as a single run of camera with no displacement in time or place of a depicted scene (Baldry & Thibault, 2006).

Identity chains in visual semiotics are linked via the use of movement and connection vectors (Baldry & Thibault, 2006). These chains help reveal meaning not just via perception within a shot but also via the progression from one shot to another, linked by the narrative (Baldry & Thibault, 2006). A *central* indicator of meaning within a temporal text is the relationship between shots, as this connection is where meanings are built and revealed (Baldry & Thibault, 2006). *Dependency* relationships form the part-to-whole relationship, which occur within a text. They refer to small units of meaning such as vectors and dots and how they combine in a direct relationship to reveal meaning (Baldry & Thibault, 2006). Adapting *cohesion* theory to temporal

images, Baldry & Thibault (2006) believe dependency units can be understood via *elaboration*, *extension* and *enhancement* (Baldry & Thibault, 2006).

3.2.2.3 Extending Narrative and Cohesion from Static to Temporal Images

Other aspects to the *dependency* chain include *stratification* and *narrative*. Baldry and Thibault (2006) draw heavily on Hjelmslev (1961), Kress and van Leeuwen (1990; 1996) and SFL theory to explain how texts are stratified systems organised on both *content* and *expression* planes. Kress and van Leeuwen's (1996) notion of *narrative* in relation to static images is extended to temporal images. Baldry and Thibault (2006) explain how *narrative* meaning-making systems within temporal images simultaneously communicate chronological and causal relations between sequential units. Therefore, the narrative resolves sequential and causal events (Baldry & Thibault, 2006). *Narrative* approaches explain what is going on through the entire discourse of the text, no matter what modality or media are in use, *narratives* are observable between shots, *sub-phases* and larger *phases* (Baldry & Thibault 2006, p.238).

Another important component of meaning making within temporal images is *coherence*. The person viewing the text does not just decipher the text, s/he is essentially interacting with the text (Baldry & Thibault, 2006). In temporal images, this *coherence* is made known via a shift from one perspective to another that creates a sense of *interactional* or *interpersonal coherence* (Baldry & Thibault 2006, p.240). This makes it possible for the viewer to understand the temporal images as sequenced episodes or as a series of interconnected actions. This in turn, paves the way for more

explicit forms of *ideational* and *logical coherence* on which more cognitively orientated approaches focus (Baldry & Thibault 2006, p.240).

These authors theorise visual-based resources, such as, films and clips, function in a similar manner to language. Specifically, viewers project their expectations on to how temporal texts unfold (Baldry & Thibault, 2006). Temporal images utilise different approaches compared to language to create relations of expectation and counter-expectation in a sequence of shots. This transition between shots occurs via a technique known as *partial merging*, or *negotiation* (Baldry & Thibault, 2006). *Negotiation* refers to the dynamic process of meaning construction and interpretation as the interactive participants are orientated towards and evaluate each other, the discourse topic, and its associated referent situation (Baldry & Thibault, 2006). This is driven by differing perspectives held by each of the participants (Baldry & Thibault 2006, p.247). This interplay can reveal meaning via genre, knowledge of world and society, and social positioning.

3.3 Meaning beyond Language (2): Auditory, Kinetic and Intersemiotic Relations

Prior discussions have identified and explained how meaning is constructed using the visual mode, providing crucial connections between the key elements which combine to create images posted within new media. The following discussions explore the four remaining elements that marketers predominately use within new media and how each mode constructs and reveals meaning. Auditory modes can be revealed via vocal and soundtrack/music and are becoming increasingly evident within new media posts,

particularly as part of a clip or temporal image. Kinetic modes too are evident in new media posts. They are revealed via facial expressions, gestures and movement. Each of these will be analysed below. Intersemiotic relationships between image/text relationships and gestures/speech reveal meaning when modes are combined to generate messages. It is increasingly important to understand these combinations as many platforms support messages that combine images with an accompanying message and vice versa. Finally, hyperlinks will be discussed to determine how they contribute to meaning. As social media allows for the generation of ongoing discussions, hyperlinks play an important role in connecting conversation elements. Therefore, determining how hyperlinks construct and portray meaning is vital in understanding the overall meaning of connected messages.

3.3.1 Auditory

The difficulty with explaining this auditory component of the framework, relates to auditory elements not easily transcribed into language. While those skilled in writing music have the *language* to deeply understand the mode, this study will limit the level of analysis of auditory components to a social semiotic perspective. Sounds can be as sophisticated as a concerto or as playful as children banging on pots. Sounds, regardless of their origin, represent meaning (van Leeuwen, 1999). Auditory elements will be analysed within the context in which they appear to determine how they impact the meaning of the text, rather than, focus on micro elements of sounds or music. The explanation below meets the needs of marketers, as it describes the social implication of the mode and how the elements generate meaning.

A discerning factor in including auditory theory stems from the increase use of *vocal* and *music/soundtracks* in marketing messages, especially within clips, streams and videos. As technology becomes easier to use, the inclusion of auditory sounds has increased in new media communications. Sounds, along with temporal images are increasingly being utilised within marketing text within new media campaigns to convey emotions and support other modes of communication, such as, language. *Auditory* sounds can also convey many different types of meaning from establishing mood to linking different elements of temporal images together. They can highlight important sections of temporal text and even result in laughter. Maier's (2009) conceptualisation of *auditory sounds* includes *verbal speech acts*, *soundtracks* and *music* from within the text.

3.3.1.1 Sounds as Social Constructed Phenomena


Theo van Leeuwen (1998, 1999) established a social semiotic-influenced *auditory* approach to meaning making. He explains how auditory modes and language share structural, systematic and unsystematic systems. He suggests that the selection of a sound is influenced by social context, which have both *denotative* and *connotative* elements and recommends examining sound events according to three perspectives; *figure*, *ground* and *field*. He believes sound events are hierarchically related to each other (van Leeuwen, 1999).

Van Leeuwen (1999) indicated *foreground* sounds are important and are considered salient for understanding meaning (Baldry & Thibault, 2006; van Leeuwen, 1999). Others are *backgrounded*, meaning they are less salient. *Mid-grounded* sounds fall

somewhere in between. Baldry and Thibault (2006) suggest that sounds could be used to position subjects or objects. *Foregrounded* or *anchoring* sounds are the *salient* sounds within music scores or soundtracks; they carry the bulk of the meaning (van Leeuwen, 1999). *Anchoring* sounds are surrounded and linked by *supportive* sounds (van Leeuwen 1999). *Supportive* sounds place the subordinate role with auditory sounds.

The *figure* refers to the sound that is salient, or the focus of interest. The *figure* tends to stand out against the *ground* and the *field* (van Leeuwen, 1999). The *ground* functions are the setting or context; it is the social world in which sound events operate (van Leeuwen, 1999). The *field* consists of sound, which index or in some way characterise the *soundscape* of the listener (van Leeuwen, 1999) although the listener is not expected to navigate to them or take up a particular evaluative stance on them (van Leeuwen, 1999). In addition, *figure*, *ground* and *field* exemplify, “that sounds that are heard simultaneously are parsed into groups and related to each other hierarchically as different sound events with different locations and sources as well as different degrees of salience and relevance to the listener” (van Leeuwen 1999, p.212).

In relation to *rhythm sound* events within structured dialogues, van Leeuwen (1999) explains that the likelihood of one communication crossing over and onto another’s communicator’s act is unlikely, as the structured nature of the scenario tends to avoid this. However, if the event is unscripted, the chances of such occurrences are more likely, “In spontaneous dialogue such factors as the speech and gestural rhythms of various participants often attain a high degree of isochrony” (van Leeuwen 1999,

p.214). Where music, speech and other modalities are combined to create meaning in a 'synchronised' manner, analysis in these instances assists in determining how meanings are structured, and their underlying purpose (van Leeuwen, 1999). These events should be viewed within a context to be aware of their *gestalt* (composition of the whole text), rather than, looking at each mode in isolation (Baldry & Thibault, 2006; van Leeuwen, 1999). Baldry and Thibault (2006) believe at a basic level, sounds have shared characteristics that can be transcribed in a joined manner. Not unlike the way music is written with multiple semi-quavers (). They focused only on sounds that were central to meaning and avoided ambient sounds that were considered 'noise' or not part of the central tenant (Baldry & Thibault, 2006; van Leeuwen, 1999).

Accented rhythmic units lead into *rhythm* groups (van Leeuwen, 1999). He explains that a sequence of *accented* and *unaccented* elements is constructed via a distinguishable rhythmic regularity within a score or piece of auditory text. When this regularity is perceived to be disturbed by a *pause*, then the given movement sequence is felt to finish (van Leeuwen 1999, p.261). On this basis, it is possible to establish what the author calls *rhythmic groups* and the boundaries or transitions between these (van Leeuwen 1999, p.216). With respect to degrees of *loudness*, the author believes *loudness* is relative to the context. A sound hitting a particular decibel reading may be considered soft in one context, say a music concert or loud in another situation, a funeral for instance. Therefore, van Leeuwen (1999) proffers that loudness is transcribed as *very soft*, *soft*, *normal*, *loud*, *very loud* to better relate to the context of communication.

3.3.1.2 Shared elements between Vocal Register and Music/ Soundtrack

Vocal Register and music and soundtracks share several key theoretical constructs, they include *pitch*, *tone*, *rhythm* and *loudness*. They represent meaning beyond what is said, to take into account the mood of the communication (van Leeuwen 1999). *Pitch* refers to a frequency scale often measured from higher to lower (Klapuri & Davy, 2006). *Tone* is a steady periodic sound determined by a sound's duration, intensity, quality complexity and pitch (van Leeuwen, 1999). *Rhythm* can be categorized by accented or unaccented groups which range from slow to fast, pauses to stop, and erratic to free flowing (van Leeuwen, 1999). *Loudness* range extends from silence at one end of the scale, to soft, then normal, then loud, and at the other extreme, very loud (van Leeuwen, 1999). The combination of *loudness*; *pitch* and *tempo* with *pause* or *silence* generate specific meanings (van Leeuwen, 1999). These components need to be understood as manipulation of each of these elements generates meaning.

When analysing speech, researchers should consider the linguistic component, however, equally important to the linguistic component is the *vocal register* used in expressing speech (van Leeuwen, 1999). *Vocal register* refers to the emotion conveyed within speech, which can include love, contempt, sorrow, or anger (van Leeuwen, 1999). Within a speech act, emotions can co-occur and the speaker can alternate amongst them.

3.3.2 Kinetic

As stated in section 3.2, the increased use of images by new media marketers has resulted in a need to understand the kinetic elements that appear in static and temporal images. Marketing messages can use a combination of three primary sub-categories of kinetics, which include *facial expressions*, *gestures* and *movement*. Marketers use kinetic elements to better connect, engage and establish relationship with their stakeholders. Marketers exploit these emotive and informative capabilities of kinetics via sites, such as, Facebook, YouTube and Vimeo (Pace, 2008).

A smile, for example, can be a powerful tool in forming relationship and breaking down barriers of communication (Ekman, 2003; Ekman *et al.* 1988). A smile may present openness and trustworthiness on the behalf of the represented (as seen in image 3.2a) and in turn, impact the brand image of those sponsoring the message. In Image 3.2a, the represented subject smile conveys an invitation to see the world through her eyes. The smile conveys she is happy and by understanding the context, the smile may represent how others (the viewer) have helped her achieve this level of joy.

Prior to illustrating the meaning capabilities of *facial expressions*, *gestures* and *movement*, scholars advocate viewing each text holistically before undertaking analysis (Baldry & Thibault, 2006; Norris, 2002; 2004; 2009ab). Baldry and Thibault (2006) suggest researchers look for kinetic movements that appear “naturally, awkwardly, artificially, gracefully and so on” (Baldry & Thibault 2006, p.207). They

assert, this component of communication can be modified via *interpersonal* movement in three different ways, they include

[f]irst, movement can be modified by the visual – spatial equivalent of a prosodic contour that extends over the entire movement configuration of some part of it (head, nose, cheeks, mouth, etc). Secondly, movement can be modified according to the principle of force and thirdly amplification (Baldry & Thibault 2006, p.208).

Baldry and Thibault (2006) use the term *locomotory* to describe how the kinetic component of the text fits into the overall text taking into consideration the *actor*, the *agent* and the *reactor*. Analysis should reveal the *actor* and their *goals*, the *agent* and the response by the *reactor*. The *actor* is the one who executes the action. The *agent* is the person who executes the first movement that induces a reaction from the *reactor*. The intended target could a participant within the new media message or the viewer.

3.3.2.1 Facial Expressions

Determining facial expressions enable the researcher to understand how a participant, actor or reactor is feeling (Ekman, 2003; 2007; Ekman & Davison, 1994; Ekman & Friesen, 1978; 2003; Kress & van Leeuwen, 2006). Expressions are visible in any form of visual display. In a new media context, they can be used as a profile shot; they can be used in regards to promotional messages to ‘*offer*’ or ‘*demand*’; and they can used to establish relationships and mood (Kress & van Leeuwen, 2006; van Leeuwen, 2008). Understanding facial expressions is vital in determining what represented participants are attempting to communicate and provide insight into the message producer intentions.

Certain *facial expressions* are common across western cultures (Ekman, 2003; Ekman *et al.* 1978). These expressions include *sadness, fear, surprise, happiness, anger, disgust* and *contempt*, as detailed in Table 3.4 below. This aligns Ekman's theory with a social semiotic-influenced approach, as social semiotics argues that all modes used are socially constructed. Ekman (2007) does not dismiss the need to understand the linguistic component. He states careful attention should be paid to facial expressions, as they can reveal consistencies or contradiction to linguistic content, however, he also states that facial expression do not always play a subordinate role to language.

Emotion	Taxonomized coding system
Fear	Can be expressed as a combination of Inner Brow Raiser + Outer Brow Raiser + Brow Lowerer + Upper lid Raiser + Lip Stretcher + Jaw Drop.
Surprise	Can be expressed as a combination of Inner Brow Raiser + Outer Brow Raiser + Slight Upper Lid Raiser + Jaw Drop.
Sadness	Can be expressed as a combination of Inner Brow Raiser + Brow Lowerer + Lip corner depression.
Anger	Can be expressed as a combination of Brow Lowerer + Upper lid Raiser + Lid tightener + Lip Tightener.
Happiness	Can be expressed as a combination of Cheek Raiser + Lip Corner Puller.
Disgust	Can be expressed as a combination of Nose Wrinkler + Lip Corner Depression + Lower lip Depression.
Contempt	Can be expressed as a combination of (Right) (A trace of) lip corner puller + (Right) (A trace of) Dimple.

Table 3.4 Facial Expression revealing emotions

3.3.2.2 Gestures

Along with facial expression, *gestures* frequently appear within new media texts, as marketers and participants employ them to communicate and create specific meanings. Understanding gestures offers insight into the purpose of the marketing message. Whilst language may be the best understood of modes within social semiotic, Norris (2002; 2004) believes meaning associated with gesture is under researched and yet is a vital form of contemporary communication. Norris (2002; 2004) notes a gesture is not always a subordinate mode when used in conjunction

with language. In fact, gesture can play an *equal* or *superordinate* role, a notion Ekman (2003; 2007) shares. Where gesture and language combine to create a unified or cohesive meaning (*embodied* modes), Norris (2004) states both gesture and language share in the construction of meaning. By doing so, determining which media affinity carries the bulk of the meaning must be determined by the viewer (Norris, 2004). This discussion will be expanded on in section 3.3.3.4.

3.3.2.3 Movement

Movement also appears within new media texts, whilst not as prominent as gesture, facial expression or gaze, movement still plays a part in constructing marketing meaning. *Movement* is revealed through purposeful body actions and are temporal in nature (Martinec, 1998). Baldry and Thibault (2006) advise the researcher, when analysing movement, attention should be shared between the *actual* movement and the *social* context in which the movement is performed. They argue *movement* has an *indexical* function, as movement can do two things simultaneously; it “realise[s] critically important aspects of the depicted world of the textual participants at the same time that it indexically enacts or models an emergent interaction text. It can be realised via Actors; Actions; Goal and Agent/ initiators; Action; Reaction and so on” (Baldry & Thibault 2006, p.203).

Attention should focus on the *cause* and *effect* among all four key components; the *actor*; his/her *goals*; the *agent*; and the response by the *reactor* (Baldry & Thibault, 2006). Multiple responses can occur and the reaction is heavily influenced by the social situation in which these events occur. In regard to *experiential* metafunction,

meaning is revealed via what body part performs the movement, whether it was a movement enacted by the *agent* or the *reactor* (Baldry & Thibault, 2006). Meaning is also revealed by the use of any object in conjunction with movement, the length of *time* the movement lasts and when it is introduced as well as the *length* of the *actions* and movement. Meaning can also be influenced by whether the movement is part of a set structure, whether it is seen as linear or non-linear (Baldry & Thibault, 2006).

Martinec (1998) adopts the principle of *conjunctive cohesion* to demonstrate how movements construct meaning. Using the classifications of *coordination* and *subordination*, he determines whether movements represent the same or a different status (Martinec, 1998). He explains how an *equal* status occurs when two sequenced movements are deemed to contribute evenly to the understanding of the action in progress, whilst the opposite is true for *unequal* status. *Coordinating* movements share similar traits as they tend to utilise similar body parts moving at similar speeds (Martinec, 1998). *Supporting* movements are revealed when the movement is seen as subordinate, meaning the movement plays a lesser role in the overall action sequence (Martinec, 1998). The author believes when analysing cohesion within movement, the researcher must have an intimate understanding of the context to avoid misinterpretation and poor analysis (Martinec 1998, p.165). He argues movements demonstrate *similarity* and *contrasting* cohesive elements while admitting that distinguishing these within movement is harder than language. Importantly, the author advocates examining the whole movement before assessing specific elements of action. He believes movement comprises of *succession* (when one action succeeds another action and *simultaneity* (when a viewer perceives two or more actions occurring together) elements. *Repetition* occurs between successive representations of

the same components. It is possible to see this via the participants or processes or circumstances (Martinec 1988, p.170).

3.3.3 Intersemiotic Relations

Intersemiotic relations refer to co-occurring modes that produce meaning, such as in Image 3.5, where an image and written language combine within message to generate a combined meaning (Jewitt, 2009bc). Considering new media marketing messages containing intersemiotic elements are often constructed to be together, understanding how messages convey these co-produced meanings is essential in determining the complete meaning of the message. *Intersemiotic relations* are based on the Hallidayian SFL notion of *texture*, which includes *cohesion* and *coherence* (Jewitt, 2009b). Early *intersemiotic relations* research laid the foundation for multimodality research, which will be discussed in depth in section 3.4. The discussion below will first begin by clarifying cohesion prior to discussion the main intersemiotic relations found within new media marketing messages.

3.3.3.1 Coherence

Coherence was introduced in section 3.2.1.5, and it refers to how the maker of meaning “creates and expresses logical relationships between parts of a text...conjunctive coherence adds to the texture of text; helping to create that semantic unity that characterises unproblematic text” (Eggins 2004, p.47). Eggins (2004) extended Halliday and Matthiessen’s (2004) research by identifying three types of conjunctive coherences; they include *elaboration*; *extension* and *enhancement*. The discussion below will identify how coherence has been applied to

intersemiotic relations. The aim is to demonstrate how one of the two modes used in a message impacts the meaning of the message in relation to the other mode utilised.

Elaboration occurs when equal (=) meaning is represented by two different modes in a message, for example, if a written text conveys the same meaning as an accompanying image. *Extension* occurs when the two different modes within a messages adds (+) independent meaning to the message, for example, if the written text refers to further detail to better describe elements within the accompanying image. Finally, *enhancement* is represented when one mode used in the message, multiplies (\times) the meaning conveyed by another mode (Eggins, 2004; 2008; Martinec & Salway, 2005; Unsworth, 2006ab; Unsworth & Clerigh, 2009). This can be achieved via a temporal enhancement, as well as a conditional and *cause* and *effect* development.

3.3.3.2 Image/Text relations

It is possible to see from the early work of Barthes (1977) and Saint-Martin (1992) that marketing texts combine modes to generate meaning. It was identified that the combination of co-occurring modes within a text is not always even (Jewitt 2009b; Unsworth 2006a). For example, an image may play a larger part in communication than a written text or vice versa (Caple, 2008; Eckkrammer, 2004; Lemke, 1998ab; Unsworth, 2006a). This notion is illustrated in Image 3.4 below, whereby the image of people picking their harvest is accompanied by “Meet the Fairtrade Farmers” text. In this example, both the image and written text carry meaning. The written text assists in defining the image and in doing so clarifies meaning to the entire message.



Image 3.4: Image/ Text relations revealed

In new media communications, a single media affinity only carries part of the meaning. It is not until the meanings of all media affinities active within the message are combined that full meaning is revealed (Jewitt, 2009b). Therefore, it is equally important to analyse ‘what was done’ with the multiple modes utilised to create meaning potential and to determine *how* each affinity is positioned within the whole. This will assist in comprehending the underlying goal of the communication act itself (Caple, 2008; Eckkrammer, 2004; Jewitt, 2009ab; Kress & Van Leeuwen, 1996; 2006; Unsworth, 2006a).

The prominent intersemiotic relationship is image/text relations. This thesis will consider how a intersemiotic relationship occurs, when one mode is located in close proximity to the another, for example, image to text, and which tend to be understood in direct conjunction with it (El Refaie 2003, p.86). All other texts on the screen will be considered a part of the broader discourse. Image/text relations combine the previous two major sections of *static image* analysis and *textual* analysis to assist in determining the intersemiotic connection.

Barthes (1977) believed that images were subordinate to text. He postulated there are three specific relationships between images and text. They were *anchorage*, where the images are made more specific by the use of text. Secondly, *illustration* occurs when the text is made more specific by the use of images. Finally, *relay* occurs where the text paraphrases the image. “[T]ext and image stand in a complementary relationship; the words, in the same way as the images, are fragments of a more general syntagm and the unity of the message is realised at a higher level” (Barthes 1977, p.41). Hence *relay* provides image-text relations with an avenue to analyse messages that have a complementary relationship, a connection between images and text which goes both ways, whereby one (image or text) can explain the other and vice versa. Nöth (1990) and Vestergaard and Shröder (1985) extended image/text relations beyond the three level representation of Barthes (1977). Vestergaard and Shröder (1985) explained how *anchorage* and *relay* are not necessarily dichotomous. It may be that *anchorage* or *relay* takes a more prominent role within the text, however, it does not mean that other image/text relations cannot exist within that text (Vestegaard & Shröder, 1985).

Nöth (1990) extended Barthes (1977) work by including two additional relations elements. The five categories (in total) of Nöth (1990) include *illustration* whereby the image is subordinate to the text; and *pictorial exemplification* which is similar to Barthes’ (1977) *relay*. *Labelling* is similar to Barthes’ (1977) *anchorage*. The two additions include *mutual determination* and *contradiction*. *Mutual determination* is where the text helps with the interpretation of the image; however, the image is equally needed to interpret the text. *Contradiction* involves the presentation of opposites or contrasting messages by both image and text to better explain the relationship between image and text. This was designed to explain how that

relationship creates more ambiguous or coherent multimodal texts with the intention of not simply portraying information but also meaning.

These early incarnations are evidence that previously communication uses had a heavier reliance on written/verbal text. New media propelled changes. Moving beyond early incarnations of image/text relations, Royce (1998; 2002; 2004) and Royce and Bowcher (2004) were primarily concerned with cross-modal lexical cohesive bonds. The framework highlighted the intersemiotic relationships between the visual and verbal spheres. Royce (1998; 2002) built on Halliday's metafunction theory to develop what he called '*intersemiotic complementarity*'. This approach depicted how texts carry within them different media affinities, with different purposes. These differing modes, when united, perform *ideational*, *interpersonal* and *textual* functions, which attempt to contribute to a *cohesive* nature of the message (Also see Knox, 2007; 2008; Royce, 2002; 2004).

Martinec and Salway (2005) also extended the theory and application of *cohesive conjunction*. They attempted to utilise the notion of *dependency* (independent clause and subordinate clauses). They analysed images/text segments, based on *equal* and *unequal status* relations. If the image/ text relations is said to possess *equal status*, written text and the image may be *interdependent* or *complementary*. In other words, the image and text may be mutually supporting in the meaning making process or share the construction of meaning equally. If their status is *unequal*, neither the image nor written text is placed into a subordinate role within the overall text.

Unsworth (2006a) and Unsworth and Clerigh (2009) believed the Salway and Martinec (2002; 2005) approach lacked consistency in the status system, often privileging written text and saw the difficulty in its application in a practical setting. However, they did believe the semantic linkage of *elaboration*, *extension* and *enhancement* discussed above contributed to the understanding of how, when, where image text relationships merged with one exception. Additionally, Unsworth (2006a) believed the approach did not take into account exactly what images and text could fully account for, as it is not only images that enhance texts but texts can also enhance images.

Unsworth (2006a) attempted to extend the understanding of image/text relations in relation to the ideational metafunction, by focusing on *projection* and *expansion*. He provided greater detail to *expansion*, whereby it was broken down into *concurrence* (based on Gill, 2002) *complementarity* (augmentation and divergence) and *enhancement*, to include manner, condition, spatial, temporal and causal. The presented research, by Unsworth's own admission provided little enhancement of the theory in regard to *projection*.

Cohesion, *coherence* and image/text relation approaches all provide insight into intersemiotic relationships. Fundamentally, they allow the viewer to view texts as part-to-part and part-to-whole, across and within semiotic modes. This thesis will utilise the subsequent approaches (predominately Unsworth, 2006a) developed from these theories to investigate and analyse media affinity interactions and relationships within new media marketing text. The aim of which is to determine meaning of marketing messages that utilises co-occurring modes.

3.3.3.3 Temporal Image/Text (written text and spoken language) relations

Often within new media clips, temporal images are overlapped with written texts, resulting in meaning that is derived by the combination of both media affinities realised simultaneously. Temporal images and written texts co-occur in a similar fashion to image/text relations. Their relationship produces a connection whereby the temporal image and written text can display functions of *elaboration*, *extension* and *enhancement*. Therefore, this section will only briefly discuss theoretical perspectives not discussed above; they include subtitling and voiceovers.

Subtitling

Subtitling can be defined as an intersemiotic translation, where “meaning created in one modality (e.g. the visual) may be translated in another modality (e.g. the written language) or even vice versa in this digitally manipulated age. *Subtitling* “simply means that the source and target text consist of a number of interacting semiotic modalities” (Taylor 2004, p.157).

The meaning associated with *subtitling* is significant. *Subtitling* is a prepared communicative act that adds meaning and synchronises meaning within the broader communication event (Taylor, 2004). Drawing on Malone’s (1988) translation strategies and Halliday’s (1994) functional grammar, Taylor (2004) develops parameters to summarise how meaning is constructed via subtitling. Taylor (2004) concurs with Gottlieb (1992) and presents ten specific categories in which meaning is transferred within subtitling. They include 1. *Transfer*, 2. *Condensation*, 3.

Expansion, 4. *Deletion*, 5. *Decimation*, 6. *Imitation*, 7. *Dislocation*, 8. *Transcription*, 9. *Paraphrase*, 10. *Resignation* (Taylor 2004, p.158).

Voice-over

Voice-over is a process whereby a voice (vocal sound) that is not directly related to a participant within the video clips is used to add meaning to the temporal text (Kozloff, 1988). The relationship is represented via multiple layers. The *voice-over* overlaps images on the screen and may or may not be related to the image (Kozloff, 1988). *Voice-overs* are often used to create the effect of storytelling by a character/narrator (Kozloff, 1988). They provide insight to the purpose of the temporal text, linking components and providing context, although they can also provide additional information extending, elaborating and enhancing the visual images being displayed.

3.3.3.4 Gesture/ Speech relations

In daily life as people converse with others; they pick up both the linguistic components in speech and the gestural components in non-verbal communication. This phenomenon is also apparent online, as gestures/speech relations are often evident in video clips online. These clips often have participants expressing meaning via a combination of these two affinities. Therefore, it is crucial this thesis be able to successfully analyse these intersemiotic relationships.

Martinec (2004) drew on early his earlier work, as well as, gestural theories from Calbris' (1990); Efron (1972); Kendon (1980) and McNeill (1992); linguistic/social semiotic theories of Halliday (1961, 1987) and the indexical semiotic theory of Peirce

(1932) and Jakobson (1971) to develop several models that identify co-functioning gesture/speech. Martinec (2004) believes that gestures and speech form a *compositional* act of purposeful meaning. These choices reveal specific processes and when placed within a specific context, create specific meanings. According to him this direction has the ability to identify

ranks in the form of indexical gestures, which were absent in the previous work, and specifying networks of movements and shapes at each rank. Only the realization of state processes and different kinds of action processes, and their combinations with circumstances of location (including direction), will be discussed (Martinec 2004, p.197).

Martinec (2004) explains how co-occurring gesture and speech acts can be either *passive* or *active*, representing not just levels of emotion or power relations but also social class and cultural context. In order for this to occur, analysis must consider two types of indexes, *location* and *direction* and these can be mapped out at different ranks (Martinec 2004, p.198). *Location* refers to the placement of the gesture, while the *direction* refers to who the gesture is directed towards at the time of speech being conducted. The fingers, forearm and hand can be used in developing these co-occurring meaning events. The author states that the position of these gestures has significant meaning depending on the context within which the co-occurring act is enacted.

3.3.4 Hypertext Links

Hypertext can be classed as almost anything, from images to text to symbols or icons that connect a user from one section in the site to another site or link to another section of the site (Baldry & Thibault, 2006; Lemke, 2002; Kress, 2010). More commonly known as hyperlinks or links, *hypertextual links* are not static. This gives them multiple uses from simply being an image to being an object of interactions

(Baldry & Thibault, 2006). Meaning is made via interactivity between them and the user, and the links they create (Baldry & Thibault, 2006; Lemke, 2002; Kress, 2010).

Meaning is generated between the relationship of new media sites, the processing technology (computer, tablet or smartphone) and the user (Baldry & Thibault, 2006; Lemke, 2002; Kress, 2010). As Kress (2010, p.170) notes

Engaging with screens and their representations requires new forms of movement. The notion of the *reading path* in its traditional form (Kress and van Leeuwen, 1996/2006) becomes problematic, maybe redundant. Or rather, it needs to be retheorized in the light of the theory which asserts that ‘communication happens, when there is interpretation’ and that ‘interpretation is a response to a prompt’, then the *reading path* is made by the reader’s interest in response to the *arrangement* of the prompt; it becomes the documentation of the ‘semiotic movement’ of the persona who has engaged with a specific ensemble.

Hyperlinks bring to the forefront what is possible within new media site. They assist users to navigate and identify pathways of connections. They link webpages and websites and from a social semiotic perspective they can generate relationships that foster interactions and allow personalisation of web-based text (to a degree, as in the case of SNS). Thus, a hypertext pathway collects thematic meanings, diverse semiotic modalities and genres and integrates them to its own activity as meaning is accumulated along its *logogenetics* (meaning making) trajectory (Baldry & Thibault 2006, p.126).

Prior to discussing multimodality, it has been argued that single media affinities and intersemiotic media affinities are central in understanding meaning within new media marketing messages. The increase use of new media sites by users, which allow temporal texts to be deployed, has resulted in an increased need to investigate visual, kinetic, temporal images, auditory and interpersonal relations meaning. Whilst no single media affinity has the ability to carry all meaning within a message,

understanding each media affinity's role and capability in conveying meaning is vital, as much as the meaning it produces. The combined meaning of each media affinity used within a text is also vital. The next section will therefore focus on meaning making practices of multimodal text.

3.4 Multimodality and the Multimodal Media Assemblage

It is rare that a single mode or media affinity is solely used to communicate meaning in a message (Baldry & Thibault, 2006; Caple, 2008; Fei, 2004; Jewitt, 2009ab; Kress, 2009; 2010; Kress & van Leeuwen, 1996; 2006; van Leeuwen, 2005). Marketing messages are no exception, with many using multiple modes of communication. Hence, there is a real need for theoretical and methodological approaches that can describe and analyse *how* meaning is constructed within new media and in particular, social media messages which combine multiple modes.

Multimodality is pioneering the understanding of modern meaning-making practices (Baldry & Thibault, 2006; Kress, 2010; O'Halloran *et al.* 2010). Scholars utilise the strengths of multiple disciplines, including SFL, communications, semiotics, visual theory, auditory theory, sociology and kinetic theory, to accumulate a robust toolkit for modern communication analysis (Baldry & Thibault, 2006, Jewitt, 2009ab: Kress, 2010; O'Halloran *et al.* 2010). Additionally, evolution in technology usage and other major social trends identified in Chapter 1 has heavily influenced multimodal studies. Therefore, multimodality assists researchers in understanding complex new media communication (Baldry & Thibault, 2006, Jewitt, 2009ab; O'Halloran *et al.* 2010).

This discussion will first define multimodality, and then explain the theoretical underpinning for the social semiotic multimodal framework outlined in Chapter 4. Furthermore, a discussion on multimedia assemblages, highlighting the importance of orchestration, assemblages and deployment for new media text will occur. This will establish the key parameters of the framework and provide an avenue for justifying the social semiotic multimodal framework.

3.4.1 *Defining Multimodality*

Multimodal communications, as seen in Image 3.5, refer to communication resulting from the combination of different semiotic modes (Baldry & Thibault, 2006, Jewitt, 2009ab; Kress, 2010). Within the last two decades, there has been a departure from stringent linguistic thinking and structures, as they were seen as inflexible and unsuitable for all meaning-making scenarios across all modes (Jewitt, 2009ab; Kress, 2010; Norris, 2004). The theoretical influence of social semiotics has aided *multimodality* to draw on non-linguistic approaches to better conceptualise contemporary communication (Baldry & Thibault, 2006, Jewitt, 2009ab; Kress, 2010; Kress & van Leeuwen, 2006; O'Halloran *et al.* 2010; van Leeuwen 1999). According to Kress (2010), *multimodality* needs to incorporate theories that can explain and provide understanding, to not only meaning construction, but also cultural and social influences that impact the meaning making process.

The four main theories underpinning multimodality relate to the assemblage of communication (language) and the performance and selection of a particular media affinity. *Firstly*, language is part of a *multimodal assemblage*. Language draws on

multiple modes to convey meaning (Jewitt, 2009a; Jewitt *et al.* 2001; 2007; Kress, 2010; O'Halloran, 2007ab; 2008; O'Halloran *et al.* 2010; van Leeuwen, 2004). *Secondly*, each mode performs a different task within a multimodal text. *Multimodal* scholars believe modes are impacted by cultural, historical and social influences used to realise social functions (Caple, 2008; Iverson, Linderorth & Saljo, 2009; Jewitt, 2009a; van Leeuwen & Jewitt, 2001; Kress, 2010; van Leeuwen, 2008). *Thirdly*, meaning makers select the mode which fits a piece of communication (Caple, 2008; Jewitt, 2009a; Kress, 2010; Mavers, 2009). Hence understanding the interaction between media affinities is vital for meaning makers. *Finally*, modes are *motivated*. They are selected to perform a specific function within a specific social context (Baldry & Thibault, 2006; Iverson, Linderorth & Saljo, 2009; Jewitt, 2009ad; van Leeuwen & Jewitt, 2001; van Leeuwen, 2005). Multimodality therefore

[r]efers to the diverse ways in which a number of distinct semiotic resources systems are both co-deployed and co-contextualised in the making of a text-specific meaning. Rather than separate communicative channels which are ancillary to, of which in some way supplement a primary linguistic meaning, the guiding assumption is that the meaning of the text is the result of various ways in which elements from different classes of phenomena – words, actions, objects, visual images, sounds and so on – are related to each other as parts functioning in some larger whole (Baldry & Thibault 2006, p.21).

Furthermore, the different elements of a message are not considered as separate entities bringing their 'own' meaning, rather, the separate modal meanings are multiplied to generate a single unified message, which may contain an array of meanings (Baldry & Thibault, 2006; Lemke, 1998; van Leeuwen, 1999). Multimodal texts are "composite products of the combined effects of all the resources used to create and interpret them" (Baldy & Thibault 2006, p.18). In other words, texts are a combination of different modes and to understand them it is necessary to know what each can do. Image 3.6 provides an example of a multimodal text which is the snapshot of Fairtrade's Facebook update. It uses image, image/text, online written

text, hypertext, facial expression and gesture all combined within the marketing messages to create meaning.



Image 3.5: Multimodal text exemplified

3.4.2 Varieties and Benefits of Multimodality

A major benefit of *multimodality* is its adaptability (Jewitt 2009a). As Flewitt *et al.* (2009, p.41) explains

[i]t is not just that new media have radically changed the way things are done, but they have also changed the way we view the potential of more tradition resources. Multimodal data derived as much from reappraising familiar modes of making meaning as from description and analysis of the new. Decisions about what constitute data reflects the practical and theoretical interests of investigators, and given that multimodality is a relatively new field of research with considerable cross-disciplinary relevance, it provides a fluidity and diversity in approaches to data collection, description and analysis.

This fluidity and diversity allow messages to be understood from multiple perspectives simultaneously. They assist in a cohesive understanding of the message as all the compositional elements and media affinities can be understood as a single entity, rather than a combination of separate elements. This assists the researcher in determining the purpose of the message as well as completing meaning, without

relying on a single mode to decipher meaning. This allows interrelated elements to be understood as intended.

In addition to Flewitt *et al.*'s (2009) keen observation, Kress (2009; 2010) and Jewitt (2009a) observe as society changes, communication evolves to suit the needs of the society (Kress, 2009; 2010; Jewitt, 2009a). *Multimodality* analysis has the ability to identify and determine shifts in message composition and deployment (Jewitt 2009b; Kress, 2010). Furthermore, the approach has the ability to assist in analysing how a particular media affinities use evolves over time and how a mode is adapted by different uses to suit different contexts. This can be particularly beneficial when determining which resources are favoured by a particular participant within specific social media sites within the context of a campaign. A researcher can investigate new media marketing messages, as the boundaries of media affinity use are continually expanding either due to technological advancements within the site or social trends or a combination of both.

Varieties

According to Jewitt (2009b), there are three alternate perspectives of multimodality within the setting of systemics. They include, multimodal interactive analysis (MIA), multimodal discourse analysis (MDA) and social semiotic multimodality (SSMM). Each uses a unique combination of tools to reveal meaning for selected texts, with approaches detailed in Table 3.5. The table documents the variances in each approach evaluated against the specific contexts in which each approach can be applied, as well as their ability to determine systems (resources available for selections; set of choices) and the importance of the sign maker (the generator and/or constructor of a message)

meaning. For further discussion regarding differences of the three perspectives, see Jewitt (2009b).

According to Jewitt (2009b) MDA is better suited for situations with low impact/influence of the sign maker and a medium to high impact of the context and system. This thesis is more interested in the sign makers so this approach has been deemed inappropriate. Jewitt (2009b) suggests MIA is more suitable for texts that contain high levels of action and movement; these include texts, such as, dance and performance. Despite new media containing messages that exhibit such practices as dance, MIA is also deemed inappropriate for new media analysis, as MIA does not have the appropriate tools to analyse the systems of meaning and resource. SSMM is the most appropriate as it places key emphases on the context of communication, the systems which are used to convey meanings and an intense focus on the sign maker, as marketing campaigns are heavily influenced by who communicates, how they communicate, and the situation in which communication occurs. The following section (3.4.3) will provide further justification of why a SSMM approach is considered the most appropriate for the context of this thesis.

Perspective	Historical influence	Context	Emphasis on system	Emphasis on sign maker
Social Semiotic Multimodality (SSMM)	<ul style="list-style-type: none"> *Intertextuality (Bakhtin) *Social Semiotics (Halliday, Hasan, Kress and Van Leeuwen) *Semiotics (Barthes) Interactional sociology (e.g. Goffman, Hall, Bateson) *Art History *Iconography *Discourse (Kress, Foucault and Bernstein) *SFL (Halliday, Hasan, Martin, Matthiesen) 	Medium to high" articulated through the interest at the moment of sign-making as these are balanced with the normative discourses that act upon it	Medium: as a resource with regularity and dynamic character	High: the interest of the sign- maker
Multimodal Discourse Analysis (MDA)	Systemic Functional Grammar (Halliday, O'Toole)	Medium to High (following Halliday view that meaning is contextual)	High: system as a set of choices, levels and principles	Low
Multimodal Interactional Analysis (MIA)	<ul style="list-style-type: none"> Interactional sociology (e.g. Goffman) Interactional socio-linguistics (e.g. Tannen, Gumperz) Mediated discourse analysis (Scollons) Multimodality (Kress and Van Leeuwen) 	High, articulated through the interest in the moment of (inter) action	Low	High: the interest in the social actor performing an action; however, agency itself is not taken-for-granted: the actor may communicate without intention as well

Table 3.5: A comparison of Multimodal Approaches (after Jewitt 2009b, p.36)

3.4.3 Social Semiotic Multimodality (SSMM)

As indicated above in subsection (3.4.2) social semiotic multimodality represents the most appropriate perspective to adopt to investigate meaning within new media marketing as it maps “sign-making as a social process” (Jewitt 2009b, p.30). In this study, that may include the marketer or any one of the stakeholders.

The selection of a mode is a purposeful choice, not random (Kress & van Leeuwen, 1996; 2006; Kress, 2010; van Leeuwen, 2005). There is a link between the sign choices and the connection between language and social context (Kress, 2010; van

Leeuwen, 2005). In SSMM the focus is on the context, it is believed that context reveals the available semiotic resources for meaning making. It also impacts the selection processes the meaning maker undergoes (Jewitt, 2009b).

SSMM attempts to reveal how media affinities, modal systems and socio-cultural influences impact meaning making, text deployment and text interpretation (Jewitt, 2009b; Kress, 2007; 2010). SSMM combines all the resources selected into an integrated whole called a *motivated sign* (Jewitt, 2009b; Kress, 2010; van Leeuwen, 2005). A *motivated sign* is a purposefully constructed message designed to use specifically selected modes to convey meaning (Kress 2010, p.10). Additionally, SSMM states that each element that contributes to meaning is not fixed; time plays an important role in meaning (De Souza & Menezes, 2006; Jewitt, 2009b; Kress, 2010). How a particular media affinity is used today maybe very different to how it was used in the past or how it will be utilised in the future. SSMM scholars suggest the systems used to make meaning are infinite (Bezemer & Kress, 2008; Jewitt, 2009b; Kress, 2010; van Leeuwen, 2005). In other words, systems of meaning are continually influenced by the society within which they are constructed. Society reshapes the meaning making systems, the semiotic resources and the motivated sign used to construct the desired communication event or artefact (Jewitt 2009ab; Kress, 2010; van Leeuwen, 2005).

To summarise, Kress (2010, p.62) suggested that *SSMM* theorises meaning from three viewpoints.

The overarching perspective is that of *semiosis* – making meaning; its categories apply to all representation, to all communication and to all the media of communication. From the perspective of multimodality, the theory deals with issues common to all modes and to the relations between modes... In the third perspective, of dealing with a specific mode, the theory has categories that describe forms and meanings which are appropriate to the specificities of a given mode – its material affordance, its histories of social shaping and the cultural origins/provenance of elements of that mode.

For researchers, these three viewpoints are complex and difficult to differentiate (Kress, 2010). However, intricate communication events, such as those visible within new media require diligence to determine these differences. It is this realisation, which results in vital descriptive and analytical functions being identified. These unique identified functions reveal the multilayered meaning making method used by the maker to construct meaning, which in turn, provide vital insight to the purpose of the message (Jewitt, 2009b; Kress, 2010).

In order to reveal and analyse the complex and dynamic nature of new media communication, *SSMM* scholars developed a varied toolkit (Kress, 2010). The approach allows for researchers to select the best combination of approaches for their specific needs (Kress, 2010). The toolkit is expanding as new areas of research are explored (Jewitt, 2009b; Kress, 2010). *SSMM* at its core focuses on *semiotic resources* (see subsection 2.5.1), *modes* (see subsection 2.4.4 & 2.5.1), *metafunctions* (see subsection 2.4.2), *register* (see subsection 2.4.4), *modal affordance* (what a particular mode is capable of communicating within a specific context), *intertextuality* (see subsection 3.5.2), *affordance* (see section 3.5) and *intersemiotic resources* (see subsection 3.3.3) (Jewitt, 2009a). Justification in relation to the research question and the notion of new media assemblages will be offered in section 3.4.5.

3.4.4 Multimodality Media Assemblages

The ensuing discussion will assist in determining the specific configurations of resources that are used to construct a particular message within a specific new media site. With different sites allowing different ensembles, identifying which configurations are present will aid in the selection of specific approaches to investigate the multimodal marketing messages. Furthermore, this will assist in identifying which mode(s) carry the majority of meanings and which modes users within specific contexts prefer. Discussion will firstly define the three key elements of multimodal configuration. They include, *orchestration*, *assemblages* and *deployment*. The discussion will explain *why* analysing each is important in understanding multimedia messages. Furthermore, the stages multimodal texts undergo will be examined: from selecting the media affinities, to combining them, to realising a finished product and finally, displaying them for the intended viewership.

3.4.4.1 Orchestration, Assemblages and Deployment

Orchestration refers to the process of compiling media affinities together (Kress, 2010). A term with its origins in musical theory, *orchestration* in the field of multimodal research refers to the selection of different media affinities to fulfil a specific purpose within a multimodal text. *Assemblages* are the end result of orchestration. In new media, *assemblages* are visible as the final version of a message or post. It does not mean the messages will be interpreted in the way the producer intended or guarantee that it will break through marketing clutter. According to Kress

(2010, p.161) it does, however “provide the ‘ground’ on which my selection and interpretation take place. The ensemble makes certain resources available in specific order; that is the material, the ground, from which I shape the prompt which is the basis of my interpretation”. Within the context of a marketing campaign, this places the host organisation and all participating stakeholders in the category of orchestrator. Each participant’s decision is visible and represented in the form of a marketing message, comment and hyperlink.

Marketing messages are therefore a process of selection and configuration. The different elements of a marketing message are selected by the marketer or participating stakeholder, based on *what* is available to them. For example, a site such as Facebook that allows modes including language, images, hyperlinks and auditory sounds, the messages producer can select one, two or all of these modes to construct a promotional message detailing the benefits of their product. The selection of a particular mode or combination of modes is dependent on what the marketer aims to communicate. In essence, the marketer selects the modes (Kress, 2010) for the specific situation in which s/he constructs the message.

3.4.4.2 From Media Affinity to Deployed message

Aside from a message being displayed in a particular site, a message may possess temporal and process characteristics. Orchestrated messages can operate within sites, such as, YouTube, which allow time sequences to be viewed. In addition, they can also be part of a larger marketing conversation; for example, hyperlinked components allow the marketer to continue a conversation, discussion or dialogue within a site or

across multiple sites. This is commonly seen with a message containing embedded elements, such as in Image 3.5. This means assemblages can operate on a spatial or temporal level or both (Kress, 2010).

In the case of this thesis, the screen is of primary importance as it is inherently a spatially organised site of display (Kress 2010, p.170). *Texts* are organised on the screen based on what meaning(s) the constructor of the text wishes to deploy. The WWW allows for temporal arrangements, such as clips, sounds and visually representing movement. Furthermore, the Web permits non-linear reading paths (Kress, 2010). All aspects of composition are influenced by either linear or non-linear composition (Kress & van Leeuwen, 1996; 2006). In western cultures, linear composition for written text involves reading from left to right, from top to bottom. *Reading paths* relate to cultural codes of display where a reader's eye is said to move from the most salient information to the least salient (Kress & van Leeuwen, 1996; 2006). This is impacted by the socio-cultural elements. Reading paths differ depending on socio-cultural influences and the particular time in history in which the text are constructed. Moreover, how the meaning maker constructed the text to be read may not be how the viewer chooses to read. Therefore, if something is designed to be salient in one culture, it may not be so in another (Kress & van Leeuwen, 1996; 2006).

The direction of the reading path also impact meaning generation. If a linear text (such as a novel) is read out of sequence (for example, reading page 8, then page 45, then page 5) meaning may be muddled or in many circumstances, totally lost.

Attempting to follow a marketing campaign by simply focusing on Facebook, for example, would be impractical and more than likely it would fail to recognise the other messages related to the campaign. The dynamic nature of the medium allows viewers to be selective about which sites and messages they choose to consume and in doing so, affords them the ability to construct meanings how they see fit. Users do not interpret messages in new media in the same manner in which they read a novel. Novels are primarily designed to be understood in a linear fashion, while new media messages are read in a non-linear manner, which can produce a variety of different readings of a message (Kress, 2010). Hyperlinks also contribute to the non-linear reading of online text (Lemke, 2002). They allow for the reader to follow threads to new places and new material, continuing a line of reading unavailable offline (Baldry & Thibault, 2006; Lemke, 2002).

As Figure 3.8 illustrates, this thesis has developed an original example of a Facebook Post, as a visual example the process of a deployed orchestrated assemblages entails.

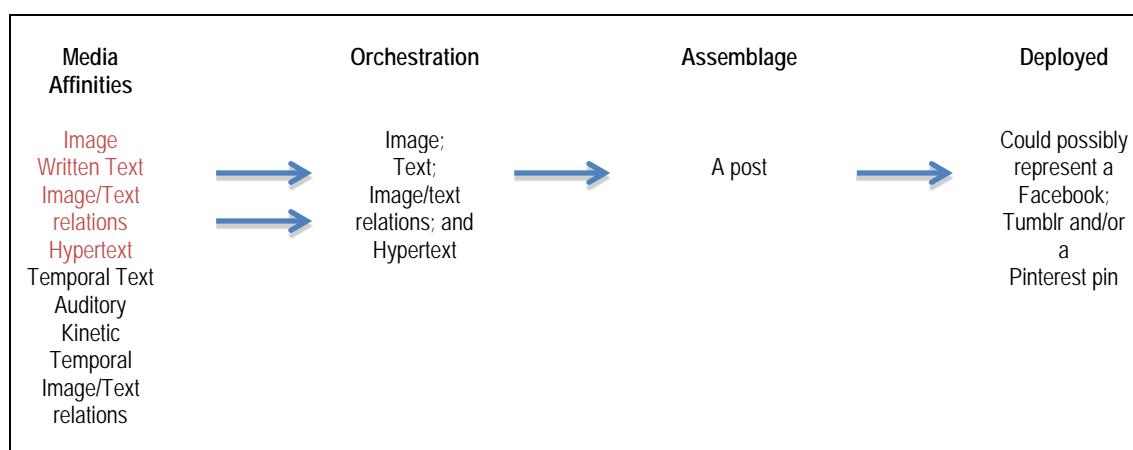


Figure 3.8: Processes from Media Affinity to Deployment

As stated above, new media sites can deploy a host of *media affinities*. These affinities are the basic elements which make up communication acts. The *media*

affinities utilised within each platform as part of this thesis consideration set are documented in Table 3.6. The list will only include *salient* elements. It must be noted, that within images and temporal image, kinetic and auditory affinities are implied.

Platforms	Media Affinities utilised within these sites
Website (Homepage)	Written Text; Static Images; Temporal Images; Image/ Text relations; Temporal Images/ Text relations and video
Facebook	Written Text; Shortened Text and hypertext; Images; Temporal Images; Auditory sounds; Image/Text relations and Temporal Image/Text relations and video
Tumblr	Written Text; shortened text; hypertext; photos; Temporal Images; Auditory sounds; Image/Text relations and Temporal Image/Text relations; Auditory/ text relations and video
Pinterest	Written Text; hypertext; images; Temporal Images; Auditory sounds; Image/Text relations and Temporal Image/ Text relations and video
Twitter	Written text (shortened and hypertext); image/ text relations; image and video
YouTube	Written text; Image/ text relations; temporal/ text relations; auditory/ text relations an video
Vimeo	Written text; Image/ text relations; temporal/ text relations; auditory/ text relations and video
Flickr	Written text; Image/ text relations; temporal/ text relations; auditory/ text relations and video
Blogs	Written text; Images; Image/Text relations; Temporal / text relations; Auditory sound/ text relations and video

Table 3.6: Platforms and their Media Affinities

The table above identifies the media affinities that will need to be analysed generally and for the purposes of the case study outlined in Chapter 4. These include *written* and *verbal texts*, *images*, *image/text relations*, *temporal images*, *temporal/ text relations*, *videos*, *auditory sounds*, *kinetics (within video and images)* and *hyperlinks*. The majority of sites utilise similar affinities, such as written texts, images and image/text relations, however, how these are assembled and deployed differs. The discussion below will examine assemblages and deployment in the major new media sites utilised by marketers.

3.4.4.3 Assemblages

As explained in Chapter 2, the framework developed to analyse new media communication requires flexibility to accommodate static and temporal texts. The table below (Table 3.7) was developed to identify how messages were constructed and arranged. It identifies how meaning occurrences combine to contribute to meaning making practices within each of new media site under investigation. For example, in the instance of *Facebook assemblages*, they vary depending on the deployment method of its messages. Wall posts, status attachments and shared items offer the potential for complex assemblages. Increasingly, these deployment sections extend beyond static media affinities such as written text and images to utilise video and hypertext.

In the current environment, blogs potentially can combine images, texts, image/text, auditory/text, video and hypertext. Comments generally still consist of text, image/text and hypertext. *Twitter* still is predominately text driven (shortened text and hypertext). However, increase use of URL shortening services have seen it deploy more complex assemblages within its 'Tweets', such as, long texts, video and images. These can be accompanied with 'retweets' of the same assemblage construction. The comments' section continues to contain text and hypertext assemblage combinations.

Tumblr assemblages are equally as complex as Facebook, with the combination of image/text, text, video and hypertext common across its 'tumbles'. Where once image/text and hypertext were common, there has been an increase in the use of video since early 2012. Comments are still predominately text or hypertext. *Pinterest* also

utilises complex assemblages, combining image, text, image/text, video and hypertext within its ‘pin and ‘repins’. Comments are still predominately in a text or hypertext format. *Flickr*, *YouTube* and *Vimeo* share similar assemblage construction, utilising video, text, static image and hypertext in their posts. The one distinction is the tutorial section for *Vimeo*, which allows users to learn how to make videos. This section contains, image text, text, hypertext combinations. Finally, *e-Newsletters* predominately are text, image and image/text based, which contain hyperlinks. The table also illustrates optional (indicated by those modes in brackets) and obligatory media affinities as dictated by the site.

New Media	Assemblages	Deployment Section of Site
Facebook	Image, text or (Image/Text) A combination of (Image/ Text + video/ text + Text) Image/ text + Image + Hypertext + (Text) + (emoticons) Image/ Text or (Video/Hypertext) + Text + Image Image+ Text + (Hypertext) + (Emoticons) + (Image)+ (Text)	Profile Wall Post Status Attachment Share Comments
Twitter	Image/ Text + (Image) + (Text) + (Emoticon) Image/ Text + URL Shortening (to either static image, video or image/text) Either of the above (Text + Image/Text + Hyperlink + Emoticon)	Tweet Tweet Retweet Comment
Tumblr	Image/ Text + (Text + Image (potentially with hypertext)) Image/ Text + (Text + Video/ Text + Hyperlink)	Tumble Tumble
Pinterest	(Image) + Image/Text + (Hypertext) + Text + (Emoticons) Image/ Text + Video + Hypertext (Text + Hypertext + Image + Emoticons)	Pins Video Pins Comments to Pins
YouTube	(Video/ Text) + Text + Image + (Hypertext) (Text) Text + Hypertext	Clip post Comment Comment
Vimeo	Video/ Text + Text + Image + Hypertext Text Text + Hypertext Image/ Text + Hypertext Image/ Text + (Temporal Image)	Clip post Comment Comment Share (FB or Twitter) Tutorials
Flickr	Image/ Text (Video/ Text) Text or (Hyperlinks) (Text + Hypertext)	Posts Posts Comments Comments
Blogs	(Image) + (Image/Text) + (Video) + (Hyperlink) + (Auditory) + Text Text + (Hyperlinks) + (Images) + (Emoticons) (Text + Hypertext)	Posts Comments Comments

Table 3.7: New Media Platforms and their assemblages

3.4.5 Justifying Social Semiotic Multimodality

The benefits of the SSMM approach centres on its ability to determine and analyse new media texts. While possessing the capability to analyse the micro modal elements and determining how a messages containing various resources are composed (Flewitt *et al.* 2009; Jewitt, 2004; 2006; 2009; Kress, 2010; O'Halloran *et al.* 2010). Importantly, SSMM is not bound to these separate understandings and provides an avenue to understand each message holistically and in context. The benefit of this will be highlighted in the following section on Fabric. Marketers often use cohesive ties to connect conversation and SSMM framework, via its micro analytical tools can identify these connect connective units.

With respect to the micro components (media affinities, assemblages and deployment), this thesis will address some of SSMM core analytical components. At the level of media affinities and media assemblages; *semiotic resource* (see subsection 2.5.1) and *mode* (see subsection 2.4.4 & 2.5.1) theory can assist in identifying the specific building block utilised to construct meaning within each of the new media sites. *Modal affordance* (see subsection 3.4.3), *intersemiotic relationships* (see subsection 3.3.3) and *metafunctions* analysis (see subsection 2.4.2, 3.2.1.1, 3.2.1.2 and 3.2.1.3) will be used to determine how the particular media affinities and assemblages are constructed and utilised.

SSMM reveals the functional components of the semantic system apparent across all media affinities and assemblages. *Register* (see subsection 2.4.4) will be used to help determine *what* is going on and *who* is taking part in each of the communication acts

deployed by the assemblages with *intertextuality* (see subsection 3.5.2) assisting in tracking conversations across multiple sites over the campaign period.

The dynamic nature of new media sites means researchers can no longer hold a fixed affinity to these platforms. It has been argued that SSMM can track changes in society, the environment, and in technology using modal affordance theory (Jewitt, 2009ab; Kress, 2010; O'Halloran *et al.* 2010; van Leeuwen, 2005). SSMM can be used to evaluate and assess how marketers and their stakeholders make meaning (Kress 2009; 2010; Kress & van Leeuwen, 1996; 2006; van Leeuwen, 2005). Hence, SSMM has the ability to explain the how, what, where, when and who, in relation to meaning making, communication, text production and marketing integration, as well as, co-created meanings.

3.5 Campaign Meaning: Fabric/ Themed Clusters/Campaign Relevant Messages

Previous sections have presented how the SSMM framework can assist in revealing the meaning of single modal messages. Furthermore, the above discussion has offered a theoretical grounding for hyperlinks and intersemiotic relations of varying configurations. The chapter has described how the SSMM framework assists in analysing multimodal messages within an integrated campaign. The following discussion will introduce *fabric*. This original concept has been designed primarily to analyse *embedded*, *interlinked*, *interconnected* and *co-created* user messages in individual sites and across multiple platforms within the context of a marketing campaign.

These interwoven communication occurrences follow non-linear reading paths, which themselves produce meaning (Lemke, 2002) and require a specialised theoretical consideration. The theoretical gaps left by meaning in marketing and IMC literature detailed in Chapter 1 and 2 provide little theory explanation into how marketers can locate, track and analyse semantic-linked marketing messages that travel across multiple sites stemming from multiple sources, for example, engagement, interactivity and co-created meanings). The discussion below will explore and explain a theoretical approach to achieve this objective.

It has been previously discussed in Chapter 2 that Bakhtin's notion of *heteroglossia* is used to elucidate how multiple contributors to campaign conversations combine to create a marketing campaign. The discussion below will detail how the newly developed approach attempts to operationalise *heteroglossia* to determine campaign meaning. In order to identify and analyse the relevant messages within a campaign, this thesis developed a theory that it is calling '*fabric*', which is an original contribution of this thesis.

Fabric represents the process of ascertaining meaning of an extended conversation within an integrated new media marketing campaign and encompasses eight (8) key elements, as illustrated in Figure 3.10. They include the campaign itself. This provides the context of understanding which consists of *campaign relevant messages* (CAMS) that are multimodal in nature. *Intertextuality* and *texture* assist in identifying, locating and categorising them across multiple platforms. Platforms reveal *message constraints*, which indicate the text choices available to the producer of the message

within a particular new media site. *Themed Clusters* consists of themed groups of CAMS, which assist in determining how a campaign is constructed and reveal the various campaign meanings. Each element will be examined in detail below (and exemplified in Chapter 4), with the discussion explaining how *intertextuality* and *texture*, which are often used when analysing single texts, will be extended to adapt to a campaign setting.

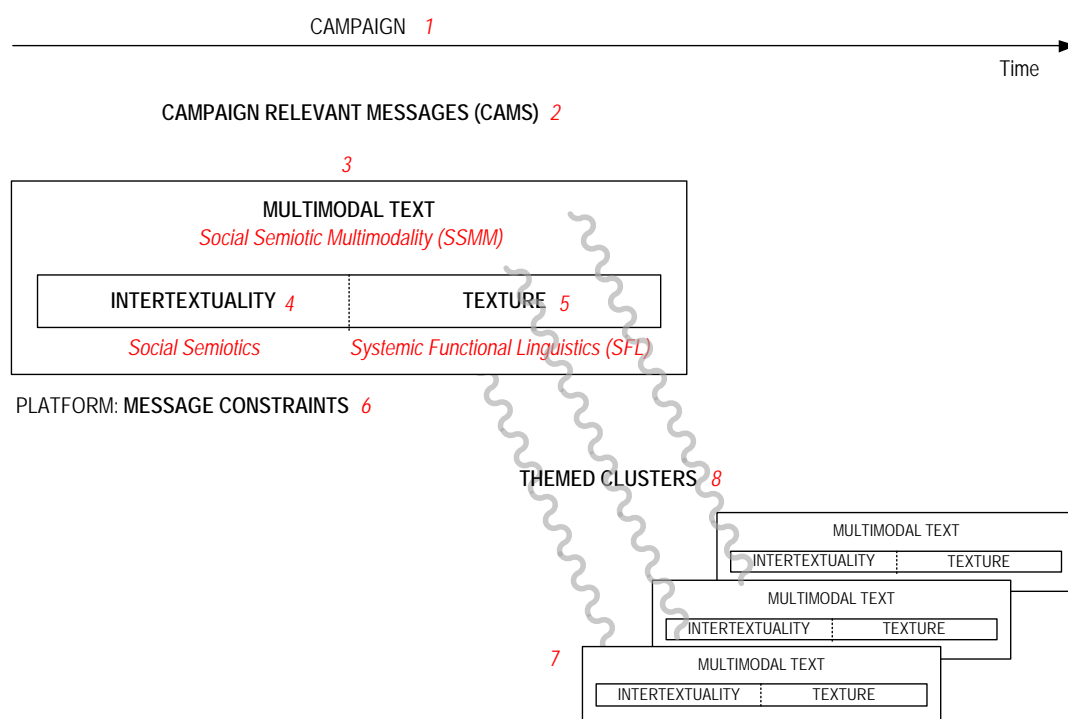


Figure 3.9: Formulating Fabric

Prior to discussing each of the elements identified above, a campaign, will be defined (Figure 3.9). For the purpose of this thesis a campaign is defined as *any comprehensive communication plan for a series of different but related promotional purposes that appear across a variety of different communication platforms and within a specified period of time*. This definition broadened the purely promotional definition of advertisers (see Wells *et al.* 2008) as it allows for other forms of

communication practices, including less obvious techniques such as word-of-mouth and public relations.

3.5.1 Campaign Relevant Messages (CAMS) a Multimodal Text

Campaign relevant messages (CAMS), Figure 3.9-2, refer to any message within the context of a campaign that has an intended marketing purpose, which directly relates to key themes within the campaign under review. CAMS can be as simple as a post that informs or promotes a product or event, or as complex as a text designed to alter legislation, as in the case of a White Paper. CAMS are connected by a marketing purpose and are thematically linked to assist in the development of a campaign (discussed further in subsection 3.5.5). They can be produced and communicated by the host organisation or by any associated group, stakeholder or active affiliate. They are not required to be complimentary to the campaign, in fact, they may represent an opposing view to those expressed by the host organisation or advocates.

By analysing CAMS campaign construction can also be determined. Furthermore, key influencers on campaign construction can be identified. Compositionally, CAMS take on the attributes of a multimodal text and are analysed accordingly, particular attention will be paid to the cohesive element binding linked messages, with special consideration of the context of the Themed Cluster (defined and explained in subsection 3.5.5) and campaign. The following chapter will provide specific details in identifying and selecting CAMS for analysis (see section 4.9).

Multimodal texts, Figure 3.9-3, utilising the SSMM approach detailed earlier in this chapter (subsection 3.4.3 & 3.4.5) will use the concept of *fabric* to determine how CAMS contribute to the multiple meanings revealed in a campaign. *Fabric* determines salient elements within messages, which give insight into how texts can be connected. This transcends the meaning produced by language to include all modes of communication, as there may be cases where CAMS do not contain written or spoken language as they are simply an image or temporal image. Furthermore, SSMM allows CAMS to be viewed metafunctionally, providing understanding of meaning from three key meta-perspectives simultaneously. SSMM applies *register and particularly field* to CAMS, providing insight to the theme of each marketing message analysed. This point is extended below in subsection 3.5.5 and section 4.9.

3.5.2 Intertextuality

Intertextuality, Figure 3.9-4, allows for semantic linked marketing messages to be tracked over multiple sites, including hyperlinked texts associated with each specific conversation (*theme*). *Intertextuality* identifies specific references in one message that point to another message (Bakhtin, 1986; Fairclough, 1992ab; Kristeva, 1986; Rose, 2001; Todorov, 1981; 1998). This, in turn, reveals processes of how social exchange occurs through the use of texts (Fairclough, 1992ab; Lemke 1995). The approach allows researchers to track social exchanges by examining how meanings are translated and transformed across texts (Bakhtin, 1986; Fairclough, 1992ab; 2003; Kristeva, 1986; Rose, 2001, Todorov 1981). This is very important within the context of this thesis, as many campaigns construct conversations that travel across platforms. As noted by Todorov (1981, p.60), “[t]here is no utterance without relations to other

utterances, and that is essential”. In other words, texts are not unique and are not constructed in isolation. They are organic; they can change, shift and transform (Bakhtin, 1986; Fairclough, 1992ab, 2003; Kristeva, 1986; Rose, 2001, Todorov, 1981).

Intertextuality scholars imply relationships are always at play or in a state of flux, as the influences of texts and people’s prior experiences with material related to the topic compete to produce new meanings (Bakhtin, 1986; Rose, 2001; Todorov, 1981). A text is not a single message, rather, it is impacted by what came before. It is also impacted by the social context and it is impacted by the knowledge of the participant (Bakhtin, 1986; Fairclough, 1992b, 2003; Kristeva, 1986; Rose, 2001; Todorov, 1981). Intertextuality highlights the role of text in the change processes because it is used to identify significant text(s). Essentially, it allows for the association between language and social context to be revealed (Bakhtin, 1986; Fairclough, 1992b; Halliday & Hasan, 1985; Kristeva, 1986; Rose, 2001; Todorov, 1981; Wood & Kroger, 2000). Individuals draw on language to create a sense of reality, as their ‘language changes according to the nature of the relationship between participants in interactions’ (Fairclough 1992a, p.63). To clarify, language no longer remains just words or phrases, rather it is a dynamic process. Language can reconfigure the society in which it operates and it can manipulate public opinion to change the way a society thinks and acts towards a particular issue.

Halliday and Hasan (1985) note this is the reason why it is hard to enter part way into a conversation, as the conversation may be ‘coded’, that is, text may be transformed or drawn from one text to another. This sequence may identify what is happening, and

if entered half way through, the new participant may not be aware of what came before, therefore, missing out on part of the ‘story’ needed for comprehension (Halliday & Hasan, 1985). Marketing campaigns are similar to other constructed conversations, in that, “[t]here are always some verbally expressed leading ideas of the “master of thought” of a given epoch, some basic tasks, slogans, and so forth” (Bakhtin 1986, p.89). These leading topics require a context to be understood,

In the context of *fabric*, *intertextuality* will locate CAMS that are displayed across a multiple of sites and texture is used to determine the level of coherence of all these messages within the context of the marketing campaign. *Intertextuality* reveals connections of CAMS and will be used to perform three tasks. Firstly, *intertextuality* will determine the linked marketing messages. Secondly, *fabric* will determine the linked new media sites and finally, in association to *field*, will track conversations, which travel through and across new media sites.

3.5.3 Texture

Fabric theory also extends the application of SFL’s texture. *Texture*, Figure 3.9-5, as introduced by Halliday and Hasan (1976; 1985) and Hasan (1989) was first developed to look primarily at written and verbal language. Texture looks at overall meaning of a text; it focuses on the elements that bind the text together to give it unity (Eggins, 2004; 2008; Halliday & Hasan, 1976, 1985; Liu & O’Halloran, 2009). Texture is related to context of situation and culture. As previously mentioned in the Chapter 2 context of situation refers to *field*, *tenor* and *mode* (Eggins, 2004; 2008; Halliday & Hasan, 1976; 1985). Texture is revealed via two principles, that of cohesion and

coherence (Eggins, 2004; 2008; Halliday & Hasan, 1976; 1985), both of which have been discussed previously in this chapter.

Texture in the context of *fabric* differs from SFL texture context, due to the context under review. This thesis will extend texture beyond a single text, to consider the campaign as a form of text. In effect, this thesis will treat multiple messages across multiple sites as a single large piece of text. *Fabric* uses texture to identify the theme of CAMS by utilising the cohesive resources of texture and categorises the CAMS that can be grouped together to form Themed Clusters (see subsection 3.5.6). Furthermore, by using the marketing campaign as the context to determine the CAMS and Themed Clusters' coherent nature, separate elements or a *threads*' meaning (individual messages in differing new media sites) can be analysed, as well as, recognising how they combine to create a campaign (context). *Coherence* will assist in identifying if a marketing message (CAMS) *elaborates*, *extends* and *enhances* another CAMS based on the role that a message plays within the overall campaign. These separate elements are connected (cohesive ties) and create *cohesive chains* (identity chains refer to Fair Trade and similarity chains are related via co-extension). For further explanation of cohesive ties and cohesive chains see subsection 3.2.1.5 above.

3.5.4 Platform Message Constraints

Understanding and acknowledging message constraints, Figure 3.9-6, are also fundamental if campaign meaning is to be understood. A *message constraint* refers to modal elements that a site allows and which are available to the producer of the

CAMS. In effect, platform message constraints are about choice, selection and need. Certain platforms will allow certain message configurations that others may not. This has previously been discussed, particularly when examining orchestration and assemblage in 3.4.4 and throughout subsequent subsections (3.4.4.1, 3.4.4.2 & 3.4.4.3).

In the context of *fabric* and campaign meaning, it is important to understand what a platform allows the producer of a message to use (choices of modes) in the process of constructing CAMS. It may limit which sites are used; it may explain why marketers and their stakeholder prefer one site to another, as well as, providing insight into interpersonal meaning. Facebook, for example, with the sites post section allows more modal choices than Twitter. Twitter, allows text and image/text relations, however, Facebook allows additional modes including temporal images and sounds. Hence, the message producers may favour Facebook when deciding to post a clip about their brand. Furthermore, specific sites may lend themselves to different social interactions, such as, forums and extended conversations, as in the case of a blog.

3.5.5 Themed Clusters

A Themed Cluster, Figure 3.9-8, is made up of multiple CAMS, Figure 3.9-7, which are connected by a common theme. In essence, a Themed Cluster is a thematic grouping of relatable messages with the context of a campaign. A campaign may be able to have a single Themed Cluster or multiple clusters depending on its size and complexity. Themed Clusters may operate independently of each other, support each other or occur simultaneously within a broader campaign. The CAMS within a cluster

can be located within a single new media site or across multiple sites and platforms. Furthermore, a single or an infinite number of CAMS may represent a cluster. Interestingly, a single relevant message depending on its complexity and purpose may be able to appear in more than one cluster.

Fabric tracks the development of CAMS and themed conversations. This assists in determining the overall composition of a campaign meaning(s). In doing so, *fabric* permits the analysis of multiple meanings across multiple sites. This is very beneficial for marketers as it allows them to understand how all users have contributed to the development of meaning about their product or service within the context of a particular campaign. The framework possesses the ability to locate specific catalysts and track shifts in opinion, not simply based on a network link, rather, based on a semantic link. *Fabric* will identify any *contradictions* or *opposing* views, all of which contribute to an active stakeholder's understanding of the topic under discussion, the organisation, and the campaign. To identify CAMS, register will be utilised (see subsection 2.4.4), particularly field. This discussion will be extended in Chapter 4.

In sum, by viewing a campaign as an extended piece of text, it has been theorised that new media campaigns are a collection of interrelated and interwoven themes. The various marketing themes (as well as marketing objectives) are revealed by CAMS, which are displayed simultaneously on multiple sites, all within a specific period of time. Additionally, it has been argued that a campaign consists of multiple layers of meaning, which are interconnected. Individual modes combine to create the various CAMS, which themselves are a part of Themed Clusters, which in turn, combine to create a campaign. Therefore, *fabric* allows for the understanding of micro and macro

elements of a campaign, from individual modes used to convey meaning in CAMS, to the structure of clusters and the campaign. This allows fabric, via analysing cohesion; to identify how previous CAMS may impact future messages, and determine key stakeholders within a campaign. Fabric also assists in identifying salient messages that may redirect a campaign direction and provide insight into how participants engage with each other. Finally, as fabric is a semantic approach designed to explore and analyse complex new media campaigns. It has the ability to provide rich and useful data directly related to campaign meaning.

3.6 Conclusion

The discussion began by introducing the theoretical framework, designed to assist in answering the research questions detailed in Chapter 1. The SSMM framework identified and explained why modes beyond language, which are present within new media marketing, require analysis and justified their selection as part of the framework. The discussion focused on images, kinetics and auditory sounds, as well as, co-occurring intersemiotic configurations and hyperlinks. In addition, the chapter reviewed theories to determine meaning of multimodal messages, the sites used to deploy messages and the co-created meanings that combine to produce intricate campaign meaning. It was argued each layer of meaning requires independent analysis to determine specific meanings. However, a holistic overview is advised and also required to attain vital context for analysis. As new media marketing meaning is rarely isolated to one site and one message, understanding the modal and message context prior to vigorous investigation is important.

Focusing on a semantic approach, SFL and social semiotic theories were extended

and applied to meaning-making affinities beyond language. It was concluded that social semiotic multimodality is necessary in order to understand all the meaning represented with the Fairtrade Fortnight campaign. It was argued that the SSMM approach possesses the capabilities of understanding and analysing complex dynamic texts and is able to detail how they produce meaning. Furthermore, SSMM can be reconfigured, merging and extending intertextuality and texture to create *fabric* to determine how CAMS are linked and collectively produce co-created meaning within campaigns, which result in determining campaign meanings.

The following chapter will detail the methodological framework, extending the theoretical framework detailed throughout this chapter. It will detail *how* analysis will be implemented. Additionally, it will describe the processes and procedures that allow meaning to be assessed and evaluated within each level of a new media marketing campaign. To help clarify each stage, examples of each technique will be exemplified using Fairtrade Australia.

Chapter 4: Methodological Framework

4.1 Introduction

The methodological framework discussed in this chapter builds on the theoretical framework constructed in Chapters 3 and 4. This chapter will demonstrate how each component in Figure 3.9 generates understandings that contribute to determining campaign meaning(s). Revealing the meanings of a campaign relevant messages' (CAMS), detailed in Figure 3.9-2 will occur in section 4.3. The discussion will provide processes for each media affinity (detailed in Table 4.1), including language (section 4.3) and hypertext (4.3.3), static images (section 4.4), temporal images (section 4.4.4), auditory (section 4.5), kinetic (section 4.6) and intersemiotic relations (section 4.7).

The discussion to determine how meanings associated with platform message constraints, Figure 3.9-5 and multimodal text, Figure 3.9-3, are provided in section 4.8. The message constraints (subsection 4.8.1) detail how the choice of platform impacts the construction of messages in multimodal texts. Multimodal texts will be examined to determine how the relevant media affinities are understood within the context of a completed text and a campaign setting (see subsection 4.9.2). The discussion will also explain how Table 4.19 will be used as part of data analyses to describe and document findings for CAMS.

Finally, the chapter will apply the concept of *fabric*, using it to reveal the roles (and associated meanings) of marketing messages within the context of each new media marketing campaign. *Fabric* will determine how CAMS, Figure 3.9-2, are identified (see section 4.9.1). Furthermore, Themed Clusters configuration are identified, Figure 3.9-8, with multiple multimodal texts, Figure 3.9-5 being discussed in section 4.9.1. Their organisation is exemplified in section 4.9.2 and analysis methods discussed in section 4.9.3. Methods combine intertextuality, Figure 3.9-4 and texture, Figure 3.9-5 to construct a comprehensive tool to understand campaign meanings. As each element reveals meaning in a unique manner, the framework will *describe* and *exemplify* each level of meaning via examples from the ‘*Fairtrade Fortnight, 2012*’ Australian new media marketing campaign.

However, prior to discussing each approach used here, four key issues that reveal meaning within a new media marketing communication campaign will be addressed. Firstly, the context of the thesis is established. Secondly, the procedural tools that will assist in sourcing and categorising the case study data will be discussed. Thirdly, the social semiotic compositional approach will be explained. Finally, justification for a single case study approach will be presented. Whilst for descriptive purposes, explanations of the different methods will be conducted separately (as advocated by the compositional approach), in actuality, for any given marketing text, each of these layers operates simultaneously to create multiple levels of meaning. The Fairtrade Fortnight, marketing campaign is also considered, which allows each marketing message and its elements to be understood within the socio-cultural context advised in Chapters 2 and 3. When appropriate, relationships between relevant sections will be noted and exemplified.

4.2 Methodological Framework and Case Study Approach

The discussion begins by determining the context of the campaign and in doing so establishes the parameters of the study. The discussion specifically illustrates the key protocols for data selections and collection. Following this, an account of the bottom-up approach designed to investigate the four main levels of meaning within the campaign is presented. The approach identifies the four distinct levels of meaning associated with a new media marketing campaign; that of media affinities, multimodal texts, platform message constraints and the marketing campaign itself. Furthermore, the three software packages utilised to manually record, store and prepare the data set for analysis are introduced. In addition, an argument for a manual approach to data collection and analysis is established. A line of reasoning to justify the single case study approach is presented. The justification centres on the complexity and enormity of the data set and the intricacy of the analytical framework as key reasons to limit the thesis to a single case. Finally, the procedures for each individual media affinity will be detailed.

4.2.1 *Context of campaign*

The context of this thesis is the Fair Trade Australia's '*Fairtrade Fortnight 2012*' campaign. With an initial introduction to Fairtrade discussed in section 1.1.2, its selection over a commercial company, such as, Target or Pepsi, occurred for three key reasons. Firstly, because the researcher possesses a career ambition to explore global sustainable issues, especially relating to purchase decisions. Secondly, the high likelihood of a diverse range opinions and beliefs associated with controversial systems of trade would force the researcher to develop an adaptable and flexible

framework, capable of analysing a wide variety of text constructs. Thirdly, because the researcher has spent over 5 years observing Fairtrade practices (5 years offline and 2 years online) and possesses clear insight into the intricacies and subtleties of communication behaviour needed for a thorough analysis.

Importantly, the salient CAMS selected will directly relate to the campaign. As can be appreciated, the data material relating to the campaign comprises of hyperlinks and semantic linked messages, and to include all interconnected semantic and hyperlinked material related without establishing any boundaries has the potential for the data to span endlessly across the Web. Therefore, three key parameters will be established to make the data set manageable and relatable. Firstly, salient core data will be considered. This will focus primarily on CAMS deployed by Fairtrade Australia during the campaign period of May 5th - 20th, 2012. Secondly, material organised by advocates will be considered as part of the data set provided the material relates to the campaign. Finally, linked material revealed via *fabric* will extend beyond the core campaign. These will be limited to CAMS pertinent to the campaign meaning or specifically selected to exemplify how *fabric* can be used to enhance arguments established within the campaign. The way data will be sourced will be further expanded in section 4.9.1 of this chapter.

4.2.2 Bottom-up Approach

As discussed in Chapter 1 and detailed in Table 1.1 the four levels of meaning making will be analysed to determine the multiple layers of meaning embodied within a new media marketing campaign. Fabric requires understanding gained from modal,

multimodal and site meanings in order to identify cohesive connector between CAMS, in order to establish campaign meaning. This discussion will be extended in section 4.9.

The bottom-up approach advocated by SSMM practitioners, allows for a building of knowledge, culminating in an understanding of the entire context (marketing campaign), as well as, the individual elements that combine to create meanings within the campaign (Kress, 2010; O'Halloran *et al.* 2010). At the level of each communication act (marketing message), the bottom-up approach incorporates three levels of meaning. They include lower-level meaning, mid-level meaning and high-level meaning. Each level builds towards understanding the meaning of a completed act of communication. Smith and Kanade (2005, p.2) explain

[l]ow-level and mid-level features describe the content according to the level of semantic understanding. Low-level features simply represent statistical content such as color, texture, audio levels, together with the detection of on-screen text, camera motion, objects motion, face detection, and audio classification.

A mid-level element attempts to reveal semantic content or meaning, whereas high-level elements involve a level of deployment (O'Halloran *et al.* 2010; Smith & Kanade, 2005). In other words, low-level meaning refers to the media affinities, which operate on the expression plane (Halliday & Matthiessen, 2004; Eggins, 2004), whilst mid and higher-level meaning refers to the semantic meaning; these operate on the content plane (Halliday & Matthiessen, 2004; Eggins, 2004), which were discussed in section 2.4.3.

Finally, analysis of how meaning is made within the context of each new media marketing campaign will be performed. Utilising *fabric*, an original contribution of this thesis (defined in section 3.5), the analysis will involve a four-stage approach

(expanded in section 4.9). Firstly, the approach will determine the marketing messages that are salient within each campaign. Following this, *fabric* will determine the experiential meanings of the marketing messages. Once meaning is determined, each marketing message will be placed into Themed Clusters based on their semantic meaning. Within these Themed Clusters, a modified version of texture will be applied to determine how each of the CAMS is related and how these messages combine to create meanings. Finally, all the lower level meanings, the site meanings and the understandings generated from the Themed Cluster will be combined to provide a detailed understanding of the campaign, generating campaign meanings. It is noteworthy to mention, all analysis operates within boundaries of context the Fairtrade Fortnight 2012 campaign. Context is vital to understand prior to a single mode or resource being analysed, as it informs and/or alerts the researcher to any socio-cultural nuances associated with communication behaviour to be recognised and incorporated into analysis.

4.2.3 Selection of Analytical Procedure

The data collection will be performed using three software programs (see technical Appendix 1), which include SnagIt, Evernote and Iskysoft. These programs will perform no analytical functions. SnagIt, for example, will collect website images and written text and perform annotation on the retrieved texts. Evernote will save website information in their entirety, as the service acts as an online library for all relevant thesis data material. Iskysoft will be used to source and save temporal data including video clips, such as, those present on YouTube and Vimeo. Once the data has been sourced, saved, and annotated, analysis will begin.

Analysis will be performed manually, as software to perform the approaches detailed within this chapter does not currently exist. Manual analysis will allow for the subtleties of certain socio-cultural specific signs. Current software is incapable of addressing such intricacies and in all likelihood utilising computer programming to analyse such subtle meanings may never be possible. Significantly, research did not indicate any software that had the ability to conduct a *fabric* approach. Hence the development of *fabric* had to occur prior to establishing a semantic account of campaign meaning.

The following discussion will detail the set of procedures that will indicate the step-by-step process this thesis will adopt in ascertaining meanings associated with specific media affinities. Different platforms will utilise similar media affinities in similar ways. Written texts, for example, can be used in a Facebook update and a Twitter post, therefore, the selection referring to written text will aid in determining part or all of the marketing messages that uses written language to convey meaning. This data driven approach will indicate which procedural tool will be selected to determine meaning within each multimodal texts, as seen in Table 4.1. In summary, the process and order of analysis is as follows:

1. utilise *fabric* to identify CAMS and establish context for analysis
2. analyse each media affinity used within each CAMS within the context of the campaign
3. determine meaning of multimodal text (CAMS)
4. determine Themed Clusters

5. apply understanding of media affinities, multimodal text and sites to combine with *fabric* to determine meaning of various Themed Clusters and the campaign meaning(s).

Resource	Procedure Tool: See Selection
Language: <ul style="list-style-type: none"> - Spoken and written text - Online written text and Emoticon - Hypertext 	4.3.1 4.3.2 4.3.3
Static Image <ul style="list-style-type: none"> - Representational Meaning - Interactive Meaning - Compositional Meaning 	4.4 4.4.1 4.4.2 4.4.3
Temporal Images	4.4.4
Auditory Sound <ul style="list-style-type: none"> - Music/ Soundtrack - Vocal Register 	4.5 4.5.1 4.5.2
Kinetic element <ul style="list-style-type: none"> - Facial Expressions - Gestures 	4.6 4.6.1 4.6.2
Intersemiotic Relations <ul style="list-style-type: none"> - Image (static and temporal)/ text relations - Verbiage/kinetic relations 	4.7 4.7.1 4.7.2
Multimodal Text	4.8
Campaign Meaning <ul style="list-style-type: none"> - Locating CAMS - Determining Themed Clusters - Campaign Meaning 	4.9 4.9.1 4.9.2 4.9.3

Table 4.1 Media Affinities and selection of Procedural Tools

4.2.4 Single Case Justification

Commonly, a case study approach would involve multiple cases, with findings being used to make generalisations with finding being extended to the breadth of a particular field or research area (Creswell, 1994; 2005; Eisenhardt, 1989). However, it is argued by Easton (2010), Flyvbjerg (2006) and Tsoukas (2009) that many smaller-scale studies are now gaining increasing recognition for a single case approach. These

authors explain how a single case selection is suitable when research methodologies are based on a meaning or a critical approach, including those rooted in a socio/cultural perspective. As data is often multi-layered, rich, complex and time consuming to analyse, these methodologies require specialist skills and practices to be examined fully (Flyvbjerg, 2006).

Easton (2010) and Flyvbjerg (2006) suggest the single case approach be only adopted when comprehensive and complex phenomena are under review and do not advocate the approach when mere descriptive generalisations are undertaken. Social semiotic multimodality is compatible with Easton's (2010) and Flyvbjerg's (2006) recommendations, as the SSMM framework espoused in this chapter, attempts to demonstrate and analyse the complex nature of new media marketing communications.

Directly related to theoretical exploration, Easton (2010) deems a single case approach appropriate, provided the purpose is to introduce a new concept, as with *fabric*. Flyvbjerg (2006) suggests comprehensive understanding of a potential case is necessary prior to commencement of analysis. Taking this into consideration, two years was spent (February 2010 to February 2012) observing Fairtrade Australia's new media activities across multiple platforms, including Facebook, Twitter and YouTube. This approach allows for the construction of a comprehensive data set, which allows for the data analysis compiled in Appendix 3 of this thesis.

Smaller studies may not be able to make statistical generalisations, however, they are capable of making analytical generalisations (Tsoukas, 2009). Single cases allow for

closer inspection of rich data to reveal clear theoretical contributions via the observation of previously held conceptualisations of common processes (Tsoukas, 2009). Small cases, thus offer greater specificity. They allow new conclusions to be drawn and further refine the understanding of specific phenomena. Moreover, by excluding such cases from being explored, new characteristics or directions may not be feasible or revealed (Tsoukas, 2009).

4.2.5 Procedures for Media Affinities

The media affinities illustrated in Table 4.1 identify the pertinent modes in relation to the new media campaign at the centre of this thesis. In order to demonstrate and exemplify the meaning based approaches for each media affinity, a combination of SFL, social semiotic and socio-cultural founded techniques will be discussed. SFL metafunctional approach will be privileged when assessing the meaning of language and visual media affinities. In addition, the analysis of visual media affinities will also employ social semiotics. For media affinities beyond images and language, social semiotic and socio-cultural perspectives will be utilised. Importantly, these approaches will operate within the context of the Fairtrade Fortnight 2012 campaign. By considering context, connection of different levels between messages will be identified, assisting with establishing *fabric* meanings.

Revealing meaning in auditory sounds (music/ soundtracks and vocal register), the discussion will centre on how meaning is socially constructed based on *loudness*, *pitch*, *tone*, *rhythm* and *tempo*. An extension of Unsworth's (2006a) cross-modal framework will then be adopted to investigate how meanings are produced in

intersemiotic relations (image/text relations; voice over/temporal image relations and gesture/speech relations). Finally, Unsworth' (2006a) intersemiotic approach will be adapted and modified to determine how campaign relevant messages are connected and reveal meaning within Themed Cluster.

4.3 Language

As indicated in Chapter 2 section 2.4 and 2.5, language is comprised of four media affinities. These include spoken language, online written text, emoticons and hypertext. The framework depicts how meaning associated with spoken and written language will be analysed using SFL *metafunctions* (see section 2.4.2) and *register* (see section 2.4.4). Crystal's (2001) work will be used to understand the meaning of emoticons, focusing on the most commonly utilised characters in new media communications. The methods for ascertaining meanings associated with language are illustrated in Table 4.5.

4.3.1 Determining Experiential Meaning (FIELD)

Field will aid in the identification of the theme or focus of activity within a text (Eggins 2004, p.103). *Field* will be adopted to analyse 'what' participants via marketing texts are discussing. While the majority of texts within the selected case only discuss a single topic, there are occasions whereby a text may refer to multiple topics, events or phenomena within a single marketing message.

4.3.2 Interpersonal Meaning (*TENOR*)

Interpersonal meaning of a text will be revealed via examining the role or ‘role relationships’ between participants. This thesis will utilise the SFL approach of *tenor* (Halliday, 1978; Eggins, 2004; 2008), which can identify those who are a part of the communication act as represented in speech, instant messaging, blog post, status updates and so on, and who participates in an exchange (Halliday, 1978; Eggins, 2004; 2008). *Tenor* will extend beyond the specific use of language, extending to the mood and undercurrent of the language (Crystal, 2001; 2011; Eggins, 2004; 2008; Halliday & Mathiessen, 2004). *Tenor* will reveal how a marketing message may be playful, fun, serious or dour (Crystal, 2001; 2011; Eggins, 2004; 2008; Halliday & Mathiessen, 2004) as seen in Image 4.1 below.

Some Friday afternoon Fairtrade Certified deliciousness!
 OxfamAustralia Crispy White chocolate with ingredients from
 Fairtrade cooperatives in Paraguay, Peru and the Dominican
 Republic.

Online written text Experiential meaning: Chocolate sourced from Fairtrade region that tastes delicious.



Interpersonal: Informal situation with slightly formal language “cooperatives” but mixed with informal “deliciousness”, with slightly impersonal (targeted towards all Fairtrade subscribers and not to a specific user/member). The message has a feel of playfulness to it, indicated by the extension of delicious to deliciousness.

The message involves several participants, from the messages constructor (Fairtrade) and the viewer (Facebook Fairtrade Australia Subscribers) and to a lesser degree the people producing Fairtrade chocolate in the region mentioned within the text.

Emoticon: Representing love or an overly positive emotion towards the product on display. This fan has positive feeling towards this particular product.

Image 4.1: Example of language and emoticon

Online users may alter their language keeping it simple and direct for the sake of other users by using the imperative (Crystal, 2001; 2011). The *imperative* refers to language that directs the audience to do something, such as within the tweet (Image 4.2). The tweet directs audiences to do something, in this case press the link (highlighted in red) to view photos of the event.



Image 4.2: Imperative a Twitter example

To investigate how local dialects, jargon, slang, abbreviations and specialised language increases the complex nature of a message, *Informal/ Formal* elements of will be used to examine the specifics of online written texts. Furthermore, they will be used to assesses the variations in jargon and fad phrases that cease and those which remain part of the communities' collective memory (Crystal, 2011).

Formal and Informal Language

Identification of informal and formal language gives insight into the relationship between participants (Eggins, 2004; 2008). As identified in section 2.4.4, the degree of formality depends on three elements, *power*, *contact* and *effective involvement* (Eggins, 2004; 2008). Table 4.2 indicates when *technical* language is made evident with the use of technical terms, acronyms, abbreviated syntax and the explanation of technical action processes (Eggins, 2004; 2008). Written text is considered *informal* when everyday syntax, words, language and everyday terms are utilised to communicate meaning within a marketing message (Eggins, 2004; 2008). *Formal* language is where specific, technical and complex syntax is used to communicate (Eggins, 2004; 2008). There may be instances of both within the same text. In these instances, context will be taken into consideration to understand both purpose and roles of participants.

<i>TENOR: typical situations of language use</i>	
INFORMAL	FORMAL
Equal power	Unequal, hierarchic power
Frequent Contact	Infrequent, or one-off contact
High effective involvement	Low affective involvement

Table: 4.2 Formal and Informal language

Specific to messages, such as, emails, e-Newsletters and direct posts, interpersonal relationship can be presented in how/where the receiver's name is placed in the initial greeting and how the sender concludes the message (Crystal, 2001).

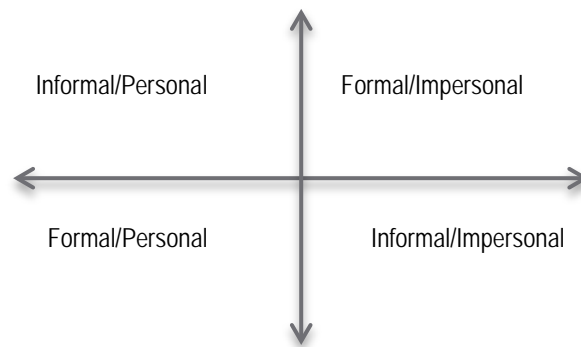


Figure 4.1: Formality of language

Figure 4.1 represents how *formal* and *informal* language is paired with *personal* and *interpersonal* language. This is designed to enhance the determination of whether language is constructed to reveal personal or impersonal role relationships beyond the notion of formality. An example of each of the four occurrences is detailed below in Table 4:3.




Occurrences	Example	Explanation
Informal Personal		Source: Fairtrade Facebook page post conversation May 14 th 2012. Subject SC directly refers to "Afribeads" in response to a question of Fairtrade Facebook page.
Informal Impersonal		Source: FairTradeAU twitter page – 6 th May 2012 The tweet uses informal language "check out" is not directed to nobody in particular to a hyperlink.
Formal Impersonal		Source: Tribes n Nation Website (Fairtrade affiliate). Use statistics, acronyms and marketing jargon to convey message.
Formal Personal	As social media marketing messages do not tend to lend itself to this category of language, no examples will be provided	

Table 4.3: Exemplification of Formality of language

Emoticons

As detailed in subsection 2.4.5 emoticons, spacing, capital and asterisks provide insight into the purpose of texts and contribute meaning to interactions. This thesis will consider emoticons, spacing and capitals, as a review of the data did not reveal the use of asterisks in any of the CAMS. As detailed in Table 4.4, emoticons will determine if the interactions are formal, informal, professional, and friendly or argumentative. Their use will provide insight to whether a user is *demanding* or *offering*, providing an opinion about a good or service or a subject (Crystal, 2001). In the example of Image 4.1, the user adds a love heart to the end of her comments "I've ordered mine ♥ (loveheart)". The emoticon contributes meaning to the message. The loveheart implies the user has a very positive association with this product, positioning her as an advocate rather than passive audience member or user.

Type of Non Linguistic guide to TENOR	Potential Meaning(s)
CAPITALS	Indicate the respondent is shouting or is excited
C A P I T A L and S P A C I N G	Means shouting 'loud and clear'
:) or ☺	Represents a positive emotion: Happy, agreeable, thank you, sympathy
:-D	Represents a positive emotion: Very Happy or Excited
:p	Represents a positive emotion: Tongue sticking out, cheeky
:)	Represents a positive emotion: cheeky smile, kinky, playful
:-(or ☹	Represents a negative emotion: Unhappy, in pain, not good, sympathy
:-\	Represents a negative emotion: In trouble, not a good situation
:S	Presents a negative emotion: Miserable
:-O	Represents surprise or astonishment
<3 or a love heart	Represents a love heart – extraordinary love towards a topic, theme, phenomena or person

Table 4.4: Non-linguistic written text and their potential meaning

4.3.3 Hyperlinks

Hyperlinks, discussed in subsection 3.3.4, generate their own meanings, impacting the reading paths of multimodal texts on new media sites (Lemke, 2002). This thesis utilises *salience* to identify hypertext objects as advised by Baldry & Thibault (2006) and Crystal (2001). In addition, changes in text can be observed, as links may change colour or offer written text information in regards to its purpose (Crystal, 2001). Hyperlinks are differentiated by colour (see Image 4.3) and they determine the *activity sequences*, or in other words, the interconnected links between online texts in which a user may engage when viewing material in new media.

Hypertext objects in Facebook: they include the blue coloured written text and the logo.

It identifies to the viewer/ user that these objects are special and have additional function beyond their static function



Image 4.3: Representing Hypertext object on Fairtrade Australia Facebook timeline

An analysis of the potential paths or ‘click through activity’ identifies how a user navigates across marketing messages in new media communications. An analysis of hyperlinks will additionally be incorporated into *fabric*, to ascertain *CAMS*. This will be further discussed in detail in section 4.6 of this chapter.

Language	Experiential Meaning (Field)	Interpersonal Meaning (Tenor)	Textual Meaning (Mode)
Spoken Language	What is being discussed?	Who is taking part and what is their role? Imperative Formal/Personal Informal/Impersonal Formal/Impersonal Formal/Impersonal	
Written Language			
Emoticons			CAPITALS Capitals and Spacing) or ☺) :-(or ☹ <3 or a love heart
Hypertext		Who is taking part and what is their role? Activity Sequence	Colour Image Text

Table 4.5: Language Method Component

4.4 Static Images

In the process of analysing meaning of static images within new media sites, a modified version of Kress and van Leeuwen (1990; 1996; 2006) visual grammar approach will be adopted. The discussion will detail and illustrate how *representational*, *interactive* and *compositional* meaning discussed in section 3.3, can be utilised to analyse online images. The approach selected considers kinetic meanings of gestures and facial expressions, however, a further discussion about these elements is provided in sections 4.6.1 and 4.6.2 respectively.

4.4.1 Representational (Ideational Metafunction)

Initially, the image will be assessed to reveal its content within the context in which it appears. This will assist in determining the purpose of the image (Kress & van Leeuwen, 1996; 2006). A *representational* approach, discussed in subsection 3.2.1.1, achieves this by determining if the image contains either a *symbolic* and/or *narrative* element, which are detailed below.

Narrative

An image will be determined to possess a *narrative* focus if the image contains an *Actor*, *Goal*, *Phenomenon* and a *Reactor* (Kress & van Leeuwen, 1996; 2006) as detailed in Section 3.2.1.1. In short, if the image is telling a story, or depicting a part of someone's life in a natural setting, the image will be deemed a *narrative*.

If an image is considered *narrative*, the approach to determine meaning will be based on three key indicators that include *Action Processes*, *Reactional Processes* and

Circumstances (Kress & van Leeuwen 1996; 2006). *Action* processes refer to the acts of an actor depicted within the text (Kress & van Leeuwen 2006, p.63). An *actor* or main subject will be assessed based on salience. The more central they are to the story, the more likely they will carry the majority of the meaning and need to be the priority of analysis. *Reactional* Processes refer to the reactions of an actor in response to a vector (Kress & van Leeuwen 2006, p.67). These actions are in response to another actor or subject. These *events* connect with the audience and bring them into the subject's world. Next, the *reactor* actions will be assessed (if applicable). The *reactor* focuses on a phenomenon that is in the images or outside of its frame (Kress & van Leeuwen, 2006).

The *circumstance* of the image should also be taken into consideration (Kress & van Leeuwen, 2006). *Circumstance* provides a context for understanding the narrative. By determining the meaning of the four components, the whole story of the image will reveal itself. Meaning, in this instance, is often more than the sum of the separate parts and may go beyond what the individual parts reveal. Hence, context is important when determining narrative meaning within a marketing campaign.

Image 4.4 below is an example of narrative. The circumstance or context is important. The image is a depiction of participants at a Fair Trade Fortnight event at Federation Square, Melbourne, Victoria in 2012. The purpose of the image is to bring the viewer into the subjects' world. There are several main actors. They include the female subject with the red scarf in foreground, as well as, the female subject dressed in pink talking to a man in brown. The subject in the red scarf is reading and browsing around the event, and the couple (pink and brown) are sampling products and perusing the

stalls. The subject in brown is offering a sample (action process), whilst the *reactional process* of the subject in pink is exemplified by ‘consideration’. This occurs as she considers the original offer (action). Both represented participants actions are salient, as they represent *actions* (inform themselves, browse and sample products) in which the organiser wishes participants to engage when partaking in Fairtrade Fortnight events in the future.

Symbolic Processes

A *symbolic* framework will be adopted if the image showcases subjects posing or there are attributes that stand out, such as a logo or product placement. A symbolic image is more associated with an artificially constructed reality designed to highlight a particular viewpoint. *Symbolic* meaning will be assessed by the identification of *salience objects, subjects or things* (Kress & van Leeuwen, 1996; 2006). These elements provide insight into the purpose of the image, without being concerned with structural elements (Kress & van Leeuwen, 2006). Analysis investigates components, *subjects* or *objects* that are apparent in the image. In the case of Image 4.2 the chocolate block is salient. The packaging possesses several symbolic objects, the ‘bio organic’ and ‘Fairtrade’ labels. These elements symbolise trust, equality, ethical, nature; making them an important part of the product packaging and the message.

Image 4.5 can also viewed from a symbolic perspective. The main subject expresses *symbolic attributes*, as she poses for the producer and the viewer. This means the represented participant adopts a posture that cannot be interpreted as narrative, as it is staged (Berger, 1972; Kress & van Leeuwen 2006, pp.105-106). The subject is also attractive to the viewer as the represented subject smiles and appears to possess a

cheerful attitude. She was purposely selected from hundreds of Fairtrade volunteers and workers.



Image 4.4: Depiction of Narrative



Image 4.5: Symbolism in Image

A central tenet to understanding symbolic suggestion processes is the concept of *mood*, particularly the mood the image is attempting to portray. *Mood* can be achieved by *tonal* and *colour* variations and the general ‘feel’ of the image (Kress & van Leeuwen, 2006). In the case of Image 4.5, the mood is happy and positive, signified by the smile and the Karma hand gesture. In addition, the *carrier* (main portrayer of symbolism) needs to be understood with a context (Kress & van Leeuwen, 2006). The hand signal (Karma) displayed in Image 4.5 links to the Fairtrade Fortnight 2012 campaign initiative to inform people of the power of their actions. The campaign slogan introduced the idea of Karma (action) and how it is important to the choices consumers make when purchasing. The statement “every choice matters”, allows the campaign slogan to leverage off Buddhist philosophies that symbolise fairness, wisdom and enlightenment. The Karma symbol is used as a *symbolic gesture* to

remind audiences of their responsibility and how their choices impact not only their lives, but also those in developing countries.

Symbolism can also extend to the subject, as the subject in Image 4.5 looks similar to most of the target audience (Australian; white Anglo-Saxon). This allows the audience to project themselves in the represented subjects' metaphorical shoes, as the subject is 'one of us'. The main actor or participant is inviting the viewer into her world. She could be considered symbolic of the people who volunteer or assist in Fairtrade Fortnight celebration around the country. She was most likely selected because of her level of attractiveness. She is smiling, does not look old or aged (a trait not favoured in marketing images) and she is engaging with the audience in a flirty manner (face slightly down, eyes up). This adds to the mood of the image, creating fun and vibrancy, which is also engaging and warm without being offensive to the viewer. Aside from the *symbolic gesture* the main subject clothing is symbolic; it represents the dress of a Fairtrade Fortnight volunteer, with the Karmic symbol visible under her jacket.

Embedding can also help reveal symbolic meaning (Kress & van Leeuwen, 2006). *Embedding* refers to an object or subject being purposefully placed within an image for a specific reason (Kress & van Leeuwen, 2006). *Embedding* can be revealed via *possessive attribute*, as these are the similarities or differences between *subjects* or *object* within the image (Kress & van Leeuwen, 2006). *Symbolic* attributes are represented by specific *actions* and *compositional* components display by participants within the image (Kress & van Leeuwen, 1996; 2006).

The symbolic attributes can also be determined by identifying how specific action and compositions may relate to a broader context, as well as the *transaction* processes, as in the instance of the Karma symbol displayed by the subject in Image 4.5. *Transaction processes* represent the *goals* the *actors* are participating in and these interactions often contain symbolic meaning as they are phases and directed by the constructor of the image. As in the case of Image 4.5, the *constructor* of the image would have directed the subject to be present within the image (at Federation Square). The constructor would have asked the subject to stand and pose in a particular way, as in the case of Image 4.5, where the subject is flirty, smiling and displaying the hand gesture.

4.4.2 Interactive Meaning (Interpersonal Metafunction)

Interactive meaning, discussed in subsection 3.2.1.2, can be revealed through three main components (Kress & van Leeuwen, 1990; 1996' 2006) as seen in Table 4.6.

Contact	Image Act	Offer (Information) Demand (Goods/ services)		
	Gaze	Direct and Indirect (degree of engagement) Facial Expression		
Social Distance	Size of Frame	Frame Size	Characteristics	Social Relations
		Very close up	Less than head and shoulders of subjects	Intimate
		Close shot	Head and shoulders of subject	Friendly or personal
		Medium close	Cuts off subjects approximately at waist	Social or 'one of us'
		Medium shot	Cuts off subject approximately at knee level	'familiar' social
		Medium long	Shows full figure	General social
		Long shot	Human figure fill half image height	Public, largely impersonal
		Very Long Shot	Anything beyond (wider) than half Height	Little or no social connection
Attitude	Subjective Images	Horizontal angle (degree of Involvement & Detachment) Vertical angle (degree of Power to the viewer, to the represented participants, or a relation of equality) + crosshatched with Facial Expression and Gesture .		

Table 4.6: Understanding Interactive meaning within images (Kress & van Leeuwen 2006)

They include *contact*, which is divided into *image act* and *gaze*. Secondly, *social distance* incorporates understanding the size of the *frames* and *social relations* between participants, as well as, the participant and the viewer. Finally, *attitude* incorporates subjective images. This approach identified the *involvement* and *power relations* between participants determine the level of engagement each participant experiences within the images as well as with the viewer.

Image Act and Gaze

In order to determine whether an *image act* constructs a *demand* or *offer*, the represented participants' eyeline (acting as vector) requires assessment (Kress & van Leeuwen, 1996; 2006). If the salient subject's eyeline is directed towards another participant in the image an *offer* occurs (Kress & van Leeuwen, 1996; 2006). If, however, the subject(s) is looking towards the viewer, a *demand* is made. When the eyeline is focused on a viewer, an imagery connection is created. This serves two main purposes (Kress & van Leeuwen 2006). The first is to address 'you' as the viewer, the second it represents an 'image act' (Kress & van Leeuwen 2006, p.117).

In the example of Image 4.5, the subject attempts to *demand* the viewer to be part of her world, as the represented participant's gaze is demanding something from the viewer (Kress & van Leeuwen 2006, p.118). Additionally, analysing kinetic expressions in greater detail provides a deeper realisation of represented participants within the image (Kress & van Leeuwen, 1996; 2006). For this reason Ekman (2003; 2007); Ekman and Friesen (1978); Ekman *et al.* (1978) framework will be utilised to determine the universal emotions such as happiness, sadness, contempt, fear, surprise and anger as outlined in section 4.6.1 and 4.6.2.

Conversely, ‘offer’ refers to an image where the viewer is not the object of the gaze, rather, the subject directs his/her gaze towards others within the image (Kress & van Leeuwen, 2006). In other words, the viewer is an observer, not directly participating in the communication act. An example of *offer* can be seen in Image 4.4, where the subject represented by the red scarf is not directly looking at the viewer.

Social distance and Frames

Social distance, via frame size determines the *social relations* between participants (Kress & van Leeuwen, 1996; 2006). Frames range from *extreme close up* extending to the *very long shot*, with varying increments in between (Kress & van Leeuwen, 1996; 2006; van Leeuwen 2008). An *extreme close up* indicates intimacy, while a *very long shot* indicates low social connection (Kress & van Leeuwen, 1996; 2006; van Leeuwen, 2008). The various social distances are exemplified in Table 4.7.

Very close-up Intimate	Close shot Friendly and Personal
	
Medium close Social 'one of us'	Medium Familiar social
	
Medium long General	Very Long shot Impersonal, no social connection
	
Long Public	
	

Table 4.7: Exemplifying Social Distance

Horizontal angle and involvement

As discussed in subsection 3.2.1.2 the horizontal angle determines the degree of detachment and involvement between the image and the viewer. The *frontal* angle denotes a higher level of involvement between the represented participant and the viewer than an *oblique* angle (Kress & van Leeuwen, 1990; 1996; 2006). The *frontal* angle depicts the viewer is part of the connection; the viewer is part of the image represented world (Kress & van Leeuwen, 1996; 2006). The *oblique* indicates the viewer observes the world and is not directly part of it (Kress & van Leeuwen, 1996; 2006). Hence, a level of detachment is experienced between viewer and those represented within the image (Kress & van Leeuwen, 1996; 2006). These notions are exemplified in Table 4.8 below.

Type of Involvement exemplified		
Direct Involvement	Semi Involvement	Detached
Indication subject wished the viewer to be part of the subject world	Viewer can observe the world, however, not fully part of it	Subject and viewer have no connection
		

Table 4.8 Exemplifying Level of Involvement

Vertical angle and power

The vertical angle is concerned with the power relations between the represented participants and the viewer. According to Kress and van Leeuwen (1996; 2006), a higher position of the salient subject potentially equates to them possessing more power; equal eyeline between participants potentially indicates equal power; and if the subject of analysis is on a lower eyeline, they potentially possess less power (Kress & van Leeuwen, 1996; 2006). These are exemplified in Table 4.9 below.




Angle and Power	Example
Subject Higher Position, power with salient subject	
Equal eyeline, power is shared	
Subject lower position, power with the viewer	

Table 4.9: Exemplifying Power relations

Modality

With the data collected primarily represents actual occurrences such as people, places and branded products and not abstract art, *modality* will focus specifically on the *modality markers* related to images (Kress & van Leeuwen, 1990; 1996; 2006). The *modality markers* defined in section 3.2.1.4, reveal meaning of credibility and

reliability (Kress & van Leeuwen, 1996; 2006). They aid in determining if the image is an *apt* fit for context (Kress & van Leeuwen, 1996; 2006). A photograph of a Fairtrade chocolate package (Image 4.1) would better fit an advertisement or Twitter post rather than a child's drawing of a chocolate package. The photograph provides important details such as the brand name and logo.

Kress and van Leeuwen (1996; 2006) detail eight (8) modality markers to assist in revealing the 'credibility' and aptness of the image represented. Defined in section 3.2.1.4 and applied in Appendix 3, they include *colour saturation, colour differentiation, colour modulation, contextualisation, representation, depth, illumination and brightness* (Kress & van Leeuwen 1996, pp.165-167). Image 4.5 above represents an image with high modality, as it presents in full colour *saturation, differentiation* and *modulation*. The image also incorporates background, full depth, illumination and increased brightness.



Image 4.6: Bercat example

Low-mid modality can be seen in Image 4.6 below, the image is of Bercat Pty Ltd a Fairtrade Certified company that acts as a reseller for Fairtrade. There are only limited colours used (green and black), with limited colour differentiation (olive green), with little shading in the black and white etching (modulation). There is no background, average representation, within minimal depth perception. The drawn image lacks detail which reduces its modality.

Comprehensive Interactive Meaning of Image 4.5

A comprehensive exemplification of Image 4.5 depicting interactive meaning is presented in Table 4.10. As noted above, facial expression (section 4.6.1) and gesture (4.6.2) will be discussed in more depth below. Both are included in Table 4.4, as they aid in determining the meaning of *image act* and *gaze*. These two elements can also be combined with *subjective* images to corroborate the validity of *power* angle analysis. For example, whilst a high camera angle may allude to the participant within the image as having the power within a particular interaction (as detail in Chapter 3), if a subject's facial expression showcase fear, for example, this may indicate he/she is actually the submissive in the interaction and not the dominant subject. Hence, understanding context and cross-referencing modal indicators is advocated when determining power relations. This contradiction will require further exploration, to determine the actually meanings revealed within the image.

Image Act –Demand	The represented participant is directly looking at the viewer that indicates that they are demanding the attention of the viewer.
Gaze –Direct	The vector indication direct eyeline between the represented participant and the viewer. As she presents a smile, this is another indicator of her acknowledging the viewer/ producers present
Frame – Medium Close	Social inclusion 'one of us' – she is inviting us to be part of her world.
Involvement – Direct involved	The relationship is direct involvement, indicating the viewer and the represented subject come from the same world.
Power – relatively equal	Relatively equal indicates that the represented participant is meant to be viewed as an equal.
Emotion – Genuine Smile	She possesses a genuine smile, which is warm and inviting, it indicates she is happy and happy for 'us' to be there with her.
Modality	High Modality
Overall summary	The image is a representation of something <i>real</i> . The represented subject is happy, inviting the viewer to be part of her world; the image portrays her as equal to the viewer, hence the friendly smile. The relationship between the represented participant and the viewer therefore indicates it is familiar, friendly, respectful and mutually beneficial.

Table 4.10: Interactive meaning framework applied to Fairtrade image

4.4.3 Compositional Meaning (Textual Metafunction)

Compositional meaning, discussed in subsection 3.2.1.3, refers to the structure of a visual text and how it produces meaning (Kress & van Leeuwen, 1990; 1996; 2006). Compositional meaning includes informational value, salience and framing components. Each will be discussed in turn, beginning with informational value.

Information Value

Given and New: The Information value of left and right

The composition of elements in an image may be understood via its vertical and horizontal axes, as well as, via the centre and margin principle (Kress & van Leeuwen, 1990; 1996; 2006). The vertical axis or the given/new principle segments the page into two regions, a left (given) and a right (new). This is exemplified by Image 4.7 where the left hand side of the image represents by Australia Soccer



Image 4.7: Given/New exemplified

representative Craig Foster (a celebrity), whilst the right-hand side of the image is represented by the campaign slogan “Choose Fair, Be Fair”, as well as the FAIRTRADE logo.

Ideal and Real: The information value of top and bottom

The *composition* of elements in an image may be understood via its *horizontal* axis, otherwise known as the *ideal/real*. The *ideal* represented in Image 4.8 below is sourced from the Cadbury website and represents the people aided by better pricing of Fairtrade cocoa. They are farmers and their children employed by the co-operative.

The represented subjects are looking directly at the viewer and are smiling, indicating joy and happiness. The *real* aspect of the image is represented by the cocoa beans and the working hands. The aspirational aspect of the image is positioned in the top half of the image; the smiling and joyous faces, a consequence of Fairtrade assistance and better pricing.



Image 4.8: Ideal/ Real exemplified



Image 4.9: Centre and Margin exemplified

The information value of Centre and Margin

The composition of elements in an image may be understood via the dimensions of *centre* and *margin*. The *centre* carries the core of the meaning, whereas the *margin* is subordinate or supplementary to the *centre*. As articulated in Chapter 3, the centre does not mean the middle positioning of an image; rather the centre is represented by what is most salient (Kress & van Leeuwen, 1996; 2006).

The Cadbury chocolate block placed at the centre of Image 4.9 indicates its salience and therefore is potentially seen by the viewer as being important. The symbolic qualities are highlighted as well as the actual product. The chocolate block carries the most of the meaning. It details the brand (Cadbury), the Fairtrade logo and the type of chocolate (milk), however, and it is not the only aspect of the image, which carries meaning. The *margin*, represented by the action of giving, adds additional

understanding to the image (that of promotional giveaway). The *margin* supports the centre and without the chocolate block at the centre of understanding, the image would not be possible.

Vectors

Vectors direct the viewers from one section of the image to another (Kress & van Leeuwen, 1990; 1996; 2006). *Vectors* can take on many forms, including an actual line, elements as a kinetic gestures (for example, a pointing finger or extended arm) and gaze (Kress & van Leeuwen, 1990; 1996; 2006). In Image 4.10 the subjects gaze (eyeline) is utilised as vector, which directs the viewer to the Republica coffee packets and cup.



Image 4.10: Gaze vector demonstrated.

Salience

Salience is left to the discretion of and made relevant by the viewer (Kress & van Leeuwen, 1996; 2006). Socio-cultural influences dictate the part of a new media message that is considered salient. Salient indicators provide a clue to what the viewer may deem important, they include the *size* of an object or subject; *sharpness* of focus; *tonal* contrast; *colour* contrast; *placement* of an object; or subject and *perspective* (Kress & van Leeuwen, 1996; 2006). Salience is evident in Image 4.9, where the Cadbury Dairy Milk Chocolate block would be salient, as the image is central, the

largest object within the image, in sharp clarity and is contrasted with everything else in the image.

Framing

A *frame* is anything that segregates one unit of meaning from another, within a spatial field (Kress & van Leeuwen, 1990; 1996; 2006). The manner in which this occurs is context specific (Kress & van Leeuwen, 1996; 2006). As indicated in Image 4.11, frames can identify an array of meanings. Specific frames within Facebook, for example, can identify if an image is static or temporal, embedded in a user's profile or sourced from another site such as YouTube or Vimeo.



Image 4.11: Depicting Frames and Saliency

4.4.4 Temporal Images

Temporal images, discussed in subsection 3.2.2, share meaning that parallels static images. Hence, the framework for determining meaning of temporal images shares many methodological similarities to static images. Discussion will begin with the

three metafunctional approaches of *representational*, *interactive* and *compositional* adapted to temporal images. The approach will incorporate two key factors required to assist in analysing temporal images. They include the inclusion of techniques that considers the time component of temporal images, as well as identifying alternate measures to identify *salient* components within temporal images. As different frames and phases have the potential to represent multiple subjects and objects, it is important to consider how salient elements are transferred across the entire text.

Narration and Symbolic Meaning within Dynamic Images

Narrative analysis of dynamic text simultaneously investigates the chronological and causal relations between sequential units (Baldry & Thibault, 2006). The *narrative* explains ‘what is going on’ in the text, no matter what media affinity or site are utilised (Baldry & Thibault, 2006). *Narratives* are observable between shots, sub phases and larger phases (Baldry & Thibault 2006, p.238). Importantly contextual understanding is of high significant as it dually assists with both narrative and symbolic meanings. Hence, the researcher should focus on a completed text and not a single frame out of context. Analysing anything less than a phase or sub-phase will result in viewing only a portion of the narrative and may result in generating false conclusions.

Symbolism should also be treated differently to static images. *Symbolic* elements may appear at any time within the temporal text (Baldry & Thibault, 2006). Therefore, the temporal image should be viewed in full, and then specific sections related to *symbolism* can be assessed based on each relevant sub-phase. This process provides

context, as well as, pinpointing the purpose of identified *symbolic attributes*. Both approaches draw on the notion of salience described in section 4.4.3 above.

Temporal images, as previously stated, contain a complexity that goes beyond complexities evident in static images (Baldry & Thibault, 2006). Techniques to assess *interpersonal* relationships will draw on those detailed in static images, however, temporal considerations will be included. Baldry and Thibault (2006) techniques for analysing temporal images will be adopted, whereby the *significant*, *poignant*, and *salient* section(s) of the temporal text will be the focal point of analysis. It is argued this approach provides the insight to determine meaning of temporal texts without being distracted by insignificant elements (Baldry & Thibault, 2006). Without applying a *salience* filter, analysis would take a considerable amount of time and effort, with little additional understanding being generated (Baldry & Thibault, 2006).

Notably, table 4.11 represents the compilation of methods that will be used to determine the meaning of each images and temporal image analysed. Each component of the table relating to an image will be documented and will aid in the understanding of messages with an image element.

		Visual Modes		
Representational	Interactive		(Visual) Composition	
Narrative	Modality	Colour saturation Colour differentiation Colour Modulation Contextualisation Representation Depth Illumination Brightness	Informational value	Given/New Ideal/Real Centre/Margin Vectors
Symbolic	Image/Gaze	Offer Demand Direct Indirect	Saliency	
	Frame/Social Distance	Very Close Up Close Shot Medium/Close Medium Shot Medium Long Long Shot Very Long Shot	Framing	
	Subjective Image	Horizontal Direct Horizontal Semi Horizontal Detached Vertical Higher Vertical Equal Vertical Lower		

Table 4.11: Image Method Component

4.5 Auditory Sounds

Auditory sounds, discussed in subsection section 3.3.1, will be analysed to determine how various compositional elements contribute to the meaning of the text. It must be noted, auditory sounds will be analysed from a social perspective. Their purpose and role will be assessed in context and in accordance with their compositional arrangement. Analysis of auditory sounds will concentrate on *music*, *soundtracks* and *vocal register* respectively 4.5.1 and 4.5.2. The framework will detail key variants such as *rhythm*, *tone*, *loudness*, *pitch*, *tempo* and *silence* to demonstrate how they produce meaning.

4.5.1 Music and Soundtracks

Sounds, examined in subsection 3.3.1.1, can be used to position represented subjects and objects within temporal texts (Baldry and Thibault, 2006). The use of a particular piece of music or soundtrack impacts the meaning of temporal texts (Baldry & Thibault, 2006; van Leeuwen, 1999). Section 3.3.1.2 notes *anchoring* sounds are the *salient* sounds within a musical score or soundtrack; they carry the bulk of the meaning (van Leeuwen, 1999). *Anchoring* sounds are surrounded and linked by *supportive* sounds (van Leeuwen, 1999) that are placed in the subordinate role with auditory sounds.

Music and soundtracks reveal meaning based on three factors. They include whether auditory sound is *backgrounded*, *mid-grounded*, or *fore-grounded* (van Leeuwen, 1999). If music is backgrounded, it is said to establish mood, a manner to link the multiple components of temporal texts together (*anchoring* sounds). If mid-grounding occurs, the auditory component is used to enhance certain elements within the text (*supportive* sound). If fore-grounded, it works with other media affinities to represent something of importance (van Leeuwen, 1999).

Sounds also need to be analysed from the perspective of *rhythm* groups (van Leeuwen, 1999). These include *loudness*, *pitch*, *tempo*, *pause* and *silence*. The combination of these rhythm group components creates specific meanings (van Leeuwen, 1999). To list all the combinations would not be useful so the most common combinations will be listed and described below in Table 4.12.

Sound Elements in Music	Meanings
Loudness	Indicates level of involvement (background to foreground).
Tempo	Slow tempo to fast tempo: Tempo can influence mood of the sound, slow tempo may mean sadness or contemplation whilst fast tempo may mean excitement and energy.
Pitch	Also likened to mood, higher pitch linked to excitement lower pitch stability.
Pause or Silence	May occur to highlight a point or be a prelude to an important event
Soft music, with low tempo and pitch	Music indicates background music used to anchor a mood, predominantly calm, sombre or sedate.
Varying tempo, high pitch and mid to high volume	May indicate happiness or excitement, can be playful in nature, used to support mood.
Varying volume, with varying tempo with pauses	May indicate confusion or erratic behaviour, used to support mood.
Varying volume, drawn out flowing tempo and middle pitch	May indicate contemplation or a journey of thought, used to anchor a moment.

Table 4.12: Elements in creating meaning in Music/Soundtrack

4.5.2 Vocal Register

Understanding how the words are spoken potentially exposes additional meanings. Vocal register, explained in subsection 3.3.1.2, reveals the likely emotional content of a speech act. Table 4.13 portrays the four key elements of vocal register (pitch, tone, rhythm and loudness). Once again it is advocated that vocal register be analysed in context, as this will aid in identifying contradictions in expression. For example, fake happiness or excited, may be a indicator of anger or sarcasm.

Variant	Meaning
Pitch	Higher pitch: indicates emotional spike, typically with excitement, fear, happiness and surprise. Consistence pitch: speaker in control Low pitch: associated with shyness and sombreness
Tone	The tone of a speech act gives insight into the emotion being felt by the speaker. A speaker may present an angry tone, sad tone, happy tone or even, surprise. Tone is inexplicably linked to pitch and loudness.
Rhythm	If rhythm is consistent, the person is in control but if staggered, the speaker may be experiencing an increase in emotion. However, rhythm can also be used to make speech salient as in a nursery rhyme or if the speaker prevaricates. It could mean s/he is trying to find the right word to express what s/he is feeling.
Loudness	Can range from very low to extremely loud, depending on the context loudness can mean multiple things, while a soft sound may appear to be quiet it may in fact be salient, serving a specific purpose like a gentle whisper to a partner. Generally increased loudness refers to an increase in emotion.

Table 4.13: Meaning in Vocal Register

In order to ascertain the meaning of auditory elements within texts, the elements within Table 4.14 will be analysed. This will assist the understanding messages, particularly video clips, which contain both spoken language and soundtracks in their construction.

Audio Modes			
Music/ Soundtrack	Anchoring (Background)	Supportive (Mid-Foreground)	(Audio) Composition
			Pitch
			Tone
Vocal Register	Emotional Content		Tempo
			Rhythm (Silence & Pause)
			Loudness

Table 4.14: Auditory Method Component

4.6 Kinetics

Kinetic meaning, discussed in subsection 3.3.2, is also crucial to understand when determining the meaning of multimodal texts. Within the kinetic framework only facial expressions and gestures will be considered, as movement is not heavily represented within the case under review. As noted above, facial expressions and gesture will be incorporated into both static and temporal images' analysis. This section will provide a description of how meaning will be assessed within these two media affinities. Facial expressions will concentrate on the facial expressions as detailed by Ekman (2003; 2007) and Ekman and Friesen (1978). Analysis into gestures will primarily concentrate on *socially* specific expressions, as gestures tend to serve particular purposes and are exhibited for socially constructed reasons. Gesture significance will be determined by salience and those not central to the meaning of the text will be ignored.

4.6.1 Facial Expression

Due to their high prevalence the facial expressions identified in subsection 3.3.2.1 are essential to comprehend within new media messages,. Ekman *et al.* (1978) developed ‘FACS’ which stands for Facial Action Coding System. This tool allows for the systematic categorisation of facial expressions linked to seven (7) key emotions. They include, happiness; sadness; anger; contempt; fear; surprise and disgust (Ekman, 2003; 2007; Ekman & Friesen, 1978). The procedure is culturally adaptable. This is of particular importance considering the Fairtrade campaign incorporates subjects in their images from all over the globe, originating from Asia, South America, Africa and western cultures, such as, Australia.

Manual coding of these universal facial expressions is possible (Ekman *et al.* 1978; Hulbert & Copan, 1972). The approach goes beyond determining an expressed emotion. It can also determine the strength of the emotion felt behind the expression. The coding system (detailed in Table 4.15 and 4.16) allows for the understanding of emotional intensities. Facial expression can show a trace of an emotion; slight emotions; pronounced emotions; severe or extreme emotions and maximum emotions (Ekman, 2003; Ekman & Friesen, 1978). The table below contains explanations and visual representations for each of the universal facial expressions.

Emotion	Definition
Anger (a)	The key to this expression is demonstrated when the inner eyebrows come together and down simultaneously. This can also be accompanied by an open mouth, widened eyes, or flared nostrils. Brow Lowered + Upper lid Raiser + Lid tightener + Lip Tightener
Contempt (b)	This expression is the only expression that naturally occurs on only one side of the face. The key is one side of the face pulling the upper lip up and away. (Right) (A trace of) lip corner puller + (Right) (A trace of) Dimpler
Disgust (c)	The two key features of this expression are the nose wrinkling and the upper lip pulled up and away, baring the canine teeth. This is like an animal's snarl. Nose Wrinkling + Lip Corner Depression + Lower lip Depression
Fear (d)	The keys here are the raised eyebrows, raised eyelids, and the slight opening of the mouth combined with the lip edges being stretched back in a horizontal direction. Inner Brow Raiser + Outer Brow Raiser + Brow Lowered + Upper lid Raiser + Lip Stretcher + Jaw Drop
Sadness (e)	The two key features are the raising of the inner eyebrows and the pulling down of the outer lips. Inner Brow Raiser + Brow Lowered + Lip corner depression
Surprise (f)	This is similar to fear except the jaw just drops. The eyebrows are still raised and so are the eyelids. The key is the lack of the lips being pulled back, as surprise only pulls the lip down, not down and back as in fear. Inner Brow Raiser + Outer Brow Raiser + Slight Upper Lid Raiser + Jaw Drop
Polite Smile	The key here is that only the outer lips are raised towards the ears. This is the polite or forced smile. Cheek Raiser + Lip Corner Puller
Happiness (Genuine Smile) (g)	The key difference here is that in addition to the raised outer lips, the muscles that surround the eye socket contract. The space between the outer eyebrow and the eyelid gets smaller when the muscles contract. Cheek Raiser + Lip Corner Puller + Eye Wrinkling

Table 4.15: Facial Coding (cross references are to examples in Table 4.16)















(a)	Anger		
(b)	Contempt		
(c)	Disgust		
(d)	Fear		
(e)	Sadness		
(f)	Surprise		
(g)	Happiness		

Table 4.16 Visual representation of the facial coding system

4.6.2 Gesture

Any purposeful movement designed to express an action or emotion will be considered a salient gesture and one requiring investigation. These are not as universal as facial expressions, as explored in subsection 3.3.2.2, and rely on cultural understandings of the action to be made meaningful (Ekman, 2003; 2007; Martinec, 2004). To list all would be near impossible; hence gesture will be assessed on the socio-cultural significance of the action within the context of the marketing campaign. This is achieved by utilising compositional elements, such as, salience and vectors to identify key gestures within a message.

Socio-culturally specific gestures vary and can take many forms. For example, the gesture of 'thumbs up' in a western cultural context may mean good, okay, and it can also indicate a positive affirmation of an experience. However, in Iran for example, it is considered an insult. Hence, social context is highly advocated. The represented subject in Image 4.12 exemplifies a thumbs-up gesture, as the subject is in Australia and is smiling, it can be concluded that a positive emotion is being expressed. Facial expressions will be analysed in conjunction with gestural actions (if visible) to verify gestural meanings. The process of verifying the meaning of one media affinity with another has the additional benefit of potentially revealing contradictions in meaning. An example of contradiction can be found in section 4.7.1 (Image 4.19) and 4.7.2 (Image 4.26), where divergence is exemplified.



Image 4.12: Gesture of 'thumbs up'



Image 4.13: Gesture of 'embrace'

To assist with determining kinetic meaning within static and temporal images containing facial expressions and gestures, Table 4.17 will assist in accurately determining meaning. This and previous method tools will be combined in Table 4.19.

Kinetic		
	Interactive Meaning	Composition
Facial Expression	Anger	Brow Lowered + Upper lid Raiser + Lid tightener + Lip Tightener
	Contempt	(A trace of) lip corner puller + (A trace of) Dimpler
	Disgust	Nose Wrinkling + Lip Corner Depression + Lower lip Depression
	Fear	Inner Brow Raiser + Outer Brow Raiser + Brow Lowered + Upper lid Raiser + Lip Stretcher + Jaw Drop
	Sadness	Inner Brow Raiser + Brow Lowered + Lip corner depression
	Surprise	Inner Brow Raiser + Outer Brow Raiser + Slight Upper Lid Raiser + Jaw Drop
	Happiness	Cheek Raiser + Lip Corner Puller + Eye Wrinkling
Gesture		

Table 4.17: Kinetic Method Component

4.7 Intersemiotic relations

The use of co-occurring modes is also abundant in new media posts (see subsection 3.3.3). Intersemiotic relations are analysed primarily using approaches build on texture theory, as outlined in Chapter 3. The discussion outlines how texture combines cohesion and coherence to determine the connection between individual media affinities in the context of the new media marketing messages, using Unsworth's (2006a), Martinec & Salway's (2005) and Salway and Martinec's (2002) frameworks.

4.7.1 Image (static/ temporal)/ language (written/ spoken) relations

This approach that has traditionally focused on static image/text relations and discussed in subsection 3.3.3.2 and 3.3.3.3, will be extended to include both static and temporal images, as the core tenant of coherence is applicable to both affinity types. An image/text media affinity combination will be labelled as such, provided the written texts are "in close proximity to the image (and at times overlapping the image) and which is intended to be read in direct conjunction with it." (El Refaie 2003, p.86). Those image/text relations in close proximity are understood as being part of the communicated message and not as two separate messages (Unsworth, 2006a).

Image/text relations can be multi-layered, as seen in Image 4.14 below, and can occur within the frame of the image, as well as, with written text in close proximity to the marketing message (Unsworth, 2006a). Within temporal texts, separate frames can carry unique meanings and these meanings are linked together to contribute to the overall meaning of a temporal text. As noted above analysis of image/text relations in

temporal texts will be limited to those occurrences that are salient and contribute to the overall meaning of the text.

The framework detailed and exemplified below in Figure 4.2 illustrates the varying groups of image/text relations. Defining the relational connection between cross-modal media affinities results in the determination of the purpose of a message component as part of the larger multimodal text (discussed further in section 4.8). This is achieved by understanding how elements contribute to the cohesiveness of the text (Kress & van Leeuwen, 2006; Martinec & Salway, 2005).



Image 4.14: Multi-layered Image/ Text relations

Utilising Unsworth's (2006a) terminology, Figure 4.2 details the framework and identifies how *expansion* can be divided into three segments; *concurrence*, *complementarity* and *enhancement*. Each will be discussed in turn.

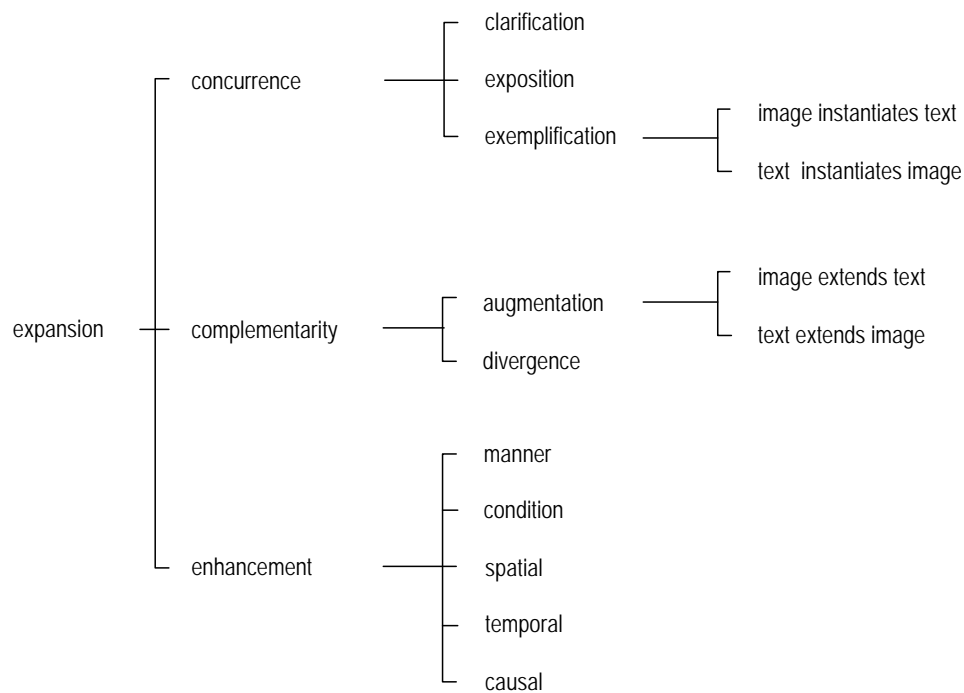


Figure 4.2: Framework for image/ text relations in new media, adopted from Unsworth (2006a)

Concurrency

Concurrency is concerned with the *ideational* equivalence between image and text (Unsworth 2006a, p.1175). *Concurrency* can be segmented into *clarification*, *exposition*, *exemplification* and *homospatiality*. *Clarification* is where the image clarifies or helps to explain the text, as in the case of Image 4.15, where the image clarifies the written text. The text “crispy white” refers to the type of white chocolate within the package. The image represents a block of white Fairtrade chocolate. This is represented by the three dimensional image of the chocolate on the outside of the packet.



Image 4.15: Image clarifies text

Exposition “refers to the re-expression of the meaning of the image or the text in the alternative mode (Unsworth, 2006a, p.1175). Here both modes of communication are as general as each other and no mode takes a superordinate or subordinate position. This is common with children’s books for example, where the image represented a dog of no great importance and the caption read ‘a dog’. As seen in Image 4.16, neither mode would be considered overly specific, both sharing their role in constructing meaning.



Image 4.16: Exposition



Image 4.17: Exemplification image more general

Exemplification is where the image may be an example or instance of what is in the text or the text may include examples of what is depicted more generally in the image (Unsworth, 2006a, p.1175). As seen in Image 4.17 above, the image is depicting a part of what was mentioned in the text. Here the text is more specific, as it provides detail on where the chocolate can be tasted and who is facilitating the trial. The image is more general, depicting an example of the type of chocolate available for tasting.

Complementarity

As in Figure 4.2, *complementarity* incorporates two main segments; they include *augmentation* and *divergence* (Unsworth 2006a, p.1176). *Augmentation* occurs when the image extends or adds new meaning to those realised by the language *or* when language extends the meaning realised in the image, as seen in Image 4.18 (Unsworth, 2006a). The written text in the Facebook post details how Coles has placed some Fairtrade products and brands on special during Fairtrade Fortnight 2012; this is the more general mode within the image/text relations. The accompanying image extends the text and the image adds meaning to the message by displaying the specific products and their price reduction.

Divergence illustrates conflict between the image and the text (Unsworth, 2006a) and will determine contradictions between media affinities. An example may include where the caption reads ‘my huge house’ and the image represents a petite home. Image 4.19, displays a newsfeed, where the written text refers to an increase in Fairtrade chocolate sales through leading contributing organisations, whilst the image is of a worker working in a rice paddy. The image and the text do not match.



Image 4.18: Augmentation, image adds meaning to text



Image 4.19: Divergence

Enhancement is where either the image or text multiplies the meaning of the other in the image/text relations (Martinec & Salway, 2005; Unsworth, 2006a). Often an image or text is incapable of relating the full meaning and requires the additional media affinity to complete the task (Martinec & Salway, 2005). This thesis utilises *enhancement* and specifically *condition*, *casual*, *temporal* and *spatial*.

Condition relations are evident when one media affinity constructs the condition and the other media affinity demonstrates the consequence of the event (Unsworth 2006a, p.1194). As in Image 4.20, the written text constructs the condition and the image is the consequence, as the image of the building is what is seen if a visitor was at Federation Square.



Image 4.20: Condition



Image 4.21: Casual Relations, showcases donation behaviour

As seen in Image 4.21, *causal* relations can be either an image enhancing text or a text enhancing image based on a the notion of cause and effect (Unsworth, 2006a). The image displays the result of people's donation behaviour. The cause in this instance is conveyed in the written texts. It details how *Etiko's* promotional campaign was designed to raise donations for a community near Alice Springs. The image illustrates the result of the *cause*, the image is the *effect* of the donation promotional activity. Without the *cause* (promotional activity to donate) there is not effect (image of shoes) and therefore no photograph of the donated shoes.

Temporal relations are those that are impacted by time (Martinec & Salway, 2005). The texts may outline an event or a particular occurrence that has impacted a circumstance and the image is a result of this impact. For example, in Image 4.22 the written text details how 'Michael Toliman' was travelling around Australia as part of the Fairtrade Fortnight celebrations. The image of Michael Toliman, a Fairtrade

farmer, posing in front of a promotional poster on his travels enhances the meaning of the text by ‘putting a face to the name’. If the traveller did not visit Australia, the image would not be possible.



Image 4.22: Temporal image/text relations



Image 4.23: Highlighting spatial relations – Adelaide

Spatial image/text relations represent meanings enhanced by a spatial context (Unsworth, 2006a). Most commonly the image enhances the meanings conveyed by the written text. As seen in Image 4.23, the written text refers to a place ‘Adelaide’ which showcases the actual location. When the two media affinities are combined a comprehensive understanding of the written text is produced. The viewer understands the subject is posing in Adelaide. This example also highlights how a marketing message can convey several image/text relations simultaneously, this especially occurs when there is written language within the frame of the image.

4.7.2 Kinetic/Speech relations

This section determines how speech and gesture contributes to meaning when used in conjunction with each other. It is not uncommon for people to use gestures to communicate meaning when speaking (Goman, 2011). In fact, certain individuals utilise hand gestures more so than others when they speak (Goman, 2011). Culture or a social situation may impact gestural use, consequently context and an intimate understanding of the text is necessary. However it must be noted that determining the meaning of speech/kinetic relations can be ambiguous at times, as individuals have their own idiosyncrasies or display erratic behaviour. If erratic behaviour is observed, facial expression will be analysed (if possible) to determine emotional state.

Kinetic/Speech relations

As an original contribution of this thesis, *expansion* will be applied to speech/kinetic relations as speech and gesture may be used to the elaborate, extend, enhance or contradict each other. The approach tailors the image/text relations approach detailed in Figure 4.2 above and applies it to speech/kinetic relations. Figure 4.3 below outlines the selected tools this thesis utilises to analyse the relationship between a subject's spoken language and accompanying gesture(s).

The framework focuses the analysis on *concurrence* particularly *clarification*, where gesture is used to clarify speech and vice versa; and *complementarity*, particularly where gesture extends speech as in the case of *augmentation* and *divergence* (this will aid in identifying contradictions between speech and gesture). Finally, *enhancement* will be utilised to reveal *manner* and causal relations. *Manner* will be adapted to reveal when a verbal process is being exemplified by gestures, in other words, when

language is used to provide insight into a process exemplified by actions. *Casual* relations will identify when a gesture enhances speech in relation to a cause and effect scenario.

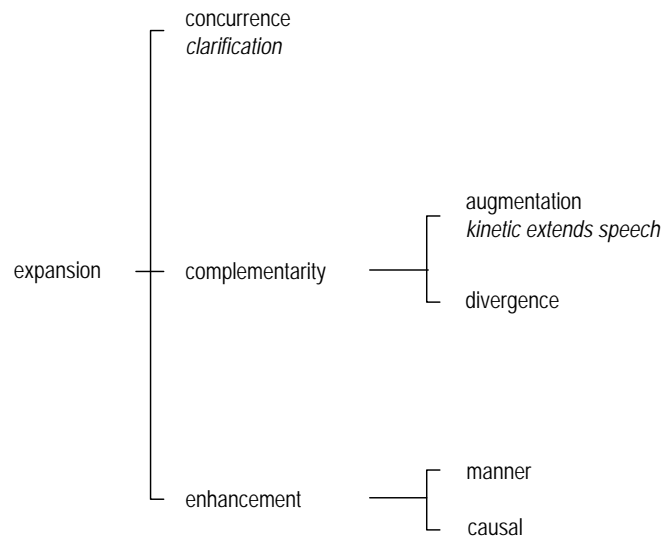


Figure 4.3 Speech/ Gesture relations adapted from Unsworth (2006a). Italicised options are based on Fairtrade example, but it is likely that more delicate options exist.

Clarification

Clarification is demonstrated when gestures assist in clarifying the subject of a verbal text. For example, in Image 4.24, the gesture supports the verbal identification of the certification label.



Image 4.24: Clarification in Language/Kinetic relations



Image 4.25: Augmentation in Language/Kinetic relations

Augmentation

Augmentation is apparent when gestures extend the meaning of an act of communication. As seen in Image 4.25, where the dialogue “*they get better prices and better working conditions*” refers to the benefits of Fairtrade to farmers in developing countries. The smile adds meaning reinforcing the positive emotion towards the topic discussed.

Divergence

Divergence is apparent when dialogue and emotion conflict. The speech associated with Image 4.26 indicates how Fairtrade needs to construct a more appropriate communication and promotional strategy if it is to grow, yet, the kinetic modality is one of happiness (smiling). These two modes contradict each other.



Image 4.26: Divergence in Language/Kinetic relations



Image 4.27: Manner in Language/Kinetic relations

Manner

In this YouTube clip, the dialogue refers to the actions of the subject and the kinetic modality displays the action. As represented in Image 4.27, the dialogue accompanying the kinetic gesture of packing shelves refers to the means of stacking shelves. The kinetic elements illustrate this action.

Causal

This intersemiotic relation occurs when dialogue and actions are a result of cause and effect. In this instance, the two modes are interconnected and neither would be possible without the other. The dialogue associated with Image 4.28 refers to Fairtrade Fortnight, where staff are preparing for the event. The kinetic component represents subjects in the act of preparation, sourcing products from shelves. If the cause (preparation for Fairtrade Fortnight 2012) were not present, there would not be any kinetic action (sourcing products from shelves).



Image 4.28: Causal in Language/Kinetic relations

Finally, Table 4.18 represents the tool for assessing which intersemiotic relation is occurring and assists in constructing the complete framework for assessing meaning of each marketing message analysed within Appendix 3.

Intersemiotic Relations			
	Concurrence	Complementary	Enhancement
Image/Text	Clarification Exposition Exemplification	Augmentation Divergence	Manner Condition Spatial Temporal Causal
Verbiage/Kinetic	Clarification		Manner Casual

Table 4.18: Intersemiotic Relations Method Component

4.8 Messages Assemblages and Multimodal Texts

The previous section comprehensively detailed the different methodological approaches required to analyse individual media affinities and co-occurring modalities within the context of the campaign. The aim of this discussion is to identify the possible analytical tools that may be required for each platform and detail how the SSMM framework will endeavour to analyse selected CAMS. The following discussion will detail how platform message constraints provide insight into potential multimodal text assemblages, specifically focusing on how the compositional element is impacted. Furthermore, the discussion will examine how each multimodal component impacts the meaning of a completed multimodal text.

4.8.1 Determining meaning of Platform Message Constraints

The discussion details how the process of orchestration to configure assembled marketing messages provides insight into campaign meaning. Furthermore, it explores why message restraints are essential to acknowledge prior to initiating the SSMM framework; see the section below. Platform message constraints, as indicated in subsection 3.5.4, identify possible multimodal text configurations, as represented in Table 3.7, and briefly outlined in subsection 3.4.4.3.

In order to determine the composition elements available to a particular platform, the textual metafunction and mode (register) are employed to assess the various modal choices available within each site under review. The application of register extends

beyond the written text to determine the various resources afforded by a site. In addition, the examples of Facebook and Twitter will be used to exemplify platform message constraints and how they potentially can impact message assemblages, as well as, the selection of tools required to analyse them adequately.

Twitter posts or tweets, comprised of mainly of written text based messages and hypertext, but the site also allows for a variety of other modes, including image, temporal images, kinetics and auditory modes, as well as, emoticons and hashtags (see Table 3.7). As identified in Table 3.7, some components are obligatory and others can be used at the discretion of the producer. The process of configuring a ‘tweet’ can be vastly different to a Facebook post, although both have virtually the same types of elements at their disposal (excluding hashtags at the time of the campaign). A Facebook post (see Image 4.28) allows the producer to use an unlimited number of characters, as well as, allowing visual image/temporal images to be placed (or embedded) directly into the post. However, a tweet (see Image 4.2) is limited to 140 characters and images remain separate with attachments requiring hyperlinks to be made visible.

As a consequence, if a message constructor wishes to convey a complex visual or temporal image component, as part of a post and wishes it to be seen directly alongside of the written text component of a message, Facebook would be likely to be chosen over Twitter. Alternatively, if the image is selected to support or reiterate the text, for example, a Twitter user’s choice of attaching via hyperlinks may be sufficient.

It is not just the primary message that presents an array of possibilities; reposting and sharing also require investigation. Facebook, for example, allows comments to be added and reposted, whilst Twitter's character limit restricts the length of a response. However, with the use of hashtags (and hyperlinks) in Twitter, the discussion can continue based on the semantic connection that a hashtag provides.

This brief example sheds light into some potential requirements of a multimodal framework. In the course of establishing the multimodal text framework detailed below, each site used by participants to post messages related to the *Fairtrade Fortnight 2012* case study was investigated to determine which methodological tools were required to adequately perform an analysis. In addition, the framework allows the researcher to note which resources were not selected in constructing a message, potentially providing valuable clues about interpersonal meaning. For example, a consistent lack of written text may indicate a level of familiarity between participants or a lack of emoticons may indicate a higher degree of professionalism between participants.

If a particular subgroup preferred to communicate with images instead of written language, the use of a site, such as, Tumblr or Instagram (with its superior image quality) may be more likely than Twitter. Therefore, the approach could reveal clues about where CAMS could be located; this discussion will be extended in section 4.9. It is fundamental to understand context and possess an intimate knowledge of the online communities being investigated. By understanding the intricacies of communication in specific communities, the absence or inclusion of particular choices becomes more apparent and more meaningful.

4.8.2 *Analysing Multimodal Text*

In lieu of the choices revealed by platform message constraints (see Table 3.7), a framework designed to analyse the various array of potential multimodal texts was required. It required to be flexible enough to meet the needs of any resource combinations, while being structured in a manner that allows the clear and concise documentation of findings. The following discussion explores how the selection of the SSMM framework attempts to achieve these essential tasks.

Analysing one media affinity in isolation may provide insight into the partial meaning of a text, however, it will fail to convey the full meaning of the entire text, as it simply represents a single perspective (Baldry & Thibault, 2006; Kress, 2010). That is why, individual media affinities will assist in revealing meanings of a multimodal text in combination with socio-cultural understandings derived from the campaign context.. By analysing one media affinity in isolation may provide insight into the partial meaning of a text, however, it fails to convey the full meaning of the entire text, as it simply represents a single perspective (Baldry & Thibault, 2006; Kress, 2010).

Once analysis of each media affinity has occurred, these individual *understandings* require consolidation, in effect, merging the multiple media affinity meanings to generate a unified meaning of multimodal marketing message. By determining the role of each individual media affinity selected, as identified in section 3.4, the

'*wholeness*' aspect of the multimodal text can begin to be formed (Baldry & Thibault, 2006; Kress, 2010). Table 4.19 reveals how these meanings are brought together. The framework represented in Table 4.19 determines the meaning of CAMS analysed as part of this study. It describes each of the elements within CAMS and assists in documenting the findings.

In order to determine the meaning of language elements exhibited within a multimodal text, metafunctions and register will be utilised. Metafunctions have been detailed in Figure 2.5 (see subsection 2.4.2) and register section 2.4.4, Tables 2.4 (field); Table 2.5 (tenor) and exemplified in section 4.3. Online written texts, such as, emoticons have been derived from section 2.4.5 with exemplified in section 4.3.2 and hypertext exemplified in section 4.3.3. Image meaning is examined via a visual metafunction perspective, with representational meaning exhibited in Figure 3.3, interactive meaning detailed in Figure 3.4 and compositional meaning illustrated in 3.6, with modality discussed in Table 3.1. The methods for ascertaining static image meaning have been exemplified in section 4.4, with subsection 4.4.1 examining representational meaning (ideational metafunction), subsection 4.4.2 detailing interactive meaning (interpersonal metafunction) and finally, subsection 4.4.3 investigating how compositional meaning (textual metafunction) is determined. Temporal image meaning is exemplified in section 4.4.4. Auditory modal meaning was theorised in section 3.3.1. It was exemplified in subsections 4.5.1 (music/sound) and 4.5.2 (vocal register). Kinetic meaning was explored in section 3.3.2, with facial and gestural meaning examined in respectively in subsection 3.3.2.1 and subsection 3.3.2.2. Facial expressions were exemplified in section 4.6.1, with gestural practices illustrated in subsection 4.6.2. Intersemiotic meaning was theorised in section 3.3.3

and exemplified in 4.7, with subsection 4.7.1 demonstrating how image (static/temporal) / language (written/spoken) relations can be analysed and subsection 4.7.2 demonstrates how dialogue/kinetic relations are determined.

Complex messages, such as video clips, can incorporate all the media affinities discussed in previous section, therefore, a researcher could easily become lost in the sheer complexity of analysis (Baldry & Thibault, 2006). By continually referring to the campaign as a reference point, analysis can focus on the salient meanings generated (see subsection 4.2.1). To document every single element in micro detail may distract the researcher and yield no further insight (Baldry & Thibault, 2006).

Campaign:				
Type of text:			Site of Display:	
Temporal component (Phase: Sub-phase: Part of Sequence)				
Metafunctional Meanings				
Language	Experiential Meaning (Field)	Interpersonal Meaning (Tenor)	Textual Meaning (Mode)	
Spoken Language	What is being discussed?	Who is taking part and what is their role? Imperative Formal/Personal Informal/Impersonal Formal/Impersonal Formal/Impersonal	CAPITALS Capitals and Spacing) or ☺ :-D :p) :-(or ☹ :-\ :S :-O <3 or a love heart	
Written Language				
Emoticons				
Hypertext		Who is taking part and what is their role? Activity Sequence	Colour Image Text	
Visual Modes				
Representational	Interactive		(Visual) Composition	
Narrative	Modality	Colour saturation Colour differentiation Colour Modulation Contextualisation Representation Depth	Informational value	Given/New Ideal/Real Centre/Margin Vectors

		Illumination Brightness		
Symbolic	Image/Gaze	Offer Demand Direct Indirect	Saliency	
	Frame/Social Distance	Very Close Up Close Shot Medium/Close Medium Shot Medium Long Long Shot Very Long Shot	Framing	
	Subjective Image	Horizontal Direct Horizontal Semi Horizontal Detached Vertical Higher Vertical Equal Vertical Lower		
Audio Modes				
Music/ Soundtrack	Anchoring (Background)	Supportive (Mid-Foreground)	(Audio) Composition	
			Pitch	
			Tone	
Vocal Register	Emotional Content		Tempo	
			Rhythm (Silence & Pause)	
			Loudness	
Kinetic				
	Interactive Meaning	Composition		
Facial Expression	Anger Contempt Disgust Fear Sadness Surprise Happiness	Brow Lowered + Upper lid Raiser + Lid tightener + Lip Tightener (A trace of) lip corner puller + (A trace of) Dimpler Nose Wrinkling + Lip Corner Depression + Lower lip Depression Inner Brow Raiser + Outer Brow Raiser + Brow Lowered + Upper lid Raiser + Lip Stretcher + Jaw Drop Inner Brow Raiser + Brow Lowered + Lip corner depression Inner Brow Raiser + Outer Brow Raiser + Slight Upper Lid Raiser + Jaw Drop Cheek Raiser + Lip Corner Puller + Eye Wrinkling		
Gesture				
Intersemiotic Relations				
	Concurrence	Complementary	Enhancement	
Image/Text	Clarification Exposition Exemplification	Augmentation Divergence	Manner Condition Spatial Temporal Causal	
Verbiage/Kinetic	Clarification		Manner Casual	
Summary:				

Table 4.19: Multimodal Text Framework

In additional, for a temporal text, such as a YouTube or Vimeo clip, the analysis will concentrate on *salient* frames and/or phases (or sub-phase), resulting in multiple versions of the table. If a frame is considered salient, a sequenced notation related to meaning can be produced. Language and images (visual display) utilise a metafunctional approach to reveal meaning. Kinetics has been placed within the scope

of ‘visual display’ as this thesis is primarily concerned with the *interactive* (interpersonal) meanings associated with the media affinity. Early investigations have revealed that soundtracks are used to support language and visual displays, therefore, soundtracks are considered *subordinate*. The analysis depicts whether sounds are *anchoring* or *supportive* to the main text. Conversely, vocal register can reveal the emotional content of speech; however, both use the same compositional elements to determine their respective meanings. Expansion theory (texture) provides the foundation for all intersemiotic relations analysis, specifically focusing on *concurrence*, *complementary* and *enhancement*. The final section allows for an overall summary of the text to be documented, providing a holistic meaning of the text, one that has maintained reference to the context of the campaign or particular Themed Cluster.

4.9 Determining Campaign Meaning

Fabric has been designed to assist with four (4) key aspects of the research process, as indicated in Figure 4.4. Firstly, the discussion will determine which messages should be considered CAMS, and how the starting point for each Themed Cluster will be determined. Secondly, the discussion will explain how intertextuality, embedding and hyperlinks will assist in tracking CAMS and how texture and field will aid in categorising CAMS into *Themed Clusters*. Finally, the discussion will explain how expansion will be adapted to reveal the meanings of each cluster and therefore the campaign.

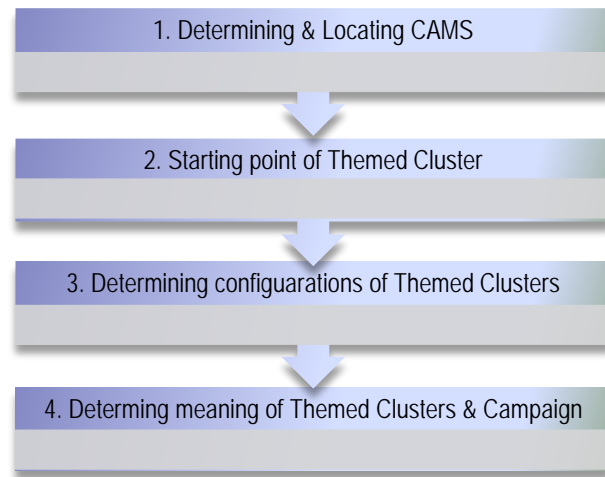


Figure 4.4 Determining Fabrics contribution to campaign meaning

4.9.1 Identifying and locating CAMS

Determining which messages can be classified as CAMS and where to locate them is essential to begin fabric analysis. In order to achieve this task the following steps are required.

1. Review all messages produced within a campaign period by exploring a variety of social networking sites, microblogging sites, blogs, media sharing sites and websites. Site selection will begin by selecting popular sites as indicated by industry ranked figures, such as, those identified in Chapter 1. Messages can be located by browsing individual pages and/or by using a site's analytics, such as, hashtags, trending topics and keyword searches to locate messages.
2. Utilise intertextuality to track conversations across platforms that may be semantically connected.
3. Post review of all messages; identify major themes/topic directly related to the campaign.

4. Determine message theme/topic, using metafunction and register, particularly, experiential meaning and field.
5. Cross match message theme with constructed Themed Cluster to determine if a message is coherent with campaign themes
6. Place CAMS into Themed Cluster(s)

Starting point for Themed Clusters

As the Themed Clusters within the ‘*Fairtrade Fortnight 2012*’ potentially have multiple starting points (exemplified in Chapter 5), four points of departure have been developed to assist in tracking the multiple CAMS within the campaign.

The first refers to *single or multi themed occurrences* (with related conversations) on one platform, which relate to an aspect of the marketing campaign within that platform. These can be produced by the organisation or by stakeholders. An example of this is where an organisation may post an image on Facebook relating to a campaign and somebody comments in the ‘comment’ section of the post, as seen below in Image 4.29. The post refers to a sales promotion of *Bean ground and drunk* organic coffee and the comments below refer to the post.



Image 4.29: Example of single platform CAMS



Image 4.30: Simultaneous post

The next refers to *single or multi themed occurrences* (with related conversations) generated in one platform, which appear on multiple sites via interlinked threaded embedding. These can be produced by the organisation or by participants. For instance, a message generated in Facebook can be simultaneously posted in Twitter (or Pinterest or Tumblr). This not only links the message/communication act but the technologies as well. The Starbucks' message above (Image 4.30) originated in Facebook and it was directly linked to Starbucks' Twitter account.

The third refers to *single or multi themed occurrences* that are generated on one platform, which relate to occurrences on another platform without a hyperlink. These can be produced by the organisation or by stakeholders. In other words, a participant may refer to a discussion point, post or related topic from a platform that differs from the one on which they interact. A case in point is where Fairtrade Australia posted tweets and Facebook posts relating to Fairtrade Fortnight and Starbucks posted a

tweet relating to Fairtrade Fortnight (Image 4.31) with the offer of free espresso coffee (Image 4.32). The texts have no hyperlink relations, however, they do share theme, that of Fairtrade Fortnight 2012.



Image 4.31: Theme posted in Facebook

And



Image 4.32: Theme reaction in Twitter

The final starting point refers to *multi themes occurrences* on multiple platforms, which occur simultaneously: A small group of core participants (organisational and advocate) may conduct multiple conversations across multiple platforms based on a variety of themes. For example, Fairtrade and its advocates predominately utilise Facebook, Twitter and YouTube to engage in such behaviour. Participants may refer to free giveaways on Facebook (Image 4.13; 4.30) whilst simultaneously engaging in conversations regarding local government initiatives or the issue of slavery in the developing world.

The aim of the pre-analysis data collection is to build familiarity of material and to understand the campaign in its entirety. This allows for informal and theme based links, as well as, multiple conversations tracking to occur with increased accuracy. It also assists the earlier stages of analysis detailed in section 4.3 to 4.8.

4.9.2 Determining meaning of a Themed Cluster

A Themed Cluster, as indicated in section 3.5 will be considered a type of ‘text’ and the separate elements within that text (CAMS) as providing insight to the level of *coherence* between materials within the campaign. Each Themed Cluster effectively represents a ‘mini campaign’ within the broader campaign. Themed Clusters comprise of a group of CAMS, based on the same theme or topic. They are determined by using *experiential* or *representative* meaning, depending whether the text is dominated by language or visual content. The clusters reveal the complexities and multiple layers of meaning to generate a holistic understanding of the campaign. Image 4.33; 4.34; 4.35 are examples of a Themed Cluster. The three tweets cluster are based on the theme of *FairTrade Fortnight celebrations at La Trobe University on Wednesday the 16th May 2012* (“Wed 16”).



Image 4.33: La Trobe initial post



Image 4.34: La Trobe reminder post



Image 4.35: La Trobe thank you post

Aside from *experiential* meaning and field being used to connect CAMS, *fabric* also provides additional assistance to place CAMS into clusters. *Fabric* identifies each message's *relational* connection using three distinct points of comparison. The first is in relation to their *chronological* deployment, secondly, their *technological* connection (hyperlinks and embedding), and, finally the *semantic* connection. As these categories have been discussed above, the following discussion will focus on how *fabric* uses these categories to determine *relational* connections. This is achieved by using *texture* and particularly *cohesion* and be detailed in section 4.9.3 below.

4.9.3 Determining cohesion of CAMS within Themed Clusters

The following section will discuss how the connections between CAMS contribute to the understanding of the Theme Cluster. Previously, *cohesion* has been applied to cross-modal intersemiotic analysis; *fabric* extends the application of cohesion to consider CAMS as singular elements within a larger whole, which link together to produce a broader meaning. The cohesive framework allows the relationship between CAMS to be examined and therefore demonstrate how meanings evolve throughout a Themed Cluster.

The framework details the cohesive connection between CAMS (see Figure 4.5). The approach tailors the image/text relations approach detailed in Figure 4.2 and applies it to CAMS in a Themed Cluster. Figure 4.5 outlines the selected tools this thesis utilises to analyse the relationship between CAMS. The framework concentrates analysis on *concurrency*, particularly *clarification*; *complementary*, specifically *augmentation* and *divergence*; and *enhancement*, specifically, *condition*, *causal* and *temporal* relations. Each occurrence will be discussed and exemplified using specific ‘Fairtrade Fortnight 2012’ examples

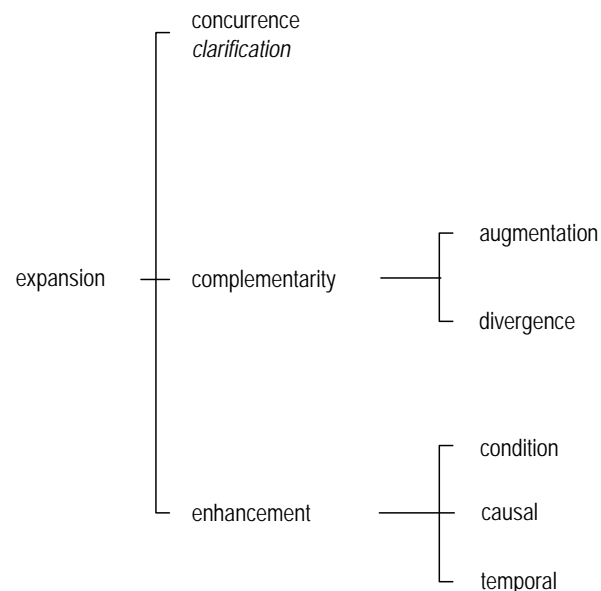


Figure 4.5: Expansion applied to CAMS adapted from Unsworth (2006a). Italicised option is based on Fairtrade example, but it is likely that more delicate options exist.

Concurrency will primarily focus on *clarification* where one marketing message (CAMS) clarifies another. *Clarification* occurs if the compared CAMS communicate similar meanings, without introducing any new meaning. This is often seen when the same message is posted on multiple sites (as with many posts that are deployed on

Facebook and Twitter simultaneously) or when similar messages are posted on multiple sites based on the same theme.


Primary Coherence	CAMS
 <p>Enjoy 100% FAIRTRADE ESPRESSO</p> <p>In celebration of Fairtrade Fortnight, Starbucks would like to invite you to come into any store on Friday 11th May between 9 & 10am to receive a FREE Fairtrade espresso beverage.</p>	 <p>Starbucks Australia @StarbucksAu 8 Ma 2 sleeps until you can come in and get your FREE Fairtrade Coffee (between 9&10am Fri 11 May)</p>

Table 4.20: Example of clarification between CAMS

The example above (Table 4.20) illustrates the *primary* coherence; this was deployed prior to the Tweet. The tweet does not add any new information and simple reiterates the same message in a new format.

Complementarity

Complementarity primarily focuses on two connections that of *augmentation* and *divergence*. *Augmentation* is represented when one CAMS contributes additional meaning to another. This can occur with embedding, hyperlinks and semantic links. In the example below (Table 4.21) the primary post connects to another CAMS via the hyperlink (identified by the arrow). This connects the user to another CAMS (on the right), which provides additional details about Fairtrade and its benefits to farmers and their families and in doing so, adds meaning to the primary message.


Primary Coherence	CAMS
	<p>Fair Trade Fortnight Launch Public Event · By Fairtrade Australia</p> <p>Friday, May 4, 2012 11:00am until 12:00pm</p> <p>Federation Square</p> <p>Be part of Australia's biggest annual celebration of all things fair trade and celebrate the life-changing difference our Fairtrade choice makes for millions farmers, producers, their families and communities in developing countries.</p> <p>Come down to Federation Square in Melbourne on your lunch break and show your support for social justice through trade.</p> <p>Help us launch our campaign for 2012 and grab some great giveaways in the process. ...See More</p> <p>Fairtrade Australia Remember to come down to Federation Square in Melbourne at 1pm TODAY to help us celebrate the Fair Trade Fortnight Launch and get some free Fairtrade Certified goodies! View Post · May 4 at 11:29am</p>

Table 4.21: Augmentation between CAMS

Divergence transpires when one CAMS contradicts another, in other words, when CAMS present an opposing view(s). The primary coherence on the left below (Table 4.22), represents a section of their official website which details what Cadbury believes it is doing to assist Fairtrade and Fairtrade cocoa farmers. The CAMS on the right however, insinuates the Cadbury could do more and in fact, should do more. These messages are in conflict with each other and represent divergent meaning.

Primary Coherence	CAMS
<p>Fairtrade Certified™ Cadbury Dairy Milk hits Australian shelves</p> <p>Cadbury Dairy Milk, the number one selling chocolate block in Australia, is Fairtrade Certified™ and available to buy in supermarkets and retail outlets across the country.</p> <p>With the same great taste, Fairtrade Certified™ Cadbury Dairy Milk™ milk chocolate means you have more choice. And you're not only treating yourself, your decision will help improve the lives of Fairtrade cocoa farmers and their families in developing countries.</p> <p>Fairtrade Certified™ Cadbury Dairy Milk has been on shelves since 2010 our range was extended with the addition of the Fairtrade Certified™ Easter Egg. This creates a fantastic opportunity for you to make a real difference to the lives of families in developing countries such as in Ghana.</p> <p>Our Fairtrade commitment has generated significant social premiums for cocoa farmers. In 2009 and 2010, we were the world's largest buyer of Fairtrade certified cocoa.</p> <p>Fairtrade Certified™ Cadbury Dairy Milk milk chocolate products are available in a variety of shapes and sizes for all occasions including: 50g bar, 100g, 200g, 350g blocks, and sharepacks.</p> <p>About Fairtrade Fairtrade makes a difference and provides a better deal for developing country farmers, producers and their communities through:</p> <ul style="list-style-type: none"> • The Fairtrade price - Fairtrade is the only third party certification system providing developing country farmers and producers with a designated fair price for their produce, helping protect them from damaging fluctuations in world market prices. • The Fairtrade premium - Fairtrade is also the only system that provides farmers and producers with an additional sum of money for investment in social, economic and environmental development - helping them grow their businesses and invest in their communities by building roads, schools and hospitals. • Environmentally sustainable farming methods • Security of long-term contracts • Improved working conditions • Support in gaining knowledge and skills needed to operate successfully in the global economy <p>What We Have Achieved Fairtrade Certified™ Cadbury Dairy Milk has helped catapult Fairtrade™ into the mainstream in Australia.</p> <p>Our Fairtrade Certification has:</p> <ul style="list-style-type: none"> • Helped 55,000 member farmers in Ghana take part in farmer training • They have also received equipment to help increase their productivity • Mobile health checks in 100 communities have taken place • Community projects with a focus on water and sanitation have been implemented <p>These projects have helped quadruple the volume of cocoa sold under Fairtrade terms in the country – and the investment was possible as a result of consumers choosing Fairtrade Certified Cadbury Dairy Milk milk chocolate.</p>	<p>Peter Steep I am only one, but still I am one. I cannot do everything, but still I can do something. Edwin Hale Please sign and share. Thanks http://www.change.org/petitions/cadbury-please-make-all-your-fundraising-chocolate-fairtrade-certified?utm_medium=facebook&utm_source=share_petition&utm_term=autopublish</p> <p> Cadbury please make all your fundraising chocolate Fairtrade Certified www.change.org Kraft Cadbury: Make all your fundraising chocolate Fairtrade Certified The Cadbury fundraising webpage shows the Fairtrade Logo...</p> <p>May 2 at 6:12pm · Like</p>

Table 4.22: Divergence relation between CAMS

Enhancement

Enhancement concentrates on three relational connections, which include *condition*, *causal* and *temporal* relations. *Condition* occurs when one CAMS multiplies the meaning of another CAMS. This multiplication of meaning is based on the *condition* or the means of *actions*, that is, one marketing text constructs the condition of the interaction and the second CAMS is the consequence or end result of the interaction. New media allows for interactivity, and *condition* can reveal how this may be exemplified. For example, in Table 4.23, the primary message asks users to “check

out” photographs of Fairtrade Fortnight 2012. This is the condition for the second CAMS, which in this instance reveals images of the event. The condition was established by the need for action, which in this example was to click and view images.



Primary Coherence	CAMS
 Fairtrade Australia @FairtradeAU Check out the photos from the #FairTradeFortnight launch at @FedSquare last week! on.fb.me/ISktyt #Fairtrade	

Table 4.23: Condition relation between CAMS

Causal relations are revealed when a direct *causal* link connects one CAMS to another. In this instance there is a *cause-and-effect* connection between CAMS. In other words, the second CAMS could not be brought into existence without a preceding one. The example below (Table 4.24) demonstrates *causal* relations. The primary messages asks Twitter followers to “*come down to Fed Square*”, this is the location of Fairtrade Fortnight 2012 launch. The second CAMS is a ‘thank you’ to those who visited and engaged in the event. The second CAMS could not be possible without the first preceding it.


Primary Coherence	CAMS
 Fairtrade Australia @Fairtra Come down to Fed Square pic.twitter.com/7xtZQ4HK	Fairtrade Australia @FairtradeAU 4 May Thanks to everyone who came down and got involved in our launch today, a great start to #FairTradeFortnight! #Fairtrade

Table 4.24: Causal relation between CAMS

Temporal relations are revealed when a time-based connection between CAMS are apparent. The first CAMS, for example, may outline an event or a particular occurrence that has impacted a circumstance and the second CAMS is a result of this impact. The primary marketing message provides details of celebrity chef, Simon Bryant, baking Chocolate muffins for Fairtrade Fortnight 2012 (see Table 4.24). The following CAMS(s) depiction enhanced the understanding of the event, this occurs via alternate accounts from stakeholders beyond the original source. In this instance, Oxfam Australia and their photographs and post refer to post event evidence of the chocolate muffins offer.

Primary Coherence	CAMS
<div>  <div> <div>Simon Bryant</div> <div>@SimonBryantChef</div> </div> <div>    </div> </div> <div> <div>Getting ready for the kick off of</div> <div>@OxfamAustralia #fairtrade week</div> <div>@adelcentralmkt 11 sat, free fair #chocolate muffins</div> <div>pic.twitter.com/GTnJLk5Z</div> </div>	<div>  <div> <div>Oxfam Australia</div> <div>@OxfamAustralia</div> </div> <div> <div>Did you miss seeing @SimonBryantChef kick off #FairtradeFortnight on Sat? It was chocolate muffin overload! .ow.ly/aJyu8</div> <div>Retweeted by Fairtrade Australia</div> </div> <div>6 May</div> </div> <div>  </div>

Table 4.25: Temporal relations between CAMS

A robust example of Fabric applied to a Themed Clusters

A comprehensive example of a Themed Cluster is represented in Figure 5.9 (based on material in Table 4.27; Table 4.28; Image 4.36). With the aid of a key (Table 4.26), the figure visually represents the cohesive connections between CAMS and

demonstrates their semantic or technological links. It must be noted that the key applies to message-to-message connections, as well as, message-to-Themed Cluster connections, with one exception. If a group of messages (indicated by a dashed boarder) or a single message is connected to a Themed Cluster and there is no expansion label, this indicates that this is simply an introductory connection, meaning the connected relationship indicates that further material is available to be reviewed.

Media	<u>Website</u> ; <u>Facebook</u> ; <u>Twitter</u> ; <u>Tumblr</u> ; <u>YouTube</u> ; <u>Vimeo</u> ; <u>Flickr</u> ; <u>Pinterest</u> ; <u>Official</u> ; <u>Blog</u> ; <u>eNewsletter</u>
Expansion	<i>Concurrence (=):</i> <u>C</u> larification; <i>Complementarity (+):</i> <u>A</u> ugmentation, <u>D</u> ivergence; <i>Enhancement (x):</i> <u>C</u> ondition, <u>C</u> ausal, <u>T</u> emporal

Table 4.26: Key for analysis

Appendix 20	Appendix 22
	

Table 4.27: Determining CAMS relations

It can be determined that Appendix 3.20 is clarified (clarification) by the second CAMS (Appendix 3.22). Meaning is added to the Appendix 3.22 (*augmentation*) by the second CAMS (Appendix 3.25), as it congratulates those involved and provides a link to images of the events activities (Image 4.36 below). The images in turn add meaning (augmentation) to the Appendix 3.25, as the tweeter provides visual displays of stalls and other activities (coffee drinking) experienced on the day.



Appendix 22	Appendix 25
	

Table 4.28: Determining CAMS relations (2)

It can be concluded for this Themed Cluster, that the first CAMS (Appendix 3.20) introduced the event, albeit briefly. The second (Appendix 3.22) reiterated and reaffirmed the event. The third CAMS (Appendix 3.25), the congratulatory tweets augments meaning. The linked CAMS (Image 4.36) provides both added meaning via the introduction of new messages in frame 6 and 7 and enhanced meaning (condition) by displaying stalls and other activities (drinking and ordering coffee). Additionally, the final post (with accompanying image) acts as a concluding message, bringing the Themed Cluster to a close.



Image 4.36: Fairtrade La Trobe images

As a result, *fabric* and its ability to reveal the meaning of Themed Clusters provide insights to different elements of the campaigns. *Fabric* allows messages to be tracked, categorised and their cohesive meanings to be ascertained. Additionally, *fabric* assists

in demonstrating the cohesive nature of Themed Clusters and in doing so, reveals the meaning of the campaign.

4.10 Conclusion

The discussion began by detailing the methodological framework, specifically how a bottom up approach would be conducted within a contextual social setting to reveal meanings at the four levels of meaning making. It is argued that a SSMM framework provides the flexibility required to analyse the dynamic nature of new media and the temporal component of multimodal texts. The framework is anchored by *metafunction* theory. It is also heavily influenced by the social semiotic perspective, which advocates the consideration of structure and social context (in this case a marketing campaign) when analysing various micro and macro elements associated with marketing communication. Meanings are additionally revealed via the *systems* that are utilised to construct messages in accordance with the neo-structuralist theoretical grounding detailed in Chapter 3. The discussion continued to address the SSMM framework, demonstrating how meaning of all major modes are analysed including those of language, images, kinetics and auditory sounds. Additionally, the framework exemplified the approaches that will determine meaning of intersemiotic texts and multimodal texts. All levels of meaning, including the single modal meaning identified in multimodal texts will be used to assist with fabric. With semantic connections between messages are often leveraged a single cohesive tie. Importantly, these connection are only viewable when micro and contextual meanings are consolidated.

It must be noted when applying the framework outlined in Table 4.19, the *entire* form will not be used to document data analysis for each element of the case study. The simple reason is that not all marketing messages associated with the Fairtrade case will contain every modal component listed within the table. Hence, analyses will begin by removing elements that are not required from the framework for each marketing message under review. In doing so, only the salient elements directly related to the message will be utilised in analysis. Following this, the remaining elements will be unpacked and their descriptions comprehensively outlined in Volume 2 Appendix 3. This process will allow for a detailed description of each of the individual components of the case, as well as, ensuring each element has been thoroughly examined.

Texture, in particular cohesion, was adapted to understand cross modal intersemiotic relations, as well as, assisting in building a framework for *fabric*. The final layer of meaning, *fabric*, was designed to analyse campaign meanings. It concentrated on the multiple CAMS and the Themed Clusters observable within a campaign. By tailoring SSMM techniques of *intertextuality* and *texture*, *fabric* makes it possible to analyse texts. By adopting *expansion* theory, a customised approach was developed to suit the needs of a new media marketing campaign. In doing so, the approach allows for the analysis of CAMS to determine how the campaign create meaning(s) and how these meanings are shaped and reshaped through the duration of a new media marketing campaign.

The next chapter will begin analysis of the selected data, concentrating on the *salient* CAMS identified in the Fairtrade Fortnight 2012 Australia campaign. The chapter will primarily concentrate on the higher order meanings, the meaning revealed in the Themed Clusters and the complied campaign meaning(s).

Chapter 5: Findings and Data Analysis

5.1 Introduction

The previous chapter presented and exemplified the SSMM methodological framework, including the *fabric* approach developed specifically to determine campaign meanings. The discussion below will primarily detail findings associated with higher-level campaign meanings referred to in section 4.2.2. The data and findings associated with lower and mid level meanings are documented in the Appendix (1-93). As indicated in section 4.2.2, lower and mid level meaning will be drawn on to assess higher order meaning within each Themed Cluster. Salient element(s) of CAMS may be referred to, either to demonstrate its significance or to identify when an element provides a catalyst for higher order discussion.

The analysis will begin by identifying key CAMS (located in appendix) associated with each Themed Cluster. Following this, each Themed Cluster will be labelled according the prominent theme represented within each grouping of messages. A cluster will be placed into one of three categories. The first relates to material communicated predominately by Fairtrade Australia. The second material is dominated by advocate communications and the last material is deemed unplanned by the host organisation for the 2012 campaign. The analysis will then reveal the multiple layers of meaning operating within each Themed Cluster. Specifically, the findings will identify co-created and co-produced meaning associated with salient CAMS.

Thus far, understanding has been developed in a bottom up fashion as a rhetorical device and to make the identities of the clusters more evident the discussion will first refer to *fabric*, then deconstruct each cluster by referring to each relevant message and their interconnections. Finally, to summarise each cluster and define how each was constructed, the clusters will be represented diagrammatically. To conclude, a summary will documents the key findings identified by the analysis.

5.2: Theme Clusters for the Fairtrade Fortnight Campaign 2012

The initial point of departure for the Fairtrade Fortnight 2012 (FTF 2012) campaign is represented by the official Fairtrade Association Australia and New Zealand Website (www.fairtrade.com.au). The homepage offers users the option of *following* Fairtrade via three social media sites. They include the social networking site, Facebook, the micro-blogging site, Twitter, and media-sharing site, YouTube. The homepage is used as the departure point for *fabric* analysis (refer to Chapter 4), as it was where the initial relevant message notifying audiences of the campaign was posted. As described in the previous chapter, theme clusters have been determined based on salient themed using *register* and in particular, *field*.

Additionally, to assist the flow of the findings discussion and to avoid repetition of findings, CAMS have been placed into one of three categories. The Themed Clusters identified within the campaign are noted in Table 6.1. The first six (1-6) refer to clusters that demonstrated a high level of Fairtrade Australia input. The next six clusters (7-11) refer to clusters which have demonstrated influence from advocates and the final three clusters (12-15) represent clusters which had an unplanned impact on campaign meaning. Considering CAMS may

navigate across different clusters, placing Themed Clusters under broader categories provides the opportunities to describe further significant avenues of meaning making.

Themed Cluster identified within Fairtrade Fortnight Campaign 2012.
1. Themed Cluster: Broad FTF campaign
2. Themed Cluster: Fairtrade Fortnight Launch at Federation Square
3. Themed Cluster: Coffee information evening
4. Themed Cluster: Michael Toliman
5. Themed Cluster: Big Fair Trade morning Tea
6. Themed Cluster: e-Newsletter Promotion
7. Themed Cluster: Simon Bryant Chocolate Muffins
8. Themed Cluster: Starbucks in store espresso giveaway
9. Themed Cluster: La Trobe University Celebrations
10. Themed Cluster: Sales promotional posts
11. Themed Cluster: University of Melbourne Accreditation
12. Themed Cluster: Cadbury Petition
13. Themed Cluster: ANZ based Material
14. Themed Cluster: Previous Australian FTF campaigns
15. Themed Cluster: International Fairtrade Fortnight material

Table 5.1: Themed Cluster revealed for Fairtrade Fortnight Campaign 2012

5.3 Themed Clusters Heavily Influenced by Fairtrade Fortnight 2012

This section examines the clusters that were heavily influenced by Fairtrade material. The material, consisting of six Themed Clusters detailed in Table 5.3, spans the length of the campaign, from the initial mention of Fairtrade Fortnight 2012, to the concluding comment (excluding advocate messages). Each cluster will be analysed independently, however, where necessary key connections and points of interaction that enhance campaign meaning will be noted.

1. Themed Cluster: Broad FTF campaign
2. Themed Cluster: Fairtrade Fortnight Launch at Federation Square
3. Themed Cluster: Coffee information evening
4. Themed Cluster: Michael Toliman
5. Themed Cluster: Big Fair Trade morning Tea
6. Themed Cluster: e-Newsletter Promotion

Table 5.2: Themed Clusters heavily influenced by Fairtrade Fortnight 2012

5.3.1: Themed Cluster: Broad FTF campaign

Fabric Meaning

This cluster introduced the Fairtrade Fortnight 2012 campaign. It built awareness and showcased business support for the Fairtrade Fortnight 2012 campaign via the WWW, television and via social media. The cluster detailed how Fairtrade Fortnight 2012 “*every choice matters*” campaign aimed to increase general awareness of Fairtrade and promote the current campaign, as well as inform stakeholders of the positive impact Fairtrade has had on producers in developing countries. Additionally, the cluster attempted to increase sales of Fairtrade products.

The cluster reveals how Fairtrade informed audiences of the work Fairtrade undertook in developing regions, especially in securing better prices for farmers and producers in developing countries. Furthermore, the cluster highlighted how consumer choice impacted the producers and farmers in the specific regions. To accompany the notion of *every choice matters*, Fairtrade also introduced the notion of Fairtrade Karma, whereby customers would “feel good” and experience positive repercussions if they chose to purchase Fairtrade products. Additionally, the cluster enhanced credibility by demonstrating unity and documenting the collaboration between participants. This was achieved via the business breakfast and the events’ blog.

The use of new media sites varied, from the official website, blogs, media sharing platforms (Twitter and YouTube) and newsfeeds using a variety of media affinities. Predominately, written language carried the bulk of the meaning, however, images and in particular, temporal images, also contributed heavily to meaning within the cluster. Music soundtracks also imparted meaning providing the ‘tempo’ for the campaign. Furthermore, the cluster demonstrated how material from multiple sites could be merged into a single message to construct meaning, unifying messages by semantically and technological references.

This cluster possessed CAMS (Appendix 1A; 1B; 1D & 1G) that were connected semantically to nearly every cluster discussed below. These four coherences represented broad meanings that were carried throughout campaign, including establishing the purpose of the campaign, the main beneficiaries of Fairtrade and the corporate alliances supporting the campaign. In addition, the four clusters assisted in establishing the mood for the ensuing events and festivities. More specifically, this cluster was closely linked to Themed Cluster 6, which will detailed the concluding remarks made by Fairtrade regarding the campaign and revealed the closely-knit interconnected nature of *fabric* meaning.

Deconstructing Themed Cluster

The point of departure for Themed Cluster 1 is represented by Appendix 1A. The website provided a brief and broad introduction to Fairtrade Fortnight (FTF) 2012, detailing the duration of the event (May 5-20), its main purpose and ultimately, the communities the campaign was designed to benefit (farmers and producers in developing countries). Furthermore, the post introduced the tagline of the campaign “every choice matters”. Appendix 1A links to Appendix 1B; 1C; 1F; and 1G via hyperlinks links and with a semantic

linked connects Appendix 1A to Appendix 1D. Appendix 1B, the television advertisement, placed on both Vimeo and YouTube represents *clarification*, as it reiterated information detailed on the website. In addition, the clip contributed further meaning via the use of auditory sound (music). The music within the clip imparts a positive mood the the campaign beyond language (see Appendix 61).

The newsfeed post deployed by Fairtrade Australia (Appendix 1C) *augments* the meaning of Appendix 1A. Further meaning is added by the use of statistical and and historic data to elaborate on the material presented in prior CAMS. For example, the post states that Fairtrade logo awareness is at an all time high, with an increase of 44% from the previous years 37% recognition of the logo. The post also stated how *Nudie Jeans* was the latest global brand to source Fairtrade Certified products (cotton) to make their very own Fairtrade line (Backbone Collection). Appendix 1H, a Twitter post detailing the newly developed Backbone collection and how Nudie Jeans was helped Fairtrade Australia celebrate Fairtrade Fortnight 2012. The connection between Appendix C and Appendix H represents a semantic link, whereby the Tweet clarifies (*clarification*) the original Appendix H post.

Appendix 1F introduced the notion of *FairtradeKarma* and *augmented* Appendix 1A by introducing the notion of FairtradeKarma. The post posited that consumers' actions (Karma) impact the livelihoods of others. The post introduced the karmic symbol to reconfirm the notion consumers are connected to the producers. Appendix 1G also added meaning to Appendix 1A and recounts the Fairtrade Fortnight Business Breakfasts. The event designed to showcase the unity and collaboration between Fairtrade supporters identifies the key stakeholders within the campaign. Appendix 1G listed all the major participating organisations at the core of the Fairtrade Fortnight 2012 campaign and how their

contributions could herald the success of the the campaign. Media and soccer (football) celebrity, Craig Foster, was introduced as a spokesperson for the campaign. The post also reaffirmed the growth of Fairtrade in Australia (clarification). Finally, Appendix 1D has three significant connections 1A; 1G and 1E. The post (Appendix 1D) *clarified* the information in both Appendix 1G and Appendix 1A. The image used in the CAMS was drawn from Flickr (1E), showcasing how material from three separate platforms were used to construct the one blog post (text from Appendix 1A and Appendix 1G and the image from Appendix 1E).

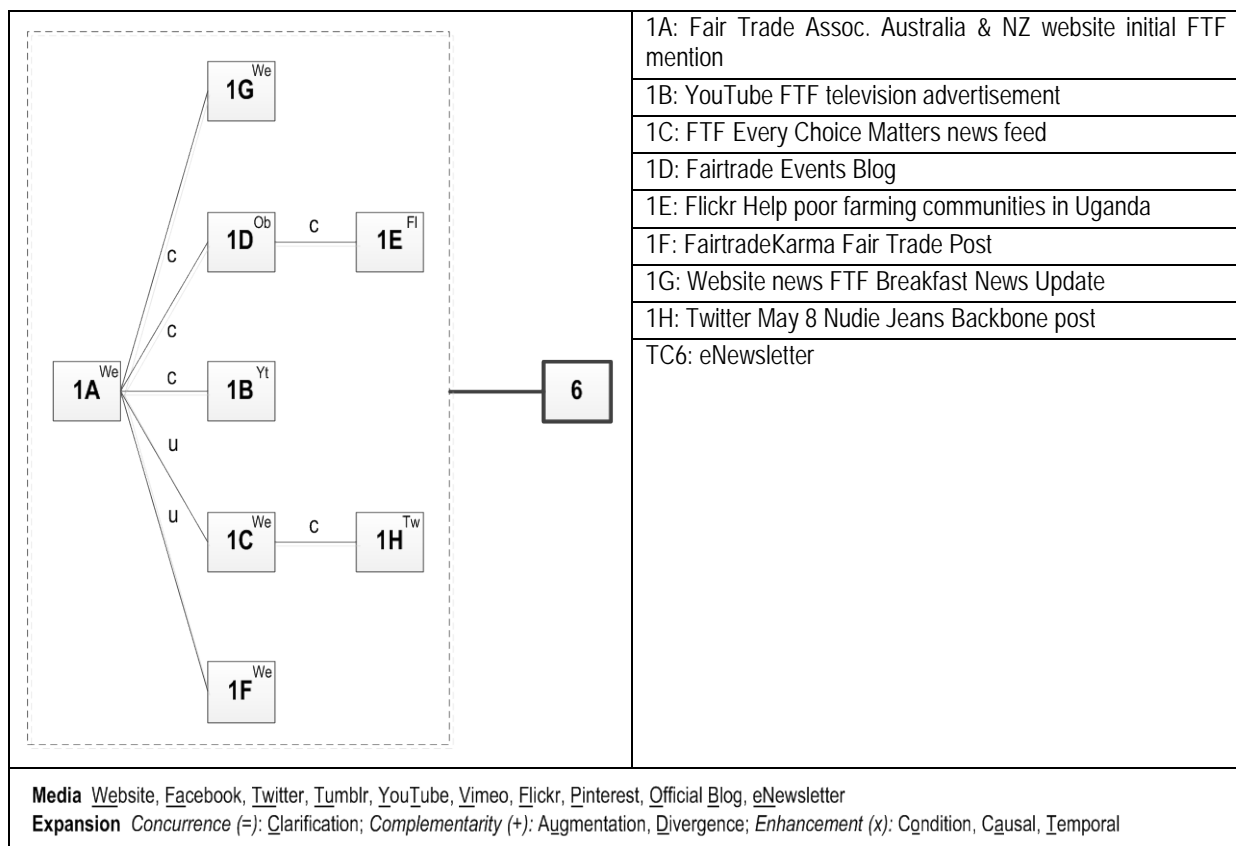


Figure 5.1: Themed Cluster 1

Table: 5.3: Broad FTF campaign

5.3.2: Theme Cluster: Fairtrade Fortnight Launch at Federation Square

Fabric Meaning

The Fairtrade Fortnight Federation Square event launch represented the largest and most complex cluster of the campaign. This event officially marked the start of Fairtrade Fortnight 2012 and represented the first major initiative for the 2012 campaign. It demonstrated how social media, predominately Facebook and Twitter, drove the campaign from its inception to its conclusion. Initially, the official Fairtrade website was used to promote the event, however, Fairtrade Australia quickly moved to social media to generate advocacy and to interact with participants in a more informal and real time format. Facebook and Twitter were most likely chosen to lead to the campaign because of their popularity with the Australian public. At the time of the campaign, both were ranked 1st and 2nd in regards to user numbers. They allowed the type of messages (images, temporal images, text and conversation messaging) to be deployed and were seen at the time as being the most user-friendly of the sites available for mainstream marketing.

Initially, the cluster began by raising general awareness of Fairtrade Fortnight 2012. This was followed by encouraging action from perspective participants via the use of messages promoting offers, free giveaways and incentives. Following this, messages indicating appreciation and acknowledgments were offered and finally, Fairtrade thanked participants for getting involved via the posting of images on their Facebook events' page. Interestingly, Appendix 2C was used as a pivot point to the campaign, where several other CAMS relied on it to augment meaning.

The campaign contributed several key meanings to the overall campaign. Primarily it encouraged participants to engage in social media and "follow" via Twitter and Facebook.

Secondly, the campaign relied on a short and hasty message to encourage participation. Thirdly, the message demonstrated how meanings are generated beyond the host organisation, the post referring to the Cadbury petition and others demonstrated how the original purpose of a deployed message can be '*highjacked*' by those with their own agenda (see Themed Cluster 13). This notion will be further expanded in 5.5.1, however, briefly, *highjacking* refers to material posted within a campaign that attempts to either distract or redirect attention from the main campaign. In this instance, a Fairtrade Facebook follower (p.s) posted a link to an anti-Cadbury campaign attempting to redirect people's attention to the potential negative impact Cadbury's actions are having on child slave labourers in Africa. Finally, FairTradeKarma was referred to via a tweet (including image), reiterating its importance from Themed Cluster 1.

There was evidence of co-created meaning, with Starbucks collaborating with Fairtrade Australia to engage with online participants. The Starbucks blog, professionally written, referred to many of the information snippets that Fairtrade had previously publicised. The blog gave a 'Starbucks' perspective, promoting its contributions to the event, yet simultaneously reinforcing the Fairtrade Fortnight 2012 messages.

Deconstructing Themed Cluster

In addition to being the primary relevant message for the previous cluster, Appendix 1A was also the primary message for Themed Cluster 2. The website, via hyperlinks at the bottom of the main homepage, connected users to Facebook and Twitter pages. Whilst Appendix 1A introduced FTF 2012, Appendix 2B, a Facebook post, represented the primary introduction to the campaign and in particular, to the celebrations at Federation Square. This message added meaning to the previous via *augmentation*, informally inviting followers to the Fairtrade FTF

2012 launch. Embedded in the post, is an official invitation (Appendix 2C). The official invitation provides substantially more information about the event than Appendix 2B (augmentation). It specified the exact venue, date/time, rationale for attendance and the comments attached to the original event launch list of those participating in the event. Appendix 2C also introduced the Cadbury petition drive, which will be expanded on in Themed Cluster 3 (section 5.5.1). Appendix 2D reiterated what was documented in Appendix 2C, however, added further meaning, *augmentation* to Appendix 2B, by stating the venue and date as well as incentive. The post also has an embedded link to Appendix 2C. Appendix 2F began by reiterating the event and date/time, *clarification*, and list the organisation involved in the launch, *clarification*, mentioned in Appendix 2C. Appendix 2I clarified that free giveaways were on offer for those who visited the event, *clarification*, as originally mentioned in Appendix 2C. This post (2I) however, represented the second time the Cadbury petition was mentioned (this is expanded in Themed Cluster 13).

Appendix 2E represented the first mention on Twitter about the launch. It is semantically linked to Appendix 2B; 2C and 2D as it mentioned the event, incentives for visiting and visually displayed the venue. It is hyperlinked to Appendix 2A as the Twitter feed is accessible via a link on the page. The post referred to the launch; its imminent start and its location. The post *clarified* previous statements made about the event.

Appendix 2G contributed further meaning to the previous post (Appendix 2E) by introducing the notion of FairTradeKarma. It did not explain what it is, nor did the accompanying visual image. Appendix 2H *augmented* the original tweet (Appendix 2E) by detailing the incentive (Cadbury Chocolate) as part of the giveaways for FTF at Federation Square. The post was hastily written (represented by the tone) and was designed to be read in real time, meaning,

that the offer occurred during the process of the message being posted onto Twitter. Appendix 2K *augments* appendix H, with the post thanking those who participated.

Appendix 2J and Appendix 2K *clarified* each other, as both thanked visitors for participating in the FTF launch at Federation Square. Each posts multiplied the meaning, *causal*, of what came previously, as each was only possible because of the event occurring and they were a direct result of the preceding messages. By asking Twitter and Facebook followers to “*come down to Fed Square*”, they were engaged in the event and became invested in its outcomes. Appendix K is *augmented* by Appendix 2N and provided *representations* via image depicting events of the day. In a similar vein, Appendix L *augmented* Appendix J, with the post providing a connection to images highlighting activities of the event.

Appendix 2O will be considered the primary relevant message when assessing (Appendix 2P and 2Q). Appendix 2O expresses hastily a Starbucks giveaway at the FTF Federation Square launch. Semantically linked to Appendix 2P, the post indicates how Starbucks participated in FTF 2012 launch as that date, May 2, marked the start of FTF. This post *clarified* the prior material. Appendix 2O is also connected to Themed Cluster 8 (Starbucks in store giveaway) and encouraged engagement with Starbucks and their Fairtrade product offering; this will be expanded in section 5.4.2.

The post (Appendix 2P) provided a hyperlink to Appendix 2Q. The hyperlink connected the reader to the Starbucks Blog. The blog *clarified* previous Starbucks and FTF material regarding the launch, as well as *extended* meaning by stating Starbucks’s commitment to Fairtrade. In addition, it *repeats* Starbucks’ commitment to in-store promotions, detailed in

Themed Cluster 8. The post also revealed the enthusiasm of the staff (visually), *enhancing* the atmosphere and *mood* of the event.

Appendix 2L attempted to redirect visitors to the Facebook page by suggesting they view images in Appendix 2M (condition). This post *extended* the meaning of the previous post by visually exhibiting the *cohesive* interactions at event launch. The images included visually displays of the venue, items for sale and participants enjoying the free giveaways. Appendix 2N and Appendix 2M are linked, as both listed the participating organisations which were involved in the celebration/launch (*clarification*). They (2M and 2N) also visually represented the events at the launch. Interestingly, this cluster depicted how Twitter was used to redirect to Facebook, whilst, Facebook was also used to deploy similar and clarifying visual posts. Appendix 2N *extended* the meaning of the previous post (condition) by *elaborating* on the *salient* events, showcasing activities, displays and actions participated in by visitors to the launch that results a *coherent* campaign.

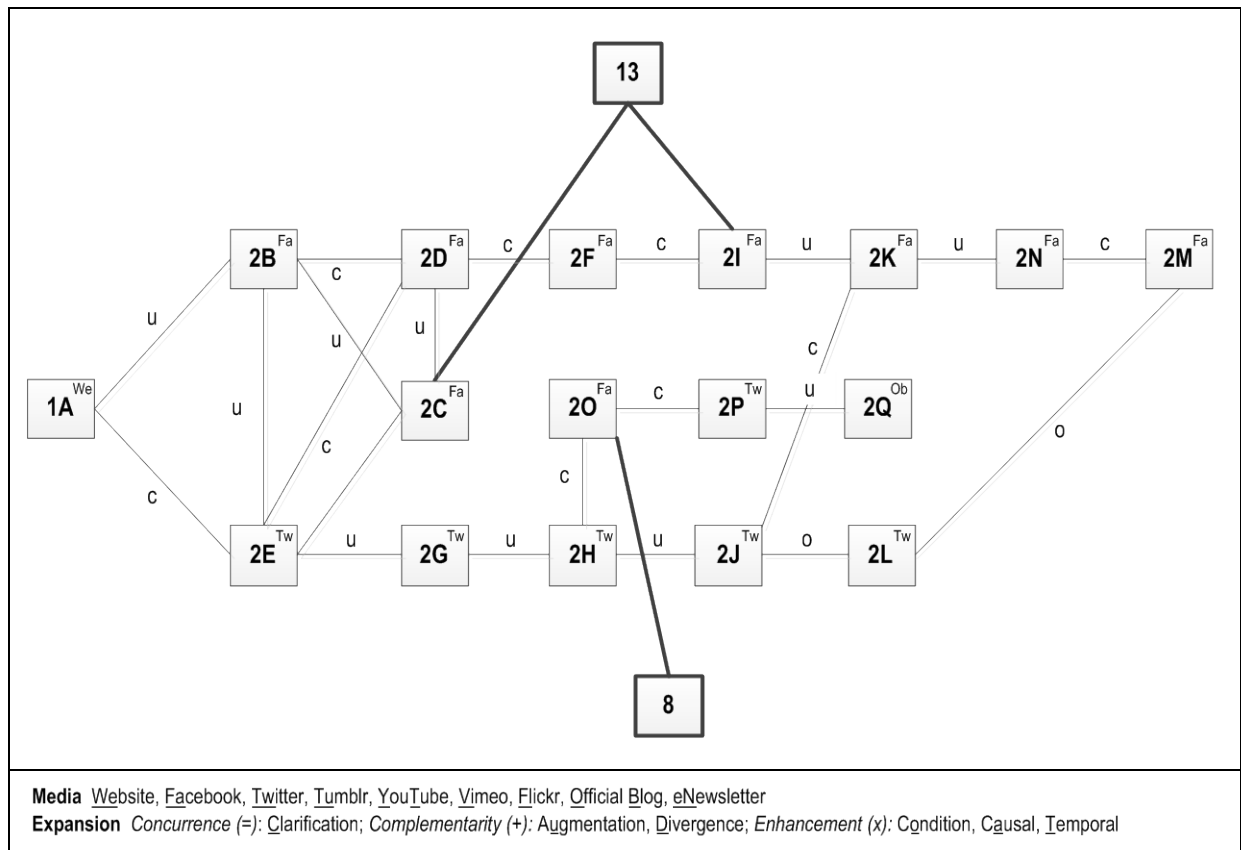


Figure 5.2: Themed Cluster 2

1A: Fair Trade Assoc. Australia & NZ website initial FTF mention	2J: Twitter May 4 FTF FS thank you tweet
2B: Facebook April 13 introductory invite to FTF FS	2K: Facebook May 4 FTF FS thank you post
2C: FTF Official Launch Invite	2L: Twitter May 6 Link to FTF FS images
2D: Facebook April 24 Additional FTF FS Link with embedding	2M: Facebook Photographs of FTF Launch (condition)
2E: Twitter May 3 FTF FS Launch	2N: Facebook May 7 FTF FS photograph link (condition)
2F: Facebook May 3 Additional FTF FS link with list of participants	2O: Facebook May 4 Starbuck FTF FS giveaway
2G: Twitter May 3 FTF FS and FairtradeKarma	2P: Twitter May 8 Starbucks link to Blog for FTF 2012
2H: Twitter May 3 FTF FS Cadbury Giveaway	2Q: Starbucks Blog 'Celebrating Fairtrade Fortnight' at FS
2I: Facebook May 4 FTF FS invite- giveaway incentive Cadbury Petition	TC13: Cadbury Petition
	TC08: Starbucks in store espresso giveaway

Table 5.4: Fairtrade Fortnight Launch at Federation Square

5.3.3. Themed cluster: Coffee information evening

Fabric Meaning

This cluster solely used Facebook to communicate meaning associated with the information evening. Despite Twitter being renowned for its quick messaging and the site many marketers use to get urgent messages posted quickly, Fairtrade chose Facebook to perform these tasks. Appendix 3A, 3B and 3C all exhibit the same embedded hyperlink (Appendix 3D). The

cluster described a coffee information evening, where Michael Toliman was the guest speaker. The cluster reiterated and reaffirmed the speaker's credentials and area of expertise as a farmer from a developing country. The cluster positioned Michael Toliman as a credible presenter and endorser of the Fairtrade Fortnight 2012 campaign. Furthermore, the cluster was designed to encourage advocacy and inform followers about current coffee practices in the developing world, specifically PNG.

Appendix 3A represented the primary relevant message, as it is this initial post that introduced the Themed Cluster. The initial post Appendix 3A, simply indicated that the event had been established. The embedded hyperlink (Appendix 3D) augmented the original post, and if clicked, the user was transported to the official event post (Appendix 3D). The official event post provided *elaborated* information with respect to the event; it clarified who the speaker was, his history and credential. In addition, the post visual represented which participants would be attending and those who 'maybe' attending.

Deconstructing Themed Cluster

Appendix 3A briefly informed audiences of an upcoming coffee information evening. The primary coherence was augmented by Appendix 3B, which provided further details regarding the event, including, the location of the event and availability of seats. Appendix 3C provided *augmented* meaning to Appendix 3B. Whilst it *repeated* the name of the event, it also offered a phone number for Facebook followers to call for further information. Appendix 3A; 3B and 3C were directly connected (via hyperlink) to Appendix 3D, which *augmented* all three previous CAMS. It also appeared to be the official invite for the event, with all previously mention details mentioned. Furthermore, the post provided information for those thinking of attending. It also indicates who else was participating in the event.

	3A MT: Facebook May 13 Fairtrade Coffee information evening initial message
	3B MT: Facebook May 13 Fairtrade Coffee information evening extended message
	3C MT: Facebook May 16 Fairtrade Coffee information evening hasty message
	3D MT: Facebook May 16 Fairtrade Coffee information evening events official invite
Media Website, Facebook, Twitter, Tumblr, YouTube, Vimeo, Flickr, Official Blog, eNewsletter Expansion Concurrence (=): Clarification; Complementarity (+): Augmentation, Divergence; Enhancement (x): Condition, Causal, Temporal	

Figure 5.3: Themed Cluster 3

Table: 5.5: Coffee Information Evening

5.3.4: Theme cluster: Michael Toliman

Fabric Meaning

This cluster and Themed Cluster 3, share a connection the same subject, Michael Toliman,. The post. Whilst the previous cluster resembled a traditional advertising campaign (beginning, middle and end), this cluster is an example of an engaging interaction. The exploits and travels of Michael Toliman were documented visually and via written text, across a multiple of media channels, including Facebook, Flickr and Twitter. The cluster exhibited how Fairtrade Australia utilised authentic guest speaker to promote Fair Trade during Fairtrade Fortnight 2012. Additionally, the cluster detailed Fairtrade Australia's multiple alliances, including international alliances (guest speaker) and domestic alliances (RMIT).

The advocate material can be seen to intertwine seamlessly with the commissioned organisational marketing material, as is evident with Appendix 5F. The advocate posted an image of the speaker at RMIT via Twitter. This was retweeted by Fairtrade Australia and indicated a level of familiarity between Fairtrade and their followers. Interestingly, Fairtrade

did not post any images of the event on Twitter; it was left to an event participant to include RMIT and Fairtrade Australia in the *Twitterverse*, illustrating the ease of which co-created meanings are constructed within social media. The e-Newsletter, deployed by Fairtrade provided a brief history of the speaker and the activities undertaken whilst in Australia, in effect concluding his involvement with the campaign.

Deconstructing Themed Cluster

The Facebook post Appendix 5A, offered a brief background to the speaker is discussed and a general and informal invitation to the event held at RMIT. The embedded section detailed the time/date, the name of the event and who would be hosting. Appendix 4B augmented meaning to the primary relevant message by representing the official invite to the event and *expanded* on the history of the speaker, listing his credentials and expertise. Furthermore, the post visually detailed actual and possible attendees. Appendix 4C *clarified* who the subject was and his history, in relation to Appendix 4A and Appendix 4B. The post displayed the subjects' travels from RMIT to Adelaide *temporally enhancing* the viewers' understanding of the subject. Appendix 4D *augments* meaning via a semantic link to 4C.

Appendix 4D provided specific details about the stencil at the feet of Michael Toliman in Appendix 4C, indicating how FTF was being endorsed by the Adelaide City Council (ACC). The language the ACC used was more formal than Fairtrade Australia, as in keeping with it being an official government website. This would have a coherent meaning for the reader, as the reader would expect to read formal content on a government site. The initial post provided awareness and key information about the author and his presentation at RMIT, which invited Facebook users to the event and attempted to cultivate a following for the

speaker. The official event page provided additional meaning, *enhancing* the understanding of the event and the speaker and the relationship between the speaker and RMIT.

Appendix 4F represented an image sent from Instagram via Twitter from an advocate of FTF and Michael Toliman, the message retweeted by Fairtrade Australia displayed Michael Toliman presenting at the RMIT coffee evening. The post is interesting for several reasons, primarily because it was deployed in Twitter, whilst the rest of the material was deployed within Facebook. This demonstrates how semantic linked themes are necessary to understanding when analysing the complexity of social media communications. Secondly, it demonstrated Fairtrade Australia's willingness to use the advocate's images as part of their own communication campaign. This relevant message enhanced the meaning of the Themed Cluster via *temporal enhancement*; the message provided a positive association with the speech, as well as providing visual evidence of the events taking place.

Appendix 6C provides clarifies and concludes Michael Toliman's contributions to FTF 2012. The post began by *clarifying* the contributions of Michael Toliman and the initiatives and activities he participated whilst visiting Australia as part of FTF 2012 celebrations by citing specific contributions, such as, the RMIT coffee evening. Appendix 4E acted as a *cohesive* tie for the campaign material together, acting as a conclusion to this portion of the FTF campaign. Appendix 6C is linked to Themed Cluster 6 and will be expanded below. The grouping of Appendix 4A; 4B; 4C and 4D are connected to the previous Themed Cluster (3) and leverage off each other to generate combined meanings.

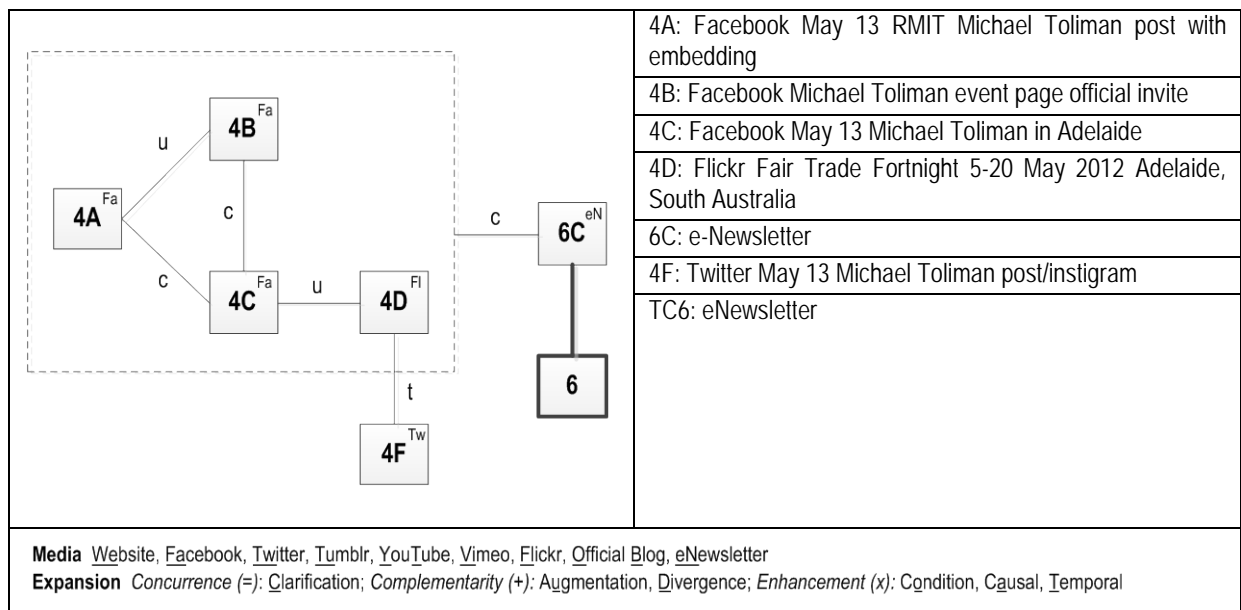


Figure 5.4: Themed Cluster 5

Table: 5.6: Michael Toliman

5.3.5: Theme Cluster: Big Fair Trade morning Tea

Fabric Meaning

Big Fair Trade Morning Tea was an event that occurred near the conclusion of the 2012 campaign. It was held at Docklands (Melbourne, Victoria). The event, which was open to the public, was designed to get the general public involved, as well as many local businesses. The contributing CAMS attempted to build awareness of the Fairtrade Fortnight 2012 campaign and attempted to encourage participation in both the event and other campaign initiatives. Interestingly, the performers (dances at the event) posted on Fairtrade Australia's Facebook page, encouraging their own followers to attend. In doing so, the performers built further advocate support for themselves, as well as promoting Fairtrade Australia to their Facebook supporters. A semantic link represented by the Fairtrade e-Newsletter was used to sum up the campaign detailing the success of the event.

Deconstructing the Themed Cluster

Appendix 5A provided rudimentary information regarding the *Fairtrade Morning Tea*, including the name of the event, the location and the main purpose of the event. The embedded post within Appendix 5A transported the user to the official event post (Appendix 5B), *augmenting* Appendix 5A. The embedded element within the official event post offered a deeper level of understanding to the event and indicated to the participants who would be in attendance. Appendix 5D *augmented* the meaning of the original post and the official event post, as it displayed the types of prizes on offer for those participating in the event.

Two participants who were scheduled to perform at the event (dancers) openly invited Facebook followers to participate and the post detailed additional meaning. Appendix 5C deployed by the performers onto the Fairtrade Facebook page provided both an alternate perspective to the event, as well as *augmented* meaning to the original post of Appendix 5A by indicating the name of the dance group. Furthermore, the group posting on the Fairtrade Australia site revealed insight into the relationship between the event organisers, Fairtrade Australia and the group, this represented *condition* meaning.

Finally, Appendix 6C (e-Newsletter) provided *clarification* of the previous CAMS (Appendix 5A-5D). The e-Newsletter *repeated* details of the event, the hosts' details and the time and place of the event. In addition, it informed the reader of another point of contact for Fairtrade Australia. It was used as a concluding relevant message, detailing the success of the event and giving thanks, which is another instance of *augmentation*. Appendix 5E is connected to Themed Cluster 6 and meaning will be extended within the following cluster.

	5A: Facebook May 17 Big Fair Morning Break Post with embedding
	5B: Facebook The Big Fair Trade Morning Break event page official invite
	5C: Facebook May 17 Big Breakfast dancer post
	5D: Facebook May 18 Big Morning Break prize image
	6C: e-Newsletter
Media Website, Facebook, Twitter, Tumblr, YouTube, Vimeo, Flickr, Official Blog, eNewsletter Expansion Concurrence (=); Clarification; Complementarity (+); Augmentation, Divergence; Enhancement (x); Condition, Causal, Temporal	

Figure 5.5: Themed Cluster 5

Table: 5.7: Big Fair Trade morning Tea

5.3.6 Theme Cluster: e-Newsletter Promotion

Fabric Meaning

This cluster is an example of self-promotion for Fairtrade Australia and Fairtrade Fortnight 2012. The tweet and Facebook posts attempted to redirect users to the e-Newsletter and were the only two sites used to redirect users. The e-Newsletter itself referred to the main events and activities held during the campaign, highlighting Michael Toliman's impact and involvement within the campaign. The posts also attempted to motivate users to learn more about Fairtrade and Fairtrade Fortnight, adding to the breadth of understanding generated about Fairtrade Fortnight festivities. Moreover, the cluster appeared towards the very end of the Fairtrade Fortnight 2012 campaign, in effect concluding proceedings.

Deconstructing Themed Cluster

Clarification is represented between Appendix 6A and Appendix 6B, as both posts communicate the exact same offer. Fairtrade offered readers good Karma in exchange for

viewing their e-Newsletter. Appendix 6A and Appendix 6B have hyperlinks to the e-Newsletter (Appendix C), however, Appendix 6B has an embedded section that displays a brief excerpt from Appendix 6C. In addition, Appendix 6B possesses an image embedded that represents the cover of the e-Newsletter. The e-newsletter *augmented* both Appendix 6A and Appendix 6B and detailed information about the events that had occurred, including the Big Fair Trade Morning Tea and the Michael Toliman events (discussed above).

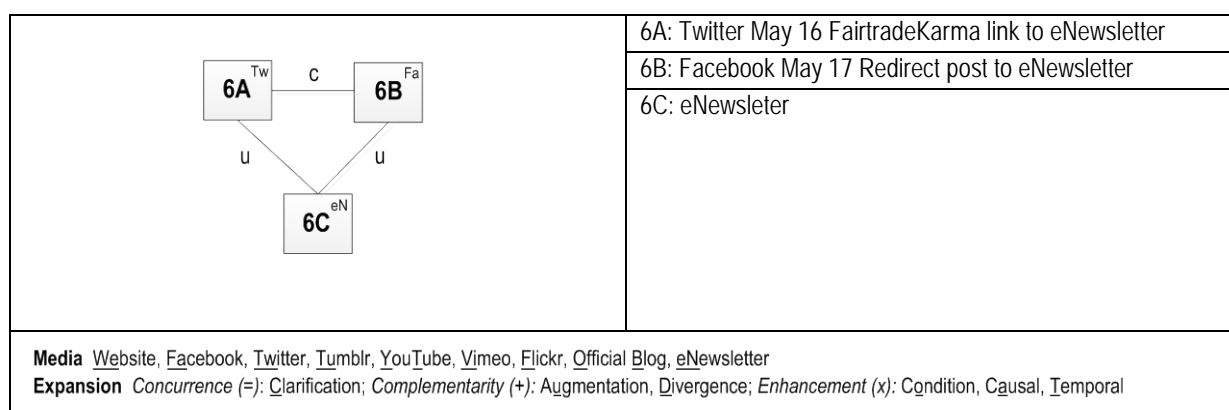


Figure 5.6: Themed Cluster 6

Table: 5.8: e-Newsletter

5.4 Themed Cluster impacted by Advocate Material

The discussion below analyses the group of clusters that offered a clear association between an advocate generated from celebrity, institutional and corporate stakeholders identified in Table 5.9 material and Fairtrade Australia. The advocate material will be accessed to determine how it affected campaign meaning. Discussion will reveal how each cluster impacted the *fabric* of the overall campaign and the unique configurations of each of the cluster will be represented following each *fabric* discussion. In addition, the material will be analysed to determine how co-produced and co-created meanings was developed. Each

Cluster will be analysed independently, however, where necessary key connections and points of interaction that enhance campaign meaning will be noted.

7. Themed Cluster: Simon Bryant Chocolate Muffins
8. Themed Cluster: Starbucks in store espresso giveaway
9. Themed Cluster: La Trobe University Celebrations
10. Themed Cluster: Sales promotional posts
11. Themed Cluster: University of Melbourne Accreditation

Table 5.9: Advocate impact of campaign meaning

5.4.1 Themed Cluster: Simon Bryant Chocolate Muffins

Fabric Meaning

This cluster was not initiated by Fairtrade Australia or Oxfam Australia, rather, it was initiated by the subject (celebrity chef, Simon Bryant), via his Twitter feed. This indicated a close connection between the three parties (the chef, Fairtrade Australia and Oxfam Australia). The cluster contributed multiple meanings to the overall *fabric* of the campaign. Firstly, it identified a local celebrity endorser, one who is known and respected within the food industry. This generated publicity and potentially improved Fairtrade and Oxfam's credibility. Secondly, the cluster also revealed a public relations team behind the celebrity chef, as the media release was professionally written and distributed. The media release indicated that participants were not the only audience targeted; the media was also a targeted audience by indicating to all participants that the event was newsworthy, potentially adding credibility and legitimacy to the Themed Clusters. Thirdly, Twitter was used as primary communicator and the same image was posted twice. Fourthly, the language used in all three tweets was very similar, indicating a shared audience who used the same technology. Finally and most significantly, the cluster demonstrated that meaning does not solely reside with the

commissioning agent alone (Fairtrade Australia) and are extended to its advocates and followers.

Deconstructing Themed Cluster

The celebrity chef's initial tweet (Appendix 7A) will be considered the primary *CAMS* of this themed cluster. The post described the event, the location (broadly) and what the celebrity chef would be baking (chocolate muffins). Appendix 7A is *clarified* by Appendix 7B, *repeating* what the previous text described. Appendix 7C, is *augmented* by Appendix 7B, via a comprehensive media release, deployed by Simon Bryant's management team to prove specific information regarding the event. Furthermore, the media release *augmented* further meanings to the tweet by providing contact details for publicity shots and interviews and *expanded* understanding of Fairtrade and the purpose of FTF. The media release also documented why a celebrity chef, acting as an formal advocate, was beneficial for FTF 2012. Appendix 7B meaning is *temporally enhanced* by Appendix 7D, interestingly, this post was posted originally by Oxfam Australia and retweeted by Fairtrade Australia, with *intertextual connection* with the image to Appendix 7A. The *temporal expansion* was due to the time interval, as the shot would not have been possible unless the event took place.

<pre> graph LR 7A["7A^{Tw}"] -- c --> 7B["7B^{Tw}"] 7B -- t --> 7D["7D^{Tw}"] 7B -- u --> 7C["7C^{We}"] </pre>	7A: Twitter Siman Bryant FT Muffin notification
	7B: Twitter May 6 Simon Bryant Muffin invite FT
	7C: Chocolate Muffin Media Release
	7D: Twitter May 6 Oxfam Simon Bryant conclusion
Media Website, Facebook, Twitter, Tumblr, YouTube, Vimeo, Flickr, Official Blog, eNewsletter Expansion Concurrence (=): Clarification; Complementarity (+): Augmentation, Divergence; Enhancement (x): Condition, Causal, Temporal	

Figure 5.7: Themed Cluster 7

Table: 5.10: Simon Bryant Chocolate Muffins

5.4.2 Themed Cluster: Starbucks in store espresso giveaway

Fabric Meaning

This cluster is connected with the Fairtrade Fortnight 2012 Federation Square promotion/blog (Appendix 2O). The aforementioned appendix and this cluster communicate Starbucks' willingness to offer coffee giveaways as part of the Fairtrade Fortnight celebrations. The Themed Cluster demonstrated co-produced meaning via the online connection between Starbucks and Facebook. *Fabric* revealed that Fairtrade did not compose the messages relating to Starbucks evident on their Twitter site, rather they were retweeted by Fairtrade Australia, with Starbucks directly posting it onto Fairtrade Australia Facebook page. The cluster showcased how Twitter was used to spark interest and generate awareness and remind online users, whilst Facebook was used to engage further with participants, providing them the ability to ask questions for an open-ended discussion.

Additionally, it revealed how both organisations leverage of each other to promote each other's products. There is little doubt that Starbucks has previously suffered from credibility issues (see, Goodman, 2004; Low & Davenport, 2006) and promoting the support of Fairtrade is an attempt to negate some of the negative image Starbucks possesses. Simultaneously, Fairtrade the lesser known brand (in this exchange) is assisted by the Starbucks' promotion. There is an undoubtable benefit to NPOs by mentioning Starbucks in the promotion of their products and the claimed benefits the system offers to coffee producers in developing countries.

Deconstructing Themed Cluster

The primary relevant message is represented by Appendix 8A, the initial post introduces Starbucks involvement in FTF 2012 and informed the audience of the free giveaway of espresso coffee. Appendix 8A is *augmented* by Appendix 8B. The CAMS added meaning to the previous post by detailing the date and time of the giveaway. Appendix 8C *clarified* Appendix 8C, as the post *repeated* the information in the previous post. Appendix 8A; 8B and 8C are linked to Appendix 8D, a Facebook post of the Fairtrade Australia. Appendix 8D, followed the three tweets and added meaning, *augmentation*, to the Themed Cluster. The Facebook post displayed an image of a coffee plant and demonstrated *interactivity* with the comments' section. The *interactivity* indicated that the offer was well received, with followers agreeing to participate.

	8A: Twitter May 6 Starbucks Giveway tweet
	8B: Twitter May 8 Starbuck reminder of free giveaway tweet
	8C: Twitter May 10 FT reminder of Starbucks free giveaway
	8D: Facebook May 10 Starbucks free coffee giveaway with image
Media Website, Facebook, Twitter, Tumblr, YouTube, Vimeo, Flickr, Official Blog, eNewsletter Expansion Concurrence (=): Clarification; Complementarity (+): Augmentation, Divergence; Enhancement (x): Condition, Causal, Temporal	

Figure 5.8: Themed Cluster 8

Table: 5.11: Starbucks in store espresso giveaway

5.4.3 Themed Cluster: La Trobe University Celebrations

Fabric Meaning

The cluster refers a Fairtrade Fortnight event hosted at La Trobe University during the 2012 campaign and followed a *narrative process* (beginning, middle and end) with Twitter being the dominant media vehicle used within the cluster to communicate. However, each of the

hyperlinks offered by the tweets directed the user to different media, including, a blog, website and Facebook page. The cluster represents another example of co-produced meaning and involves five different message constructors, from the six different CAMS involved. This configuration (see Figure 5.9) revealed a cluster composition could include marketing messages related to a campaign, whereby none of the marketing material was constructed by the organisation that is at the centre of the campaign. Once again, the language used by La Trobe and their affiliates is more formal as expected from an educational institution. However, the cluster was tied together by Fairtrade Australia retweeting the messages (Appendix 9A; 9C and 9E) and in doing so, united the sequence and consolidated its meaning. In effect, this positioned Fairtrade as filter and coordinator. Meaning is imparted based on their selection and ordering of posts published. Furthermore, if each attachment/hyperlink is not read, the message sequence takes on a different level of meaning. For example, this cluster would have read; raise awareness of event, reaffirm invite and then a thank you tweet to conclude.

This cluster is a clear example of how advocate material can be merged within the host organisation overall campaign theme, to enhance and reaffirm the meanings constructed by the broader discourse. The action of retweeting (by Fairtrade) positively impacts marketing reach for the campaign, as it connected La Trobe's tweets to a broader audience, with very little effort on the part of Fairtrade Australia. Moreover, it revealed how support from advocates can be expressed without actual written text; in effect, the action represents a form of digital *kinetic meaning*.

Deconstructing Themed Cluster

Appendix 9A introduced La Trobe University FTF celebrations and informed Twitter followers of the date of the event. The hyperlink Appendix 9B redirected users to the 'Coffee Break' blog. This post did not provide any new or additional information about La Trobe's FTF activities and actually distracted audiences from La Trobe's celebrations (*divergence*). Appendix 9A is *clarified* by Appendix 9C, although it did add the coffee prize element (*augmentation*); it primarily *repeated* the same information in the original tweet. Appendix 9C redirected users via a hyperlinks to Appendix 9D. The hyperlink directed users to the university news feed, which provided additional meaning to the tweet (*augmentation*) on the Fairtrade Fortnight 2012 celebrations at La Trobe University. The news feed elaborated on venues and those involved, as well as contact details for participants wishing to get more involved. Meaning is *enhanced* from Appendix 9C (*condition*) to Appendix 9E, the message congratulated those involved and provided a link to images of the events activities (Appendix 9F below). The images, in turn enhanced the meaning of the cluster (*condition*), as they visually displayed stalls and other activities (coffee drinking) experienced on the day. In effect, the message displayed and described the means in which the events took place, as well as depicting VIP's interaction with event organisers.

It can be concluded that Appendix 9A introduced the event, albeit briefly. The second (Appendix 9C) reiterated and reaffirmed the event, with the attached relevant message (Appendix 9D) provided more detail and adding meaning to the two preceding CAMS. The fourth relevant message Appendix 9E, that of the congratulatory tweets enhanced the meaning of the Themed Cluster, as did Appendix 9F (via visual displays).

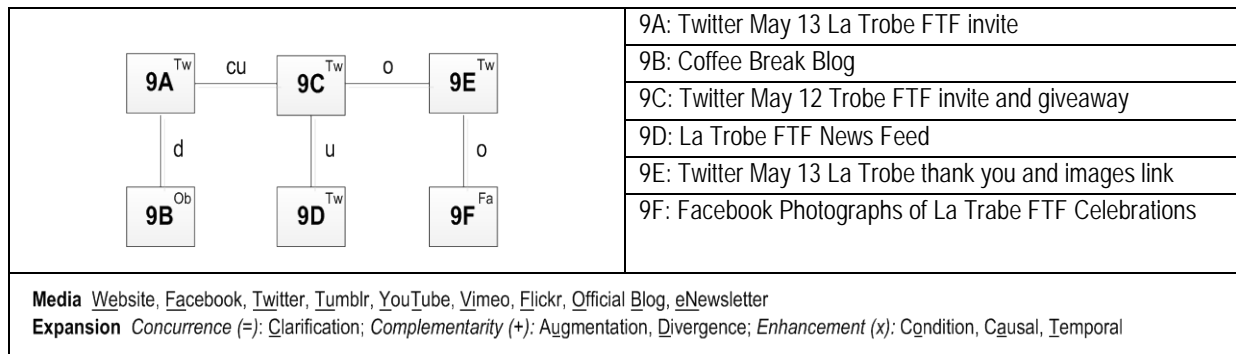


Figure 5.9: Themed Cluster 9

Table: 5.12: La Trobe University celebrations

5.4.4 Themed Cluster: Sales promotional posts

Fabric Meaning

This Themed Cluster focuses on sales promotions of Fairtrade products from Australia's two major Australian supermarkets, Coles and Woolworths. This cluster revealed the relationship between Fairtrade and these mainstream supermarkets. These two outlets represented strong strategic corporate alliances. Fairtrade successfully negotiated with the supermarkets to engage in Fairtrade Fortnight 2012 activities and provided sales promotions on popular Fairtrade products. Fairtrade exchanged reach and exposure for potential improvements to the supermarkets' credibility, image and reputation. The cluster also revealed how the use Facebook and Twitter were the two main media types used to promote the sales promotions. The sites allowed for visual representations and hyperlink connections to be interconnected into marketing coordinated marketing messages.

The Facebook posts, which allows for comments, offered scepticism towards the "big 2", with multiple comments (consumer advocate) being made about the ethical legitimacy of Coles and Woolworths. Participants and consumer advocates openly questioned the inclusion

of these two companies in the Fairtrade Fortnight campaign. General consensus concluded that they (Coles and Woolworths) were a necessary inclusion into the campaign and were deemed essential if Fairtrade sales were to increase and the organisation become mainstream. The negative comments also impacted heavily on the meaning of the cluster. They directed the conversation away from the purpose of the original post towards questioning the legitimacy of both Coles and Woolworths., No comments were offered from Fairtrade Australia, or the two main supermarkets at the centre of the debate. Neither group chose to engage in any of the conversations or debates, rather, leaving it up to other members and advocates to balance the argument.

Deconstructing Themed Cluster

There are several CAMS that are exact duplication, simply presented in different social media sites (Twitter and Facebook). Appendix 10D, for example, is a tweet which promotes Bean Ground and Drunk coffee on sale at Woolworths. This post is very similar to Appendix 10E, whereby Facebook is used. Both use the same image and very similar text. Appendix 10B and Appendix 10C represent a similar occurrence, however, instead of Woolworths it is Coles and Republica Coffee being promoted. Appendix 10A is connected to the Themed Cluster and provided additional information (*augmentation*) to the cluster. The promotional post specifically referred to Coles' promotional activities detailing their specials related to Fairtrade. The post is connected via a hyperlink, with the post appearing on the same social media platform as Appendix 10B and Appendix 10E and is semantically linked via the Republica Coffee reference in other CAMS within the cluster

	10A: Facebook May 8 Coles FTF brochure with comments
	10B: Facebook May 11 Republica Coles' promotion
	10C: Twitter May 10 Republic Coles' special
	10D: Twitter May 13 Bean Ground and Drunk Woolworths offer
	10E: Facebook May 12 Bean Ground and Drunk Woolworths promotion
Media Website, Facebook, Twitter, Tumblr, YouTube, Vimeo, Flickr, Official Blog, eNewsletter Expansion Concurrency (=): Clarification; Complementarity (+): Augmentation, Divergence; Enhancement (x): Condition, Causal, Temporal	

Figure 5.10: Themed Cluster 10

Table: 5.13: Sales Promotion posts

5.4.5 Themed Cluster: University of Melbourne Accreditation

Fabric Meaning

The cluster described the journey of The University of Melbourne in attaining Fairtrade accreditation. Two students, one representing Oxfam Australia and the other, World Vision Australia, drove the University's campaign to achieve accreditation. The cluster revealed how social media was used to encourage participation in events leading up to the accreditation and notification of the accreditation itself.

The cluster positioned Fairtrade as a credible organisation, which the university needed to attain approval from to achieve accreditation status. This placed Fairtrade Australia in the position of authority. Facebook was predominately used to convey the message of accreditation. This occurred due the larger opportunity to reach advocates, as well as its

capability for embedding messages within a post. YouTube was used to communicate temporal messages.

Furthermore, the cluster explained how Oxfam Australia and World Vision Australia respect Fairtrade Australia and their operating practices. In addition, the cluster revealed how Fairtrade leveraged off such announcements to promote itself, its ideology and its product range. Advocates speaking for them (Fairtrade) exponentially *expanded* the reach of the Fairtrade message. Furthermore, with advocate approval, Fairtrade credibility is potentially *enhanced* and with an institution, such as, The University of Melbourne, the message potentially has even a greater impact for audiences.

Deconstructing Themed Cluster

The initial relevant message (Appendix 11A) represented the *primary CAMS*. It refers to an event at the University Melbourne main campus dedicated to Fairtrade Fortnight 2012. The post specified the date/time and location of the event, as well as the incentive of a meal. The embedded element directed participants to the event's official event page link. The embedded elements provided additional meaning, specifically they informed audiences of the date/time, location, and reiterated in formal language what was deployed in the main body of the post. Appendix 11B represented the official events page for the event. The post added multiple meanings to the primary post (*augmentation*) by describing the universities desire to pursue Fairtrade accreditation. In addition, the post illustrated a map and a list of participating organisations involved in the on campus event, as well as, comments made by those involved in attempt to increase support for the event. The post also visually displayed user profile images of those participants in the event.

Appendix 11C represents a *semantic connection* between Appendix 11B and itself. The semantic link referred to the University's desire to attain Fairtrade accreditation (see Appendix 11B) and the announcement that the University attained Fairtrade accreditation (Appendix 11C). Meaning is *augmented* from Appendix 11B to Appendix 11C, as the post notified the audience of the successful announcement of accreditation from the previous CAMS. The post (Appendix 11C) also informed participants where they can further inform themselves of the accreditation achieved (Appendix 11D) and complementary comments which details joy of the success of the accreditation (*augmentation*). Appendix 11D began by reiterating the approval of the accreditation (*clarification*) and informed the viewer of some of the products the university must stock, such as, tea, coffee and chocolate (*augmentation*). The post introduced the two key students who drove the initiative towards accreditation and an endorsement by the Vice-Chancellor (*augmentation*). The post also provided justification for the accreditation and why the University chose to join in the social program.

Appendix 11E represented a semantic link, whereby the post is the YouTube site where the University of Melbourne Fair Trade accreditation official launch is recorded and posted on the media sharing site. The post represented the YouTube clip designed to enhance the meanings of all the previous CAMS. The clip clarified much of the experiential meaning stated in previous CAMS (Appendix 11B; 11C; and 11D), especially the meanings presented in the news report. The post provided *clarification* of key points including, which key stakeholders were responsible for the accreditation, the University's reasons for undertaking the journey for accreditation and the end result of securing Fairtrade accreditation. In addition, the clip augmented and enhanced several key essentials points. In relation to *augmentation*, the issue of social justice and the consumers' responsibility in the purchase decision is *expanded* in the clip, stating that consumers are central to changing the livelihoods

of those in developing countries. Furthermore, the clip introduced additional perspectives, specifically from sources internal to the University (See Appendix 84) and externally from an Oxfam representative to *enhance* its message.

The clip enhances several key meanings of the Themed Cluster; primarily it provided *condition* enhancement as it depicts the spaces of activity of the FTF events and specific interactions taking place on campus related to the accreditation and FTF 2012. The conditional *enhancements* referred to purchasing of Fairtrade items and the positive impacts of purchasing ethical goods.

	11A: Facebook May 8 Melbourne University FTF informal invite
	11B: Facebook May 9 Melbourne University FTF event official invite
	11C: Facebook May 22 Melbourne University accreditation announcements
	11D: Appendix: Melbourne University Accreditation article
	11E: YouTube Melbourne University Accreditation Clip
Media Website, Facebook, Twitter, Tumblr, YouTube, Vimeo, Flickr, Official Blog, eNewsletter Expansion Concurrence (=): Clarification; Complementarity (+): Augmentation, Divergence; Enhancement (x): Condition, Causal, Temporal	

Figure 5.11: Themed Cluster 11

Table: 5.14: University of Melbourne Accreditation

5.5 Themed Cluster: Unplanned Impact on Campaign Meaning

Thus far, discussion has focused on posts deployed by Fairtrade and its key stakeholders. The following analysis will explore how clusters, which may not have been planned by Fairtrade Australia for their 2012 campaign, nonetheless contribute to fabric meaning of the campaign. The clusters represent CAMS directly related to Fairtrade campaigns, (as indicated in Table 5.15) and include material from past and present (2012) campaigns, as well as domestic and

international Fairtrade campaigns. In addition, a cluster has been included to demonstrate the impact of a divergent cluster on campaign meaning. Each will be analysed independently, however, where necessary, discussion will explore the impact of interconnected clusters, such as, between Cluster 14 and 15.

12. Themed Cluster: Cadbury Petition
13. Themed Cluster: ANZ base Material
14. Themed Cluster: Previous Australian FTF campaigns
15. Themed Cluster: International Fairtrade Fortnight material

Table 5.15 Cluster for Unplanned Impact of Campaign Meaning

5.5.1 Themed Cluster: Cadbury Petition

Fabric Meaning

Material within this cluster communicated vastly opposing viewpoints of Cadbury and their efforts to incorporate Fairtrade sourced cocoa into their product lines. Messages posted potentially deviated the conversation from the 2012 campaign message (Cadbury and Fairtrade have a good and productive relationship), as they introduced contradictory accounts of Cadbury's involvement with Fairtrade sourced cocoa. The associated clip, posted directly on Fairtrade Facebook page, was designed to be noticed by advocates of Fairtrade Australia and Fairtrade Australia itself. This decisive positioning had the potential to influence the 7700 Facebook followers, Fairtrade possessed at the time. Additionally, the negative post within the cluster (Appendix 12B; 12E & 12F) potentially tainted the Fairtrade Fortnight celebrations and the associated launch. This contradictory stance can introduce doubt into the minds of the audiences, generating an alternative brand image for Cadbury. It also had the potential to reaffirm negative beliefs some Fairtrade followers may possess of Cadbury. Collectively Appendix 12A to Appendix 12F position Cadbury as failing to meet its corporate

duty and indirectly contributing to child slavery and human trafficking in the African cocoa producing industry. The CAMS petitioned Cadbury to make their fundraising chocolate Fairtrade. The tragic irony of this situation is that the majority of fundraising chocolate is designed to help children in Australia, but by doing so, condemns children in Africa.

There was no rebuttle to the any of the negative claims by either Fairtrade Australia or Cadbury (or any of their advocates), considering the timing of the cluster. The clip itself used *emotive visual imagery* to convey the message that Cadbury could do more in helping children destined for slavery and trafficking. The clip was also placed on *change.org* website, a renowned social justice petition site. This example of *divergent meaning*, reveals how advocates or detractors can use the same platforms to target a campaign, the organisation at the centre of the campaign and negatively report against one of the organisation's key commercial allies.

Deconstructing Themed Cluster

The point of departure for this Themed Cluster can be traced back to the May 4th 2012, where the link to the Cadbury petition and YouTube clip were posted on the official Fairtrade Fortnight *Federation Square* event page, as well as, the May 4th reminder Facebook post. Appendix 12A; 12B; 12C all *clarify* each other. Each of these posts attempted to redirect the viewer to Appendix 12F and Appendix 12E, respectively. Appendix 12F refers to the *change.org* (*condition*). The webpage provided a detailed justification as to why participants should sign the Cadbury petition, citing irregularities on the Cadbury website and the social need for Cadbury to support Fairtrade. The website also provided peer reviewed journals, which added credibility to the argument for Cadbury to increase purchasing of Fairtrade products. The clip, embedded in the website and hyperlinked to all the posts also enhance

meaning (*condition*) to the written posts. Whilst the clip did not add additional text based meaning, the images, however, *enhance* the meaning of the posts by showcasing the work conditions the traffic and enslaves children. The clip, however, contributed meaning via music (*sound augmentation*), where the soundtrack to the clip is the *oompa lumpa* song from the movie, *Charlie and the Chocolate Factory* (See Appendix 79). The track extended the meanings of the cluster, as it associated the anti Cadbury campaign with *Charlie and the Chocolate Factory* and the slave-like characters, the *oompa lumpas*, and Cadbury. The soundtrack is *symbolic*, as the clips creator viewed Cadbury as taking advantages of vulnerable workers in Africa and South America. Appendix 12F was clarified by Appendix 12E (*clarification*), as the clips *repeated* what was mentioned in the website text.

Appendix 12G represents divergence between it and Appendix 12A-12F. The excerpt from the webpage explained the positive impact Cadbury is having for cocoa farmers and producers in developing countries. The heavily biased webpage provided statistics to justify its current position. The two groups of CAMS contradicted each other, whilst Cadbury claims their Fairtrade products are making huge impacts (positive), the change.org community challenge the claims and state that cadbury have actually mislead buyers. Clarifying only 2 out of Cadbury's 20 products are actually sourced from Fairtrade certified producers.

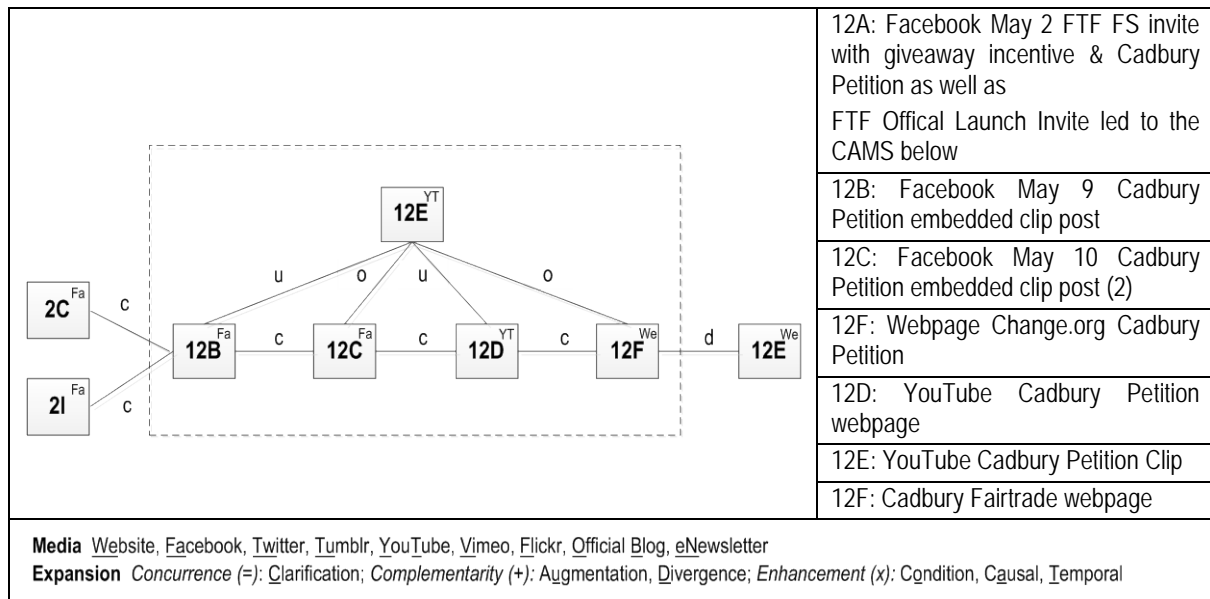


Figure 5.12: Themed Cluster 12

Table 5.16: Cadbury Petition

5.5.2 Themed Cluster: ANZ based Material

Fabric Meaning

Singularly, each individual CAMS (excluding Appendix 13D), did not contribute significant meaning to the campaign, however, collectively the CAMS demonstrated how material is interconnected in building on the meaning of the campaign. The notion of a monolithic, linear and carefully constructed campaign can be questioned, as this cluster reveals how seemingly non-related items are actually semantically linked and the combination of their meanings potentially influences how participants understand or comprehend the broad campaign (Themed Cluster 1). Finally, despite the organisation at the core of the campaign not choosing to engage on certain platforms, it did not restrict advocates engaging and displaying material of these sites.

Deconstructing Themed Cluster

This Themed Cluster is based on semantic links related to Themed Cluster 1. Each of the CAMS represents individual contributions to the fabric of the campaign. Appendix 13A posted onto Fairtrade Facebook page, *extended* congratulations on the campaign and notified consumers of Fairtrade Certified Cotton. The post added meaning (*augmentation*) to the campaign by informing FTF 2012 followers that the company (*Sorella and Me*) makes and distributes clothing made by Fairtrade Certified cotton. The CAMS also informed followers, that the campaign is worthy of their attention and participation, with the post acting as an independent endorser of the initiative.

Appendix 13B, a tweet, displayed Fairtrade coffee being made and exhibited a brand of Fairtrade Certified coffee. The relevant message posted by an advocate demonstrated how some followers chose to participate in the campaign. The post also reaffirmed (*clarification*) the use of Fairtrade Certified coffee and in doing so, demonstrated to followers how they could participate in the campaign. Additionally, the post highlighted the Fairtrade Logo, again reinforcing the message of the broader campaign. In a similar vein, Appendix 13C notified followers that her workplace actively participated in the FTF 2012 campaign. The tweet demonstrated that Fairtrade activities could be implemented in the workplace (*clarification*).

The most complex CAMS within the Themed Cluster is represented by Appendix 13D; it recounted the activities of a Food Co-op at University of Technology Sydney (UTS) and their activities pertaining to FTF 2012. The clip *clarified* all the core messages of FTF 2012, its main purpose (promote Fairtrade) and who the campaign ultimately is designed to benefit

(farmers and producers in developing countries). The clip also added meaning to FTF 2012 campaign (*augmentation*). It informed the viewer as to the Co-op offerings and how it participated in the campaign. Furthermore, it identified where Fairtrade needed to improve if it wanted to attain mainstream recognition. Additionally, the clip provided examples of the actual Fairtrade products available for purchase during the campaign.

Areas of enhancement (*temporal*) were demonstrated in several ways. Initially, personal accounts of Fairtrade benefiting regional producers were communicated. Following this, the benefits to consumers purchasing Fairtrade Certified products were listed. Specific accounts of enhancement (*condition*) were revealed, whereby one of the narrator's image was located on the packet where users could find the Fairtrade logo, as well as informing them about which geographical region producers represent. The clip also contributed expert user opinion; this was designed to legitimise the Co-op's stance in relation to Fairtrade Fortnight, 2012.

Appendix 13E represent Pinterest domestic advocacy. Whilst the posts were simple in their articulation, they represented advocate communication, which assisted in increasing awareness on a site that Fairtrade Australia neglected to actively engage. *Clarification* was illustrated by Appendix 13E. The posts exemplified marketing messages that *repeated* Fairtrade Australians' core message, without any intervention from the primary organisation driving the campaign. In effect, advocates and their acts of communication perform the basic marketing task of creating awareness of behalf of the core organisation without its knowledge.

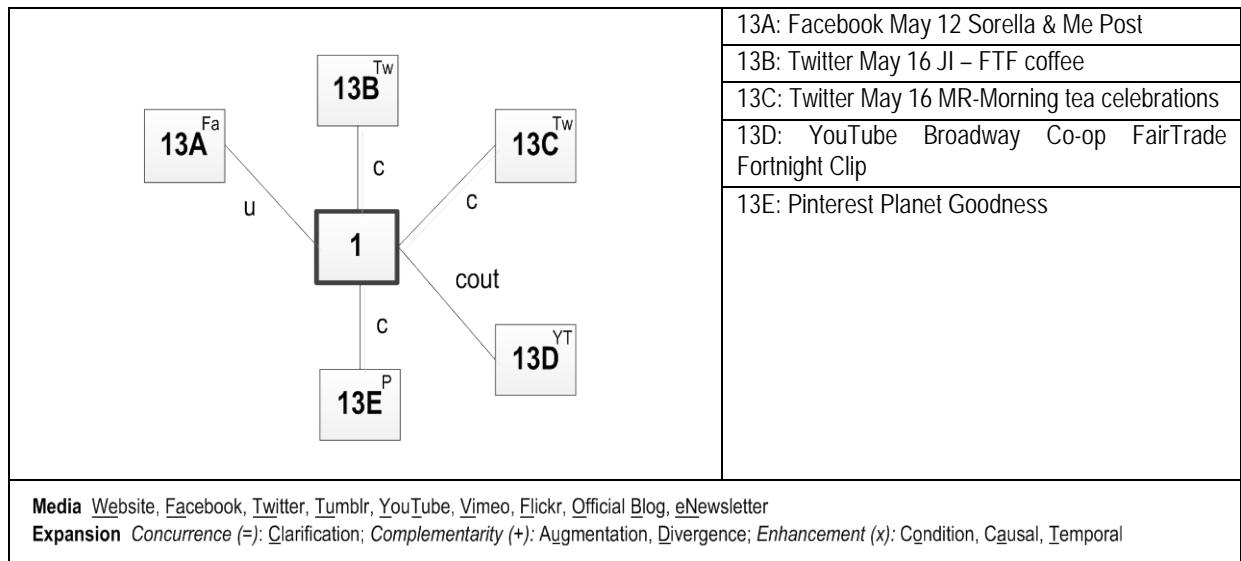


Figure 5.13: Themed Cluster 13

Table: 5.17: ANZ based material

5.5.3 Themed Cluster: Previous Australian FTF campaigns

Fabric Meaning

The initial search of past campaign material revealed a collective group of material numbering into the hundreds. To examine all these is beyond the scope of this thesis. Hence, only five CAMS were selected to reveal the potential impacts of past campaign material on Themed Cluster 1. By describing how domestic messages designed to generate awareness for their prospective campaigns added to the communication mix, the cluster clearly identified how older campaign material clarified, augmented and contradicted the current campaign material promoted in Themed Cluster 1. The sites of significance were used to display posts, and the material predominately was observed within Pinterest, Tumblr and YouTube. A potential reason being that these sites did not rely of a chronological deployment of message

and easily presented messages relating to old campaigns as being part of the mix of Fairtrade Fortnight 2012 material when users searched for Fairtrade Fortnight material.

Therefore, this cluster demonstrated how a mixture of old and new, Australian and International Fairtrade Fortnight material was viewed by users within the same search material and that material from past campaign impacted meaning of the campaign under review.

Deconstructing Themed Cluster

Appendix 14A represented the departure point. In this instance, Pinterest did not discriminate between previous and current campaign material; rather, it presented a multitude of CAMS based on subject matter, in this instance the topic of *Fairtrade Fortnight 2012*.

Similar to Appendix 14A, Appendix 14B represents a social media sites (Tumblr) search result for Fairtrade Fortnight 2012. As with 14A, the research result showcased a multitude of CAMS that referred to the Fairtrade Fortnight. The message selected Appendix 14C informed Tumblr users that the upcoming Fairtrade Fortnight celebrations. The post encouraged everyone to “*get loud and proud*” of Fairtrade Fortnight and to display their swap in order to win some prizes offered by Fairtrade Australia. The slogan plays on the gay slogan of “*out and proud*”, and exhibits a similar level of enthusiasm. This particular post could have potentially impacted (positively) the current campaign, as the message complimented the current “*every choice matters*” campaign. Within the post, an embedded clip linked the viewer to a short advertisement for Fairtrade Fortnight 2011 (Appendix 14E). However, if the user clicked through the YouTube page (Appendix 14D) they are presented with comments and interaction between Fairtrade and followers, which reiterated the current campaign

feeling of getting involved (*mood*) with Fairtrade Fortnight campaign. Therefore, previous campaign material had the potential to clarify (*clarification*), as well as add meaning (*augment*) to the current campaign.

Appendix 14E represents the clip that plays in Appendix 14C. The clip *augmented* the meaning of the current campaign. The soundtrack was of a positive in nature and brought a sense of joy and celebration to the cluster (see Appendix 84). The post generated additional awareness of an old campaign (Fairtrade Fortnight 2011), however, it did contribute to the meaning of the current campaign (Fairtrade Fortnight 2012). It potentially reinforced the brand (Fairtrade), the campaign (Fairtrade Fortnight 2012) and demonstrated advocate support for Fairtrade. Despite the positive benefits of material outside the current campaign, these messages could possibly act as *divergence*. This post, for example, has a campaign tagline “*show off your swap*” is different to the “*every choice matter*”; this could possibly confuse those seeking information about the event and cause uncertainty amongst potential followers (or new followers).

Furthermore, the message reiterated (*clarified*) the current campaign (Fairtrade Fortnight 2012), by stating how Fairtrade aided those in developing countries and consumers choice lead to producer wellbeing. Additionally, it *augmented* the Fairtrade Fortnight 2012 campaign, by providing statistics and visual evidence of those farmers and producers Fairtrade helps from the sale of their certified products.

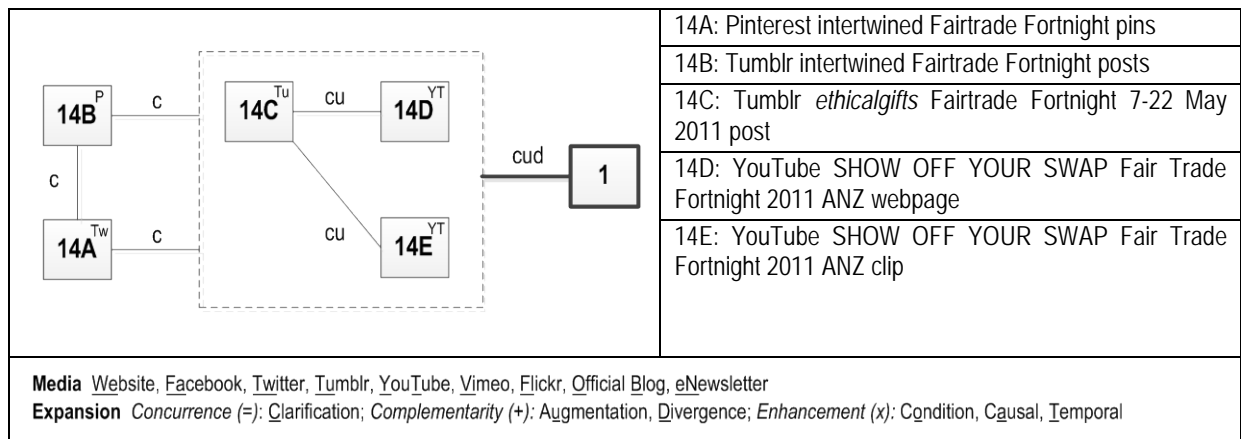


Figure 5.14: Themed Cluster 14

Table: 5.18: Previous Australian FTF campaigns

5.5.4 Themed Cluster: International Fairtrade Fortnight material

Fabric Meaning

The cluster described several international CAMS, including those from the U.K, USA and Africa. The integration of non-domestic material exemplifies co-produced meaning, as well as co-created meaning. Meaning from international sources was interwoven into Themed Cluster 1, building on what the audience understood. By exhibiting how international material contributed to Australian Fairtrade Fortnight campaign meaning, the cluster highlighted how international campaign material can *clarify*, *augment* and *contradict* the Australian campaign. The cluster suggested sites that are semantically organised could potentially influence current campaign (Themed Cluster 1) more so than material place on sites that present posts in a chronological sequence.

Deconstructing Themed Cluster

As mentioned in Themed Cluster 14: Previous Australian Fairtrade Fortnight campaigns, Appendix 14A and Appendix 14B are departure points for previous and current, international and domestic CAMS related to Themed Cluster 1. Whilst the previous cluster referred to the

domestic message from previous years, this cluster signified international messages spanning across globe, including the USA, UK and Africa.

Appendix 15A represented a common message found on Pinterest relating to the United Kingdom's Fairtrade Fortnight 2012 campaign. The post is a simple restatement of the campaign message and displayed the campaign branded logo. The message had the potential to *enhance* the brand of Fairtrade, yet conflict (*divergence*) with the message presented within Australia, as it does portray a message that is not synchronic with the campaign analysed. Appendix 15D, also represented a Pinterest post, this time for the Fairtrade Fortnight campaign for 2012 from United States of America. The post provided examples of the type of Fairtrade products available that are certified Fairtrade and clarify (*clarification*) key communications related to the Australian campaign.

Appendix 15E generated by Fairtrade (UK) and augmented the meaning of Australia's Fairtrade Fortnight 2012. As it recounted the benefit Fairtrade Fortnight contributes to cotton Farmers in Senagal. In a similar vein, Appendix 14F accounted for the benefits of Fairtrade to tea producers in Kenya, including better profits and working conditions. This *clarified* the meanings produced by Fairtrade Australia. However, the text in the second part to Appendix 15F message represents *divergence*. The text informs viewers of a date for Fairtrade Fortnight that is different to Australia campaign.

The Tumblr post Appendix 14B informed that 'Fairtrade Fortnight' had arrived, with the embedded clip, Appendix 15C carrying the majority of the meaning. The clip reinforced the UK Fairtrade Fortnight 2012 campaign message of "*take a step*". Appendix 15C reinforced the key product categories of coffee, chocolate, fruit and vegetables as core Fairtrade

products that should be purchased by consumers during Fairtrade Fortnight (*clarification*). In addition, the clip displayed flowers, which are not as readily available domestically in Australia. This may cause confusion amongst Australian consumers when attempting to source the products and represents potential *divergence*. The clips ‘*positive and lively*’ soundtrack (see Appendix 86) *augmented* the meaning of the Australian campaign as it contributes a positive *mood* to the campaign.

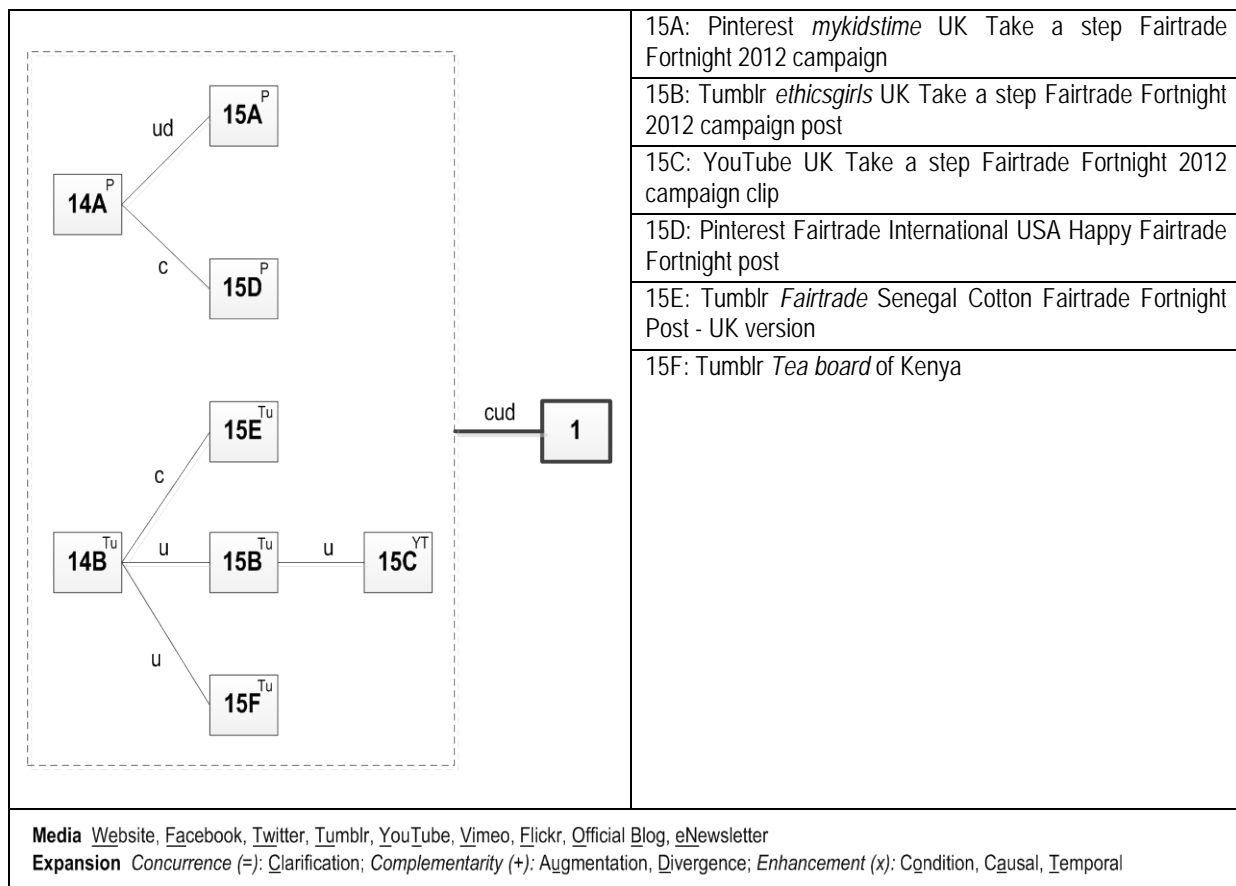


Figure 5.15: Themed Cluster 15

Table: 5.19: International Fairtrade Fortnight material

5.6 Conclusion

This chapter built on the understanding revealed in Appendix 1-93 and applied *fabric* to determine how CAMS associated with the Fairtrade Fortnight, 2012 campaign combined to

generated co-create meaning and campaign meaning. The *fabric* method assisted in the identifying 15 different Themed Clusters within the broader campaign, which were broken into 3 key groups. Firstly, it revealed meaning associated with Fairtrade dominated messages. Secondly, it demonstrated how advocate (celebrity, institutional, commercial and non-commercial) material contributed to fabric and thirdly, how material from international and domestic campaigns, as well as, divergent material impacted campaign meaning. It was also observed that each individual cluster possessed a specific theme and purpose and were generated utilising a unique combination and configuration of CAMS.

Interestingly, several of the clusters did not contain any Fairtrade composed CAMS. The organisation simply acted as re-poster of messages, reconfiguring material to suit their communication needs. Furthermore, there was evidence that Fairtrade Australia possessed little or no control over composition or deployment of certain messages; however, this did not limit the impact of the message on the campaign meaning with messages impacting both positively and negatively to campaign meaning. Divergent material was less evident than clarifying and augmented meanings, which dominated the analysed material. A notable finding related to enhancement (casual, temporal and condition) meaning. The majority of these were associated with visual images, temporal CAMS and clusters dominated by temporal texts. This perhaps was due to the semiotic modes' ability to introduce material indescribable by language.

The findings indicated different degrees in which Fairtrade influenced the structure of a Themed Cluster and in turn, campaign meaning. There was clear evidence of Fairtrade followers impacting the *fabric* of the campaign. Whether debating the legitimacy of major supermarket chains or questioning the practices of major chocolate manufacturers (Cadbury),

user generated content imparted its own meaning on how Fairtrade and its commercial supporters were viewed. Subtle examples were also evident, as in the case of a Twitter post, whereby an image of Michael Toliman (a PNG guest speaker for Fairtrade Fortnight 2012) at an event was posted (and retweeted by Fairtrade). With no official Fairtrade footage, the bulk of visual meanings imparted came from Fairtrade advocate sources.

Furthermore, the findings revealed multiple cases of campaign meanings being constructed outside the boundaries of traditional integrated campaign. The notion of a monolithic, linear and carefully constructed campaign were questioned, as several clusters demonstrated the integration of seemingly non-related items as well as material beyond the confines of the current campaign, all of which imprint on the current campaign. Whilst the majority of the content from previous campaigns positively impacted the Fairtrade Fortnight 2012, *divergence* was also present, an unavoidable impact it would seem.

The analysis also indicated a combination of social and new media sites where utilised, including Facebook, Twitter, Tumblr, Pinterest and YouTube. Interestingly, whilst Fairtrade preferred mainstream social media sites, such as Facebook and Twitter, advocates and detractors utilised less popular sites, such as, Tumblr, Instagram and Pinterest to convey messages. In essence, Fairtrade meaning was being generated on sites and in spaces without any contribution from Fairtrade Australia themselves. International material, also, impacted domestic meaning, as campaign meanings overlapped and where integrated into Australia's campaign.

The same site used by Fairtrade to communicate the bulk of the campaign (Facebook) was use by a stakeholder to question the legitimacy of one of Fairtrade Australia key corporate

alliances (Cadbury). This indicates the inherent risk of utilising highly popular social media sites, sites, such as, Facebook can be used by those wishing to portray different meaning to the host organisation and their messages is easily received and easily processed. The findings further suggest sites that are semantically organised could potentially influence current campaign more so than material place on sites that present posts in a chronological sequence.

CAMS were constructed using a variety of semiotic modes, including language, images, kinetics, auditory sounds and inter-semiotic configurations. Whilst language was used to explain events and products, images carried equal meaning and were often used to exemplify the subject/object of the discussion. CAMS were connected via hyperlinks and semantically, with hyperlinks heavily outweighing semantic connection within the majority of Themed Clusters. However, it could easily be argued that the entire campaign was linked semantically.

The next chapter will expand on the relevant literature (and research data detail in this chapter) to answer the central research question stated in Chapter One. It will specifically detail how *fabric* can assist marketing in new media integrated marketing communication and assess the impact meaning-based approach can have on understanding the new media environment. The conclusion will summarise the main findings from the study and will emphasize the study contributes to knowledge in the area of integrated marketing communication and meaning in marketing. Limitations will also be documented, as well as recommendation for future research detailed.

Chapter 6: Discussion & Conclusion

6.1 Introduction

In order to explore how new media integrated marketing communication campaigns could be semantically analysed and understood, a social semiotic multimodal framework was developed and tested. Chapter 5 documented the findings relating to fabric analysis and this chapter will discuss the benefits of this approach, as well as, draw on material from the Appendix and literature review to justify the SSMM and fabric approaches. It has been proposed that integrated marketing campaign meanings are co-constructed via four levels of meaning (individual modes, platform message constraints, multimodal messages and at a campaign level), with each building and drawing on previous understandings to reveal significant meaning of an integrated campaign. In addition, this thesis has shown that a variety of stakeholders affected different temporal stages of a campaign, at times diverting the campaign from its original direction.

The findings from Chapter 5 demonstrated that the communication activity, which IMC construes as a single campaign is limited and often incorrect, rather multiple ‘mini’ campaigns (Themed Clusters) are collectively operating, often simultaneously. Themed Clusters represent semantic themed-based groups of CAMS and demonstrate how messages, beyond those constructed by the organisation, can influence the configuration (and meaning) of a campaign. The discussion in this chapter will argue that a campaign is co-created by multiple stakeholders and is commensurate with

Bakhtin's theory of heteroglossia (Christensen *et al.* 2005). Furthermore, the findings will be examined to determine if they support the notion held by relationship marketers that co-creating meaning is evident within contemporary new media integrated marketing campaigns. Examples of co-creation will be exemplified in order to demonstrate why understanding this occurrence is vital for new media marketers, especially those analysing integrated communication.

Additionally, the findings in Chapter 5 relating to the *Fairtrade Fortnight 2012* campaign indicate that message assemblages, the collection of media affinities to generate a message, are purposefully selected and assembled. They are influenced by the purpose/role of the messages and tailored, and are based on the tools available to the producers at the time of construction. It was evident that many stakeholders deployed messages that impact campaign meaning. It will be argued the central organisation, as with Fairtrade Australia in the case presented in this thesis, is not alone in impacting campaign direction, nor that a single 'campaign meaning' exists. Conversely, it will be argued that multiple meanings are produced; the interpretation of which varies depending on how the user perform the integration of CAMS.

In Chapter 1, the broader research aim of utilising meaning based approaches within an integrated marketing campaign was subdivided in five research subsections. They related to the meaning of the whole campaign; how it is impacted by the meaning of individual modes, platform message constraints, multimodal texts (CAMS) and the campaign's construction, as indicated in Table 6.1. Therefore, the units identified in this thesis are sufficient to answer these research sub-questions.

The discussion restates why current conceptualisation of IMC required a theoretical and methodological reconsideration prior to detailing the benefits of the SSMM approach constructed in this thesis. The position adopted in this thesis is that the discipline must dispense with single monolithic campaigns controlled solely by the organisation. The discussion will also explain why adopting a sender/receiver model, as espoused by Shannon and Weaver (1949), has led IMC to poorly conceptualise marketing communication. Furthermore, the discussion will demonstrate how operationalising heteroglossia assisted in identifying marketing messages and their conversation evolution. The discussion will then reveal how users construct and convey their own level of meaning associated with deployed messages. Additionally, it will be suggested that attempting cohesion across the whole campaign is a misguided endeavour, as participants will engage with and interpret these CAMS independently through different lenses.

This discussion will then describe how the framework analysed modal meanings and multimodal meanings. Following this, the discussion will then explore how *fabric* can be used to gain a deeper insight of co-created meaning and co-produced messages. To reiterate, the notion of *fabric* represents an approach which tracks, categorises and analyses CAMS within Themed Clusters. The discussion will identify how co-production of Themed Clusters varies. It will be argued that the need to determine and analyse these elements is vital for marketers wishing to understand new media communication.

The final section of the chapter will begin by listing and describing key contributions that have been achieved. The discussion will then focus the dissertation's theoretical,

methodological and substantive contributions. The limitations of the thesis will then be listed, which will lead to suggestions for future research.

Issue	Existing Disciplinary Concepts	Proposed Resolutions
Process of Communication	<p>IMC has adopted the Sender/Receiver Model (2.2; 6.2.2)</p> <p>Simplified account of marketing communication IMC (2.2; 6.2.2) and division of message generation (2.2; 6.2.2)</p> <p>Simplified communication to information centric viewpoint (2.2; 6.2.2)</p> <p>Power Relations - IMC heralds that organisation primary contributor to meaning and receiver of messages passive (2.2; 6.2.2)</p>	<p>Contextual and holistic semantic approach (2.2.6; 2.3; 6.3)</p> <p>Heteroglossia account of communication (2.2.6; 6.2.4)</p> <p>Social Semiotic theory states messages have multiple meaning depending on the lens and context (2.5; 6.3). Highlights elements beyond messages which contribute to campaign meaning (2.3; 2.5; 6.3 & 6.4)</p> <p>Co-Created Campaign meanings (3.5; 6.2.4)</p>
Text Composition	Limited to messages, particularly language and images. No ability to fully analyse either mode (2.2; 6.2.3)	<p>Texts are multimodal (3.4; 6.3) and are co-produced (3.4; 6.3) and metafunctionally arranged (2.4; 3.4; 2.6.3) and are purposeful constructed assemblages (motivated) (3.4; 6.3)</p> <p>Extend beyond a messages to include Sites (3.5.4; 6.3) and Campaigns (3.5; 6.4)</p>
Campaign Formulation	<p>Organisation performs integration (2.2; 6.2.4)</p> <p>Organisation dictates reading paths (2.2; 6.2.4)</p>	<p>User interaction is dominant in social media context (2.6; 6.2.4)</p> <p>Non-linear influenced by semantic and technological elements (3.5; 6.2.4)</p>
Campaign Involvement and Construction	<p>Monolithic Campaign Construction - Single Campaign conceptualized by the host organisations (2.2; 6.2.4; 6.2.5)</p> <p>Customer focused (2.2; 6.2), that is in control of the organisation (2.2; 6.2)</p> <p>Campaigns are linearly constructed and understood (2.2; 6.2.3)</p> <p>Temporal organisation -Campaigns length is dictated by the organisation (2.2; 6.2.4)</p>	<p>Heteroglossia – <i>Fabric</i> a campaign and even messages contain 'many voices' with multiple meanings (2.2.6; 3.5; 6.4)</p> <p>Site selection dictated by all stakeholders. Material may be present on sites without organisation (6.3) awareness (6.4)</p> <p><i>Fabric</i> - campaign evolution is potentially dictated by all stakeholders (3.5; Chapter 5; 6.4). Incorporates other domestic initiatives, as well as related international campaign material from related sources (Chapter 5; 6.4). Campaign impetus can be potentially hi-jacked by stakeholders (Chapter 5; 6.4)</p> <p>Themed Clusters combine to create multiple 'mini' campaigns, contextually and semantically connected (3.5; 6.4)</p> <p><i>Fabric</i> - Campaign duration is dictated by all users, relates to heteroglossia and intertextuality (3.5; Chapter 5; 6.4)</p>

Table 6.1: Argument for a meaning based approach

6.2 Moving Beyond IMC

This section will initially restate the importance of incorporating new media within a campaign analysis and provide insight as to why 50% of marketing budgets are being redirected towards new media marketing communication. Following this, the discussion in this chapter will briefly examine the movement of marketing communication towards new media communication. In addition, it will also identify the shift in power relations associated with new media marketing communication. Furthermore, the aim of this discussion is to explain how the interactive aspects of the technology are forcing marketers to develop new theories of marketing communication.

The discussion will then reaffirm why current IMC theories and practices are limited in explaining new media marketing integrated communication activities, focusing on the limitation in the sender/receiver model and the inherent failings associated with this approach to communication. The discussion in this section will present the concerns associated with campaign formulation and campaign construction primarily dismissing the notion of a singular monolithic linear campaign and providing a detailed explanation as to how heteroglossic communication is clearly evident within new media marketing campaigns.

6.2.1 Importance of Incorporating Social Media

All marketing communication whether written text or images and regardless of the technology through which it is communicated, be it a website, social networking sites or a social publishing site, is constructed and interpreted within a specific social

context. Marketing communication has evolved from the mass media channels with the organisation dominating its influence, to a time where participants, which include consumers, advocates and detractors, have the power and capacity to impact the direction of a campaign.

The range of media has also expanded which has allowed the shift in influence. The expansion has seen traditional media, such as, television, radio and print join with a highly influential new communication tools. New media sites, including social media sites, have become mainstream in their use as stated in Chapter 1. The majority of organisations utilise them at some level of their marketing communication campaign. Popular sites, including Facebook and Twitter, have revolutionised how participants can communicate with others, as well as the organisation at the core of the campaign.

This movement towards a broader marketing influence, uptake in social media channel adoption, as well as, increase in the number of sites available for use has resulted in the evolution of message construction. Early research into marketing communication predominantly concentrated on the impact of language on message meaning. This was quickly followed by images' analysis, which primarily focused on connotative and denotative meanings, as well as symbolism meaning exhibited by the subject/object in the image in the advertisement (Mick *et al.* 2004). However, new media marketing communication is more complicated than static media containing static modes. New media messages are dominated by multimodal assemblages, which can contain temporal elements (Baldry & Thibault, 2006; Kress, 2010). Additionally, as identified in Chapter 1, 3, 4 and 5, platforms allow for the construction of messages that have interactive components, embedding and hyperlinks, which cannot only be

activated by the user but also can be constructed by the user. Marketing communication research is yet to research these Web 2.0 phenomena comprehensively and determine how they impact meaning within the context of a campaign (Mick *et al.* 2004; Pace, 2008; Tan, 2010). Therefore, social media represents a new era of marketing communication and which requires a new toolkit to understand it.

6.2.2 Process of Communication

The discussion conducted in Chapter 2 documented a variety of reasons why IMC scholars were ineffective in theorising marketing communication particularly in a marketing environment dominated by highly technological and social communication. This thesis has argued that incomplete theoretical construction was due to early IMC scholars exhibiting poor theoretical reasoning (as identified by Cornelissen & Lock, 2001; Christensen *et al.* 2005; Finne & Gronroos, 2009). This section will provide a brief discussion reiterating the key factors that led to a re-conceptualisation and re-theorisation of IMC.

There are several major factors contributing to IMC's inability to fully account for new media marketing communication, including the persistence of an information-centric focus to communication. This simplified view fails to account for a myriad of additional communication central for new media communications, including multiple conversations operating simultaneously, subtle non-verbal elements or the notion of co-produced messages. Furthermore, this thesis has argued that IMC has not accounted for co-created or co-constructed meanings in an effective manner. These

factors are synonymous with new media communication and need to be rigorously analysed and understood if campaign generation is to be successful comprehended and ultimately designed in a Web 2.0 environment.

The limitations listed below are directly attributable to the strict adoption of Shannon and Weaver's (1949) sender/receiver communication model. The two prominent models within IMC directed at conceptualising social media communication were reviewed in Chapter 2 (refer to Gurau, 2008; Mangold & Faulds, 2009). They were inadequate in depicting how communication occurs between key contributors of a campaign, instead these two models opted for an expanded version of a two-way model critiqued above. The two models consistently centrally locate the organisation at the core of the campaign, and assume that communication passes through the organisation prior to being broadcasted, in effect, replicating the one and two-way communication model synonymous with marketing communication since the 1960s.

This oversimplification of communication is incapable of addressing social relations of power relations between communication participants. The implicit power relation in IMC privileges the sender as dominant and receiver as subservient. IMC chiefly centralises the organisation to assume the controlling position. However, the findings within this study indicate that this is not always the case, with several examples displaying clusters without any organisation input let alone organisational control. This study also supports others have argued against an organisation's dominant view (see Agostino, 2013; Finne & Gronroos, 2009; Christensen *et al.* 2005; 2009). The notion of multiple stakeholder contributions and stakeholder influence will be discussed below (see subsection 6.2.4 and section 6.4).

Furthermore, other negative consequences include viewing communication as a single linear process and an unwillingness to move beyond this dominant discourse to consider other communication theories and concepts (Cornelissen & Lock, 2001; Christensen *et al.* 2005; 2009; Finne & Gronroos, 2009). To combat this restriction, this thesis has attempted to explore meaning based theories in an attempt reconceptualise integrated communication. The outcomes of which are explained in section 6.3 and 6.4.

Multimodality

This thesis also observed a further consequence of an information-centric approach. Current IMC practices are limited in comprehending and analysing the complexity of new media messages. Complex new media multimodal messages potentially incorporate a variety of modes discussed in section 4.4. This thesis developed and detailed a comprehensive SSMM framework that will be further explained in section 6.3.

Campaign Conceptualisation

The reviewed IMC literature in Chapter 2 also demonstrated limitations of how campaign material and campaign contributors combine to produce a campaign. It also revealed how IMC possesses a restricted view of campaign cohesion, arguing for cohesion across all messages and all platforms. Evidence documented within this thesis clearly indicates the contrary, arguing against the notion of a monolithic campaign that will be detailed in the 6.2.3 and confirmed in 6.2.4.

6.2.3 Text Composition

IMC also has a limited conceptualisation of what constitutes a text, which has been described in this thesis as a completed action of communication, believing a message begins and ends with outward-bound messages. The discussion below will argue that texts are broader than the linguistic components exhibited in a message and contain symbolic and covert elements beyond the scope of current IMC theories and conceptualisations. The discussion will also detail how the approach developed within this thesis accounts for these intangible elements. The discussion below will argue that texts are broader than the linguistic components exhibited and will detail how the approach developed within this thesis accounts for these intangible elements

6.2.4 Campaign Formulation

Marketing communication literature has for the past five decades strongly endorsed the belief that marketing campaigns should be consistent and cohesive in order to avoid misunderstanding, miscommunication or messages misalignment, as well as to project a singular purposeful build image. These ambitious aims, however, do not reflect the reality of communication (Balmer & Greyser, 2003). It will be argued below that a multitude of contributory factors impact new media communication to construct disorganized and disjointed campaign meaning. These include detractor statements, impact of unscheduled material and invisible communication (outlined in Chapter 2). The discussion below details the literature that coincides with the findings documented in Chapter 5 to further refute the notion of a singular cohesive campaign.

Dismissing linear communication

It was identified earlier in the thesis that approaches espousing one-way and two-way communication models lacked that ability to fully conceptualise how new media marketing communication was performed. It was noted that one-way communication models lack the depth to consider any additional respondents in the act of communication, whilst two-way models failed to consider the impact of multiple contributors operating simultaneously in the new media communication environment. This dissertation, therefore, dismissed a one or two-way communication model to account for the complexity of the social media environment and supported a communication approach detailed in Chapters 2, 3 and 4.

Questioning Integration

After reviewing IMC literature, it was observed that message integration within social media is viewed from two perspectives that include the organisational and consumer perspectives. Firstly, the organisational perspective espoused in IMC argues that the 'integration' is within the control of the message generator (the organisation). It states that the organisation is chiefly responsible for constructing how the campaign is understood. This has resulted in IMC practitioners striving for a cohesive arrangement of marketing messages, with the aim of presenting a single coherent campaign (Finne & Strandvik 2012; see Gurau, 2008; Mangold & Faulds, 2009). Secondly, the consumer perspective, which this study extends to all stakeholders who participate in online communication, indicates integration is the result of participants selecting and coordinating material as they choose. This thesis agrees with Finne and Strandvik (2012) and Schultz (2006) that 'integration' is the result of online user coordination. Thus, the loss of integrative control needs to be considered in the development of a

new method of understanding marketing communication (Christensen *et al.* 2008; 2009; Finne & Strandvik, 2012; Mulhern, 2009).

User or participant integration opens up the possibility of multiple campaigns operating simultaneously within the same time period, much like the notion of multiple realities documented in physics, philosophy and countless science fiction movies (see Carr, 2007). The implication is, even if the organisation at the centre of the campaign was able to produce no misalignments of message communication, and it constructed every message and every cluster in accordance with its communication goals, meaning is still ultimately shaped, understood and interpreted by a multitude of consumers, users and participants. Depending on the individual or groups performing the integration, their history and their personal lenses inform how they view a particular communication. Bakhtin referred to these personal lenses as discourses (Bakhtin, 1981). A campaign meaning is not a single monolithic construct, in fact, it is fluid and in a continual state of flux in the new media environment.

Non-Linear reading paths

Finally, new media and in particular, social media messages, are rarely read in a linear chronological fashion (Lemke, 2002). In fact, with the use of embedded text and hyperlinks (discussed further in Section 6.3), allows the reader to navigate from one section of a site to another, as well as from one site to a different site with the tap, swipe or click of a mouse. For example, the *Cadbury Petition* cluster, revealed how hyperlinks and embedded material can transport the reader to multiple sites and it allows the user to decide which of the sites is appropriate to view. The sequence in which material is read will impact how it is interpreted (Baldry & Thibault 2006;

Lemke, 2002). Hence, it is only reasonable to assume that if people are exposed to content in a different sequence at different times, their understanding would also vary, generating multiple meanings of the same events and messages.

6.2.5 Campaign Involvement and Construction: Evidence of ‘many voices’

To this point, the discussion has identified *why* IMC possesses limitations in conceptualising and theorising integrated new media marketing communication, as well as documenting the specific limitations inherent in the approach. The following discussion will describe how the SSMM approach developed in this thesis to explore the impact of multiple stakeholders involved in campaign communication. This study has countered the notion of a monolithic campaign by demonstrating how participants beyond the core organisation influence campaign conversations and has provided examples of invisible communication. However, the key element opposing a monolithic campaign has been built on Bakhtin’s (1986) concept of heteroglossia and the notion of ‘many voices’ contributing to a conversation. This concept, outlined in Chapters 2, theorised in 3 and modelled in Chapter 4, represents the catalyst for exploring co-created meaning evident in new media communication. Evidence of heteroglossic communication and co-created meaning became strongly apparent within the data analysis, especially in Theme Clusters 7 through to 15. The findings clearly demonstrated how different contributors, including Fairtrade, advocates, customers, corporate alliances and detractors in the campaign, combined to construct the multiplicity of meanings across the breadth of the campaign.

Along with identifying and accounting for multiple contributors to marketing conversations, heteroglossic communication is also characterised by its fluidity. Despite a marketing campaign being given a start and finish time by the host organisation, what was observed in the *Fairtrade Fortnight 2012* suggested that within new media, these confining barriers were not conformed to by participants. Participants continued to post material related to the campaign *or* specific events within the campaign after the specified end date. This indicates that marketers must not “switch off” simply because a campaign’s finishing date has been reached, rather, marketers must realise that a campaign and conversations related to it may continue to surface and evolve beyond a set time and they must be prepared for this eventuality.

This thesis also argues that campaigns and individual messages contain multiple meanings, which counter the notion of a single cohesive message and a single cohesive campaign. Social semioticians, such as, Halliday (1978), Hodge & Kress (1988); Kress and van Leeuwen (1990, 1996, 2006), Thibault (1997) and van Leeuwen (2005) argue that a single meaning for a completed act of communication simply does not exist. Rather, meanings are contextually influenced and socially constructed, in other words, depending on the situation different people (with varying lenses) will comprehend a message differently, even if that variance is slight. Hence, this thesis has argued that generating a message that is free from ambiguity is not possible and generating an entire campaign free of divergence highly improbable.

Moreover, the findings generated in this thesis align with Echeverri & Skålén, (2011) and Korkman, Storbacka, & Harald (2010), that indicate that participants influence an interaction by reshaping the environment in which communication occurs, this in turn

reshapes the meanings generated in a campaign. The findings generated within the study also indicated that meanings within the context of a conversation were generated due to different users' comments, as seen particularly in Themed Clusters 10 and 12. Here, meanings were generated in respect to individual participants' comments and opinions, as each user made a comment that impacted the construction of the post and therefore the meaning of the cluster. This again reveals that meaning is socially constructed and socially understood.

Social semioticians also argue that messages are not created and understood in isolation (see Halliday, 1978; Hodge & Kress, 1988; Kress & van Leeuwen, 1996, 2006). Baldry & Thibault (2006) explain when a message or elements of a message combine; meanings are not simply added together, rather, meanings are multiplied when elements are accumulated. The findings show that co-produced meanings were constructed via several different avenues within each cluster, including through posts, comments associated with the posts, embedded messages and hyperlinks, as well as, micro-elements within each message. The specifics of co-produced construction (messages in relation to other messages) will be discussed in the next section and the micro-elements will be discussed in section 6.4.

The concept of a monolithic campaign can therefore be dismissed based on four central premises that are detailed below.

- Firstly, user integration of the message can impact how messages and therefore the campaign itself is understood.

- Secondly, heteroglossic communication, whereby the campaign is impacted by multiple stakeholders, some outside of the core organisation control, generates continual variations of messages, as well as, introduces notion that may contradict or distract users and consumers. Moreover, conversations do not always start within the campaign and are introduced prior to and continue after a campaign period, as in the case of the previous international campaign.

- Thirdly, reading paths within new media communication are non-linear, which impacts how the sequence material can be read and therefore understood.

- Finally, social semioticians explain how communication is socially and contextually constructed, with messages possessing multiple meanings, which leaves messages open to misinterpretation or worse.

6.3 A Social Semiotic Multimodal view of New Media Marketing Communication

In recent years, comprehensive frameworks that have incorporated a multimodal and/or systemic perspective which have become increasingly evident in the fields of communications and cultural studies when analysing new media texts (see Baldry & Thibault, 2006; Kress, 2010; Pauwels, 2012; Zappavigna, 2011). Alternately, marketing scholars have been slow to adopt socially influenced perspectives to explore the meaning of marketing material (with the exception of Tan, 2010), preferring psychological influenced methods to ascertain meaning (Mick *et al.* 2004). The review conducted in Chapter 2 outlined the main limitations of psychological perspectives and deemed socio-cultural approaches, such as, the social semiotic

multimodal framework adopted in this thesis as being more appropriate for analysing texts, CAMS and campaign meaning.

The discussion below will demonstrate the contributions to a marketing campaign that are a result of adopting a social semiotic multimodal approach. These will be discussed within the context of ascertaining messages and campaign meaning within a marketing communication campaign specifically highlighting the impact of text analysis and multimodal analysis in generating rich findings adaptable for marketing research. This discussion below details how understandings language, images, kinetic and auditory modes, as well as hypertext impact the comprehension of meaning within a marketing message. Furthermore, the discussion will be expanded to demonstrate how intersemiotic relations also impact the understanding of co-occurring media affinities, such as, image and written text. Concluding this section, multimodal messages construction will be addressed, highlighting the impact of adopting such a method when exploring marketing meaning.

6.3.1 Modal Meaning and Text Analysis

The variety of sites, including, Facebook, Twitter and Pinterest may represent material in slightly different configurations (explored further in section 6.3.2) yet they are bound together by the semiotic modes they share, including language, images, kinetic and auditory modes. The analysis of individual modes provided insights into these message configurations (discussed in Chapter 4.5 and section 6.3.2), although individually they did not reveal everything that could be learnt from each message

nonetheless, they did contribute substantially to reveal the meaning of messages and ultimately contributed to determining the meanings extant within the campaign.

Language

The systemic functional approach selected has proved useful in deciphering the multiple levels of meaning that can be presented in language. Language can be viewed from three main perspectives, *experiential* or *field*, *interpersonal* or *tenor* and *textual* or *mode* (section 4.3.1). These fields allow for close analysis of a text such as the content and context, the audience and how the communication was communicated.

Language use in new media texts varied, and it was noted that both formal and informal language were prevalent within the material. Larger corporate organisations used more formal language, as in the case of Cadbury and in particular, Starbucks. Smaller organisation and advocates of Fairtrade tended to use informal language. Language and in particular register, was extensively used to refer to different stakeholders and inform the reader who posted the messages and to whom they may have referred within the message. Personal and impersonal meanings were also revealed.

The approach assisted in identifying the style of language used, which in turn uncovered the mood of the message. Emoticons were used by advocates to highlight particular emotions, typically joy and happiness, although emoticons have the potential to reveal a variety of emotions, including anger, sadness, annoyance, elation and surprise.

Images

The social semiotic framework adapted from Kress and van Leeuwen (1990; 1996; 2006) has the potential to assist with the analysis of messages containing images, either static or temporal. The components that can be examined are similar to those of language and include metafunctional and register meanings (section 4.3.2 & 4.3.3), which assist in identifying representational meaning (section 4.3.2.1), in particular identifying symbols and narratives within the image.

Additionally it can identify interactive meanings (4.3.2.2). Images that use an analysis of *mood* can determine whether an image is *offering* or *demanding* something in conjunction with the viewer. By analysing the objectivity/subjectivity power relations can be determined. Together with determining gaze, it can assist in understanding what social distances are present within the image. Furthermore, the framework assisted in arbitrating any significant vertical or horizontal configurations in an image.

The approach developed has the ability to reveal the composition's elements and illustrate how they potentially impact meaning (4.3.2.3). In particular, it can illustrate salient elements in the image; these are components of high importance and add value for the viewer. Framing also can be understood, by segmenting elements of a text to assist in constructing and communicating meaning. The approach also allowed the determination of salient vectors. This in turn enabled analysis to illustrate how a particular vector may impart a reading path to the image and/or message. By revealing the semantic resources used, a greater level of understanding is generated, which assists in determining the level of 'realness' the image possesses.

These meanings when combined help develop an insight into the marketing purpose of an image and guide the researcher to see beyond the denotative meaning exhibited by images (Kress & van Leeuwen, 1990; 1996; 2006; O'Toole, 1994; 2011). They illustrate emotive connectors, subtle at times, which connect stakeholders and help reproduce corporate and brand identity (Balmer & Greyser, 2003).

Auditory

New media communication does not only allow the use of language (in the form of written text) or static images to be used to provide an imprint of an event, it also allows temporal resources to be expressed through the provision of time-based meanings. The SSMM framework has the ability to reveal their (temporal texts) meanings and identify how they impact the meaning of a message. Primarily, the method has the potential to determine the meaning of soundtracks and vocal register by assessing the pitch, tempo, tone, rhythm, pause and loudness of an auditory resource. The approach reveals how auditory elements establish the mood of a message, as well as highlighting different emotive states within a message. Furthermore, they assist in connecting separate visual elements of temporal images together, whilst alternating between foregrounded, midgrounded and backgrounded positioning. The approach also assisted in determining intertextual connectors, such as, the popular occidental cultural reference of the *oompa loompa* soundtrack used in the Cadbury Petition cluster.

Kinetics

This component of the framework has the ability to be used within static and temporal texts. These visuals exhibited meaning through facial expressions and gestures, with the former most common in the data reviewed. With no appropriate tools within marketing or the semiotic based literature, research by Ekman *et al.* (1978) was sought to provide appropriate methods to ascertain emotional meaning expressed through the muscular movements of the face (section 4.3.5.1). Facial expression varied from post to post, with the method allowing the determination of the emotions of happiness/joy, sadness, anger, surprise, fear, disgust and contempt.

These ‘universal’ expressions possess subtleties required to comprehend if emotive undertones are to be understood. In particular, micro-expressions provide a window to the true emotive stance of a subject regardless of what is said. The social semiotic framework aligned them with verbal expression of meaning to determine if any divergent meanings were generated. Furthermore, they were reviewed in comparison to gestures to determine if there was consistency in meaning expressed. When accompanied with interactive meaning, a powerful method is established to determine *power relations* and *offer* and *demand* providing a beneficial enhancement for Kress and van Leeuwen’s (1996; 2006) interactive metafunctional approach.

Gesture

In a similar vein, gestural meaning can bolster the understanding of visual meaning. It has the potential to reveal emotive underpinnings to actions that can be negative or positive. The approach assisted in identifying formal gestures from informal ones, by taking into consideration the context of display. The study also assisted in revealing

socio-cultural gestures endemic to Australia, as well as, revealing gestural meaning in international contexts. Furthermore, gestural methods provided insight into the salient components of a message and identify cohesive ties that connect frames within temporal texts.

Intersemiotic relations

To simply focus on a single mode or resource is insufficient when attempting to determine meaning of a message. On occasion modes co-occur and form intersemiotic relations. These co-occurring associations have the potential to reinforce or clarify the meaning presented by the other. They have the potential to illustrate any divergent relations that may exist, as well as, any enhancing relations that may occur between modes (refer to section 4.3.6). An important thing to note is that specific modal resources are used because they have the ability to represent meanings in their own unique manner, and placing modes in a partnership allows a message to display meaning beyond that of a single mode.

The social semiotic multimodal framework enables the exploration of several different types of intersemiotic relations including, image (static/temporal) / language (written/spoken) relations and verbiage/kinetic relation. Image/text relations were the most prevalent in the intersemiotic relations analysed. However, with temporal clips allows all aforementioned combination to be witnessed. In examining concurrence, it can be determined if the co-occurring modalities represent equivalent meanings within the text under review. By examining complementarity, it can be verified if the co-occurring modalities add or contribute additional meaning to the other, or conversely represent contradictory meanings. Augmentation and divergence, subsets

of complementarity can occur, for example, when an image adds meaning to language or vice versa. Finally, enhancement ascertains whether one mode enhances the meaning of the other. This happens when one mode provides additional information in form of spatial, temporal, causal and so on (refer to 4.3.6.1 - Figure 4.2 & 4.3).

6.3.2 Impact of Platform Message Constraints

Social semiotic scholars have encouraged the understanding of *what is possible* to express by a mode of communication (Jewitt, 2006; Kress, 2003; 2005; 2010; Kress & Jewitt, 2003; Kress & van Leeuwen, 1996; 2002; 2006). The thesis, via section 3.2, 3.3 and 4.3 has demonstrated how each mode reveals meaning within the context of a campaign. However, it was recognised that it is not just the capabilities of resources to express meaning that were important to consider. The SSMM framework also needed to be able to examine how the resource choices available by a platform impacted the development of salient CAMS. This framework allowed this to be achieved by first determining the platforms used within the campaign (Figure 3.6) and then determining the possible assemblages (Figure 3.7). These were important to identify, as they gave insight into the metafunctional meaning possible, especially those related to the textual and interpersonal meanings. In addition, the approach demonstrated the needs of the message producer and they impacted the sites selected. Furthermore, it generated insight into user needs, as this study confirms previous which identified that users navigate to different sites for different reasons (see Quan-Haase & Young, 2010). The process also assisted in identifying which elements of the SSMM framework would be required for analysing particular assemblages (CAMS and multimodal texts) part of the campaign. In effect, determining platform message

constraints laid the foundation for the establishment of a tailored SSMM framework (see Table 4.14).

6.3.3 Multimodality Message Construction a New Perspective

Thus far, the social semiotic multimodal framework has explored its ability to analyse meanings expressed in single and co-occurring modal resources. However, multimodal messages, in their ability to unite multiple resources, generate a complex configuration of meaning. The framework treats messages in a similar vein to synthetic thinking (see Ackoff, 1974; 1979; 1994; Gharajedaghi & Ackoff, 1985).

Analysis occurs after the researcher determines the messages' purpose and/or role, allowing individual elements to be understood within a specific context. According to Baldry and Thibault (2006), the approach allows the researcher to better understand the purpose of the message before determining its key elements and the impact of the multiple modes that combine to create it. Furthermore, the framework demonstrates how multiple modes are compiled. The approach possesses the capacity to identify how a message combines modes to generate meanings, noting that modal meaning is not simply combined, rather, when modes are combine, their meanings are multiplied and form a holistic representation or cohesive whole. This in itself generates a high order of meaning; one that cannot be dissected or segmented.

The progression of new media sites has seen them evolve from predominately text based media to allowing a multitude of potential assemblages to be expressed. They include a mixture of language, images, kinetic components, auditory sounds,

hyperlinks and so on (refer to section 4.4). The framework has the potential to formulate a holistic understanding of a message, which ultimately reveals the marketing purpose of the message. This is achieved via the framework's facility to isolate the salient component(s) of a message, as well as determine its metafunctional roles. These include the topic or theme of the messages, the source of the subject and how it positions subjects and identifies the salient modes used and how the message produces meaning. Furthermore, the framework possesses the ability to reveal subject views and determine the motivation for a message.

The framework has the ability to analyse co-produced meaning, which were often facilitated by hyperlinks. These messages were evident in nearly every Themed Cluster reviewed. The findings indicated that embedding and reposting were common. The practice generated additional meanings, not commonly investigated in integrated communication or the meaning-in-marketing literature. Co-produced meaning is another clear example of why semantic approaches are beneficial, as it allows for the determination of meaning beyond the message itself. It assists in determining who the originator of the message was, which influences how the meanings might be received, as well as determining the role of the embedded message in the context of its current use and determining its meaning in the previous context.

6.4 *Fabric*: A Themed Clusters Approach

Fabric, an original contribution of this thesis, represents the final stage of the social semiotic multimodal framework designed to analyse the multiple campaign meanings. *Fabric* is a new method of assessing how campaign meaning is constructed and represents a stark contrast to the way IMC conceptualizes a campaign. *Fabric* simply

does not consider the messages or platform as separate entities, rather, this concept holistically examines interconnected and interrelated campaign meanings to determine the evolution of a campaign. The discussion below will describe the key elements of *fabric* will be noted to exemplify better why the method has the potential of identify campaign meanings. Finally, the discussion will conclude by examining how *fabric* has assisted in identifying co-create meaning.

6.4.1 Mapping alternate Configurations

The framework allows an alternate way to map and reveal the configuration of social media campaign communications. The *Fairtrade Fortnight 2012* case, for example, revealed how the findings associated with the Themed Clusters analysis demonstrated multiple configuration formats in displaying acts of marketing communication. In visually representing the various process configurations of communication within a Themed Cluster, the *fabric* framework findings clearly illustrated how a single generic display marketing communication, often seen with one-way and two-way communication models, is not suitable, as marketing communication is often more complex and interrelated. The approach has the capacity to reveal how clusters can be instigated by the organisation at the centre of the campaign or by any one of its stakeholders.

The framework also has the potential to reveal how a cluster may not even involve the organisation/brand at the core of the campaign. The case identified clusters that were the result of Fairtrade simply reposting Twitter messages produced by other stakeholders, who provided no new information, however, it does offer additional

meaning(s) to each reposted message within a Themed Cluster. The framework assisted in identifying how “reposting” of messages by other users, adds meanings in their own right. It suggests to followers that if this message is important enough to repost, it is important enough for viewers to share. Furthermore, the approaches depicted how a message that is important to the participant performing reposting, in effect, becoming part of the collective voice.

6.4.2 Semantic Construction of Themed Clusters

Marketing messages may serve a single purpose within a campaign, however, they are being asked to do more than simply transmit information. Unlike a book, whereby a single message is presented in a sequence, new media messages can appear simultaneously in multiple sites and can interconnect across multiple sites (refer to section 4.6.1). *Fabric* has the capacity to locate CAMS, *single or multi themed occurrences*, which only appear in one site. Additionally, the method can locate messages that are *single or multi themed occurrences*, which appear on multiple sites via hyperlinked embedding. Furthermore, the approach has the ability to track and locate *single or multi themed occurrences* that are generated on one site, which relate to occurrences on another platform without a hyperlink (semantically connected). Finally, the framework can identify *multi themes occurrences* on multiple sites, which occur simultaneously. Therefore, the framework has the potential to reveal hyperlink connections between CAMS, as well as purely semantic connections between messages allowing it to locate material potentially overlooked by techniques solely reliant on technologically networked connections.

In addition to tracking and locating messages for analysis, the framework has the prospective ability to construct a Themed Cluster. Different clusters were noted to contribute alternate meanings to a campaign. In forming the clusters, *experiential* or *representative* perspectives were used to assess the theme/topic of a message (refer to 4.6.2). In other words, key language components, key words, common identified themes, as well as, salient symbolic or narrative elements were used to determine *what the message* was referring to. This enabled salient elements in both the field of language and images to be included as to avoid possible exclusion of important material.

This establishes that the framework has the capacity to determine the theme of a message dominated by either language or visual content. By compiling material with the same theme or topic, analysis can potentially demonstrate its individual impact on a campaign and isolate clusters of interest to the marketer.

6.4.3 Configuration of a Cluster

It has been previously argued that a campaign contains material from a variety of sources to perform a multitude of roles. Furthermore, it has been proven that a campaign is a composite of organisation controlled communication and participant uncontrolled communication. The approach developed to assess the configuration and meaning of a cluster has the potential to reveal the infinite number of configurations that might be constructed within a campaign. It has the capacity to determine organisation and advocate dominant clusters, as well as identify cluster unbeknown to the organisation.

Therefore, to assume that a cluster would follow a predictable and generic formulation would be naïve. For example, the findings did not locate a standard and “normal” configuration, in fact, every configuration was unique comprising of either differing numbers of CAMS or different structures. Additionally, *fabric* can potentially reveal narrative structure or whether material appears sporadically during a campaign. In effect, highlighting the differences between purposeful post and material generated in a fashion segmented from the core material.

The application of *fabric* allows the research the ability to assess how a specific cluster evolves (refer to section 4.6.3). By determining whether one message clarifies another, the approach can reveal whether one message conveys similar meaning to another, be it within the same site or across sites, sourced from the same stakeholder or different stakeholders. Furthermore, messages can add meaning to other messages, in effect building upon previously known knowledge. The approach outlined has the capacity to reveal *augmentation* and *divergence*, identifying when a comparable message either contributes something new to the conversation or presents material which conflicts with previously documented messages. *Fabric* can also assist in identifying messages that provide an enhanced understanding of message preceding it. This can occur depending if the message following using *conditional*, *causal* or *temporal enhancement*.

6.4.4 Summary: Evolution of the ‘Campaign’

In attempting to develop a method for understanding how meaning based approaches can assist in conceptualising a campaign and how a they can aid marketers in

understanding how campaigns operate, this thesis moves away from the linear, uniform viewpoint, which advocates full control of messages by the organisation and reconfigures how a campaign can be viewed. The social semiotic multimodal approach, including *fabric*, has been applied to reveal results that suggest that all stakeholders share a participatory influence over the campaign meaning. It is not simply the customer or the organisation who influences a campaign configuration, rather critics, detractors, corporate alliances, celebrity endorsers, institutions and a plethora of other participants have the potential to influence how meanings are constructed and interpreted.

Messages also showed they possess multiple levels of meaning, all which impact how a message is understood. The approach demonstrated that messages can possess multiple meanings depending on the interpreter, which disputes the notion that all marketing material can form a cohesive campaign.

Additionally, the framework exemplified how a language component of a message in itself does not convey all the meanings associated in a campaign. There are symbolic elements, be it, in an image or via auditory modes that also carry salient meaning, central to constructing clusters and campaign meaning. Furthermore, modes can oppose each other to contradict messages, or they can work together to clarify, add or enhance the meaning of other modes within a message. Multimodal messages can be reviewed by the approach to determine their marketing purpose and their role within a cluster and the overall campaign.

Co-created and co-produced meanings were clearly evident, either with embedding, reposting or intertextual conversation carried semantically across multiple sites. The belief that communication was one-way or two-way was also disproven, as heteroglossic examples were abundant across the campaign. Hijacking of campaign space was also evident, as participants highlighted their own alternate initiatives. A campaign is a comprehensive, woven, interconnected entity, continually in a state of flux in the current media environment that proceeds despite the cessation of organisational input and the lack of participation from the core organisation.

Therefore, it can be concluded that a single cohesive campaign meaning simply does not exist, rather, with multiple participants, operating for multiple purposes, influenced by occurrences past, present and future, interacting with multiple participants, which through their multiple lenses interpret communication events in an infinite number of ways and generate an embarrassment of different meanings. In essence, meaning is influenced by individual modes, intersemiotic relations between co-occurring modes and multimodal communication, the sites in which communication operates and their agreed social practices, as well as, all the voices that contribute to a campaign.

6.5 Contributions to Knowledge

This section will document and examine the main contributions this dissertation has made to the field of integrated marketing communication and marketing is general. This thesis will be segmented into theoretical, methodological and substantive contributions described respectively in sections 6.5.1, 6.5.2 and 6.5.3 respectively.

The discussion will also document limitations related to this dissertation, these will be provided in section 6.5.4.

6.5.1 Theoretical Contributions

This study has provided a number of theoretical contributions specifically related to the modification and development of appropriate theories in determining how meaning is revealed in integrated new media marketing communication campaigns. The primary contribution related establishing the need for the construction of *fabric* to assess meaning of related marketing messages within a campaign context, including the theorization of Themed Clusters (T1); texture was modified to reveal meaning within a campaign context and in doing so identified new texts (T2). The thesis also developed new intersemiotic theory for gesture/language and temporal image/language intersemiotic combinations (T3); and modified orchestration and assemblage theory to meaning associated with new media marketing campaigns (T4). Ekman's universal facial expressions framework was also modified to appropriately align with and enhance social semiotic theory associated with interpersonal metafunction of images (T5). The theoretical contributions are elaborated further within Table 6.2.

T1	Bakhtin's (1986) heteroglossic theory was applied to marketing, particularly the 'many voices' and intertextual theories. The construction of <i>fabric</i> , constructed a need to explore campaign meanings from a theme perspective. <i>Fabric</i> theory was the first to combine texture and intertextuality in order to generate a semantically influenced integrated marketing theory. <i>Fabric</i> theory identified the need to segment a campaign into 'mini' campaigns, citing the influential elements that contribute unique meaning to a campaign.
T2	After critiquing the existing literature in marketing communication, no adequate theory was identified that described how marketing messages formed cohesive chains of meaning. Texture theory is able to identify how elements in sentences and text are cohesively tied, however, the theory does not identify the how messages are connected. This thesis reworked Texture to the given disciplinary problem of message connection. This inevitably lead to Themed Cluster analysis, which assisted in determining how interrelated messages impacted each other and developed campaign meaning.
T3	In order to determine Intersemiotic relations, Unsworth (2006) and Salway and Martinec (2005) work was consulted. These works focused on image/text relations and were comprehensive in their approach. However, after critiquing other co-occurring modal relations, a gap relating to gesture/language was identified. Drawing on Unsworth (2006) this study theorised how gesture/language relations and applied to a new media marketing context.
T4	This thesis also identified a gap in the marketing communication literature in relation to acknowledging the constraints of specific social media platforms. It thus identified a need for theoretical application of Kress's (2010) assemblage theory, which was applied to new media marketing context to assist in identifying why particular sites may have been chosen. In doing so, the theory assists with methods that recognise the message constraints of new media platforms within the context of a new media campaign.
T5	This thesis identified the omission of a structured approach in marketing theory that accurately identified facial expressions within marketing communication. Ekman <i>et al.</i> (1978) facial coding system provided such a theory to assist in explaining why certain facial configurations correspond to specific emotions. Ekman's work is based in behavioural psychology, which is antithetical to the SSMM framework (which is social); this thesis reconstructed the material to fit within the metafunctional framework (interpersonal meaning) and applied it in a marketing context. Furthermore, it extended theoretical reasoning of Kress & van Leeuwen's (1990, 1996, 2006) visual theory in relation to social distance.

Table 6.2: Theoretical contributions

6.5.2 Methodological Contributions

The dissertation presented a considerable number of methodological contributions. This was due to the expansive nature of the framework required to analyse meaning across all levels of a new media integrated marketing campaign. Considering many of the theories had not been applied within a new media marketing communication context described above, their subsequent methodological approaches have not been applied to new media marketing scenarios, with many not previously being applied to marketing.

Broadly, the methodological contributions (refer to Table 6.3) include the identification of new units of analysis (M1), these required the development of a methodological multi-levelled framework designed to assess multiple campaign meanings which potentially occur simultaneously (M2). A novel approach to assessing campaign-level meaning was developed in this dissertation, referred to as *fabric*. *Fabric* relies on four key developments

- The approach *modified intertextuality and hypertext approaches to identifying CAMS* (M3).
- *Field* was modified to determine the purpose of CAMS (M4).
- *Field* was again modified to determine the various Themed Cluster groups (M5).
- Finally, *texture* was modified to determine the various meanings of each Themed Clusters within the specified campaign (M6).

The SSMM framework was also responsible for the modification of metafunctional groups to allow for kinetic, auditory and intersemiotic combination to metafunctional analyse multimodal texts (M7). The approach also modified visual and kinetic meaning of social distance with the use of Ekman's theory of facial coding (M8). The data set required the need to development of two specific intersemiotic relations combinations. Hence, the thesis modified expansion to analyse intersemiotic combination of gesture/language (M9), as well as, temporal images/language (M10).

M1	Identified new units of analysis: the approach developed extended what conventionally can be analysed as text, to include previously unlocated and non-analysed intersemiotic combinations and multimodal configurations. The thesis also developed methods that views Themed Cluster groups as texts, in fact, a type of "supertext".
M2	Developed of a methodological framework designed to assess campaign meaning: This involved selecting, organising and designing relevant methods into an appropriate framework for application to new media marketing campaigns. Methods were first developed bottom-up and evaluated together at the completion of all analysis. This is evident in the chapter development 2, 3, 4 and 5.
M3	<i>Fabric</i> modified intertextuality and hypertext approaches to identifying CAMS: using semantic and technological connections <i>fabric</i> demonstrated the ability to locate interconnected CAMS.
M4	<i>Fabric</i> modified <i>field</i> to determine the purpose of CAMS: the framework modified and extended the use of <i>field</i> , which provided an avenue to determine the meaning of a messages, be it image or language dominant.
M5	<i>Fabric</i> modified <i>field</i> determining Themed Cluster groups: groups were constructed based on their semantic meaning
M6	<i>Fabric</i> modified texture to determine meaning of Themed Clusters: texture methods were tailored were modified to determine the meaning of interrelated CAMS within the context of Themed Clusters.
M7	Modification of metafunctional groups to allow for Kinetic, Auditory and Intersemiotic combinations within multimodal texts: in multimodal texts, elements included auditory and kinetic elements.
M8	Modifying visual and kinetic meaning of social distance: despite Kress & van Leeuwen (2006) suggesting facial expression techniques could assist in determining social distance, this thesis was the first to incorporate Ekman's universal framework into a metafunctional configuration.
M9	Modified texture to analyse intersemiotic analysis gesture/language: after sourcing the data using <i>fabric</i> it became apparent that there were no social semiotic methods able to assess gesture/language relations, hence the thesis as detailed in Chapter 4 did so using expansion (concurrence, complementarity and enhancement)
M10	Modified texture to analyse intersemiotic analysis temporal images/language: once the data had been sourced it became apparent that there were no social semiotic methods to assess temporal image/language relations, hence the thesis as detailed in Chapter 4 did so using expansion (concurrence, complementarity and enhancement).

Table 6.3 Methodological contributions

6.5.3 Substantive Contributions

The substantive contributions include the application of the SSMM framework to a marketing context (S1). *Fabric* was applied and tested on the Fairtrade case study developed in Chapter 4 (S2). This is also the case for the use of Themed Clusters in a campaign context (S3). Furthermore, the multimodal hypertext approaches detailed in Chapter 4 were applied in a new media marketing context (S4). Additionally, the application of social semiotic auditory approaches was also applied in a new media

marketing campaign context for the first time (S5); as were kinetic approaches (S6).

These substantive contributions will be expanded in Table 6.4.

S1	This particular SSMM framework was applied to marketing: previously social semiotic multimodality has been applied sparsely across marketing literature. This thesis applied the SSMM model to a marketing campaign context.
S2	<i>Fabric</i> applied to a marketing context: Prior to this study <i>fabric</i> had not been applied into a marketing context
S3	Themed Cluster applied to a campaign: with IMC literature not acknowledging their existence, there were no examples of Themed Cluster practices applied in a marketing context prior to this study,
S4	Application of multimodal <i>hypertext</i> approach in a marketing context: meaning in marketing scholarly work has never previously attempted to apply a multimodal hypertext approach prior to this study.
S5	Application of social semiotic <i>auditory</i> approach to marketing has not been attempted by marketing scholars prior to this study.
S6	Application of social semiotic <i>kinetic</i> approach to marketing has not been attempted by marketing scholars prior to this study.

Table 6.4: Substantive contributions

6.5.4 Limitations

There were several limitations of this study. These range from a lack of software support, to temporal limitations that restricted the breadth of case selection. At the time of writing, access was limited to appropriate software to assist with multimodal analysis of marketing messages. Whilst, software packages were being written which would have assisted in determining the lower level meaning of multimodal text, these packages were either incomplete or unavailable for this research. There was no software that could automatically determine higher-order meaning associated with marketing material, nor is this a possibility in the near future. Manual analysis was required to be performed.

The data collected also required an extensive amount of time to analyse. This potentially impacts the usefulness of the framework depending on scope. Firstly, without software assistance, the size of a campaign would have to be limited to

approximately the size of the case study presented, unless additionally human assistance was used. Timeframe would also play a contributing factor. If a short turn around were required, for example, the scale of research would need to be reduced. In order to perform manual analysis competently, it was necessary to learn and master these skills. This took considerable time. However, that being said, once a researcher became competent in the area of analysis, actual analysis would occur rapidly. Furthermore, depending of the depth of analysis required and/or the varied media resources used, it is conceivable that analysis could be conducted quickly.

Finally, the nature of the material evident in the *Fairtrade Fortnight 2012* case study did not allow all possible intersemiotic relations combination and multimodal configurations to be analysed, as detailed in Table 6.5. The time allotted also did not allow for a comprehensive exploration of heteroglossia's associated elements (detailed in Figure 6.2) to be fully explored. These elements will form part of the further research described in section 6.8.

	Written	Spoken	Images	Temporal Images	Facial	Gesture	Movement	Vocal	Sound/Music
Written		Yes	Yes	Yes	Yes	No	No	Yes	No
Spoken	Yes		No	Yes	Yes	Yes	Yes	Yes	No
Images	No	Yes		Yes	Yes	Yes	No	No	No
Temporal Images	Yes	Yes	Yes		Yes	Yes	No	Yes	Yes
Facial	No	Yes	Yes	No		Yes	No	Yes	No
Gesture	No	Yes	Yes	No	Yes		No	Yes	No
Movement	No	No	No	No	No	No		No	No
Vocal	Yes	Yes	Yes	No	Yes	Yes	No		No
Sound/Music	No	No	Yes	Yes	No	No	No	No	

Table 6.5 Modal configurations analysed/requiring further exploration

6.6 Further Research

The approach detailed in Chapter 4, configured a set of methods that were sufficient to the task of determining meaning of an integrated new media marketing campaign within an Australian context. This approach can be improved upon by extending semantic analysis in several directions. A deeper level of meaning for each CAMS could be attained by exploring a lexico-grammar approach, particularly in relation to transitivity, mood and theme (subsection 6.6.1). New methods that would enable a better understanding of kinetic movements could be drawn on to developed a more comprehensive understanding of gestures (subsection 6.6.2). They would also allow heteroglossic communication to be expanded to thoroughly account for all subjects, their position in relation to the campaign and the relevant discourse active in

constructing meaning (subsection 6.6.3). Furthermore, the SSMM framework could be extended to explore the potential of offline material incorporated into larger campaigns (subsection 6.6.4). In subsection 6.6.5 an exploration of intersemiotic relations previously unexplored in the literature could be conducted. In subsections 6.6.6 and 6.6.7 further application of the SSMM framework to determine its adaptability and effectiveness in different size studies and studies across different sectors, with the latter exploring different levels of co-creation across industries could be executed. Finally, the design potential of the SSMM framework will be tested in subsection 6.6.8 and 6.6.9.

6.6.1 Using lexico-grammar to explore written text-based marketing messages

Lexico-grammar attempts to determine the function of grammar (Eggins 2004, p.113). It also attempts to determine the level of continuity between grammar and lexis (Eggins, 2004; 2008). It represents the *wording* of a text (refer to section 2.4) and assists in determining what the producer of a text can do with language (Eggins, 2004; 2008). This method would suit analysing CAMS that have a heavy language component, particularly written text.

This study could extend the work of Zappavigna (2011), which attempted to use lexico-grammar to explore the meaning of tweets associated with the Obama election campaign. The study would explore the approach across similar new media platforms to the ones analysed in this study and would compare how language was used across the different platforms in marketing message generation to generate meaning. Particular attention would need to be given to *transitivity* (related to experiential

meaning) and *mood* (related to interpersonal meaning), to explore how they might assist in obtaining a clearer understanding of co-created messages generated as part of a marketing campaign.

6.6.2 Extending the Kinetic Modality

The SSMM detailed universal facial expression identified and documented by Ekman *et al.* (1978) and these assisted with providing a clearer understanding of social distance as part of the interpersonal metafunction of image. This study will again explore disciplines beyond marketing for additional universal kinetic meanings. These kinetic meanings will be then systemised to suit the SSMM approach and then methodologically incorporated into the framework and tested. This will then involve reconceptualising both singular modal meaning within social semiotic literature, as well as, developing approaches to analysing newly developed intersemiotic combinations with other modes including facial expressions and language.

6.6.3 Exploring the depths of Heteroglossic Communication

This study will explore a heteroglossia influenced framework that incorporated Bakhtin's additional elements, which include, *discourses*, *reading positions*, *social subjects* and *subject positions*, as detailed in Figure 6.1. This study will attempt to extend the current SSMM framework to incorporate a potential fifth level that would be situated between multimodal meaning and message constraints. The approach will also consider if the additional time spent analysing the data would prove beneficial for the framework or an unnecessary time intensive inclusion.

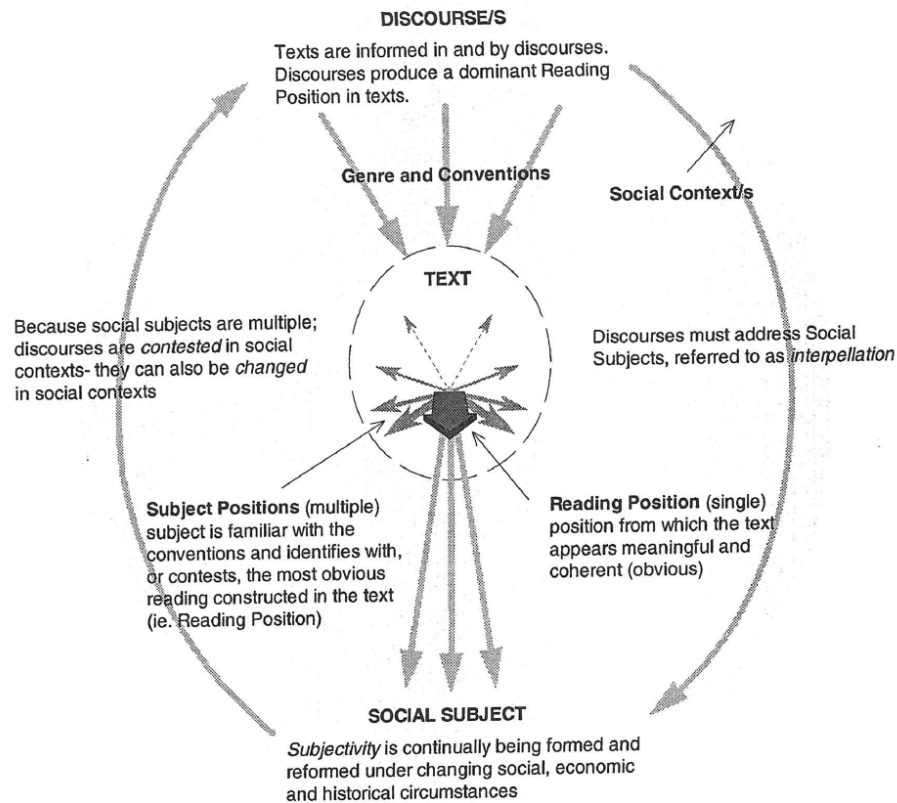


Figure 6.1 Discursive and social subjectivity process of meaning making (after Clarke, 2000)

6.6.4 Incorporating Offline Material

The obvious absence of offline material within this case was easily apparent. Despite the SSMM framework being developed solely for use within a new media marketing environment, further research will explore the potential to adapt it to incorporate offline marketing material, such as, face-to-face interactions, visual displays, spatial layout and group interactions. This would require generating new methods to cope with any additional media affinities or extension of media affinities. This may include, for example, extending language and temporal modalities to consider face-to-face interactions and adding additional approaches that could analyse three-dimensional space, as is the case of a shop layout or event. Furthermore, *fabric* would be modified to include CAMS generated in an offline setting. These could include

simple verbal comments, to complex multimodal interactions between groups of participants communicating simultaneously in physical spaces. The study could first focus on multiple smaller scale campaigns to assess needs of the model.

6.6.5 Large Scale Case Study

As indicated in Chapter 1, larger companies and brands are spending more on new media marketing budgets. This presents an opportunity to test the SSMM framework developed within this thesis on a larger case study, such as the “share a coke” campaign implemented by Coca Cola (Coke) Australian division (<http://www.marketingmag.com.au/case-studies/share-a-coke-campaign-post-analysis-15944/#.UnyeYRYeXdk>). It would specifically test if *fabric* was adaptive and comprehensive enough to investigate larger scale interactions, incorporating hundreds of participants, who are involved in a score of conversations. These studies would need to be supported by software development to automate elements of the methodological framework. For example, software could assist in locating hyperlinked texts and subsequent connected texts. An extension of this would allow the management of large-scale campaigns material, by allowing the seamless allocation of cluster material. Advanced graphics software could also assist with identifying modal elements, vectors, centre/margin, and facial expression. This would aid with analysing aspects of metafunctional arrangements, such as, interpersonal power relations, which could be determined via vanishing points apparent in the image.

Large scale projects could also benefit from the Amazon Mechanical Turk (MTurk). This is a crowdsourcing online-based marketplace that allows participants to coordinate the use of human intelligence to perform tasks that computers are currently unable to achieve. Basically, the requester can post tasks and get users to conduct the analysis. Training would be offered externally via the use of multimedia tools and social media channels. For a real world example, the reader is directed to Galaxy Zoo (<http://www.galaxyzoo.org>). This would solve issues of competency and time, as mass human analysis would greatly increase the speed in which lower-level meaning would be analysed.

6.6.6 Varied Studies to Assess Levels of Co-Created Meaning

The dissertation focused on a not-for-profit organisation, with minimal budget and strong grass roots' support. This series of studies would test the SSMM framework on different sectors campaigns, with varying budgets and various levels of participant support. Cases could be drawn from industries that possess a heavy online presence, such as, travel and tourism, communication and software, start-ups related to new smartphone applications and fast moving consumer goods (FMCG's). This series of studies could also include services, such as banking and finance, consulting services and online education services. In addition, cases would be selected to determine the different levels of co-created promotional content and to explore different types of co-creation activities. These studies would explore if different industries were more prone to co-creation and co-production and to what extent do participants influence offerings.

6.6.7 Intersemiotic exploration

This series of studies could explore and develop theoretical and methodological frameworks for gaps in intersemiotic relations, partially identified in Table 6.5. The literature review would determine which modal combinations required further research and then each subsequent paper would select and thoroughly investigate each singular combination. This series would first focus on the combinations theorised but not analysed in this thesis including those related to movement.

6.6.8 Fabric: Apps and media generation

The plethora of applications associated with smart devices, such as smartphones and tablets is undeniable. ABI research conducted in March 2013 (<https://www.abiresearch.com/press/tablets-will-generate-35-of-this-years-25-billion->) indicated that over one million applications exist in the two most popular “app” stores (Apple and Android) with combined downloads exceeding 56 billion as of March 2013. This generated over US\$20 billion in sales (ABI Research, 2013). Such figures are truly astonishing, and whilst many applications relate to non-commercial activities, such as, gaming and education, many facilitate commercial activities, such as eBay.

The applications that facilitate interaction between users and media outlets, such as, Zeebox (<http://zeebox.com/>) are of interest. These applications assist the user to discover, connect, share and interact with media in a live setting. The users’ interaction (messages) can be connected to social networking sites and microblogging sites, allowing for simultaneous transmission of messages. Such applications

continually generate meanings that are incorporated by the host network, as well as the user. Campaign conversation becomes truly interactive and reliant on multiple parties to construct. Research could explore how such conversations impact campaign construction.

6.6.9 Re-designing fabric for campaign construction and experimentation

Further research could explore how the SSMM framework could benefit campaign design and more broadly communication activity from an organisational perspective. Developing a framework that assists the marketer in maintaining control of every facet of new media marketing communication would be considered a desire, rather than a reality. However, the SSMM framework detailed within this thesis could assist marketers in formulating communication strategies that could assist in a number of marketing scenarios, including communication development, crisis and issue management, interactive/engagement strategies and relationship building to name a few.

The framework could be reversed engineered to provide structures for message composition, allowing the constructor to find the balance between all modes at their disposal. The metafunctional meanings could be used to guide marketers in deciding *what* is said, *how* it is said and to *whom* a message is directed. The enhanced model understanding generated by this framework could assist marketers in constructing more coherent messages that are tailored to specific stakeholders in specific social contexts. The role of specific media affinities, their potential and limitation could also be considered when constructing new media marketing messages. Furthermore, the intersemiotic relations elements of the framework may aid marketers in developing

material with co-occurring media affinities, particularly, image/text relations. The multimodal component of the framework would assist message to be constructed holistically, understanding the role and purpose of the message within a specific situation. Additionally, clusters could also be mapped out prior to deployment, elegantly displaying a map of the communication path. Furthermore, clusters could be reconfigured in real time depending on user interactions. This has the added benefit of potentially further strengthening ties with stakeholders.

The framework would also assist in locating communication that potentially could lead to a crisis or ongoing issue. This could possible provide insight into the problem and assist in guiding the organisation through the crisis. By understanding the mood of conversations, the various viewpoints and how the conversation is evolving, marketing and public relation practitioners could gain valuable insight into simultaneously occurring conversations. The framework could be used to develop messages to communicate the organisation perspective.

Effectively achieving the transition from research tool to design tool would require certain competency issues to be alleviated. Online training tools that leverage multimedia and social media training platforms could be developed to assist with understanding aspects discussed above. The training tool could use simulation software to test in an experimental setting, what theme cluster and marketing messages may be appropriate for specific settings. Furthermore, the software could safe field tested options to develop a comprehensive database of material. This would allow the marketer to develop an indication as to what works and what does not within the context of their brand/organisation.

6.7 Summary

This dissertation was undertaken to investigate the potential benefit of a semantic approach to marketing communication and particularly, integrated marketing communication. It quickly became apparent that current IMC practices lacked the ability to conceptualise, comprehend and analyse new media marketing campaigns, especially those that incorporate multiple participants and navigated across multiple sites.

The study developed and implemented a SSMM framework previously unseen in a new media marketing campaign environment. The model privileged *SFL* and social semiotic frameworks to establish a comprehensive approach that is capable of understanding micro and macro elements of a new media marketing campaign. The approach has the potential to understand individual modes used to construct messages and is flexible enough to analyse a wide array of multimodal messages, unrestricted by the site in which the messages is posted. It has also been demonstrated to determine platform message constraints and choices that impact CAMS being generated. In addition, the framework allows the meaning of various new media sites and various ‘mini’ campaigns to be identified and analysed in the broader campaign. Furthermore, the approach has allowed for symbolic elements to be understood within a marketing context, such as, emoticons.

An added benefit of the approach included its ability to identify and analyse co-produced messages and co-created meanings, which is essential in a new media marketing environment. The semantic approach additionally demonstrated the ability to explore and analyse elements of a campaign that were not influenced by the host

organisation, making it highly suitable for marketers wishing to explore conversations outside the organisations control. In doing so, the study highlighted the need to explore additional semantic approach to better understand marketing communication and campaign construction, especially in the area of stakeholder co-created meaning.

Glossary

Activity object: The result of action; they are physical and tangible.

Activity system: The activities people undertake within a social system that relate to the people within specific groups (schooling, social service). Activity systems function based on a variety of reasons; they can be linked to motivation, goals and hopes.

Actual semiotic potential: This is context specific; they are actual semiotic resources being used, by a specific subject for a specific purpose.

Address – Addresser – The source of a deployed message, otherwise known as the deployer of the message. The addresser, ‘says’ the messages and identifies its purpose or aim.

Advocate: An online stakeholder who champions the brand to others

Affordance: The potential use or application of a semiotic resource.

Analytics: The use of digital software to measure user behaviour otherwise known as web traffic.

Anchorage: The task of cementing the meaning of a message by the text utilised.

Arbitrary: A sign is considered to be arbitrary when a lack of clear reasoning is available to justify the use of the signifier to signify something which is signified

Audience: The passive viewer or user of a social media site.

Auditory Space: The use of silence or near silence to redirect or regain the attention of the audience

Avatar: A digital representation of a participant’s physical self

Background: The area of space within an image (temporal or static) that represents the rear of the image.

Blogging: Utilising web based logs (blogs) to publish and share ideas online. The use of blog extends to everyday web users and is not limited by any social hierarchy. Increasingly blogs are being used in the commercial world as an alternative mode of word of mouth.

Campaign cohesion: refers the semantic and technological relations between relatable coherences within context of a themed cluster.

Centre: see ‘information value’

Campaign Relevant Message (CAMS): A marketing messages directly related to one or more Themed Clusters.

Chat: Real time communication between two or more users facilitated by a technologically hosted new media site. Chats are often themed based and typical with Instant Messaging, however, video and audio logs are increasingly being utilised.

Code: A method of understanding; they allow users to adopt a particular lens with the purpose of interpreting specific occurrences.

Cohesion: Semantic relations between separate elements within the context of a single piece of communication, be it a sentence, paragraph or larger text. Cohesion is extended in this thesis to include campaign cohesion (see 'campaign cohesion').

Cohesive ties: Identifies the meaning based elements which hold a text together, they are elements which travel through the text and are not grounded in any one section of the text.

Communication act: Is completed when combined semiotic resources achieve to convey a particular perspective, highlight a particular interaction and demonstrate a particular intent.

Communication practice: represents particular genres within a context.

Composition: the mixing of two or more semiotic resources or signifiers to create a communication act. It can also refer to the arrangement of objects, subjects, framing and salience within a spatial or temporal text.

Connotation: The use of a semiotic resource to signify an idea, notion or principle.

Consumer: An active participant of a website who purchases items related to the brand displayed within the site. The purchases of the products may be completed on or offline.

Context: The specific area of interest or investigation.

Convergence: An occurrence that revolves around the overlapping of functions from multiple new media sites. The process interlinks technologies and networks for social and commercial use.

Culture: The process of assemblage whereby social practices and systems derive meanings and where meaning is generated, revealed and exchanged.

Customer (online): see 'Consumer'

Demand: The direct engagement of a viewer/user/audience/ participant by the represented participant or deployer of a message.

Denotation: Where a signifier signifies what is represented. An actual representation or what is referred to; they can be items, objects, events or venues. Commonly known as the literal meaning of a sign.

Deployer: The user, organisation, company or group that deploys a post onto a social media site.

Design: Revealed formations of semiotic resources with the purpose to display events or object within a specific context. They help to reveal discourses, subject positions and methods for combining semiotic elements of a text.

Dialogue: The interface between two or more online users, participants or stakeholders.

Digital literacy: The level of expertise in which an online user interacts with the technology. The scale varies from low (basic or novice user of the technology) to high (expert user of the technology).

Discourse: Social constructed knowledge(s) about a specific theme or topic. They are revealed by specific combinations and deployment of semiotic resources by social subjects.

Elaboration: Where one element reiterates, reaffirms or clarifies another element within an act of communication.

Enhancement: Where one element is enhanced by another in relation to time, space, manner, cause or condition.

Event: A single element of a story when combined with others (single events) creates a narrative.

Exemplification: see ‘elaboration’

Experiential Meaning: One of the three Metafunctions. Refers to how texts represent reality in language.

Extension: Where one element adds meaning to another or contradicts meaning of another.

Fabric: The theoretical and methodological approach which reveals meaning identifies and tracks relatable coherences, their semantic and technological connection and their collective meaning (within their Themed Cluster).

Follower: One who is a ‘fan’ or a ‘friend’ of a particular deployer, organisation or group within a social media site.

Gaze: The directional eyeline indicated by a vector, gaze refers to the direction or focus of the subject eyeline.

Genre: They are socially dictated texts constructed by the assemblage of specifically selected semiotic resources for a specific purpose and a specific reason for a specific group.

Given: see ‘information value’

Heteroglossia: A term introduced by Bahktin which indicates how ‘other voices’ or ‘multiple voices’ influence utterances and forthcoming utterances specific to a theme or topic.

High-level meaning: Meaning that is compiled by the understanding of lower-level meaning. It refers to the semantic meaning that operates on the content plane (see Low-level meaning)

Hypertext: HTML are the set of rules which underpin webpages. It is the system which allows for information to be exchanged by computers.

Ideal: see 'information value'

Ideational meaning: The semiotic function for constructing representations of the world

Ideology: It directly relates to *field* in context of situation and aids in analysing the experiential structures within a narrative

Indexical meaning: An element of a text that refers to a subject, object or thing

Informational Value

- **Given:** Represents something which is already known
- **New:** Represents something original
- **Ideal:** Upper element, something which is aspired toward
- **Real:** A representation of reality or more specific
- **Centre:** The central salient element of an image (static or temporal)
- **Margin:** A subservient or subordinate relation to the Centre.

Internet: Refers to the mass of globally interlinked hardware and software networked together to allow for the information transition.

Intersemiotic relations: The combination of two semiotic resources in producing meaning within a text.

Intertextuality: Intertextuality identifies specific references in one text that point to another text.

Juxtaposed: Elements which appear side-by-side for the purpose of similarity, distinction or contradiction.

Kinetic: Incorporate elements of movement, gesture and facial expression. They are motions performed by the human body and face for specific purposes. They can be voluntary or purposeful.

Like: Refers to an action by new media user to acknowledge, agree, support or reaffirm the points made in a post.

Lower-level meaning: refer to the media affinities, which operate on the expression plane, whilst mid and higher-level meaning refers to the semantic meaning; these operate on the content plane.

Media affinities: Semiotic resources selected to reveal meaning within new media messages

Media sharing sites: Enable users (commercial or non commercial) to upload and view media that include pictures, music and videos.

Metafunction: The meaning potentials revealed within a text. They refer to what is being referred to, who is doing the referring and via what mode is the references being deployed. The three metafunctions (ideational; interpersonal and textual) are revealed simultaneously and represent specific functions of a text.

Metaphor: Whereby one element is used to represent another.

Micro-blogging: Sites which are designed for users to post brief updates about a user's status, forming real time streams.

Modal complexity: A complex intertwined amalgamation of several modes (kinetic, speech, layout etc) that reveal high-level deeds (such as a class debate).

Modal configuration: A structured and stratified arrangement of modes that helps to assemble higher-level action.

Modal density: The concentration or importance of a particular mode visible within a higher-level interaction.

Modality: The trueness of a representation. Modality is a continuum; it can vary from low modality (a pencil doodle) to hyper-modality (an airbrushed image).

Mode: A cultural shaped completed act of communication that combines semiotic resources for a specific context. They reveal discourses, social subjects and their positions.

Motivation: The reasons for the specific use of a particular signifier in a particular context.

Multimodal communication: The act and degree of deploying a message entailing of multiple semiotic resources.

Multimodality: The act of construction, whereby multiple semiotic resources are combined to represent a communication event.

Multimodal ensemble: refers to the cohesive relationship of interconnected semiotic resources.

Narrative: A text that contains a story with a beginning middle and end : It also refers to the depiction of a real life occurrence.

New: see 'information value'

Object: An inanimate entity or element represented in a visual setting.

Orientation: Identifies the *what*, *who*, *when*, *where* of a depicted representation.

Participant(s): Active online user whose actions extend beyond passive observation of material presented within social media sites.

Phase: Time-based; a phase is indicated at the appropriate point where a text attempts to generate new meaning

Pin: The end result of a post on Pinterest.

Platform (aka a social media platform): see ‘social media site’

Polysemy: The belief that a sign produced multiple meanings based on the viewpoint of the reader or viewer.

Post: A deployed message on a new media site.

Production: The development and construction of a relatable coherence.

Publishing sites: Sites that allow users individually or collaboratively edit its content; the most predominant sites include Blogs, Microblogs and Wiki pages such as Wikipedia.

Real: see ‘information value’

Rhythm: Time-based; rhythm is the understanding of consecutive varying elements (opposing or contrasting) that are revealed via a pattern of altering reoccurrences. Rhythm can relate to kinetic, visual and auditory semiotic modes.

Salience: The most important element within a piece of communication. The element can be visual, auditory, kinetic or written.

Semantic web: The interlinking and integrated layering of related information on the web that occurs automatically.

Semiosis: The action of meaning generations using semiotic resources.

Semiotic function: The specific purpose of semiotic resources within the broader text.

Semiotic landscape: The manner in which specific semiotics resources are used in a particular socio-cultural context.

Semiotic resource: The kinetic actions, physical or technological materials users utilised for the purpose of communication and how they are constructed and conveyed. All resources have a variety of meaning potentials, these are dictated by previous use and possible future use based on specific socio-cultural setting.

Semiotic system: The organised manner in which resources are arranged

Semiotics: The formal study of signs and signification.

Sign: Anything which produces meaning.

Signified: A conceptual construct the sign brings into play.

Signifier: The visible element used to convey meaning.

Signification: The understanding of the process whereby a signifier becomes the signified.

Smartphone: Integration of telephone technology with more advanced computing function and specifically the ability to access the internet.

Social media: Refers to the group of Web 2.0 internet-based technologies that permit users to perform multiple actions, such as, the creation and exchange of content, sharing, collaborating and interacting. SMSs include social networking sites, media sharing site and publishing sites.

Social Networking: Sites dedicated to facilitating social engagement and fostering social relationships, including sharing, collaborating and interacting

Social Practice: The exhibition of patterned actions people participate in with other for particular purposes. They display the way specific actions are executed and achieved and social settings in which they occur and the participants that are taking part. They reveal meaning via discourse, visual, linguistic, kinetic and auditory resources.

Social Subjectivity: The belief that meaning is impacted by our past discursive experiences and influences how we understand a text.

Socio-cultural approach: Methods and approaches of analysing examples of higher-level actions.

Stereotype: an A-typical interpretation of a text or elements within a text, which is heavily influenced by previous interpretation of like texts or elements.

Streaming: The ability to view and/ or listen to media online without the need to download the full file. Streaming allows for flexible delivery and is a increasingly used alternative to file sharing.

Symbol: Signs whose meaning requires learning.

Symbolic: The use of a sign to represent a learned meaning.

Symbolism: The practice of representing things or ideas via the use of a sign.

Temporal: A time based semiotic resource, such as music or a moving image.

Text: An arrangement or amalgamation of signs.

Textual function: A Hallidayan term that identifies the modes in creating and deploying a text

Themed Cluster: A themed based collection of CAMS.

Tumble: A post on Tumblr

Tweet: A post on Twitter

Utterance: A deployed message or piece of communication about a particular topic or theme.

Vector: A visible or invisible connection between two or more elements within a text.
Visual semiotics: The study of visual signs.

Web 2.0: As much of a technological advance as a social shift in how and why people interact online. Web 2.0 technologies go beyond file sharing and browsing to include more active practices, such as collaborating, socialising and creating content.

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Appendix 1: (Technical Appendix) Software to Save and Annotate Data

Prior to analysing new media marketing data, the selected data requires *annotation* and *organisation*. Annotation refers to assigning descriptions to different segments of marketing text to reveal low-level meaning (as discussed in section 4.2.2). Annotation includes detailing the different meanings, which are revealed within a piece of text; image or temporal. Annotation allows for mid-higher level meaning to be assessed, as outlined in Chapter 4. Organisation refers to systematising of data. This allows the data to be read as if it were being observed in its original setting. This is of particular interest when the data contains hyperlinks and embedded texts. These particular elements impact reading paths and the coherent understanding of the marketing message, as well as, the new media marketing campaign.

A detailed description of the three software programs used in this thesis to select, save and annotate case study data for analysis is below. The three programs consist of Evernote, Snagit and iSkysoft (iTube). Evernote performs several key activities including sourcing, saving and annotating case study data. Snagit, a program specifically designed to collect, save and edit data has the added benefit of sourcing hyperlinks and embedded texts. Finally, iSkysoft (iTube), were specially utilised for temporal texts sources from YouTube and Vimeo, as well as, embedded temporal text in social networking, publishing and media sharing sites. As the software allows for the downloading of clips to be saved to the hard drive and shared across other devices including smartphones and tablets. Below is a detailed description of each and how they will assist in the preparing data for analysis.

Evernote

Evernote combines software and services intended for note taking and web collecting, specifically allowing users access to store material online and offline. A note can be a many number of text types, including a full or partial webpage, static image, or an auditory recording. The service also allow for notes with file attachments.

Evernote has the ability for folders to be tailored and specifically catalogued, making tagging, annotation and editing easier and seamless. Once editing has occurred, notes can be exported, allowing for synchronicity between devices and also allows for offline viewing. The software is also available on smartphones via *Evernote* and *Stitch* making Evernote synchronicity with multiple web accessing technologies seamless. This in turn allows material saved on a smartphone to be access on a tablet or personal computer.

Evernote provides tools for image capture from users' digital cameras, smartphones cameras and webcams. In some instances, written texts that appear in images can be recognised and separately annotated. Evernote permits highlighted/selected segments of webpages to be captured and these segments saved as a separate note. If a user does not select or highlight a segment of a webpage or the entire webpage is selected via scrolling and selecting the entire webpage is considered a single text and is completely clipped and saved. Notes can emailed, printed and posted elsewhere (e.g. Facebook). The software also permits the editing of *rich text* and *sketches*. The software can process, edit, capture and distribute images in multiple formats. The

software also makes it possible to add shapes, written texts and vectors to images, which is useful in the annotation process.

Snagit:

The second software this thesis uses is Snagit. This particular piece of software is intended to substitute the basic print screen function on most computers. The thesis utilises this piece of software to perform several key functions, which include collecting, annotating and editing sourced data material. The software also assists with *technical* writing, cropping of data and the collective capture of entire webpages, linked images, embedded material and multimedia. These notes or data, can be stored within the program or distributed to sites such as Facebook or Evernote. Making the program a functional choice, as it is compatible with the other key software this thesis utilises. Once parameters have been altered, the software can search out and follow hyperlinks within a webpage, detecting, saving and storing the data from selected linked pages into specifically established files.

Aside from *Snagit's* ability to source and save data, the program can also edit data. The thumbnails can be manipulated and annotated by cropping, adding written texts, numbering, arrows and shapes. The software can also perform more advanced function, such as the addition of special effects, colour distortion and overlaying tonal variations. The program can create a webpage using selected and edited material.

Snagit permits a multiple of formats, including are 'All-in-One', 'Full Screen', 'Copy to clipboard,' 'Webpage as PDF with link', 'copy text to clipboard', 'Free hand' and 'Menu with time delay'. *Snagit* also can convert notes and edit multiple data segments simultaneously. The software (if the users which it to do so) can automatically redirect data to the 'Edit' section once captured, whereby editing can occur. However, this function can be disabled and the process performed manually, this is of particular use if a large data set required selection and saving.

iSkysoft (iTube):

This tool is specifically used to download and save temporal texts from Vimeo, YouTube and temporal texts embedded in Facebook, Tumblr, Pinterest and any other site, including organisations' official websites. The software allows for downloaded material to be converted suiting other computing devices such as smartphones and tablets. The program will allow material available online to be saved, allowing for more accurate analysis to be undertaken offline.

The software is capable of downloading a variety of temporal text formats including MP4, MP3 and FLV, saving to directly to the hard drive in a variety of formats including MOV, WMV, M4V and, AVI. This allows converted texts to be viewed on tablets, MP3 players, and smartphones. The program automatically resizes material for viewing to best suit the device in use. The software can be used to download multiple temporal texts simultaneously.

The software permits the downloading of one clip whilst a user searches for additional data. The software also permits downloading clips to be viewed on the screen as downloading takes place. Additionally, the software allows for snapshots of particular frames to be selected and saved from the clip. These selected clips will be utilised

when specific frames are selected for analysis or to exemplify a particular sub-phase or phase.

Appendix 2: Case Material Hyperlinks

Appendix	Title	Weblink
3.1	Fair Trade Assoc Australia & NZwebsite initial FTF mention	www.fairtrade.com.au
3.2	Twitter May 3 FTF FS Launch	https://twitter.com/FairtradeAU
3.3	Twitter May 3 FTF FS and FairtradeKarma	https://twitter.com/FairtradeAU
3.4	Twitter May 3 FTF FS Cadbury Giveaway	https://twitter.com/FairtradeAU
3.5	Twitter May 4 FTF FS thank you tweet	https://twitter.com/FairtradeAU
3.6	Twitter Simon Bryant FT Muffin notification	https://twitter.com/SimonBryantChef
3.7	Twitter May 6 Starbucks Giveaway tweet	https://twitter.com/FairtradeAU
3.8	Twitter May 6 Simon Bryant Muffin invite FT	https://twitter.com/FairtradeAU
3.9	Chocolate Muffin Media Release	https://www.oxfam.org.au/media/2012/05/celebrity-chef-simon-bryant-cooks-fair-with-flair/
3.10	Twitter May 6 Link to FTF FS images	https://twitter.com/FairtradeAU
3.11	Facebook Photographs of FTF Launch	http://www.facebook.com/media/set/?set=a.383230748396416.107353.106367042749456&type=1
3.12	Twitter May 6 Oxfam Simon Bryant conclusion	https://twitter.com/FairtradeAU
3.13	Twitter May 8 Starbuck reminder of free giveaway tweet	https://twitter.com/FairtradeAU
3.14	Twitter May 8 Starbucks link to Blog for FTF 2012	https://twitter.com/FairtradeAU
3.15	Starbucks Blog 'Celebrating Fairtrade Fortnight'	http://www.starbucks.com.au/Starbucks-com-au-Blog.php?month=2012-05
3.16	Twitter May 8 Nudie Jeans Backbone post	https://twitter.com/FairtradeAU
3.17	Twitter May 10 FT reminder of Starbucks free giveaway	https://twitter.com/FairtradeAU
3.18	Twitter May 10 Republic Coles special	https://twitter.com/FairtradeAU
3.19	Twitter May 13 Bean Ground and Drunk Woolworths offer	https://twitter.com/FairtradeAU
3.20	Twitter May 13 La Trobe FTF invite	https://twitter.com/FairtradeAU
3.21	Coffee Break Blog	http://www.trademe.co.nz/travel-events-activities/activities/auction-472480891.htm
3.22	Twitter May 14 Trobe FTF invite and giveaway	https://twitter.com/FairtradeAU
3.23	La Trobe FTF News Feed	http://www.latrobe.edu.au/news/articles/2012/article/la-trobe-celebrates-fair-trade-fortnight
3.24	Twitter May 15 Michael Toliman post/instagram	https://twitter.com/FairtradeAU and the image link http://instagram.com/p/KrVI2sD8PR/#
3.25	Twitter May 15 La Trobe thank you and images link	https://twitter.com/FairtradeAU
3.26	Facebook Photographs of La Trabe FTF Celebrations	http://www.facebook.com/media/set/?set=a.385522704833528.103528.119586044760530&type=1
3.27	Twitter May 16 MR-Morning tea celebrations	https://twitter.com/FairtradeAU
3.28	Twitter May 16 JI – FTF coffee	https://twitter.com/FairtradeAU
3.29	Twitter May 16 FairtradeKarma link to e-Newsletter	https://twitter.com/FairtradeAU
3.30	e-Newsletter	http://us2.campaign-archive1.com/?u=c58b63ac1d582e0c3c22826c2&id=3b56025651
3.31	Facebook April 13 introductory invite to FTF FS	http://www.facebook.com/FairtradeAU?fref=ts
3.32	FTF Official Launch Invite	http://www.facebook.com/events/217720535003226/
3.33	Facebook April 24 Additional FTF FS Link with embedding	http://www.facebook.com/FairtradeAU?fref=ts
3.34	Facebook May 3 Additional FTF FS link with list of participants	http://www.facebook.com/FairtradeAU?fref=ts
3.35	Facebook May 4 FTF FS invite with giveaway incentive and Cadbury Petition	http://www.facebook.com/FairtradeAU?fref=ts
3.36	Facebook May 5 Starbuck FTF FS giveaway	http://www.facebook.com/FairtradeAU?fref=ts
3.37	Facebook May 4 FTF FS thank you post	http://www.facebook.com/FairtradeAU?fref=ts
3.38	Facebook May 7 FTF FS photograph link	http://www.facebook.com/media/set/?set=a.383230748396416.107353.106367042749456&type=1
3.39	Facebook May 8 Profile change with Cadbury Petition	http://www.facebook.com/FairtradeAU?fref=ts

3.40	Facebook May 8 Coles FTF brochure with comments	http://www.facebook.com/FairtradeAU?fref=ts
3.41	Facebook May 10 Starbucks free coffee giveaway with image	http://www.facebook.com/FairtradeAU?fref=ts
3.42	Facebook May 11 Republica Coles promotion	http://www.facebook.com/FairtradeAU?fref=ts
3.43	Facebook May 12 Sorella & Me Post	http://www.facebook.com/FairtradeAU?fref=ts
3.44	Facebook May 14 Bean Ground and Drunk Woolworths promotion	http://www.facebook.com/FairtradeAU?fref=ts
3.45	Facebook May 15 RMIT Michael Toliman post with embedding	http://www.facebook.com/FairtradeAU?fref=ts
3.46	Facebook Michael Toliman event page official invite	http://www.facebook.com/FairtradeAU?fref=ts
3.47	Facebook May 15 Michael Toliman in Adelaide	http://www.facebook.com/FairtradeAU?fref=ts
3.48	Facebook May 17 Big Fair Morning Break Post with embedding	http://www.facebook.com/FairtradeAU?fref=ts
3.49	Facebook The Big Fair Trade Morning Break event page official invite	http://www.facebook.com/events/414929485206529/?ref=22
3.50	Facebook May 17 Redirect post to e-Newsletter	http://www.facebook.com/FairtradeAU?fref=ts
3.51	Website news FTF Breakfast News Update	http://www.fairtrade.com.au/news/fortnight-breakfast-brings-fairtrade-businesses-together
3.52	FairtradeKarma Fair Trade Post	http://www.fairtrade.com.au/campaign/buy-fairtrade-and-good-things-will-happen
3.53	Cadbury Fairtrade webpage	http://www.cadbury.com.au/About-Cadbury/Fairtrade.aspx
3.54	Fairtrade Events Blog	http://www.gmagazine.com.au/3019/fairtrade-fortnight
3.55	FTF Every Choice Matters news feed	http://www.fairtrade.com.au/news/every-choice-matters-aussie-shoppers-fair-trade-fortnight-5-20-may-fairtrade-certified-product-
3.56	Pinterest Planet Goodness	http://pinterest.com/search/pins/?q=Fairtrade+Fortnight
3.57	Tumblr Teaboard of Kenya	http://www.tumblr.com/tagged/fairtrade+fortnight
3.58	Flickr Fair trade fortnight 5-20 May 2012 Adelaide, South Australia	http://www.flickr.com/photos/morganiseit/7140992407/
3.59	YouTube FTF television advertisement	http://www.youtube.com/watch?v=cDH9uxbld0w
3.60	YouTube/Vimeo Broadway Co-op FairTrade Fortnight Clip	http://www.youtube.com/watch?v=Q7dC7adiB2k
3.61	Facebook May 15 Fairtrade Coffee information evening initial message	http://www.facebook.com/FairtradeAU?fref=ts
3.62	Facebook May 15 Fairtrade Coffee information evening extended message	http://www.facebook.com/FairtradeAU?fref=ts
3.63	Facebook May 16 Fairtrade Coffee information evening hasty message	http://www.facebook.com/FairtradeAU?fref=ts
3.64	Facebook May 16 Fairtrade Coffee information evening events official invite	http://www.facebook.com/events/245487412225601/?ref=22
3.65	Facebook May 8 Melbourne University FTF informal invite	http://www.facebook.com/FairtradeAU?fref=ts
3.66	Facebook May 9 Melbourne University FTF event official invite	http://www.facebook.com/FairtradeAU?fref=ts
3.67	Facebook May 22 Melbourne University accreditation announcement	http://www.facebook.com/FairtradeAU?fref=ts
3.68	Melbourne University Accreditation article	http://newsroom.melbourne.edu/news/n-811
3.69	YouTube Melbourne University Accreditation Clip	http://www.youtube.com/watch?v=95r6xM6FYq4
3.70	Flickr Help poor farming communities in Uganda	http://www.flickr.com/photos/oxfamaustralia/2468761589/
3.71	Facebook May 25 Fairtrade news story link post	http://www.facebook.com/FairtradeAU?fref=ts
3.72	Facebook May 18 Big Morning Break prize image	http://www.facebook.com/FairtradeAU?fref=ts
3.73	Facebook May 17 Big Breakfast dancer post	http://www.facebook.com/FairtradeAU?fref=ts
3.74	Facebook May 9 Cadbury Petition embedded clip post	http://www.facebook.com/FairtradeAU?fref=ts
3.75	Facebook May 10 Cadbury Petition embedded clip post	http://www.facebook.com/FairtradeAU?fref=ts

(2)

3.76	YouTube Cadbury Petition Clip	http://www.youtube.com/watch?v=JapYoCvfaqk
3.77	YouTube Cadbury Petition webpage	http://www.youtube.com/watch?v=JapYoCvfaqk
3.78	Webpage Change.org Cadbury Petition	http://www.change.org/en-AU/petitions/cadbury-please-make-all-your-fundraising-chocolate-fairtrade-certified
3.79	Tumblr <i>ethicalgifts</i> Fairtrade Fortnight 7-22 May 2011 post	http://www.tumblr.com/tagged/fairtrade+fortnight
3.80	YouTube SHOW OFF YOUR SWAP Fair Trade Fortnight 2011 ANZ webpage	http://www.youtube.com/watch?v=sKQCyaCDbTQ
3.81	YouTube SHOW OFF YOUR SWAP Fair Trade Fortnight 2011 ANZ clip	http://www.youtube.com/watch?v=sKQCyaCDbTQ
3.82	Tumblr <i>ethicsgirls</i> UK Take a step FTF 2012 campaign post	http://www.tumblr.com/tagged/fairtrade+fortnight
3.83	YouTube UK Take a step FTF 2012 campaign clip	http://www.youtube.com/watch?v=jNkaN1MZFKo&feature=player_embedded
3.84	Pinterest <i>mykidstime</i> UK Take a step FTF 2012 campaign	http://pinterest.com/search/pins/?q=Fairtrade+Fortnight
3.85	Pinterest intertwined Fairtrade Fortnight pins	http://pinterest.com/search/pins/?q=Fairtrade+Fortnight
3.86	Tumblr intertwined Fairtrade Fortnight posts	http://www.tumblr.com/tagged/fairtrade+fortnight
3.87	Pinterest <i>Fairtrade International USA</i> Happy Fairtrade Fortnight post	http://pinterest.com/search/pins/?q=Fairtrade+Fortnight
3.88	Tumblr <i>Fairtrade</i> Senegal Cotton FTF Post - UK version	http://www.tumblr.com/tagged/fairtrade+fortnight

Appendix 3: Parameters of Case Material

This thesis utilises the template summarised at the end of Chapter 4 and reproduced below to conduct analysis of each individual case component. Each of the cases investigated below will have the framework partly or fully applied depending on the case examples needs. For example, a tweet, may simply utilise the *Language* element of the framework, if no images or temporal images are connected to the message. In order to be able to sufficiently and accurately determine the meaning of component the framework will be applied to each example listed. As some case material does not possess all the attributes listed in the table, an indication will be provided within each section to document which specific section of the framework is being utilised. Each case will include a summary that will attempt to provide a holistic account of each case component. All quotes from new media post are verbatim, grammar mistakes are often exhibited when text talk is used.

Campaign:				
Type of text:			Site of Display:	
Temporal component (Phase: Sub-phase: Part of Sequence)				
Metafunctional Meanings				
Language	Experiential Meaning (Field)	Interpersonal Meaning (Tenor)	Textual Meaning (Mode)	
Spoken Language	What is being discussed?	Who is taking part and what is their role? Imperative Formal/Personal Informal/Impersonal Formal/Impersonal Formal/Impersonal	CAPITALS Capitals and Spacing :) or ☺ ;)) :-(or ☹ <3 or a love heart	
Written Language				
Emoticons				
Hypertext		Who is taking part and what is their role? Activity Sequence	Colour Image Text	
Visual Modes				
Representational	Interactive		(Visual) Composition	
Narrative	Modality	Colour saturation Colour differentiation Colour Modulation Contextualisation Representation Depth Illumination Brightness	Informational value	Given/New Ideal/Real Centre/Margin Vectors
Symbolic	Image/Gaze	Offer Demand Direct Indirect	Salience	

	Frame/Social Distance	Very Close Up Close Shot Medium/Close Medium Shot Medium Long Long Shot Very Long Shot	Framing	
	Subjective Image	Horizontal Direct Horizontal Semi Horizontal Detached Vertical Higher Vertical Equal Vertical Lower		
Audio Modes				
Music/ Soundtrack	Anchoring (Background)	Supportive (Mid-Foreground)	(Audio) Composition	
			Pitch	
			Tone	
Vocal Register	Emotional Content		Tempo	
			Rhythm (Silence & Pause)	
			Loudness	
Kinetic				
	Interactive Meaning	Composition		
Facial Expression	Anger Contempt Disgust Fear	Brow Lowered + Upper lid Raiser + Lid tightener + Lip Tightener (A trace of) lip corner puller + (A trace of) Dimpler Nose Wrinkling + Lip Corner Depression + Lower lip Depression Inner Brow Raiser + Outer Brow Raiser + Brow Lowered + Upper lid Raiser + Lip Stretcher + Jaw Drop		
	Sadness Surprise Happiness	Inner Brow Raiser + Brow Lowered + Lip corner depression Inner Brow Raiser + Outer Brow Raiser + Slight Upper Lid Raiser + Jaw Drop Cheek Raiser + Lip Corner Puller + Eye Wrinkling		
Gesture				
Intersemiotic Relations				
	Concurrence	Complementary	Enhancement	
Image/Text	Clarification Exposition Exemplification	Augmentation Divergence	Manner Condition Spatial Temporal Causal	
	Verbiage/Kinetic		Clarification	Manner Casual
Summary:				

Table A1: SSMM Framework

Below is list of all the case components and their relevant Appendix sections.

3.1	Fair Trade Assoc Australia & NZwebsite initial FTF mention
3.2	Twitter May 3 FTF FS Launch
3.3	Twitter May 3 FTF FS and FairtradeKarma
3.4	Twitter May 3 FTF FS Cadbury Giveaway
3.5	Twitter May 4 FTF FS thank you tweet
3.6	Twitter Siman Bryant FT Muffin notification
3.7	Twitter May 6 Starbucks Giveway tweet
3.8	Twitter May 6 Simon Bryant Muffin invite FT
3.9	Chocolate Muffin Media Release
3.10	Twitter May 6 Link to FTF FS images
3.11	Facebook Photographs of FTF Launch
3.12	Twitter May 6 Oxfam Simon Bryant conclusion

3.13	Twitter May 8 Starbuck reminder of free giveaway tweet
3.14	Twitter May 8 Starbucks link to Blog for FTF 2012
3.15	Starbucks Blog 'Celebrating Fairtrade Fortnight'
3.16	Twitter May 8 Nudie Jeans Backbone post
3.17	Twitter May 10 FT reminder of Starbucks free giveaway
3.18	Twitter May 10 Republic Coles special
3.19	Twitter May 13 Bean Ground and Drunk Woolworths offer
3.20	Twitter May 13 La Trobe FTF invite
3.21	Coffee Break Blog
3.22	Twitter May 14 Trobe FTF invite and giveaway
3.23	La Trobe FTF News Feed
3.24	Twitter May 15 Michael Toliman post/instagram
3.25	Twitter May 15 La Trobe thank you and images link
3.26	Facebook Photographs of La Trabe FTF Celebrations
3.27	Twitter May 16 MR-Morning tea celebrations
3.28	Twitter May 16 JI – FTF coffee
3.29	Twitter May 16 FairtradeKarma link to e-Newsletter
3.30	e-Newsletter
3.31	Facebook April 13 introductory invite to FTF FS
3.32	FTF Launch Invite
3.33	Facebook April 24 Additional FTF FS Link with embedding
3.34	Facebook May 3 Additional FTF FS link with list of participants
3.35	Facebook May 4 FTF FS invite with giveaway incentive and Cadbury Petition
3.36	Facebook May 5 Starbuck FTF FS giveaway
3.37	Facebook May 4 FTF FS thank you post
3.38	Facebook May 7 FTF FS photograph link
3.39	Facebook May 8 Profile change with Cadbury Petition
3.40	Facebook May 8 Coles FTF brochure with comments
3.41	Facebook May 10 Starbucks free coffee giveaway with image
3.42	Facebook May 11 Republica Coles promotion
3.43	Facebook May 12 Sorella & Me Post
3.44	Facebook May 14 Bean Ground and Drunk Woolworths promotion
3.45	Facebook May 15 RMIT Michael Toliman post with embedding
3.46	Facebook Michael Toliman event page official invite
3.47	Facebook May 15 Michael Toliman in Adelaide
3.48	Facebook May 17 Big Fair Morning Break Post with embedding
3.49	Facebook The Big Fair Trade Morning Break event page official invite
3.50	Facebook May 17 Redirect post to e-Newsletter
3.51	Website news FTF Breakfast News Update
3.52	FairtradeKarma Fair Trade Post
3.53	Cadbury Fairtrade webpage
3.54	Fairtrade Events Blog
3.55	FTF Every Choice Matters news feed
3.56	Pinterest Planet Goodness
3.57	Tumblr Teaboard of Kenya
3.58	Flickr Fair trade fortnight 5-20 May 2012 Adelaide, South Australia
3.59	YouTube FTF television advertisement
3.60	YouTube/Vimeo Broadway Co-op FairTrade Fortnight Clip
3.61	Facebook May 15 Fairtrade Coffee information evening initial message
3.62	Facebook May 15 Fairtrade Coffee information evening extended message
3.63	Facebook May 16 Fairtrade Coffee information evening hasty message
3.64	Facebook May 16 Fairtrade Coffee information evening events official invite
3.65	Facebook May 8 Melbourne University FTF informal invite
3.66	Facebook May 9 Melbourne University FTF event official invite
3.67	Facebook May 22 Melbourne University accreditation announcement

3.68	Melbourne University Accreditation article
3.69	YouTube Melbourne University Accreditation Clip
3.70	Flickr Help poor farming communities in Uganda
3.71	Facebook May 25 Fairtrade news story link post
3.72	Facebook May 18 Big Morning Break prize image
3.73	Facebook May 17 Big Breakfast dancer post
3.74	Facebook May 9 Cadbury Petition embedded clip post
3.75	Facebook May 10 Cadbury Petition embedded clip post (2)
3.76	YouTube Cadbury Petition Clip
3.77	YouTube Cadbury Petition webpage
3.78	Webpage Change.org Cadbury Petition
3.79	Tumblr <i>ethicalgifts</i> Fairtrade Fortnight 7-22 May 2011 post
3.80	YouTube SHOW OFF YOUR SWAP Fair Trade Fortnight 2011 ANZ webpage
3.81	YouTube SHOW OFF YOUR SWAP Fair Trade Fortnight 2011 ANZ clip
3.82	Tumblr <i>ethicsgirls</i> UK Take a step FTF 2012 campaign post
3.83	YouTube UK Take a step FTF 2012 campaign clip
3.84	Pinterest <i>mykidstime</i> UK Take a step FTF 2012 campaign
3.85	Pinterest intertwined Fairtrade Fortnight pins
3.86	Tumblr intertwined Fairtrade Fortnight posts
3.87	Pinterest <i>Fairtrade International USA</i> Happy Fairtrade Fortnight post
3.88	Tumblr <i>Fairtrade</i> Senegal Cotton FTF Post - UK version

Table A2: Case Study Components

Appendix 3.1: Fair Trade Association Australia & NZ website initial FTF mention

Figure A3.1-1 is a webpage, reproduced from a Snagit grab from the Fairtrade website (www.fairtrade.com.au). This element was sourced in March 2013. This case element includes language, image and image/text relations components, with the framework elements required to analyse the case detailed in Table 3. The Fairtrade Australia Homepage was a hub to connect users to social media sites, including, Facebook, Twitter and YouTube.



Figure A3.1-1: Fairtrade Webpage

Section	Section of Table
1	Language
2	Language
3	Language
4	Language
5	Language
6	Image; Kinetic
7	Image; Kinetic; Language; Image/Text
8	Lanuage
9	Image; Language; Image/Text
10	Image; Language; Image/Text

Table A3: Figure 3.1 Selection Tools

A3.1.1 Hyperlinks

This hyperlinks connect to other sections of the website. These are not essential to this case and will not be further analysed.

A3.1.2 Details the name of the organisation

“Fair Trade Association Australia and New Zealand” (FTAANZ), with the accompanying logo. The globe is a symbolic image of the earth with only Australia and New Zealand highlighted. The colours are of green (globe) and blue for the Australia and New Zealand.

The Image/Text relations

The post exhibits *exposition* is experienxed, as both image and text bring equal meaning to the message.

A3.1.3 Language

Experiential (Field)

The written text analysis identifies a welcomes to visitors of the site.

A3.1.4 Titled Fairtrade Fortnight 2012

Experiential (Field)

The text introducers Fairtrade Fortnight (FTF) 2012 for the first time in 2012. It details how FTF is the largest celebration of Fairtrade each year in Australia and New Zealand. The text continues and informs the reader how the ‘celebrations’ help millions of people worldwide, specifically, farmers, producers and their families in developing countries.

Interpersonal (Tenor)

The language is predominantly informal. The written text refers to the word 'home', this is an attempt to relax the viewer and portray themselves at a safe and comfortable place to visit. The site is making an offer to users, to join in with the festivities on offer.

A3.1.5 Titled Latest News

This section directs the user to the latest news of Fairtrade. In this instance the news refers to crowd fundraising and the fact that University of Adelaide has become the first Fairtrade University.

A3.1.6 Salient Image

Representational

The image is symbolic, it represents five main subjects posing for the camera in traditional dress and smiling. This is symbolic because the subjects represent those who Fairtrade helps via their alternate system of trade and symbolise change and happiness.

Interactive

The image is of high modality, with the subject depicting direct gaze, demanding the attention of the viewer. They are shot in a social frame, with direct and semi-direct involvement, meaning the viewer is familiar with them, aware of their status but not fully part of their world. The subjects are in a lower position, indicating the viewer has power over them, however, the angle could be due to the fact they are sitting and the producer of the shot is standing.

Composition

The *salient* elements of the image are the ladies smiling and appear to be very happy.

A3.1.7 Titled "Find out more about Fairtrade"

A3.1.7a: "Buy and Sell", the text details an avenue to search for Fairtrade products "near you".

Representational

The image is symbolic, it represents fairtrade goods for purchase, the image is of three big bowls of an unknown product (some form of berry or bean).

Interactive

The image is of high modality, direct involvement with a social/ close-up social frame, indicating the producer of the images wishes the viewer to get involved.

Composition

The compositional elements centre of salience, with the image of the products central to the meaning within the image. The product is framed by nature and the plantation, representing a natural and healthy product.

Image/Text relations

This section exhibits *exemplification*, with the image supporting the text.

A3.1.7b: Titled “Get Involved” the link directs users to initiative surrounding Fairtrade communities, campaigns and events.

Representational

The image is symbolic, it represents tea workers picking tea in a tea plantation. The image has multiple subject (approx 10) working together picking tea, this relates to the text (get involved), as the workers are involved together picking tea.

Interactive

The image is of high modality, with a social frame and semi-direct involvement, indicating to the viewer, their attention is required, yet they are familiar but not directly involved with the represented subject. The power angle is equal, insinuating, the viewer and the subject are of equal power.

Image/Text relations

This section exhibits *clarification*, with the image represents an example of the Fairtrade community at work.

A3.1.7c: Titled “Meet the Producers” is a link which directs the user to information about the various Fairtrade producers around the globe.

Representational

The image is *symbolic*, it represents Fairtrade workers waving to the viewer, they are traditional dressed and smiling happily.

Interactive

The image is of high modality, with the subject shot in a social frame and direct involvement is visible. Their gaze is direct, indicating that they are demanding our attention, we are familiar with them and they are asking us to get involved in their lives. They are presenting genuine smiles and are of equal power relations.

Composition

The *salient* components are the happy faces and the workers themselves.

Image/Text relations

This section exhibits *exemplification*, with the image supporting the text.

A3.1.8 Newsletter

This section encourages users to subscribe to newsletters and updates about Fairtrade. The section requests email address, country of origin before verification and submitting.

A3.1.9: Image

Visual Representation of all the affiliates of FTAANZ, they include themselves, Fairtrade Australia and FAIRTRADE (Head Office); they are collaboratively working with each other to promote fairtrade in Australia and New Zealand

A3.1.10 Social Media share section

Experiential (Field)

The text encourages users to connect with Facebook, Twitter and YouTube

Interpersonal (Tenor)

The webpage was deployed by Fairtrade Australia and New Zealand and is available to everyone of the WWW. The message is specifically directed to those who have an interest in Fairtrade and specifically FTF 2012. The mood of the page is happy, bright, empowering and informative. The language is professional, yet informal, assessable to everyone and indicating equal power relations. The image are bright and cheery, enhancing the positive mood of the site.

A3.1.11 Summary

The webpage is a primarily a informational page, presenting insight into multiple subject matter. The messages related to FTF 2012 Australia campaign is place in the central position indicating its importance, increasing its salience. The written text was informal and accessible to everyone, with emotive language designed to get the user to become an advocate. The social media hyperlink attempted to redirect website visitors to their social media pages including Facebook, Twitter and YouTube.

Appendix 3.2: Twitter May 3 FTF FS Launch

Figure A3.2-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.

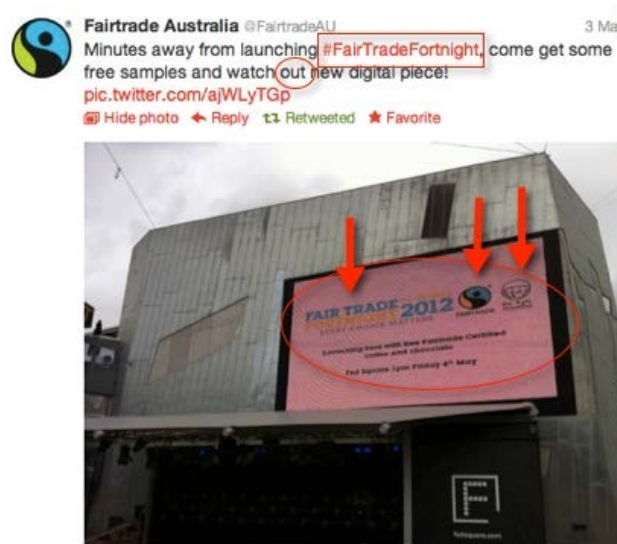


Figure A3.2-1: Twitter May 3

A3.2.1 Language (Text)

Experiential (Field)

The tweet is multi-themed. It is primarily a message to inform audiences that Fairtrade Fortnight (FTF) 2012 festivities are soon to start. The tweet also offers free samples as incentive for participants and the tweet demands followers to view a digital piece (indicated by the exclamation mark).

Interpersonal (Tenor)

The tweet deployed by FairtradeAU is directed towards their Twitter followers. The tweet appears to have been deployed in haste, indicated by the spelling mistake in second part of the sentence. The author has spelt 'our' incorrectly, spelling it as 'out', this showcases the haste the text was written in. The tweet uses urgent language "minutes away..." giving the tweet an additional sense of urgency. As the tweet was sent from FairtradeAU an offer to join them at FTF festivities is implied, which are starting in only *minutes*. The language is informal and inviting, indicating equal power and frequent contact, with a high level of involvement.

A3.2.2 Visual

Symbolic

The image represents the physical space where the FTF activities will be conducted. The image represents what a visitor to the event would see as they near the event site.

The image highlights the name of the event and the date. It also captures the *FairTrade* logo that is synonymous with the brand.

Interactive

The image is of high *modality*. The image identified the exact location of the event. It is shot at a general social frame, indicating the venue is accessible to everyone. The image is of *semi-involvement*, indicating the viewer can view the event, however, is not currently part of it.

Compositional

The *real* section of the image depicts the FS building FairTrade Fortnight 2012 celebration would be launched from. The *ideal* section details the specifics of the event. This aspirational section depicts the salient elements of the image. The angle and modality indicate the image is representative of what a visitor will see when visiting FS. The *salient* element is represented by the message and the FairTrade logo. Federation Square building represents the *framing* component of the image.

A3.2.3 Image/Text relations

This section refers the relations between the tweet and the image. *Complementary – Augmentation* (Image extends text). The image showcases the location of the FTF festivities. As the text does not refer specifically to the location, the image adds locational information to the text. *Spatial*, the image multiplies the meaning of the written text, as it provides a spatial context to the written text. Viewers can visual recognise what is spoken about in the text

In-text text and image

Condition is experienced, the language constructs the *condition* and the image the consequence, as the image of the building is what you may see if a visitor actually went down to FS.

A3.2.4 Summary

The tweet encouraged those in the Melbourne CBD area to partake in Fairtrade Fortnight, 2012 celebration on the day of the tweet at Federation Square. The tweet was a reminder for followers of the imminent start of FTF proceedings, with the photo detailing the venue in which proceeding are taking place. The spelling mistake and the informal language indicated the tweet was written in haste and has offers those who visit an incentive of free samples.

Appendix 3.3: Twitter May 3 FTF FS and FairtradeKarma

Figure A3.3-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.3-1: Twitter May 3 FairtradeKarma

A3.3.1 Language

Experiential (Field)

The tweet informs the audience that Fairtrade Fortnight 2012 (FTF) festivities are at Federation Square (FS). The tweet also offers an exchange; if they (audience) attend they will receive good Karma for their efforts.

Interpersonal (Tenor)

The tweet deployed by FairtradeAU is directed towards Fairtrade Twitter followers. The *mood* is inviting and casual. The language is *informal* and *impersonal* language, as the tweet is not directed a single individual. The informal language is indicative of *equal* power, frequent contact and *high involvement*.

A3.3.2 Image

The image is *symbolic* and represents the space where the FTF 2012 took place. The image represents a gesture, that of an 'Karma' symbol, synonymous with Buddhism. The campaign slogan introduced the idea that Karma (action) is important, stating that "that's awesome, that's good". The campaign slogan leverages off Buddhist philosophies, which are symbolic of fairness, wisdom and enlightenment. The use of

this symbol ties in with the ‘karma’ component of the campaign slogan. This is possible an attempt to build creditability to the brand campaign and inform audiences of its corporate values. The Karma symbol is used as a symbolic gesture to remind audiences of their responsibility and how their choices impact not only their lives, but also those in developing countries

Interactive

The image is of high modality. It is shot at a general social frame, indicating the venue is accessible to everyone. The image presented is of semi-involvement, indicating the viewer can view the event, however, is not currently part of it.

Compositional

The *real* section of the image depicts the FS building FairTrade Fortnight 2012 celebration would be launched from. The *ideal* section details the specifics of the event. This aspirational section depicts the salient elements of the image (this is typified by the Karma symbol). Furthermore, another *salient* element includes the sign detailing the name of the organisation and its key message, as well as its contact details for the twitter feed. The Karma symbol adjacent to the text within the image also is prominent. Finally, the Melbourne CBD viewable in the background represents *framing*.

A3.3.3 Image/Text relations

Complementary

Augmentation – Image extends text. The image showcases the location of the FTF festivities. As the text does not refer specifically to the location, the image adds locational information to the text.

Enhancement

Spatial: The image multiplies the meaning of the written text, as it provides a spatial context to the written text. Viewers can visual recognise what is spoken about in the text

A3.3.4 Summary

The tweet and the accompanying image were an attempt to encourage participation from Fairtrade twitter followers in Fairtrade Fortnight celebrations at Federation. The accompanying image is of amateur quality, potentially distracting from the event, which attempts to position itself as a professional organisation doing work benefiting those in developing countries, conversely the amateur nature of the image may appeal to a audience which rejects the overly image controlled image focused marketing communication. The image/text relations within the image attempted to add value (augmentation) to the text by displaying the organisation venue, its key message and twitter hashtag. The image/text relations between tweet and image are spatial, with the image displaying the space to which the tweet is referring.

Appendix 3.4: Twitter May 3 FTF FS Cadbury Giveaway

Figure A3.4-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises Kinetic; Language, Image and Image/text relation elements of the framework.



Figure A3.4-1: May 3 Cadbury

A3.4.1 Language (Text)

Experiential (Field)

The message informs audiences an exchange is possible, if the audience attends the FTF event at Federation Square soon, they can receive a free chocolate block by Cadbury.

Interpersonal (Tenor)

The tweet was deployed by FairtradeAU and was targeted at their Twitter followers, specifically those close to FS and who like chocolate. The tweet is an interaction between three subjects, Fairtrade Australia, their followers and Cadbury. The message was sent from FairtradeAU and is directed to their Twitter followers. The tweet also mentions a brand, that of Cadbury and it also showcases the commercial arrangement with Cadbury. This mention of Cadbury brings Cadbury into the conversation between FairtradeAU and their followers. The language used is different to the remainder of the tweet; it uses the full organisational name and product.

There is haste in the tweet, indicated by the end of the text “right now”. Its, urgent nature is typical of a quick marketing giveaway. The *mood* of the tweet is one of generosity and fun. The tweet was of *informal* and *impersonal*, as it is not directed to anyone specific. The language is indicative of equal power, frequent contact and high

involvement. The retweeting exposes the message to a new audience, connected directly linked to the retweeters audience.

A3.4.2 Visual Image

Representational

The gesture of handing the chocolate from one subject to another is symbolic the act of giving, as well as, Fairtrade's message of giving back to the farmers in the developing countries. The chocolate bar also has the FT logo on it, to identify it as an approved product by Fairtrade. Cadbury was chosen for its brand recognition and familiarity with stakeholders.

Interactive

The *modality* of the image is high and indicates the image is representative of an actual event, and supports the text. The image showcases the product and act of giving in is of *direct* involvement, indicating the image is demanding the attention of the viewer. The close up of the image indicates a *high level* of intimacy adding to the level of familiarity of the brand of chocolate to the viewer.

Composition

Placing the Cadbury chocolate block at the *centre* of the image means that its symbolic qualities are highlighted as well as the actual product. The chocolate block carries the most of the meaning, it details the brand (Cadbury), the FairTrade logo and the type of chocolate (Milk), however, it is not the only aspect of the image, which carries meaning. The margin is represented by the action of giving, also adds meaning to the image. The margin supports the centre and without the chocolate block at the centre of understanding, the image would not be possible. The chocolate block, the logos and brand names that are recognisable, represents the *salient* element. This is the act of giving and receiving. The floor of FS entry represents the *framing*.

A3.4.3 Image/Text relations

This is an example of *exemplification*, where the image supports the texts.

A3.4.4 Summary

The messages made an offer to get free Fairtrade chocolate made by Cadbury, the image accompanying the text showcase the offer with the gesture of giving the very chocolate mentioned in the tweet. The act of giving is a powerful visual accompaniment. It is symbolic of Fairtrade ideological stance as well as giving human action and one that most people feel a positive emotion towards, placing Fairtrade (and Cadbury) in positive light.

Appendix 3.5: Twitter May 4 FTF FS thank you tweet

Figure A3.5-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.



Figure A3.5-1: May 4 Thank you

A3.5.1 Language (Text)

Experiential (Field)

The tweet is to 'thank you' to those twitter followers (and others) which participated and engaged in FTF activities in FS the day of the tweet.

Interpersonal (Tenor)

The tweet was deployed by FairtradeAU and is directed toward their Twitter followers, specifically those who participated in FTF and their Twitter followers. The *mood* of the tweet is happy and gracious. It acknowledged the attendance by thanking those who attended FTF activities at FS. The informal language is indicated by the use of "thanks" as opposed to thank you and is indicative of participants of equal power and frequent contact. The *informal* medium as well as the use of Informal language, for example creates a sense of intimacy. The use of retweeting increases the connection between this message and the larger twitterverse. As those who have retweeted the message provide additional exposure of the message to their followers.

A3.5.2 Image

Representational

The image is *symbolic* and represents the physical space where the FTF activities will be conducted. The image represents what the visitors to the event would have seen. The image highlights the name of the event and the date. It also captures the

FairTrade logo that is synonymous with the brand. It is similar to one used prior, therefore familiar to those who would have participated in the activities at FS.

Interactive

The image contains *high modality*. The social frame is one of public meaning, indicating the subject (FS) is open to the public. The angle is of semi-full involvement, indicating a greater sense of familiarity.

Compositional

Informational: Federation Square (FS). The image identified the exact location of the event. The horizontal axis reveals ideal/ real meaning. The real section of the image depicts the FS building FairTrade Fortnight 2012 celebration would be launched from. The ideal section details the specifics of the event. This aspirational section depicts the salient elements of the image. This is typified by the FT logo. The detailing the name of the organisation and its key message, as well as, the contact details for the twitter feed represent the *salient* elements. The FT logo symbol adjacent to the text within the image is also salient as is the Australian Flag in the background. The Melbourne CBD *frames* the image.

A3.5.3 Image/Text relations

Tweet to image contexts represents *condition*, as the viewer would have to visit the site represented to be accepting of the thanks. Spatial, the image showcases the site of the FTF festivities. Within the image, the image/text relations is an exhibition of *exemplification*, with the image supporting the written text.

A3.5.4 Summary

The text was a thank you for those who engaged in FTF activities directed at all those who participated in FTF activities.

Appendix 3.6: Twitter Simon Bryant FT Muffin notification

Figure A3.6-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.



Figure A3.6-1: SB Muffins

A3.6.1 Language

Experiential (Field)

The tweet sourced from Simon Bryant personal twitter account details how the chef is preparing for FTF in association with Oxfam Australia. Specifically the chef is preparing chocolate muffins.

Interpersonal (Tenor)

The tweet was deployed by Simon Bryant (celebrity Chef) and is directed to his personal Twitter followers. The mood of the tweet is of excitement and anticipation. The tweet is from the chef, not re-tweeted by FT or Oxfam or any other source. This is the Chef connecting with his followers (food lovers) and @ with Oxfam, meaning the message will also appear of Oxfam twitter page. The language is informal, as can be seen with use of the phrase “getting ready”. The language is informal and is accessible to everyone, this indicative of high involvement.

A3.6.2 Image

Representational

The *symbolic* elements of the image are represented by the 50+ chocolate muffins. This indicates mass production of the muffins. Potential for those getting involves with FTF to sample. The chocolate muffins are also *symbolic* of enjoyable food and is culturally significant, as chocolate is well like in Australian society.

Interactive

The *modality* of the image is of mid-high involvement indicating the image is of ‘real’ muffins. The muffins are directed towards the viewer, creating a direct involvement with the viewer, demanding them to be involved with the subject. The social frame is a close up, representing friend and a high level of familiarity.

Composition

The salient element is the *muffins*.

A3.6.3 Image/Text relations

This example is of *concurrence*, specifically *clarification*, with the image clarifying the language.

A3.6.4 Summary

The written text indicated how the upcoming event would involve the celebrity chef making chocolate muffins made from Fairtrade certified products. The image displayed examples of the chocolate muffins that the chef will be baking. The tweet is also spreading misinformation, it indicates that Fairtrade celebration will go for a week, when they indeed they last a Fortnight.

Appendix 3.7: Twitter May 6 Starbucks Giveway tweet

Figure A3.7-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises Language



Figure A3.7-1: May 6 Starbucks

A3.7.1 Written Text

Experiential (Field)

The tweet is to inform followers of a free give away of coffee at Starbucks. The hyperlink expands on the tweet.

Interpersonal (Tenor)

The text originated from Starbucks and was retweeted by FairTradeAu, this shows the organisational connection between the two organisations. The message was also simultaneously connected to Facebook (identified by the Facebook logo). The tweet is directed towards Starbucks' followers, as well as, all FairTrade follows (both via Twitter and Facebook). The language is more *formal* than FairtradeAu, for example, the use of the phrase "in celebration" rather than "kick off", this makes it less equal, yet not so formal that it is not accessible to everyone. The use of more formal language brings a level of professional to the *mood* of the tweet.

A3.7.2 Summary

The tweet was sent from Starbucks, encouraging coffee drinkers who follow the company to receive a free espresso drink in an upcoming scheduled time. The link to Facebook widened the scope of exposure and increases the awareness of the campaign.

Appendix 3.8: Twitter May 6 Simon Bryant Muffin invite FT

Figure A3.8-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.



Figure A3.8-1: SB Invite

A3.8.1 Written Text

Experiential (Field)

The tweet possesses a question; it asked the follower if they are in Adelaide and if they are, informs them that the celebrity Chef Simon Bryant will be baking muffins.

Interpersonal (Tenor)

The tweet was deployed by FairtradeAU and is directed towards the organisation Twitter followers. Whilst FairTradeAU posted the message, Simons Management team generated the link. This shows a connection between FairTrade AU, Oxfam Australia (the organisation which secured the chef as a celebrity endorser) and Simon Bryant. A relationship of cooperation and which is mutual beneficial for all parties. The mood is casual and excited. The language is informal, indicating frequent contact and equal power. The use of the phrase “choc muffins” is less formal than “chocolate muffins” and showcases the potential high involvement between FairtradeAU and its Twitter followers.

A3.8.2 Summary

The tweet directed to those in Adelaide, notifies them that the celebrity chef Simon Bryant is baking certified Fairtrade muffin for Fairtrade Fortnight 2012.

Appendix 3.9: Chocolate Muffin Media Release

Figure A3.9-1 is a Snagit grab from an Oxfam online media release (<https://www.oxfam.org.au/media/2012/05/celebrity-chef-simon-bryant-cooks-fair-with-flair/>). It was sourced in March 2013. This case component primarily utilises Language.

Celebrity chef Simon Bryant cooks 'fair' with flair

Posted: 4 MAY 12 Written by: Oxfam Australia Media

 Like  Tweet  +1

Celebrity chef Simon Bryant, from ABC's "The Cook and the Chef", will be demonstrating his fair trade flair next week by baking chocolate muffins at Norwood's Foodland store.

Simon's in-store cooking demonstrations next Monday – using a special recipe he created featuring Oxfam 'fair' chocolate – are part of this year's Fair Trade fortnight celebrations.

Fairtrade products ensure that producers in developing countries are paid a fair and stable price for their produce.

Australian shoppers are increasingly getting behind the fair trade movement, with recognition of the Fairtrade certification label rising to 44 per cent in 2011, up from 28 per cent in 2009.

Oxfam's Wholesale Business Manager David Evans said the increased awareness in fair trade was partly due to the growing number of fair trade products – including Oxfam's 'fair' chocolate, coffee and tea – that are now stocked in supermarkets.

"The support of supermarkets such as Foodland in stocking fair trade products, and holding events such as the Simon Bryant cooking demonstration, makes a real difference in the awareness of fair trade certified products," he said.

"Having the endorsement of a celebrity chef such as Simon Bryant, who is dedicated to sourcing ethical ingredients and believes in the importance of making fair choices in everyday shopping, means we can continue increasing awareness of the Fairtrade certification label and the fair trade movement as a whole."

Australia's biggest celebration of all things fair trade, Fair Trade Fortnight 2012 runs from May 5 to 12, and is aimed at educating Australians about the fair trade system, and how it helps to improve the lives of farmers in developing countries.

PHOTO OPPORTUNITY

Celebrity chef Simon Bryant will be cooking chocolate muffins using Oxfam 'fair' products at Foodland, Norwood (161–169 The Parade, Norwood), on Monday 7 May 2012, hourly between 10am and 2pm.

For interviews with Simon Bryant, information on products, or to request high resolution images or staff interviews, please contact:

Sara Pelvin Media Coordinator,

Figure A3.9-1 SB Media Release

A3.9.1 Language (Text)

Experiential (Field)

The post, written as a media release, the hyperlink details the benefit of Fairtrade and highlights the celebrity chef's involvement during FTF. The link also provides details regarding interview and photo opportunities. The text has some mistakes in it. It

mentions that FTF runs for a week (when it actually runs for two), this is reflected in Simon Bryant Tweet that was posted on the 4th May.

Interpersonal (Tenor)

The message was written by a media coordinator and involves links Simon Bryant to Oxfam and Fairtrade. The tone of the media release is more formal than the tweet. The language used is also more formal than the tweet, as it uses statistics to justify Fairtrade, Oxfam and the involvement of Simon Bryant. Inviting the media is done so in an impersonal manner as it does not mention any specific media outlets or journalist. This increases the level of professional mood to the text.

A3.9.2 Summary

The media release encouraged interested media groups to visit the event and interview the chef about his participation in Fairtrade Fortnight 2012

Appendix 3.10: Twitter May 6 Link to FTF FS image

Figure A3.10-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.



Figure A3.10-1: Photo Hyperlink

A3.10.1 Language

Experiential (Field)

The tweet requests twitter follows to click the link and review photos from FTF launched at FS “last week”.

Interpersonal (Tenor)

The message was deployed by FairtradeAU and is directed towards their Twitter followers. The use of an *imperative* and the use of *informal* language “check out” makes for a relaxed *mood* to the tweet, typical of *equal power* and frequent contact between participants. The tweet is not directed towards any individual in particular, hence impersonal.

A3.10.2 Summary

The tweet, designed to get people to view the images posted on FairTradeAU Facebook page connects Twitter followers with their Facebook page, a form of cross connection (*imperative*).

Appendix 3.11: Facebook Photographs of FTF Launch

Figure A3.11-1 is a snagit grab of the images represented on Fairtrade Facebook page (<http://www.facebook.com/media/set/?set=a.383230748396416.107353.106367042749456&type=1>). The material was sourced in March 2013. Each images will be analysed seperately. Analysis tools used for each image is detailed in Table 4



Figure A3.11-1: Facebook Photo Launch

Image	Media Affinities
1	Image
2	Language; Image
3	Image
4	Image
5	Image; Language
6	Image; Language
7	Image; Kinetic
8	Image; Language
9	Image; Kinetic
10	Image; Kinetic
11	Image; Kinetic
12	Image; Kinetic

Table A4: Facebook Photo Launch

As indicated in Chapter 4, only salient shots will be analysed, they include image 1-4; 7-16. Images 5, 6 7 and 14 will not be covered as they have been analysed elsewhere in this chapter.

A3.11.1 Image 1

Representational

Image is *symbolic* and presents a merchandise tent, where products are for sale (identifying them difficult). There are two sales people dressed in FTF shirts with the Karma symbol showing. The banner to the right of screen carries the tagline “Choose Fair, think Fair” which ties in with shirts, the location and the theme of the event.

Interactive

The image possesses high modality with the workers looking at the viewer (demand), gesturing to the products for sales (using arms as vectors), encouraging the viewer to come and take part in the festivities. They are framed in a general (social-frame), meaning the viewer may be familiar with the subject represented and is likely to be seen in a general setting such as event. Direct body positing and equal power are also represented.

Composition

Salient sections include the workers and their shirts, the goods for sale and the banner. The participants and stall is framed by an outdoor setting.

A3.11.2. Image 2

Representational

The image *symbolic* and primarily is of boxes of FairTrade merchandise for sale at the FTF event. The product is Fairtrade drinking chocolate by “KoKaKo”. The box contains the FairTrade certified logo as well as a bird. Unsure as to what the bird symbolises, perhaps nature.

Interactive

The image is high modality with the products only on a slight angle and is a personal social frame, meaning the viewer is being ‘demanded’ to view them.

Composition

The salient components of the image are the boxes as well as the jug of drinking chocolate in the background ready for tasting.

A3.11.3 Image 3

Representational

The collection (bunch) is symbolic and depicts FairTrade certified organic tea satchels containing one green and one black tea bag, purposely spread to showcase the bounty available at the event.

Interactive

The image contains high modality, and with mid-level involvement, the packets are offering the viewer to view them. The green contrasts well with the black background.

Composition

The salient element of the image is the tea satchels.

A3.11.4. Image 4

Representational

The image represents people lining up at an unidentified stall at the FTF event (narrative). The sign is purposefully positioned (symbolic) and details the location of the event and the date FTF is running from and to. The crowd is a mixture of people, male and female of different ages (all adults).

Interactive

The image contains high modality. The subjects are not looking at the camera (offer). Equal power is represented with indirect involvement. The interaction between participants appears to be pleasant as those whose face is partially in view are smiling (genuine).

Composition

Salient components are the sign and the people enjoying themselves.

A3.11.5 Image 7

Representational

The image showcases a FairTrade representative relaying information (and offering a sample) to an event participant about a particular brand of chocolate (narrative). Offer (the represented subject is directly relating to another in the image).

Interactive

The volunteer is gesturing towards the second participant (using finger as vector) and engagement with her, attempting to convince her to try the chocolate. The volunteer is identified by dress. He is wearing a FTKarma shirt. He is speaking with a hint of a smile. Framed around the waist, signifies social distance, which is one of familiarity. The eyeline of the represented subjects is at the level of the viewer, representing equal power.

A3.11.6 Image 8

Representational

The image is of the FT Etiko and Jinto stores, showcasing an array of merchandise from both of these organisations (symbolic). Each included soccer balls, footballs, shirts, underwear, shoes and brochures.

Interactive

The image is of high modality, with direct involvement, as the merchandise is directly positioned in front of the viewer. There is an ideal/ real component to the image, with *real* section incorporating the merchandise with the *ideal* section represented by the FTKarma t-shirt.

Composition

The salient components of the image centre on the products available for purchase. The image is framed by the Melbourne CBD and also has an FTKarma shirt linking it to the FS event.

A3.11.7 Image 9

Representational

The image is of a FairTrade member making a speech (narrative).

Interactive

The image is of high modality. The subject is offering (indirect gaze), wearing an FTKarma shirt and next to a stage, the crowd is not in frame. The represented subject is also holding a clipboard with his speech attached. His gestures and facial expressions indicate he is mid-way through speaking. The image is of high modality, equal power, with indirect involvement to the photographer but direct involvement to the audience.

Composition

The subject is framed by the stage.

A3.11.8 Image 10

Representational

The image is of three event participants posing for a photograph, each as a block of Cadbury Chocolate and a FairTrade brochure (symbolic). With two of them (both females) presenting a free Starbucks espresso coffee cup. The image has the male in the middle with the two females on his outside giving the image a level of symmetry. The image is symbolic of the 'fun' event participants where having at the event.

Interactive

The subjects are looking directly into the camera (demand), shot at a social distance representing they are 'one of us', with half genuine smiles. They are presenting direct involvement with equal power. Meaning they are representative of FT target audience.

Composition

Idea/ real composition is evident, with the smiles representing the *ideal* and the real represented by the coffee and chocolate. The image showcases the cause and effect, coffee and chocolate results in smiles and joy. The festivities frame the represented subjects.

A3.11.9 Image 11

Representational

The image is of a *Jasper* coffee employee posing from the camera, while the subject is displaying the FT Karma symbol (symbolic). To reinforce this act, the subject is wearing the FT Karma shirt in the middle of FS.

Interactive

She is looking directly into the camera (demand). Framed above the knee (public shot), with a cheeky smile, perhaps nervous about being in front of the camera. She is displaying the Karma simple, directing connecting the viewer is of equal power.

Composition

The salient component is the gesture and her shirt, as well as the location (FS).

A3.11.10 Image 12

Representational

The image showcases participants engaging with the stall operators at FTF at FS. A mix of all ages and genders is represented, from school children to pensioners (symbolic).

Interactive

The image is of high modality, with none of the subject looking at the viewer (offer) and they appear to be more concerned with browsing.

Composition

The FT logo is salient.

A3.11.11 Sumamry

The image represent the Fairtrade Fortnight celebrations from Federation Square.

Appendix 3.12: Twitter May 6 Oxfam Simon Bryant conclusion

Figure A3.12-1 is a Snagit grab of an Oxfam Australia's tweet retweeted by FairtradeAU. (<https://twitter.com/FairtradeAU>). The data was sourced during March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.

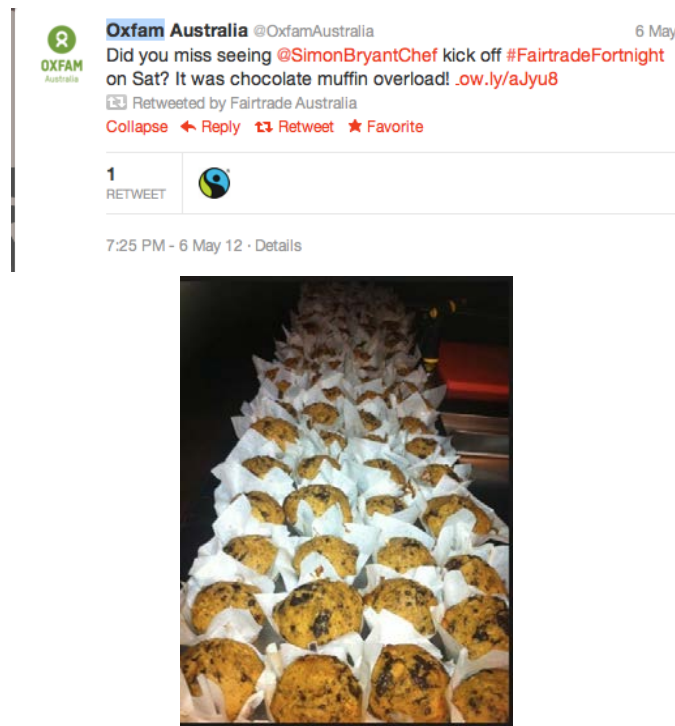


Figure A3.12-1: SB Conclusion

A3.12.1 Language

Experiential (Field)

The tweet asked if the audience witness the celebrity Chef 'Simon Bryant' at FTF launch. The tweet concludes by informing the twitter follows that he made chocolate muffing

Interpersonal (Tenor)

The original source of tweet is Oxfam Australia and was retweeted by FairtradeAU, targeted at FairtradeAU Twitter followers. The mood of the text is excited, especially about the "chocolate muffins". The language used is *informal* exemplified by phrase 'kick off'. The retweeting indicates that Oxfam and FAIRTRADE have a certain level of familiarity. The tweet refers to the celebrity chef by name and indicating a personal connection between the organisation and the chef. This is enhanced by the @SimonBryantChef tweet link, again indicating the connection between the chef and the host organisation.

A3.12.2 Visual Modes

Representational

The *symbolic* elements in association with the image (50+ chocolate muffins) are indicated by mass production of the muffins. Potential for those getting involves with FTF to sample. The chocolate muffins are also symbolic of enjoyable food, culturally significant, as chocolate is popular in Australian society.

Interactive

The modality of the image is of mid-high involvement indicating the image is of 'real' muffins. The muffins are directed towards the viewer, creating a direct involvement with the viewer, demanding them to be involved with the subject. The social frame is a close up, representing friend and a high level of familiarity.

Composition

The *salient* of the image are the chocolate muffins.

A3.12.3 Image/Text relations

This case exhibits *clarification*, with the image clarifying the language.

A3.12.4 Summary

The tweet displayed the certified Fairtrade chocolate muffins baked by the celebrity chef Simon Bryant. It also demonstrated the close connection between Oxfam Australia, Fairtrade and the chef. The use of the @ and # redirected the viewers' attention to links which could possible enhance the meaning of the tweet.

Important Note: Simon's tweet preceded this by two days. The tweet poses a question, and then provides visual evidence of the events which the Twitter followers may have missed.

Appendix 3.13: Twitter May 8 Starbucks reminder of free giveaway tweet

Figure A3.13-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>), which is a retweet from Starbucks Australia twitter page. It was sourced in March 2013. This case component utilises Language element of the framework.



Figure A3.13-1: Starbucks reminder

A3.13.1 Language (Text)

Experiential (Field)

The tweet indicated an upcoming event (free coffee giveaway), occurring in two (2) days. The tweet also indicates the venue and time and date.

Interpersonal (Tenor)

The tweet originated by Starbucks and was retweeted by FairtradeAU. The invitation (*offer*) is an open invite to everyone (twitter followers of Starbucks and FAIRTRADE). Starbucks is attempting to position itself as a proud supporter of FAIRTRADE certified coffee. The message is retweeted by FAIRTRADE, indicating an alliance between the two organisations. The mood is one of excitement and urgent but in a fun way. The language is *informal* with evidence of text speak, using 2 instead of two, for example. The use of the number '2' instead of two is common with twitter posts and is widely accepted as common abbreviation.

A3.13.2 Summary

The tweet indicated only “2 sleeps” until followers can take advantage of Starbucks free espresso giveaway. The tweet also informed followers of the time period in which the offer is available. This has more informal language than other Starbucks tweets “2 sleeps”.

Appendix 3.14: Twitter May 8 Starbucks link to Blog for FTF 2012

Figure A3.14-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>), which is a retweet from Starbucks Australia twitter page. It was sourced in March 2013. This case component utilises Language element of the framework.



Figure A3.14-1 Hyperlink Blog

A3.14.1 Language (Text)

Experiential (Field)

The tweet informs Starbucks Australia followers of FTF, when it starts (4th May 2012), as well as, providing a hyperlink to the Starbucks blog.

Interpersonal (Tenor)

The tweet was retweeted by FAIRTRADE on behalf of Starbucks Australia, targeted at FAIRTRADE followers. The language used is *informal* and short, the tweet dispensed the information needed in the most efficient manner, whilst the tweet consists of more formal language, such as “marked the launch”. This is not as informal as FairtradeAU, hence language separates the style of tweets. The language is indicative of an organisation that is attempting to manage a professional and positive brand image.

A3.14.2 Summary

The tweet indicated the start of the Fairtrade Fortnight celebration for 2012 as the 4th May. The hyperlink directed followers to the Starbucks blog.


Appendix 3.15: Starbucks Blog 'Celebrating Fairtrade Fortnight'

Figure 15 is a Snagit grab from the Starbucks blog (<http://www.starbucks.com.au/Starbucks-com-au-Blog.php?month=2012-05>). The data was sourced in March 2013. The figure requires Language, Image and Kinetic elements of the framework.

Starbucks.com.au Blog

8
May 2012

Celebrating Fairtrade Fortnight
with a taste of Espresso



Friday the 4th May 2012 marked the launch of this year's Fairtrade Fortnight and served as a reminder that "every choice matters". To deliver this message strongly, a commercial beamed on the large screen at Federation Square in Melbourne to a gathering crowd linking the effects of choosing Fairtrade to the karmic cycle, thus birthing Fairtrade Karma. And as karma would have it, a welcome break in the rainy weather was bestowed upon us and confirmed that we were onto a good thing.

This year's launch featured a host of exhibitors from different businesses and organisation offering Fairtrade certified products and was the first time that Starbucks Australia had been invited to attend. Being one of only two coffee companies represented, this was a great opportunity for our commitment to Fairtrade to be publicly recognised and we all felt extremely honoured to be able to participate. This launch also coincided with our first year anniversary of serving 100% Fairtrade certified coffee in all our espresso based beverages in store.

Among those who participated were seven extremely enthusiastic Victorian store partners who roamed through the sea of people offering freshly brewed samples of our 100% Fairtrade certified espresso. Armoured in our distinctive green aprons, the partners engaged in conversations about our coffee, our sourcing principles and the importance of Fairtrade to the coffee industry and Starbucks. The response from the public was overwhelming with partners returning only moments later with empty trays but full of passion to get back out there and share with others. I would personally like to pass on my thanks and gratitude to all those involved. It was a great time had by all.

So you may ask yourself, why do we choose Fairtrade? This is why. In Australia, we pay \$3.50 for a cup of coffee. This same amount is what many of our coffee farmers would earn in a week. Fairtrade ensures that this is regulated and unfairness does not happen. Not only does it improve the livelihood of individuals by guaranteeing a set premium above market price, it also empowers cooperatives to improve their communities by assisting with medical and schooling facilities in coffee growing regions.

Even though this was a very brief event, only running for one hour, it truly was a great way to kick off the Fairtrade Fortnight and showcase the passion of our partners and our coffee. But most importantly, to share our values of community, responsibility and the choice to do good.

Posted on Tuesday, 08 May 2012 by Garri Roberts

Tags
#fairtrade fortnight 10 years Angel Australia. Starbucks awareness Birthday blender bikes brand C.A.F.E. charity Cheer Party Chermiside Christmas Christmas Blend Cockle Bay Coffee coffee farm Community conference customer customers decorations difference fairtrade Floods Frappuccino fun generosity however-you-want-it-Frappuccino love meals on wheels mocha MS Australia New logo Origins partners Passion Queen St Red Cross Red Nose Day Seminar service SIDS smile Starbuckking Starbucks Starbucks Australia Sumatra team values VIA VIA Moments volunteering voucher Winter

Figure A3.15-1: Starbucks Blog

A3.15.1 Language (Text)

Experiential (Field)

The launch of FTF was discussed in a positive manner. There was a brief segment regarding the exhibition and celebrations. The benefits of FairTrade were also discussed and how “it was an honour” for Starbucks Australia to participate. The blog mentions some of the participants and how Starbucks is committed to the cause of ethical purchases and alternate systems of trade.

Interpersonal (Tenor)

Starbucks Australian blog team deployed the message and the blog is directed at their blog followers. The *mood* of the blog is positive, vibrant and celebratory. The use of *informal* language was evident throughout the blog, with evidence of colloquial language to make the message more accessible to readers and in line with the target audience. The passage is a mixture of *impersonal* and personal, as the blog refers to specific people and thanks them, however, those reading the blog are generally unknown to the blogger.

A3.15.2 Image

Representative

The image is *symbolic*, it represents the staff outside a FTF tent, giving away free coffee. They are posing for the camera, engaging the viewer. The image stages “happy staff” smiling, some genuine, some false, indicative of a staged orchestrated gathering.

Interactive

The *modality* of the image is high. The image supports the notion that staff did indeed pose for an image. They are looking (mostly) at the camera, indicating they wish to directly interact with the viewer (demand). The social distance is public which is representative of the space and purpose of the image. They are smiling and group hugging, indicating a sense of connectivity and joy of being together and towards Fairtrade Fortnight celebration at Federation Square. The eyeline is indicative of *equal power*, where neither the viewer nor the subjects represented have power of each other.

Composition

The *central* component of the image is the group hugging and smiling, with this the majority of the symbolic meaning is carried (that of unity and solidarity). The *margin* is represented by the context, that of FTF festivities. The green aprons of Starbucks and the uniform of Starbucks represent the *salient* element. The smiles on the faces of the represented subjects indicate joy in participating in Fairtrade Fortnight festivities. The tent frames the participants.

A3.15.3 Image/Text relations

The image supports text, *exemplification*. The text describes many different aspects and combines multiple discourses with the image a generic photo of staff hugging at an event. The text clarifies the image as well as using the image to support several notions described in the text (staff, FTF, happy to be a part of the FTF).

The text and image refer to the event site and the image displays the event site for Starbucks (*spatial*).

A3.15.4 Summary

The Starbucks blog detailed their activities in relation to Fairtrade Fortnight celebration at Federation Square. The post demonstrated the positive relationship between Fairtrade and themselves and indicates an ongoing support for Fairtrade and their alternate system of trade. Starbucks chose a group photo, which represents solidarity between their staff and the happy facial expressions symbolise their positive attitude to the Fairtrade Fortnight celebrations they were a part of at Federation Square.

Appendix 3.16: Twitter May 8 Nudie Jeans Backbone post

Figure A3.16-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.



Figure A3.16-1: Nudie Jeans post

A3.16.1 Language (Text)

Experiential (Field)

The tweet informs twitter follower about Nudiejeans 'Backbone' collections, which is clothing made from cotton sources from Fairtrade producers. The purpose of which is to promote FTF.

Interpersonal Meaning (Tenor)

The tweet deployed by FairtradeAU is directed towards FairtradeAU and Nudiejeans followers. The *mood* of the tweet is collaborative and excited. The text showcases the relationship between nudie jeans and FairtradeAU, the "helping us" line indicates the Fairtrade is leading the campaign and NudieJeans is working with them to achieve a specific goal.

A3.16.2 Image

Representational

The narrative component of the images is represented by shopfront of one of 'nudiejeansco'. It displays FTF information and the Fairtrade logo. Behind the window stencil, are bags of 'FAIRTRADE' certified cotton, which represent the very product to which the tweet is referring. It indicates the shop's name and logo, the FairTrade Fortnight details and the cotton and clothes.

Interactive

The image is of mid-high *modality*. The shot is glary and poorly lit giving the impression it was taken in haste or from the perspective of someone walking past. The image is shot from a high-involvement angle and is representative of a social distance social frame. This indicates demand.

Composition

The *central* information is most salient, the message about FTF and *nudiejeans*. The *margin* supports this by showcasing the produce farmers grow that makes the clothes the organisation has on offer. The *salient* aspect of the FTF information, the cotton bags in the window and the nudie jeans brand information in the window. Framing is represented by the shop front frames the focus of the viewer indicating that what is in it is of importance

A3.16.3 Image/Text relations

The post is an example of *augmentation*, with the image extending the written text.

A3.16.4 Summary

The tweet and accompanying image informed Fairtrade twitter followers with regards to nudiejeansco relationship with FTF. The post simultaneously assisted exposure of Nudie Jeans and Fairtrade certified cotton products. The hashtag of Fairtrade and FTF also allowed those who selected to follow these twitter tags to follow #nudiejeansco

Appendix 3.17: Twitter May 10 FT reminder of Starbucks free giveaway

Figure A3.17-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises the language element of the framework.



Figure A3.17-1: Starbucks giveaway

A3.17.1 Language (Text)

Experiential (Field)

The tweet informed Starbucks and FTF twitter followers of the free certified Fairtrade coffee ‘espresso’ drinks. It builds on the previous two tweets (6th and 8th May)

Interpersonal (Tenor)

The tweet was deployed by FairtradeAU and directed towards their Twitter followers, as well as, StarbucksAu followers (identified by @StarbucksAu). The *mood* of the text is casual, yet poignant. The *informal* language “head to a” is evident. The tweet showcases the alliance between Starbucks Australia and Fairtrade.

A3.17.2 Summary

The post detailed the offer of a free espresso coffee by StarbucksAU, to FairtradeAU twitter followers. It informed them of the day (tomorrow) and time (between 9am and 10am) of the offer.

Twitter 3.18: Twitter May 10 Republic Coles special

Figure A3.18-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.



Figure A3.18-1: Republica Coles

A3.18.1 Language (Text)

Experiential (Field)

The tweet is to inform followers of the sale of Republica coffee (for \$7) at participating Coles stores during FTF.

Interpersonal (Tenor)

The tweet was deployed by FairtradeAU and directed to their Twitter followers, as well as Republica's and Coles' twitter followers (indicated by the @symbol). The language is informal, showcasing equal power and frequent contact. There is no slang or colloquialisms, however, the use of # and @ as part of the sentence make it informal. The mood is less friendly than other tweets and typical of a sales promotion.

A3.18.2 Image

Representational

The image represents the coffee for sale. It is a staged photo (*symbolic*) of the coffee, they are not on a shelf but purposefully displayed for the promotion of the coffee. The image is used in their Facebook post as well as other promotional sites. The three types of coffee on display include decaf, Colombian and Cubano, with the Fairtrade logo and Republica brand logo on each jar.

Interactive

The image is of mid-high *modality*. The products are facing directly towards the viewer this infers a direct *demand* from the coffee jars to the viewer. The modality represents the items, as they would be seen, however, without background, the image is considered symbolic (see above) as it is stylised and does not represent its natural setting.

Composition

The red jar is *salient*; it is more pronounced and visually appealing. The object provides additional meaning not found in the written text. The other two objects support the central object and expand the meaning of the visual only slightly. The logos are also salient. The contrast of the black and coloured label the logos to stand out.

A3.18.3 Image/Text relations

The post is an example of *augmentation*, with the image adding meaning to the written text.

A3.18.4 Summary

The post is designed to promote the sale of Republica coffee at Coles (\$7) at Coles' stores during Fairtrade Fortnight. The image displayed the type of coffee for sale. This tweet was retweeted 6 times, indicating its popularity.

Appendix 3.19: Twitter May 13 Bean Ground and Drunk Woolworths offer

Figure A3.19-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.



Figure A3.19-1: Bean Ground and Drunk offer

A3.19.1 Language (Text)

Experiential (Field)

The tweet encourages twitter followers to “check out” (view) ‘Bean Ground and Drunk’ coffee, which is on sale at Woolworths

Interpersonal (Tenor)

The tweet deployed by FairtradeAU, is directed towards their Twitter followers. The *mood* is casual and supportive of the represented brand. *Informal* language is evident, with the phrase “check out” (running use) giving the tweet an informal and casual feel.

** Interesting Woolworths was not hashtagged, whilst #Fairtrade and #FTFortnight both are hashtagged.

A3.19.2 Image

Representational

The image represents a staged photograph of the brand on sale (symbolic). The image displays the Fairtrade logo and the brand logo. The packet is a green foliage, symbolising freshness and nature, as well as organic.

Interactive

The image is of mid-high *modality*. The modality represents the items as they would be seen, however, without background, the image is considered symbolic (see above) as it is stylised and does not represent its natural setting. The image is typical of a

promotional image and is used by the organisation in several other sites, including Facebook. The products are facing directly to the viewer this infers a direct demand from the coffee jars.

Composition

The *salient* of the image is represented by the coffee, the Fairtrade logo, the Bean Ground and Drunk logo, as well as, the word *organic*.

A3.19.3 Image/Text relations

The message is an example of *augmentation*, with each mode carries equal weight.

A3.19.4 Summary

The post promoted 'Bean Ground and Drunk' coffee, which was on sale at Woolworths.

Appendix 3.20: Twitter May 13 La Trobe FTF invite

Figure A3.20-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It is a retweet of a La Trobe University tweet. It was sourced in March 2013. This case component utilises the language element of the framework.



Figure A3.20-1: La Trobe Invite

A3.20.1 Language (Text)

Experiential (Field)

The tweet informs followers of La Trobe's University FTF celebrations, which occurred on the 16th May 2012. The hypertext is linked to the 'trade me' blog below (A21).

Interpersonal (Tenor)

The tweet is generated and deployed by La Trobe and was directed towards @latrobe, @FairtradeAU, @ltugenerations, @etikofairtrade and @SevenWomenNGO followers and was retweeted by FairtradeAU. The connections are integral in the unifying capability of the technology and represents the digital and offline connection between the represented parties. The use of *informal* language is clearly evident with the heavy use of twitter symbols and SMS language (text speak).

A3.20.2 Summary

The post informed a multitude of followers that La Trobe is celebrating Fairtrade Fortnight on Wed 16th May 2012. The post use the @ symbol to connect their message to @latrobe, @FairtradeAU, @ltugenerations, @etikofairtrade and @SevenWomenNGO, and others who wished to participate in the events organised.


Appendix 3.21 Coffee Break Blog

Figure A3.21-1 is a Snagit grab resulting from 3.20 hyperlink (<http://www.trademe.co.nz/travel-events-activities/activities/auction-472480891.htm>). It was sourced in March 2013. This case component utilises the language component of the framework.

Oxfam Coffee Break with Bret McKenzie

Reserve met | Closed: Mon 14 May 2012, 8:05 pm | Listing #: 472480891

Frodo is great, sure, but you're going to want to get your business socks on because Bret McKenzie of Flight of the Conchords has something special for Fair Trade Fortnight. The winning bidder of this auction gets to sit down with Bret for a fair trade cuppa in support of Oxfam's Biggest Coffee Break *and* walk away with a guitar signed by Bret and Conchords partner Jemaine Clement.



Bret says: "Buying Fairtrade products is a simple way of making the world a better place. So go and buy them now. Stop what you're doing and buy some Fairtrade goods. Stop reading this and go buy something Fairtrade. I said stop reading this. I can't believe you're still reading. Move away from the computer. Stand up. Put some clothes on and go to the shops and get some Fairtrade stuff. What's wrong with you? Why are you still reading this? Are you addicted to reading? Get a friend to help you stop reading. Meet them at a cafe and have a cup of Fairtrade coffee and talk about your reading addiction. Get moving. Hurry, before it's too late to make the world a better place."

Bret has toured internationally with Flight of the Conchords, gaining worldwide recognition, an HBO television show and a Grammy. He crooned with Kermit and won an Academy Award for his original song "Man or Muppet" at this year's Oscars.

This auction is part of Oxfam's Biggest Coffee Break and Fair Trade Fortnight 2012. All proceeds support Oxfam's work with struggling growers in the developing world, helping them to get a fairer and better deal and empowering them to work their way out of poverty. Limited hosting packs still available for first 200 new sign ups before May 11th – visit www.oxfamcoffeebreak.org.nz for more information.

Your Coffee Break with Bret will take place in Wellington on either May 28, 29, or 30, at a time designated by Bret and organised through Oxfam. Every effort will be made to make this time mutually suitable. Any travel or accommodation costs incurred by the winner are at their own expense.

Figure A3.21-1 Coffee Break Blog

A3.21.1 Language (Text)

Experiential (Field)

Celebrity endorser (Bret McKenzie – Flight of the Conchords) advocates the purchase of Fairtrade. The blog also details how you can bid and win a coffee and a signed guitar from Bret. All proceeds will go to Oxfam. The context is for those in Wellington, New Zealand.

Interpersonal (Tenor)

The blog was directed to those who have access to the WWW. The text refers to Frodo, which provide the imagery of idyllic New Zealand and a gentle, warm and giving character. The text positions Bret as a celebrity endorser, generous, supportive

and active in FTF. The language is informal and is designed to be accessible by everyone and showcases frequent language.

A3.21.2 Summary

The post detailed how participants could win a coffee and signed guitar from Bret (*Flight of the Concorde*). This attachment does not relate to their celebration or activities and actually distracts from the original message. Does not conflict to classify but will be considered as divergence, as is not cohesive in any other manner.

Appendix 3.22: Twitter May 14 Trobe FTF invite and giveaway

Figure A3.22-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It is a retweet of a La Trobe Generations tweet. It was sourced in March 2013. This case component utilises the language element of the framework.



Figure A3.22-1: La Trobe giveaway

A3.22.1 Language (Text)

Experiential (Field)

The tweet is a reminder of the previous tweet (A20), with the addition of alerting followers to the offer of coffee prizes

Interpersonal (Tenor)

The tweet generated and deployed by ltugenerations (and retweeted by FairtradeAU) is specifically directed towards @latrobe and @FairTradeAU and @ltugenerations twitter users. The text uses informal language, as the represented groups are very familiar with each other. The mention of coffee prizes adds a celebratory element to the mood of the tweet.


A3.22.2 Summary

The tweet was designed to remind followers of upcoming celebrations at La Trobe. The tweet also informed followers of coffee prizes available to those attending. This tweet provided a link to the La Trobe news feed found on the university's website.

Appendix 3.23: La Trobe FTF News Feed

Figure A3.23-1 is a Snagit grab resulting from 3.22 hyperlink (<http://www.latrobe.edu.au/news/articles/2012/article/la-trobe-celebrates-fair-trade-fortnight>). It is a newsfeed article from the La Trobe media centre. It was sourced in March 2013. This case component utilises the language component of the framework. Area have been adjusted to all the privacy of individuals to be protected.

La Trobe celebrates Fair Trade fortnight
08 May 2012
La Trobe University celebrates Fair Trade Fortnight with a Fair Trade Expo.



**Guarantees
a **better deal**
for Third World
Producers**

The La Trobe Fair Trade Expo will take place on Wednesday 16 May at the Melbourne campus in the Agora as part of "Fair Trade Fortnight" which is running in Australia and New Zealand from the 5th to 20th May 2012.

From late morning and through lunchtime there is the opportunity for students to get freebies of fairtrade tea, coffee and chocolate for their participation in the fairtrade quiz. Fairtrade vendors will display their wares, will be giving away samples and will be able to sell and take orders for their goods.

When: Wednesday 16 May, 10am – 4pm
Where: Agora, Melbourne Campus, La Trobe University

Vendors include Etiko, Seven Women and Carpets for Communities. Students will also get to hear from Tamsien of the Fairly Educated movement who are converting universities to fair trade globally; [S—W---](#), Founder of Seven Woman will speak about her fair trade work with disadvantaged women in Nepal, and other inspiring advocates of the fair trade movement.

The event will also be celebrating the University's 2nd anniversary of Fair Trade accreditation and highlighting the Agora traders who support Fairtrade all year long on campus.

For more information please or to be involved please email:
M----- M-----
E-mail: m-----@hotmail.com
Ph: 0433 xxx xxx

B----- T-----
E-mail: b-----m.thomson@gmail.com
Ph: 0411 xxx xxx
Follow La Trobe's sustainability journey on Facebook www.facebook.com/ltugenerations

Figure A3.23-1: La Trobe Newsfeed

A3.23.1 Language (Text)

Experiential (Field)

The hyperlink refers to a La Trobe university news article detailing FTF celebration at the university. It details the time, place, location of the event and who to contact for

further information. The tweet highlights specific vendors such as Etiko, Seven Women and Carpets for Communities, as well as providing the names of special guest speakers. Finally it concludes by providing a hyperlink to their Facebook page.

Interpersonal Meaning (Tenor)

The text was deployed by La Trobe's news team and directed at their readership, it also attempts to link the reader to other sites (Facebook). The mood of the report is professional. The news article is written with formal overtones, the language is clear, direct and concise. The language also is emotive, attempting to position the event as aiding those in developing countries, including woman in Nepal. The text is targeted to those who are familiar to the news feed as well as Twitter and Facebook followers. The message lists several university contacts, positioning them as helpful and central to the events planned at the university.

With the addition of the FairTrade logo designed to this hyperlink is cohesive adding meaning to the tweet (augmentation).

A3.23.2 Summary

The text referred to a La Trobe university news article detailing Fairtrade Fortnight 2012 celebration at the university. It detailed the time (10am- 4pm), place (La Trobe), location (Agora, Melbourne Campus) of the event and who to contact for further information. The tweet highlighted specific vendors such as Etiko, Seven Women and Carpets for Communities, as well as providing the names of special guest speakers. Finally the post concluded by providing a hyperlink to their Facebook page.

Appendix 3.24: Twitter May 15 Michael Toliman post/instagram

Figure A3.24-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013 and is a retweet of a FairtradeAU follower (TW). This case component utilises Language, Image and Image/text relation elements of the framework.

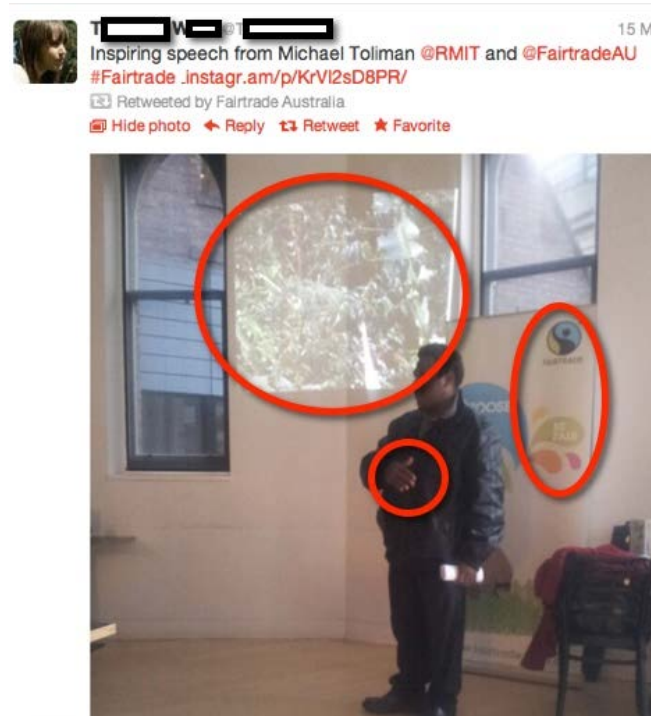


Figure A3.24-1: Twitter 15 MT post

A3.24.1 Language (Text)

Experiential (Field)

The message provides an account of a speech made by Michael Toliman to be inspiring.

Interpersonal (Tenor)

The tweet was generated by TW (not Fairtrade) and is directed to TW followers, as well as @RMIT and @FairtradeAU. The tweet was retweeted by Fairtrade Australia. Interestingly the image was shared from Instagram (identified by icon on the bottom left of message). The tweet uses informal language making it accessible to all audiences. The retweeting is significant; it shows a direct connection between TW and Fairtrade Australia, one of mutual respect.

A3.24.2 Image

Representational

The speech is real and the speaker is action of making the speech (narrative). The logo in the back associated with the banner is purposefully positioned to showcase their affiliation with the speaker (symbolic).

Interactive

The image is of high *modality*, the markers indicate that the image supports the notion of a man making a speech. The image represents an offer to enter into the world of the subject and the producer of the text as the represented participant is looking towards the audience and not directly at the viewer. Social distance is of a *public* frame. Standing up making a speech, gesturing to himself and he is facing an audience, which is not visible in the image, therefore indirect involvement with viewer. There is an image projected, it is salient to the speech, however, it is hard to make out (primarily of nature). More likely familiar to the speaker, as he is gesturing to himself as the image is being presented.

Composition

The subject (Michael Toliman) and the banner with the logo represent the *salient* elements in this message. The university hall represents *framing*.

A3.24.3 Image/Text relations

The messages is an example of *augmentation*, with the image providing additional meaning.

A3.24.4 Summary

The post represented an image sent from Instagram via Twitter from an advocate of FTF and Michael Toliman, the message retweeted by Fairtrade Australia, displays Michael Toliman presenting at the RMIT coffee evening. The image was uploaded on one social media site Instagram) and posted onto another (Twitter) by the user and then retweeted by a third party (Fairtrade).

Appendix 3.25: Twitter May 15 La Trobe thank you and images link

Figure A3.25-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It is a retweet of a La Trobe Generations tweet. It was sourced in March 2013. This case component utilises the Language component of the framework.



Figure A3.25-1: La Trobe Thank You

A3.25.1 Language (Text)

Experiential (Field)

The tweet informs of the “Great day” the author had at FTF celebrations at La Trobe University and requests that users view the images and thanks those who involved themselves

Interpersonal (Tenor)

The message was generated and deployed by ltgenerations and is directed to their followers, as well as, to those who follow @ltugenerations, @FairTradeAU, @latrobe. Retweeted by FairtradeAU for all their Twitter followers. The message represents an offer and uses informal language. The use of the wording “pics” indicative of *informal* language as is the use of the @ symbol.

A3.25.2 Summary

The tweet encouraged followers to attend celebrations at La Trobe University. This tweet linked followers to their Facebook page (image section)

**** NOTE:** previous tweet (A22) indicated that May 16th will be the day of the event, yet this post is posted on the 15th May stating how good a day it was. Message divergence is being demonstrated.

Appendix 3.26: Facebook Photographs of La Trobe FTF Celebrations

Figure A3.26-1 is a snagit grab of the images represented on Fairtrade Facebook page (<http://www.facebook.com/media/set/?set=a.385522704833528.103528.119586044760530&type=1>). The material was sourced in March 2013. Each images will be analysed seperately. Analysis tools used for each image is detailed in each section of analysis.

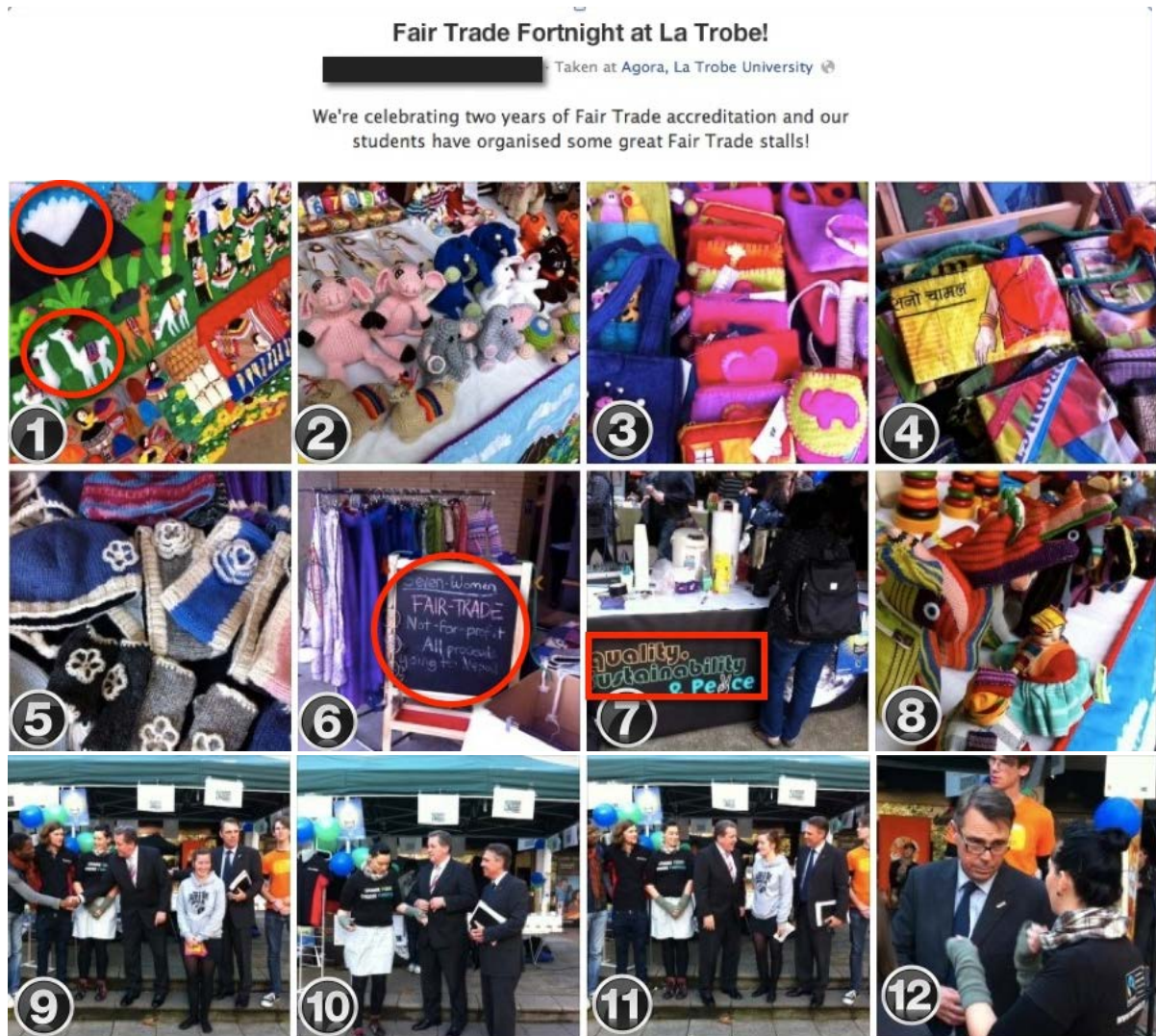


Figure A3.26-1: La Trobe Facebook Photos

A3.26.1 Language (Text):

Experiential (Field)

Title "Fair Trade Fortnight at La Trobe!" details the fact the stalls were organised by students to celebrate two years of La Trobe University becoming a Fairtrade University.

A3.26.2 Image 1; 2; 3; 4; 5; and 8

Representational

The images are symbolic. They are representations of the various FairTrade products available at the stall.

Interactive

The images possess high *modality*. The majority of the shots are *intimate* and *direct* involvement (except image 2 and 8) as they are shot at a close frame and from the angle of full engagement, indicating the images are demanding the attention of the viewer. Image 2 and 8 are shot from a *friendly* social frame with semi-direct involvement, indicating the producer of the image wishing the viewer to get engaged with the products in the image and FTF itself.

Compositionally

The specific products available are *salient*; they include beanies, purses, bags and toys.

Image/Text Relations

These images illustrate *augmentation* with the image extending the written text.

A3.26.3 Image 6

Language

The text within the image indicate all profits made will be given to Nepal

Representational

Displays a stall scene where clothes are for sale on a rack (symbolic).

Interactive

High *modality*, however, the shading makes the image slightly darkened. It is *framed* in a social to public distance, with direct involvement, indicating the image is demanding the attention of the viewer.

Composition

Compositionally, *centre* and *margin* are evident, with the signs message the central focal point, with the clothes and stall supporting the central message. There are two salient elements, including the sign and the clothes. The stalls at the festival *frame* the image.

Image/Text relations indicate that complementary meaning via *augmentation* is exhibited, with the image extending the written text.

A3.26.4 Image 7

Representational

The image is of a coffee stand (Narrative), people going about the coffee purchases. The image showcase symbolic attributes; the image maker highlights a sign “quality, sustainability & Peace”. It is framed by people visiting the stalls.

Interactive

The image possesses high modality. The image is shot at a public social distance and demonstrates direct involvement indicating the image is designed to demand the attention of viewer.

Composition

The *salient* elements are represented by the sign and the coffee.

The image/text relation is an example of *augmentation*, with the image extending the text.

A3.26.5 Image 9-11

Representational

The image is symbolic images, with the students and what could be determined as VIP’s posing for photographs at the front of a marquee.

Interactive

The images are of high-*modality* and the represented subjects do not look directly at the viewer (offer). The *social* distance is a public frame and their body angles represent direct involvement. The groups are wearing uniforms, carrying folders, they are shaking hands and the subjects appear to be in conversations about a topic of importance, as there is a mixture of serious facial expressions and socially expected semi-genuine smiles.

Composition

The subject in images 9 - 11 are the same VIP, indicating he is *salient* subject in all images. The students and subordinate VIPs surround the central VIP, supporting the position he has adopted. The salient elements include the handshaking, the VIP’s and the banners. The shot is framed by the marquee/tent.

These messages are an example of *enhancement, spatial*, as they refer to a physical space.

3.26.6 Summary

The images vary, ranging from stalls to staged media photos. They depicted the variety of goods offered at the stalls. Surprisingly, the images did not show visitors having enjoying themselves, which is unusually for social media marketing images. Perhaps the inclusion of the VIPs provided insight to the potential public relations reasons for their inclusion. Their inclusion adds a level of legitimacy and creditability to the stalls. The written text preface the images by say a “goodtime was had by all” yet there was no evidence of anyone actually having a good time in any of the photographs.

Appendix 3.27: Twitter May 16 MR-Morning tea celebrations

Figure A3.27-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). IT represents a retweet from a FairtradeAU follower (MR). It was sourced in March 2013. This case component utilises the language component of the framework.



Figure A3.27-1: MR morning tea

A3.27.1 Language (Text)

Experiential (Field)

M.R. expresses her positive feeling towards the FTF morning tea hosted at her place of employment.

Interpersonal (Tenor)

The text was produced and deployed from MR (retweeted by FairtradeAU). The retweeting by FairTradeAU positions M.R as an advocate of the organisation and FTF. The message was directed towards those who participated in the morning tea, as well as M.R. Twitter followers. Once retweeted, however, the audience size increased. The *mood* of the tweet is positive and favourable to FTKarma. The tweet utilised *informal* language, exemplified by the “Yum yum!”. This phrase heightens the positive feeling, as “Yum yum!” indicates that the morning tea was a pleasant experience. Those who a tracking #fairtradekarma will also be informed of the tweet

A3.27.2 Summary

The tweet produced by a FairTrade advocate, expressed her delight at the morning tea at work hosted with FairTrade in mind.

Appendix 3.28: Twitter May 16 JI – FTF coffee

Figure A3.28-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises the language component of the framework.



Figure A3.28-1: JI coffee

A3.28.1 Language (Text)

Experiential (Field)

The tweet indicates the author of the text (J.I.) act of enjoying a coffee during FTF.

Interpersonal (Tenor)

Originally produced by JI, the post was retweeted by FairtradeAU. Fairtrade in retweeting the post position J.I. as an advocate, utilising his advocacy to promote their cause. The message was directed to JI twitter followers and those followers of FairtradeAU (@FairTradeAU). The tweet uses informal language, as there is heavy use of # and @ symbols and functions. The tweet is semi-personal because followers of the author will know him, whilst FairTradeAU will be less familiar and those following FairTradeAU.

A3.28.2 Image

Representational

This is a staged image, mimicking one a marketer may use in an advertisement (symbolic). The coffee maker is made visual. The packet is placed in front of coffee maker. The FAIRTRADE logo is identifiable. The image was specifically taken for the tweet.

Interactive

The image is of mid-high *modality* with the modality marketers supporting the notion that the image is of a photograph of a coffee package and coffee maker, representing something 'real'. The objects in the image are directed towards the viewer, hence *demanding* their attention. The image is a close-up indicates the salient nature of the coffee packet and act of making coffee.

Composition

There are several key *salient* elements; they include the coffee maker, the Rhino coffee, specifically the FAIRTRADE logo and the process of making coffee cup.

A3.28.3 Image/Text relations

The message is an illustration of augmentation, with the image extending text. The image contains the exact type of coffee, coffee machine and cup the tweeter will use to drink the coffee mentioned in the tweet

A3.28.4 Summary

The tweet detailed how the tweeter enjoyed Fairtrade coffee during FTF. The image is of the machine, coffee and coffee cup used to engage in drinking the coffee.

Appendix 3.29: Twitter May 16 FairtradeKarma link to e-Newsletter

Figure A3.29-1 is a Snagit grab from the Fairtrade Australia Twitter feed (<https://twitter.com/FairtradeAU>). It was sourced in March 2013. This case component utilises the language elements of the framework.



Figure A3.29-1: FairtradeKarma e-Newsletter link

A3.29.1 Language (Text)

Experiential (Field)

The tweet expressed a trade, offering the possibility of attaining good karma by reviewing recent news of FTF via a hyperlink (e-Newsletter).

Interpersonal (Tenor)

The tweet was generated by FairtradeAU and is directed to their followers. The language is *informal* and is exemplified by the use of the phrase “get some” and by the phrase “checking out”. The tweet indicates a *demand* as an exclamation mark is used to emphasise the key point of the message.

A3.29.2 Summary

The tweet encouraged followers to view the Fairtrade e-Newsletter. Suggesting if they do so, they will receive good Karma.

Appendix 3.30: e-Newsletter

Figure A3.30-1 is a Snagit grab from the Fairtrade Australia e-Newsletter (<http://us2.campaign-archive1.com/?u=c58b63ac1d582e0c3c22826c2&id=3b56025651>). It was sourced in March 2013. This case component utilises Kinetic; Language, Image and Image/text relation elements of the framework. Each section (1-6) will be discussed separately.



Figure A3.30-1: E-Newsletter

A3.30.1 Title

Details the edition of the e-Newsletter (Edition 3).

A3.30.2: The Header Image

Written Text

The written text on the image ask the viewer to “Focus on FAIRTRADE” and that “every choice matters”, it is framed in what looks like leaves, representative of the produce Fairtrade has aligned itself with (along with coffee and chocolate). On the far right of the image is the Fairtrade Logo of Australia and New Zealand (the source of the Newsletter).

Image

The image itself is symbolic, is represents an African woman in traditional dress. She is very attractive, with perfect teeth and flawless skin. She is an idealistic representation of those Fairtrade wishes to help and has helped. The interactive elements include an image of high modality. The subject is shot at a close-up frame and smiling indicating friendliness. She is shot at a high involvement angle and she is looking at the viewer, demanding their attention. She is place in a position of power, as she is set higher than the viewer. Compositionally, there are three salient elements, the instruction to choose Fairtrade, the represented subject smiling and the Fairtrade logo.

Image/Text relations

The section is an example of augmentation, with the image adding meaning to the text.

A3.30.3 Social media section

This section connected the viewer to Facebook, Twitter and allows for the newsletter to be forwarded to a friend by email.

A3.30.4 Titled of the “Victorian Fair Trade Festival”

Experiential (Field)

The text details the place of the Fairtrade breakfast (NAB forecourt in Docklands); the date (Friday 18 May) and the time (7:30am to 11:00am). The text invites readers to visit and try some tea and coffee.

Interpersonal (Tenor)

The text was deployed by Fairtrade Australia and was directed to those who subscribe to the newsletter. The mood of the text is inviting and informative. The language used is informal, accessible to everyone and indicates a high level of involvement.

Image

It is symbolic of an event.

The image/text relations exhibited by the section indicate *clarification*, with the image clarifying the text.

A3.30.5. Salient Image

Representational

The image is of a man making a speech (narrative).

Interactive

The image of high modality and is shot at an intimate social frame. The represented subject is placed in a semi-involvement angle with roughly equal power between viewer and speech maker. The man gestures indicate he is mid-speech.

Composition

The speech-maker (subject) is centred and salient.

A3.30.6 Titled “Fairtrade Producer Tour – Michael Toliman”

Experiential (Field)

The text refers to who the special guest speaker for FTF 2012 is, one Michael Toliman. The text details his history, work history and educational history. The text also details the speakers’ tour history and his professional links with RMIT and Fairtrade.

Interpersonal (Tenor)

The post was deployed by Fairtrade Australia and New Zealand and directed to those who subscribe to the newsletter. Fairtrade views Michael Toliman as a credible and justifiable choice as guest speaker with his achievements an asset. The mood of the message is one of gratitude and respect.

Image/text relations between section 5 and 6

This section is an example of clarification, with the image clarifying the guest speaker (Michael Toliman).

A3.30.7 Summary

The e-Newsletter provided key element of information about events that have occurred, specifically the Big Fair Trade morning tea, where and when it was held and the success of the event. The salient articles referred to the exploits of Michael Toliman. It detailed who he is, his credentials and lists the events where he has

spoken about coffee farming in PNG. The images used represent each accompanying event and the salient image of the female subject is bright and inviting.

Appendix 3.31: Facebook April 13 introductory invite to FTF FS

Figure A3.31-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.



Figure A3.31-1: Introduction FB invite

A3.31.1 Language (main text and comments)

Experiential

Encourages visitors to FTF launch at FS in Melboune.

Interpersonal

The message was deployed by Fairtrade Australia and directed to all their Facebook Followers. The *mood* is hard to gauge as the message is short, however, the exclamation marks adds a level of assertiveness to the message. The language is *informal* indicating a level of familiarity with the audience.

Hyperlink: Directs participants to a formal invitation (see A3.32).

Comments

Table A5 provide additional meaning to comments.

Experiential	Interpersonal
MC- poses are question about FAIRTRADE Beer MC –Clarifies Question GB – Congratulates FAIRTRADE farmers	MC – Informal/ directed towards FairTradeAU GB – Open thank you. Specifically to all the FAIRTRADE farmers

Table A5: A32 Comments analysis

** Notes: The question posed by M.C was never answered and there were 16 likes and 1 share.

A3.31.2 Image

The image displays *symbolic* elements represented by the logo. It is also the *salient* element of the message.

A3.31.3 Image/Text Relations

The message is an example of *clarification*, with the image clarifying what is referred to in the text.

A3.31.4 Summary

This is an example of a brief message that signified an informal invitation to Facebook followers to participate in Fairtrade Fortnight 2012 celebrations. It was the first Facebook message for the campaign. The message contained hyperlinks to formal invitations, which provide more detail (specific Facebook page for the campaign). The comments posted had little to do with the campaign or upcoming events. There were 16 ‘likes’ of this post and one (1) share

Appendix 3.32: FTF Launch Invite

Figure A3.32-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/events/217720535003226/>). It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.

Fair Trade Fortnight Launch

Public Event · By Fairtrade Australia

Friday, May 4, 2012

11:00am until 12:00pm

Federation Square

- Be part of Australia's biggest annual celebration of all things fair trade and celebrate the life-changing difference our Fairtrade choice makes for millions farmers, producers, their families and communities in developing countries.

Come down to Federation Square in Melbourne on your lunch break and show your support for social justice through trade.

Help us launch our campaign for 2012 and grab some great giveaways in the process.

...See More



Fairtrade Australia

Remember to come down to Federation Square in Melbourne at 1pm TODAY to help us celebrate the Fair Trade Fortnight Launch and get some free Fairtrade Certified goodies!

View Post - May 4 at 11:29am



Fairtrade Australia

Make sure you come down to Federation Square in Melbourne at 1pm tomorrow for the Fair Trade Fortnight Launch! There will be stalls from Jinta Sport - Balls For Good and Etiko Fairtrade, and giveaways of Jasper Coffee, Divine and Kokako by Heart of Chocolate, Cadbury Dairy Milk - Australia, Starbucks Australia and Alter Eco Pacific!

View Post - May 3 at 5:01pm



University of Melbourne

To celebrate the University of Melbourne's recent decision to pursue Fair Trade accreditation, we're holding a Fair Trade Fair on campus!

<http://www.facebook.com/events/135856386545539/>



Fair Trade Fair @ unimelb
May 9 at 10:00am
North Court, The University of Melbourne in
Melbourne, Victoria, Australia
Join - 241 people went

Like - Comment - Share - April 29 at 9:04am



Figure A3.32-1: FTF launch with comments

A3.32.1 Language (Main Body and Comments)

Main Post

Experiential (Field)

The message encourages Facebook followers to participate in FTF celebration at FS. Furthermore, it justifies why they (users) should do so and as an incentive offers them free giveaways. The text details, the venue (FS), the time and date (4th May 11am to 12pm) and details the host (FS). The next paragraph details what FTF is and why participants should join in the event (intertextuality – from Website FTA). There is an offer of goods and free samples.

Interpersonal (Tenor)

The message was deployed by Fairtrade Australia and is directed to those who clicked on the Facebook link. The *mood* of the message varies, from fun with the mention of giveaways, to serious (mention of social justice). The language is informal, yet professional and indicates a level of familiarity with the audience.

Comments

Table A6 provides further meaning to the comments related to this piece of data.

<u>Experiential (Field)</u>	<u>Interpersonal (Tenor)</u>
FA1: Posted on the 4 th May reminding people to Go to Fed Square for FTF	FA1 – FairTradeAU again (as above)
FA2: Posted on 3 rd May again detailing FTF celebration and who will be attending	FA2 – FairTradeAU again (as above)
KHA: Posted 29 th April message detail Melbourne Uni decision to go FAIRTRADE and a hyperlink to their FACEBOOK events page is made available. The link details the date, time and location of the event.	KHA – The language is more formal than the original post and representative of an educational institution. It is an open invitation.
PS – Encourage followers to sign a Cadbury	PS – Formal and emotive language is used. The mood of the post is mixture of urgency and distain. PS is urging everyone following FairTradeAU to sign the petition
SB – Post confirms attendance	SB – Informal language, the mood is one of excitement

Table A6: A32 comments analysis

A3.32.2 Image

Image in KHA post

The image is a partial of the Fairtrade Logo. Cropped by the website, it is symbolic of the topic of the post.

Image in PS post

Narrative

The image is *symbolic* (yet made out to be narrative). It represents a boy carrying a heavy bag of produce (cocoa beans). He is young and thin and looks in pain, a symbol of all child labourers in Africa.

Interactive

The medium/long shot, semi horizontal angle with equal power relations presents an offer. His facial expression is indicative of pain and sorrow. His clothes are tattered, worn and old. The image is of high modality, with the child represented not looking at the camera and with a indirect involvement, indicating the viewer is not part of his world, however, he would be happy if the viewer was.

Compositional

The compositional elements indicate the boy is central and *salient* to the image, background by the plantation he is working at. *Framed* by the farm in which he is enslaved.

A3.32.3 Image/Text relations

KHA

Specific to the link the image is of a partial Fairtrade logo, accompanied with the details of the Melbourne University event. *Exemplification* – Image supports text.

PS

The message is an example of augmentation, with the image and text contribute meaning to the message.

A3.32.4 Summary

The message represented an informal post to invite people to FTF 2012 launch at Federation Square. The purpose of the original text is to inform and raise awareness of the upcoming event. The subsequent comments vary in purpose. The Fairtrade comments directly following post reinforce and attempt to influence attitude. KHA also attempted to raise awareness and inform followers about the Melbourne University event. PS attempts to raise awareness about the Cadbury petition and encourages conviction. SB informs of their attendance.

Appendix 3.33: Facebook April 24 Additional FTF FS Link with embedding

Figure A3.33-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It refers to the Federation Square launch. It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.



Figure A3.33-1: FTF FS with embedding

A3.33.1 Language (Text)

Experiential (Field)

This message represents a general invite to be part of Fairtrade Fortnight 2012 at Federation Square in Melbourne's CBD. The post displays the date (May 4th) and the post offers free samples for attendance.

The embedded post: The post details the name of the event (Fair Trade Fortnight Launch) the date of the event (May 4th) and the time (11.00am) at the venue (Federation Square).

Hyperlink

Directs users to the official Fairtrade Fortnight event launch at Federation Square

Interpersonal (Tenor)

The message was deployed by Fairtrade Australia and is direct to Facebook followers, specifically those who will be in the vicinity of FS during on the May 4th. The mood of the post is positive, happy and celebratory. The language is *informal*, with phrases such as “come down” being used. However, words such as ‘certified’ and ‘launch’ are also used, giving the text a formal mood. The invitation is open to everyone, making it impersonal. However, terms including ‘delicious’ give a positive tone to the text. This post was liked 9 times and shared twice, the comments made appeared in the Invitation section.

A3.33.2 Image

Symbolic

The image section is actually a cropped version of the Fairtrade logo and campaign banner.

A3.33.3 Image/Text relations

The message is a form of exemplification, with the image supporting the main text.

A3.33.4 Summary

The post detailed the name of the event (Fair Trade Fortnight Launch) the date of the event (May 4th) and the time (11.00am) at the venue (Federation Square) and invites Facebook followers to Fairtrade Fortnight celebrations at Federation Square. The post indicated that forty-nine (49) participants at the time were attending. The poor cropping of the banner logo is confusing and may have distracted followers as to what the image represented.

Appendix 3.34: Facebook May 3 Additional FTF FS link with list of participants

Figure A3.34-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It refers to the Federation Square launch. It was sourced in March 2013. This case component utilises the language element of the framework.



Figure A3.34-1: Participants list

A3.34.1 Language (Post and Comment)

Experiential (Field)

Repeating previous Post (A33) to participate in FTF at FS. The message provides information about the stall holders at the event, who they are and indicates 14 people 'like' the post, one made a comment and three shared it.

Interpersonal (Tenor)

The post was deployed by Fairtrade Australia to all Facebook followers, especially those who will be in the vicinity of FS during FTF 2012. The mood of the post is one of unity and celebration. The use of informal language is exemplified by the phrase "make sure you come down". The hyperlinks direct the user to the represented participants Facebook Page.

Comment – RJL.

Experiential (Field)

Indicates the Facebook follower will attend the event.

Interpersonal (Tenor)

The comment is directed to Fairtrade Facebook follower. It indicates they will participate "rain or shine". There is a positive *mood* to the comment and informal language is used.

A3.34.2 Summary

The text informed Facebook followers of exactly which organisation would be participating in Fairtrade Fortnight festivities at Federation Square beginning at 1pm on the 4th May. By hyperlinking to the organisation Facebook pages, Fairtrade provided the opportunity for followers to perform their own research and further inform themselves about each of the companies attending. The hyperlinks transferred the user to each respective Facebook page.

Appendix 3.35: Facebook May 4 FTF FS invite with giveaway incentive and Cadbury Petition

Figure A3.35-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It refers to the Federation Square launch. It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.



Figure A3.35-1: Giveaway and Cadbury Petition

A3.35.1 Language (Post and comments/attachment)

Experiential (Field)

Once again this message repeats the request to join in on FTF launch at FS. This post indicates the audience must go there ‘TODAY’ and they may receive free ‘goodies’.

Interpersonal (Tenor)

The message was deployed by Fairtrade Australia and was directed to their Facebook followers. The mood is one of hasty and excitement. The language is informal and rushed. Eleven people ‘liked’ the post with one comment.

Comment

The comment begins by providing a quote, which refers to the ability of one person being able to change the world. The comment continues and asks the reader to sign a petition. They hyperlink connects the reader to the petition.

The second hyperlink connects the reader to more information and (A78) (www.change.com) on why they believe Kraft Cadbury should make all their fundraising chocolate Fairtrade.

The commenter – has utilised the Fairtrade website for a propaganda/lobbying campaign that has nothing to do with FTF 2012. Rather they are perusing Cadbury via Fairtrade advocate, asking Fairtrade Facebook followers to join him and petitioning Kraft Cadbury.

3.35.2 Image associated with petition

Representational

The image is *symbolic* (yet made out to be narrative). It represents a boy carrying a heavy bag of produce (cocoa beans). He is young and thin and looks in pain, symbolic of all child labourers in Africa.

Interactive

His facial expression is indicative of pain and sorrow. His clothes are tattered, worn and old. The image is of high modality, with the child represented not looking at the camera and with a indirect involvement, indicating the viewer is not part of his world, however, he would be happy if the viewer was.

Compositional

The compositional elements indicate the boy is *central* and *salient* to the image, background by the plantation he is working at.

3.35. 3 Image/Text relations

The message illustrates exemplification, with the image being used to support the text.

3.35.4 Summary

The original text was a reminder post of FTF festivities that were occurring “TODAY”, however, the posts purpose and mood switched due the ‘*highjacking*’ by the comment/post by PS below the original post. The comment/post portrayed the notion that an individual can make a difference and that they can do this by influencing Kraft Cadbury cocoa purchasing source to one that is Fairtrade for all is fundraising chocolate. To support this aim, PS posted an image of a child worker in a cocoa farm. The child is struggling to carry a heavy bag of cocoa and looks in pain. The comment used the image to bring to light the importance of choice and to encourage action of signing the petition. Interestingly, whilst the post benefited Fairtrade, they made not comment on the post, nor did they remove it. Cadbury also made no comment on the post.

Appendix 3.36: Facebook May 5 Starbuck FTF FS giveaway

Figure A3.36-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It refers to the Federation Square launch. It was sourced in March 2013. This case component utilises Language, Image and Image/text relation elements of the framework.



Figure A3.36-1: FTF Starbucks

A3.36.1 Language (Text)

Experiential (Field)

The post indicates participants need to make haste if they wish to receive free espressos at FTF FS

Interpersonal (Tenor)

The message was deployed by Fairtrade Australia and directed to Facebook followers, specifically those in the area of FS in the Melbourne CBD area. The post originated by Fairtrade on behalf of Starbucks, this showcases the corporate connection between the two is open and mutually beneficial. The *mood* of the text is represented by the hasty tone to the post. There is a clear use of informal language indicating a high level of familiarity with the audience, as well as, *equal power* relations

A3.36.2 Image

Representational

Symbolic: Starbucks staff offering coffee, staged photo, forced smiled with FAIRTRADE logo in the back. The staff is average looking, typical of what you would expect from SB staff.

Interactive

The image is of high *modality*. The gaze indicates *demand* as the represented subjects are looking directly at the viewer. The subjects are represented at the level of *social* distance, representing a level of familiarity. The subjects are gesturing an offer of coffee and are semi- genuine smiling. The involvement is *direct*, with both subjects body posture directed towards viewer, with equal power.

Composition

The *centre* of the image is represented by the Starbuck employees, showcasing their coffee product. The *salient* component of the images is represented by the banner (logo), as well as, the employee smiles and the coffee cups. The banner frames the image.

A3.36.3 Image/Text relations

The message is an example of exemplification, with the text more specific.

A3.36.4 Summary

The Facebook post informed Facebook followers that their time to receive a free coffee was running out quickly, the image represented friendly staff, offering (gesture) free coffee to the Facebook viewer.

Appendix 37: Facebook May 4 FTF FS thank you post

Figure A3.37-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It refers to the Federation Square launch. It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.

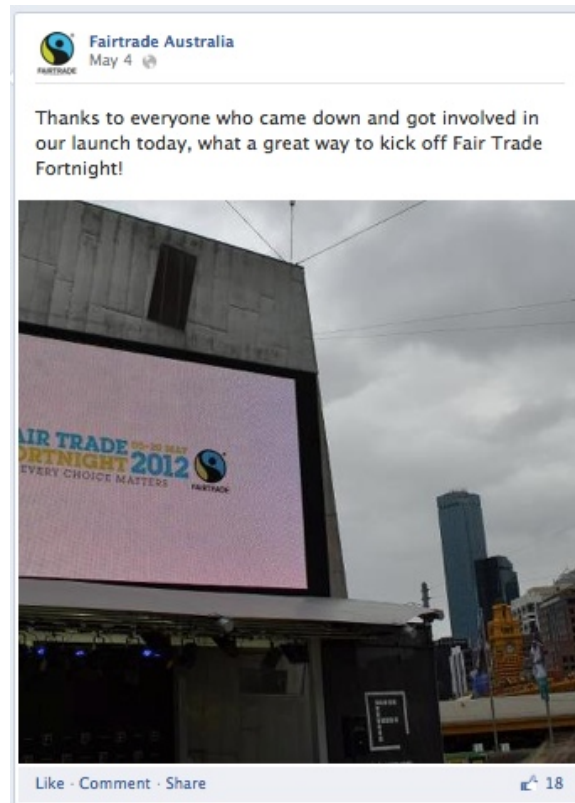


Figure A3.37-1: FTF FS Thank You

A3.37.1 Language (Text)

Experiential (Field)

The post is to thank those twitter followers (and others) which participated and engaged in FTF activities in FS that day.

Interpersonal (Tenor)

The post was developed and deployed by Fairtrade Australia and is directed to those who participated in FTF and their Facebook followers. The *mood* of the tweet is happy and gracious. It acknowledged the attendance by thanking those who attended FTF activities at FS. The informal language is indicated by the use of “thanks” as opposed to thank you and is indicative of participants of equal power and frequent contact. The *informal* medium, as well as, the use of informal language, for example creates a sense of intimacy.

A3.37.2 Image

Symbolic

The image represents the space where the FTF activities will be conducted. The image represents what the visitors to the event would have seen. The image highlights the name of the event and the date. It also captures the Fairtrade logo that is synonymous with the brand. It is similar to one used prior, therefore familiar to those who would have participated in the activities at FS.

Interactive

The image contains high modality. The social frame is one of public meaning, indicating the subject (FS) is open to the public. The angle is of semi-full involvement, indicating a greater sense of familiarity.

Compositional

The image identified the exact location of the event. The horizontal axis reveals ideal/real meaning. The real section of the image depicts the FS building FTF 2012 celebration would be launched from. The *ideal* section details the specifics of the event. This aspirational section depicts the *salient* elements of the image. This is typified by the FT logo. The sign details the name of the organisation and its key message, as well as its contact details for the twitter feed which represents *salience*. The FT logo symbol adjacent to the text within the image is also salient as is the Australian Flag in the background. The image is *framed* by the Melbourne CBD that is visible in the background.

A3.37.3 Image/Text Relations

Tweet to Image

There are several image/text relations occurring simultaneously, firstly, *condition*, as the viewer would have to visit the site represented to be accepting of the thanks. Secondly, *spatial*, with the image showcasing the site of the FTF festivities

In Image

Within the image, the image/text relation is an example of *exemplification*, with the image supporting the text.

A3.37.4 Summary

The text was a thank you for those who engaged in FTF activities directed at all those who participated in Fairtrade Fortnight activities.

Appendix 38: Facebook May 7 FTF FS photograph link

Figure A3.38-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It refers to the Federation Square launch. It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework. Each section including the post will be analysed separately.



Figure A3.38-1: FTF Facebook Photo link

A3.38.1 Language (Post)

Experiential (Field)

The post once again provides information regarding the launch of FTF at FS and list participating organisations. Interesting this time it does not provide the hyperlinks to their respective Facebook pages.

*NB: The text is the same as the FACEBOOK post on the 3rd May in the April 13 post.

Interpersonal (Tenor)

The language is more *formal* than previous posts. The post refers to other that are participating which generates the feeling of unity between Fairtrade and the FTF participants.

Comment

Experiential (Field)

The comment indicates the event was great “It was GREAT”.

Interpersonal (Tenor)

The comment was directed primarily at Fairtrade Australia, indicates the participant had a very good time. The upper case GREAT indicates an excited participant. The use of informal language is evident, suggesting a level of familiarity with Fairtrade.

A3.38.2 Image 1

Representational

The image is a staged photo designed to clearly showcase the benefits of the FTF festivities (*symbolic*). The image is displaying of pamphlet, Cadbury and Fairtrade Karma brochure. This is staged for the viewer; the image also displays items for sale at the festival. The tent card displays the Fairtrade Karma symbol, which is a central message of the FTF 2012 campaign.

Interactive

The image possesses high *modality*, with the image connecting the viewer with the FTF festivities. The vectors including the finger and thumb are pointing towards centre of the image and simultaneously underlining the Cadbury brand. The thumb vector is pointing towards the Fairtrade symbol. The frame is intimate, and it is close enough to read the pamphlet to identify the salient components of the material the subject is holding. The angle is semi involved, inviting without being direct, and places the viewer in the position of the subject.

Composition

Centre and *Margin* play a role with the centre being represented by the pamphlet and chocolate cluster. Signifying they are salient to the image. The *margin* is represented by the background, including the stalls, as well as the event proceedings. The image has several key elements they include:

1. The vector pointing towards the logo and other promotional material
2. FAIRTRADE logo
3. Cadbury
4. Products on offer for sale and sample

Image/Text relations

This is an example of augmentation, with the image adding meaning to the written text.

Image 2- As per previous analysis (see appendix 5; 37)

A3.38.3 Image 3 - As per previous analysis

Narrative

The images showcase a Fairtrade worker interacting on the day of the launch event. The image is cropped poorly, making it difficult to clearly view what is occurring.

Interactive

The image displays a medium shot that indicates a level of social familiarity, with no direct gaze. While the subject possess indirect horizontal connection (detachment). This supports the narrative assessment made above. This also has no bearing on the social connection with the viewer, as the salient element of the image is the t-shirt and marking on the back of the shirt.

Compositional

The partial Fairtrade information is seen on the back of the t-shirt worn by the volunteer.

A3.38.4 Image 4 - As per previous analysis

Representational

The product shot is designed to articulate the product available at the launch (*symbolic*)

Interactive

The product shot is direct horizontal, indicating a demand, rather than an offer.

Composition

The centre is represented by the salient product (coffee product), while the margin is represented by the accompanying product range.

A3.38.5 Summary

The text was the same at a previous post and directs the viewer to photos of the launch of Fairtrade Fortnight 2012 Australia campaign at Federation Square on the 4th May 2012. The photos were 4 of the 17 available at the time. The salient shot displayed the logo of FAIRTRADE, Cadbury and the logo for the campaign (Karma symbol) clearly. The shot also displayed some products available for purchase and trial on the day. The angle of the image allowed the Facebook followers to place themselves in the scenario presented to them in the frame.

Appendix 3.39: Facebook May 8 Profile change with Cadbury Petition

Figure A3.39-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.39-1: Profile change and Cadbury Petition

A3.39.1 Language (Post and comments)

Post - Experiential (Field)

The post is an update of Facebook profile picture. They have placed the FTF information, campaign slogan and date details instead of an image.

Post - Interpersonal (Tenor)

Six people liked the change in update image, with five people ‘sharing’ the change in profile picture and one person made a comment.

Comment

See Appendix 32: Facebook May 4 FTF FS invite with giveaway incentive and Cadbury Petition

A3.39.2 Summary

See Appendix 32: Facebook May 4 FTF FS invite with giveaway incentive and Cadbury Petition.

Appendix 3.40: Facebook May 8 Coles FTF brochure with comments

Figure A3.40-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It refers to the Federation Square launch. It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework. The comments and post will be analysed separately.

Fairtrade Australia
May 8

Check out this weeks Coles catalogue with some Fairtrade Certified product specials for Fair Trade Fortnight from Republica Coffee, Green & Black's Australia and New Zealand, OxfamAustralia, Grinders, Global Cafe Direct and Coles Brand. <http://bit.ly/KGUes5>

Every time you choose a product carrying the FAIRTRADE mark, you are making the choice to give a fair go to farmers, workers and their communities in the developing world.

Product	Price	Savings
ORGANIC COFFEE	\$7.00	SAVE \$1.49 (was \$8.49)
Republica Fairtrade Freeze Dried Coffee 100g	\$7.00	SAVE \$4.85 (was \$11.85)
Oxfam Fairtrade Coffee Ground 250g	\$7.50	SAVE \$1.49 (was \$8.99)
Coles Brand Fairtrade Coffee Beans 1kg	\$13.00	SAVE \$2.99 (was \$15.99)
GRINDERS Coffee	\$6.00	SAVE \$2.49 (was \$8.49)
GREEN & BLACK'S ORGANIC	\$2.00	SAVE \$1.99 (was \$3.99)
Grinders Ground Coffee 200g	\$8.00	

Like · Comment · Share 85 15 23

 84 people like this.



H A This is awesome 😊

May 8, 2012 at 6:04pm · Like



H A I was just at coles, wish I knew that chocolate was so cheap!

May 8, 2012 at 6:04pm · Like



The Little Bookroom Perfect excuse to eat chocolate!!

May 8, 2012 at 6:08pm · Like



D S Not a big fan of the 2 'giants' but have to give credit where it's due, coles have the best fairtrade instant coffee at the most reasonable price, if you haven't tried it and have a tight budget, give it a go (coles brand, comes in granulated and freeze dried).

May 8, 2012 at 6:41pm · Like



K. N. Fair trade is gr8, but I'm not keen on supporting the big giants too much...

May 8, 2012 at 7:04pm · Like · 1



R. T. Thanks Kate – off to get the grinders that I buy normally at \$6. I think I may have to get quite a few packets!

May 8, 2012 at 7:10pm · Like



R. C. Very cool. I wish Franklins would follow.

May 8, 2012 at 8:29pm · Like



R. T. That fair trade chocolate is so good. We should be giving u a spotters fee!

May 8, 2012 at 10:20pm via mobile · Like



A. H. Come on Woolworths the Fresh Food People – lift your game!

May 8, 2012 at 10:42pm · Like



A. D. Hmm just went to Coles Market town Newcastle West – and these are not available at those prices! Specially went to buy Coffee as I have run a bit low for some catering coming up. Not wishing to complain BUT... if advertised why not available Nationwide?

May 8, 2012 at 11:06pm · Like



A. D. Whoops – perhaps I am wrong – these offers are only from 9 May?

May 8, 2012 at 11:07pm · Like · 1



B. G. Way to go Coles! I agree it's better to support smaller companies and independents, but it's also good to encourage the big 2 when they take a step in the right direction. Consider hopping on Coles website and quickly sending them some feedback saying thanks/well done – if you take the time to do this it speaks volumes to them that customers care about and notice their support of Fairtrade



Figure A3.40-1: Facebook Fairtrade Coles Brochure

A3.40.1 Language (Original Post)

Experiential (Field)

The post encourages Facebook followers to inspect and assess the current Coles Catalogue. The post lists participating brands including Republica, Bean Ground and Green and Black.

There is a hyperlink that connects followers to the catalogue.

Interpersonal (Tenor)

The message was deployed by Fairtrade Australia directed towards their Facebook followers. The mood of the post is akin to a sales promotion, one which is forthright and demands the viewer attention. The post uses informal language “check out” and connect Fairtrade certified organisation (Republica and Green & Black) with Coles. The post unifies each organisation with Fairtrade Australia, with their connections highlighted by the interconnecting of their Facebook hyperlinks.

A3.40.2 Image

Representative

Symbolic and indicative of a sales brochure, with the products on display: They have the prices with the discount prices associated with them. This is a standard catalogue genre.

Interactive

The image is of mid-high modality, with the products occupying a direct involvement angle and intimate/ close-up social frames, indicating the producer of the image is demanding the viewer take note and pay attention. The image can be broken in three main sections, including

1. The Fairtrade blurb – which reiterates the reason people should choose Fairtrade products
2. The images of the products, to clarify and exemplify the products for sale
3. The sale and discount prices, to encourage liking and encourage purchase action

Composition

The salient image “Maya Gold” Green and Black brand has a \$2 tag over it.

A3.40.3 Image/Text relations

The post exhibits augmentation, with the image providing additional meaning to written text.

A3.40.4 Comments

Table A7 provides further detail to the comments associated with the post

<u>Experiential (Field)</u>	<u>Interpersonal (Tenor)</u>
<p>HA: This is "awesome", positive towards the deal</p> <p>HA: Disappointed with not knowing the deal was on, as HA was just at Coles</p> <p>TLB: will use it as an excuse to eat chocolate</p> <p>DS: Voices objection to "the big 2" (Coles and Woolworths), however, commends them in their growing FAIRTRADE choice and highlights Coles effort in attempting to stock more FAIRTRADE products</p> <p>KN: Supports FAIRTRADE but not the Coles and Woolworths</p> <p>RT: Agrees with KN, however, will be taking advantage of the sale.</p> <p>RC: happy with the deal, however, wishes Franklin would follow suit</p> <p>RT2: confirms support of FAIRTRADE chocolate</p> <p>AH: directs contempt to Woolworths, urges them to "liFairTrade their game" and do as Coles is doing.</p> <p>AD: upset the Coles next to AD is not participating in the deal.</p> <p>AD: apologies, she did not read the catalogue correct, sale has not started as yet</p> <p>BG: Agrees better to support smaller operators, however, is supportive towards Coles sale and increased FAIRTRADE stocking. Considers sending Coles an email to show appreciation</p> <p>KJ: is also supportive of the bigger companies supporting FAIRTRADE. Congratulates FAIRTRADE for their efforts to get notices</p> <p>ST: Also glad to see more FAIRTRADE products in big supermarkets. Informs FACEBOOK that Woolworths stock Oxfam spread</p> <p>LH: Supports FAIRTRADE products, however, is sceptical about the parent companies some FAIRTRADE products are owned by. Highlighting CC Amitil and their association with Grinders and Green and Black with Cadbury.</p>	<p>HA: Very positive informal/ impersonal. Emoticon, smiling, reinforces the positivity towards the sale promotion</p> <p>HA: informal/ impersonal, post has a mood of disappointed</p> <p>TLB: impersonal/ informal – positive and happy</p> <p>DS: informal/ impersonal</p> <p>Ethical discourse, sceptical of big business. Positive about Coles attempt to change.</p> <p>KN: informal/ impersonal – positive language directed towards FAIRTRADE not others</p> <p>RT: informal/ semi-personal. Directs agreement to KN. Then direct rest of positive message to everyone.</p> <p>RC: informal/ impersonal, happy with deal, upset with Franklins</p> <p>RT2: impersonal/ informal – happy</p> <p>AH: informal/ personal – direct message to Woolworths direct (via hyperlink)</p> <p>AD: informal/ personal – directs contempt to Coles</p> <p>AD: informal/ personal – retracts contempt</p> <p>BG: informal/ impersonal – sceptical towards bigger companies but supportive of change</p> <p>KJ: informal/ impersonal - sceptical towards bigger companies but supportive of change</p> <p>ST: informal/ impersonal - sceptical towards bigger companies but supportive of change</p> <p>LH: informal/ impersonal sceptical towards bigger companies. Is very supportive of FAIRTRADE.</p>

Table A7: A40 comments analysis

A3.40.5 Summary

This Facebook post revealed several salient discourses and subject positions. Initially a standard catalogue post quickly turned in debate over small versus big business. The discourse were ethically focused, and contempt towards "the big 2" was repeated, however, discourse was shift towards mild support or encouragement for "the big 2" to stock more FAIRTRADE products. The post also showcased Facebook users ability to determine propaganda and covert public relations activities.

Appendix 3.41: Facebook May 10 Starbucks free coffee giveaway with image

Figure A3.41-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It refers to the Starbucks giveaway. It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.

The image is a screenshot of a Facebook post from Starbucks Australia. At the top, a status bar indicates 'Fairtrade Australia shared Starbucks Australia's photo. May 10'. The main post is a promotional image for a '100% FAIRTRADE ESPRESSO' giveaway. The text on the image reads: 'Enjoy 100% FAIRTRADE ESPRESSO. In celebration of Fairtrade Fortnight, Starbucks would like to invite you to come into any store on Friday 11th May between 9 & 10am to receive a FREE Fairtrade espresso beverage.' Below this, the website 'www.starbucks.com.au' is listed, followed by a disclaimer: 'At participating Australian stores only. Limit one per person, coupon not required for redemption. Offer valid for any Short (8oz) sized espresso on Friday 11 May 2012 between 9 & 10am.' The background of the image shows coffee cherries on a branch. The Fairtrade logo is in the bottom right corner. Below the image, the post is from 'Starbucks Australia' and says: 'In celebration of Fairtrade Fortnight we are giving away a FREE short sized espresso drink to every customer in all stores on Friday 11 May, between 9 & 10am! Now there's no excuse to come and say hi :)'. To the right of the post, it says 'Album: Wall Photos', 'Shared with: Public', and links for 'View Larger', 'Download', and 'Report/Remove Tag'. Below the post, there are statistics: '21 people like this.', '19 shares', and 'View all 7 comments'. The comments section shows several user reactions, including 'I'll be there', 'yeeha!', 'yay!', 'will be there! *apparate!*', and a request for sugar substitute NATVIA.

Like Comment

Starbucks Australia
In celebration of Fairtrade Fortnight we are giving away a FREE short sized espresso drink to every customer in all stores on Friday 11 May, between 9 & 10am! Now there's no excuse to come and say hi :)

Like · Comment · Share · May 7

Album: Wall Photos
Shared with: Public
View Larger
Download
Report/Remove Tag

21 people like this.
19 shares
View all 7 comments

R. [Name] i'll be there
May 7 at 11:53am · Like · 2

S. [Name] yeeha!
May 7 at 1:11pm · Like · 2

A. [Name] yay!
May 7 at 10:46pm · Like · 1

E. [Name] will be there! *apparate!*
May 9 at 12:37pm · Like · 2

M. [Name] you need the sugar substitute NATVIA in store. Please advise if you do supply it.
May 11 at 2:22am · Like · 1

Figure A3.41-1: May 10 Starbucks Giveaway

A3.41.1 Language (Post)

Experiential (Field)

The post informs followers of a free give away of coffee at Starbucks. The post indicates the time, place and duration of the free offer. The text concludes by inviting visitors to say “hi”.

Interpersonal (Tenor)

The message originated from Starbucks and was posted on the Fairtrade Australia Facebook page. This shows the organisational connection between the two organisations. The message was also simultaneously connected to Twitter account (May 6th). The post is directed towards Starbucks’s followers, as well as, all Fairtrade follows (both via Twitter and Facebook).

A3.41.2 Language (in image)

Experiential (Field)

The post informs followers of a free give away of coffee at Starbucks. The post indicates the time, place and duration of the free offer.

A3.41.3 Image

Representation

The image is symbolic. It is representative of a coffee plant, which symbolises Starbucks and Fairtrade’s connection.

Interactive

The image is of high modality, and is of an intimate close up social frame. The berries contrast against the green background, demanding the attention of the viewer.

Composition

The compositional elements identify the beans as salient, whilst the rest of the plant is background for the text.

A3.41.4 Image/Text relations

The post is an example of exemplification, with the image supporting the text.

A3.41.5 Comments

Table A8 represents the comments language meaning.

Experiential	Interpersonal
RN: indicates inclusion ST: indicates inclusion AE: indicates inclusion EA: indicates inclusion MC: Advices of dietary requirement and ask Starbucks if they can cater for sugar substitute	RN: Directed at Starbucks and Facebook follower, excited mood and informal language. ST: Directed at Starbucks and Facebook follower, excited mood and informal language. AE: Directed at Starbucks and Facebook follower, excited mood and informal language. EA: directed at Starbucks and Facebook follower, excited mood and informal language. MC: Directed towards Starbucks, assertive tone

Table A8: A41 comment analysis

A3.41.6 Summary

The post informed Starbuck customers (or potential customers) of a free espresso giveaway of the 11th of May between 9am and 10am 2012. The text represented a direct link (hyperlink) to the Twitter posts and details when and where free espresso's can be consumed. Oddly, the post reiterated three times a similar message of free coffee. The comments indicated excitement towards the offer. Surprising the question posed by MC were not answered by Fairtrade or Starbucks. The language was more professional than Fairtrade Australia, for example, the use of the phrase "in celebration" rather than "kick off", this makes it less equal, yet not so formal that it is not accessible to everyone. There is clear evidence of informal language with emoticons (☺) used, this indicates a happy mood to the text, one which is inviting and relaxed.

Appendix 3.42: Facebook May 11th Republica Coles promotion

Figure A3.42-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It refers to the Coles' giveaway. It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.42-1: Republica Coles Promotion

A3.42.1 Language (Post and Comments)

Experiential (Field)

Similar to tweet posted on the 10th May, with one addition, the statistic at the front “75% of Aussies drink instant coffee”. The post is an advert for Republica coffee, which is for sale at Coles for \$7 during part of FTF. The hyperlink connects the follower to Republica’s and Coles Facebook page.

Interpersonal (Tenor)

The post was deployed by Fairtrade Australia direct at their Facebook (and Twitter) followers. The message is of a sales promotional tone. The language is predominately informal, with a heavy advertising language being used. The Fairtrade post, details the connection between Republica and Coles and positions themselves as an advocate of both. The post *mood* is one of casual urgency, as it begins with establishing curiosity by posing and answering an interesting question.

A3.42.2 Image

Representational

The image is symbolic; it represents three coffee jars, with the Colombian coffee in the middle. Columbia is synonymous with coffee.

Interactive

The image is of mid-high *modality*, without a background (indicating symbolic nature of the image). The gaze is direct; the *involvement* is direct indicating the producer of the image wants us to take notice of the coffee jars. The logo of both FAIRTRADE and Republica are visible, but nothing notable relating to Coles. The colours contrast well with each other, highlighting the importance of the *central* element.

Composition

Compositionally, the *Centre/Margin* construct identifies the *salient* element of the image, being the Colombian blend is central. Whilst the two others coffee jars are at the *margin* of the image, supporting the central element. Salient components include the coffee for sale (names), the “100% Pure” tagline and the logos.

A3.42.3 Image/Text relations

The post exemplifies clarification, with the image clarifying the text.

A3.42.4 Comments:

Table A9 provides further insight into the comment related to the post.

<u>Experiential (Field)</u>	<u>Interpersonal (Tenor)</u>
JW: is shocked with the statistic and provides a potential reason as to why	JW: informal/ impersonal (shock)
SL: Supports the decaf, stating it is the "best"	SL: Informal/ impersonal (happy)
BG: Agrees with SL decaf comment. Adds an emoticon meaning BG is happy (smiling) positive affiliation	BG: informal/ personal (directed towards SL and FACEBOOK followers) (happy)
FS: Disagrees claiming FAIRTRADE coffee is not of good quality	FS: informal/ personal (unhappy)
ST: Direct comment to FS, disagrees with FS's assessment and provides an alternative	ST: informal/ personal (directed to FS) –serious and open
NS: "finally" is happy with the fact that Republica coffee can now be found at Coles	NS: informal/ impersonal (happy. Relieved)
SP: Is unhappy and unsure as to why Coles has stop stocking Scarborough Black tea	SP: informal/ Impersonal (upset)
TD: States she prefers the Columbian style Republica offers	TD: informal/ impersonal (happy)

Table A9: A42 comments analysis

A3.42.5 Summary

The post detailed the Coles supermarket sale of Republica coffee. The image showcased the brand and types of coffee on sale. The comments varied, some supported the sale others disliked the brand of coffee. The interaction between Facebook followers revolved around the taste, style and brand meaning. There was a post that questioned why Coles removed certain tea products of their shelves, this was not responded to.

Appendix 3.43: Facebook May 12 Sorella & Me Post

Figure A3.43-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises the language element of the framework.



Figure A3.43-1: Sorella and Me post

A3.34.1 Language (Text)

Experiential (Field)

The message informs of the pride felt by *Sorella & Me* in helping Fairtrade and their use of Fairtrade cotton in their clothing line. The text concludes by wishing everyone a “Happy Fairtrade Fortnight”.

Interpersonal (Tenor)

The message was deployed by *Sorella & Me* and was directed towards Fairtrade Australia. The Facebook post is personal, as the message was posted directly on their website. The mood is uplifting and positive. The language is informal; indicating the connection between the two is a familiar one, with equal power relations.

A3.43.2 Summary

The post deployed by *Sorella and Me*, informs Facebook followers of their decision to use Certified Fairtrade Cotton and how they believe Fairtrade Australia is doing a good job. Finally, they wish everyone a happy Fairtrade Fortnight.

Appendix 3.44: Facebook May 14 Bean Ground and Drunk Woolworths' promotion

Figure A3.44-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.44-1: May 14 Bean Ground and Drunk Woolworths Promotion

A3.44.1 Language (Post)

Experiential (Field)

The post encourages twitter followers to “check out” (view) ‘Bean Ground and Drunk’ coffee, which is on sale at Woolworths

Interpersonal (Tenor)

The post was developed by Fairtrade Australia and directed to their Facebook followers. The mood is casual and supportive of the represented brand. Informal language is evident, with the phrase “check out” (running use) giving the tweet an informal and casual feel. Interesting Woolworths was not hyperlinked.

A3.44.2 Image

Representational

The image represents the brand on sale and is *symbolic*. The image displays the FAIRTRADE logo and the brand logo. The packet is a green foliage, symbolising freshness and nature, as well as organic.

Interactive

The image is of mid-high modality. The modality represents the items as they would be seen, however, without background, the image is considered symbolic (see above) as it is stylised and does not represent its natural setting. The image is typical of a promotional image and is used by the organisation in several other sites, including Facebook. The products are facing directly to the viewer this infers a direct demand from the coffee jars.

Composition

The coffee, the Fairtrade logo, the Bean Ground and Drunk logo as well as the word *organic* represent the salient elements of the image.

A3.44.3 Image/Text relations

The post is an example of *clarification*, with the image clarifying the text. The image displays the product (coffee Bean Ground and Drunk) that is referred to in the Facebook post.

A3.44.4 Comments

Table A10 provide further insight in the comments associated with the text.

<u>Experiential (Field)</u>	<u>Interpersonal (Tenor)</u>
SY- Makes a sarcastic comment targeted towards Woolworths	SY- informal language use, specifically targeted towards Woolworths. Sarcastic tone to comment.
AB – Makes the comment that the post is a good ad for Woolworths, questioning whether the advert is good for FairTrade. The poses a question, questioning the ethical stance of Woolworths or perhaps Bean ground and drunk organic coffee (ambiguous)	AB- Informal language and unsure who its directed towards. Scepticism overtones to comment
SC- Directed comment to AB, clarifies the authenticity of the coffee and informs AB that SC actually established the brand.	SC- Informal language and personal, as it is directed towards AB. The tone is positive and attempts to restore reputation.

Table A10: A44 comments analysis

A3.44.5 Summary

The post was an advertisement for *Bean Ground and Drunk* organic coffee sold on special at Woolworths. An image was used to clarify the sale products mentioned in the post. The comments began with a sceptical tone, questioning the authenticity and ethical stance of both brands. The final comment attempted to build credibility for the coffee brand. Neither Woolworths nor Facebook responded to the sceptical comment.

Note: The Coles, Woolworth and Starbucks post have higher interaction, probably due to them post being visible by people who are connected to their (big brands) Facebook posts

Appendix 3.45: Facebook May 15 RMIT Michael Toliman post with embedding

Figure A3.45-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.45-1: MT RMIT with embedding

A3.45.1 Language (Post)

Experiential (Field)

The written text in the main body of the message refers to an event. The event centres on of Michael Toliman, a farmer from Papua New Guinea here to help celebrate FTF 2012. The message ends by informally inviting those in the Melbourne area to the event.

Interpersonal (Tenor)

The message was deployed by Fairtrade Australia and is directed to Facebook followers, specifically those in Melbourne and those interesting in listening to Michael Toliman speak at RMIT. As the message was sent out one day prior to the speech being made, it was specifically targeted to those in the vicinity. The *mood* is casual and inviting and this is reflected in the *informal* language used to convey meaning within the message.

A3.45.2 Language (Embedded Post)

The embedded section message (image/Text relations) is a hyperlink to the Event's site. The hyperlinks (as seen below) indicate the time (4.00pm), place (RMIT) and host of the site, as well as the number of people confirmed as going (or gone).

A3.45.3 Image

Representational

The image depicts the speaker posing for the publicity shot (*symbolic*).

Interactive

The represented subject is directly gazing at the viewer and *demanding* their attention. He is shot at a *social* distance and is representing direct involvement with the viewer, with a full genuine smile. The image exhibits *equal* power relations, indicating the subject wants viewers to join his world and is happy for the viewer to be there with him.

Composition

The speaker Mr Michael Toliman is the salient component of the image.

A3.45.4 Image/Text relation

The post exhibits *clarification*, with the text clarifying the subject in the image.

A3.45.5 Summary

The post was an informal invite to see Michael Toliman at RMIT discuss coffee production in PNG and how Fairtrade is benefiting co-ops in the region. The embedded text provided additional information, it detailed the date of the event (May 16th), the time (4.00pm) and the place (RMIT) and one click transports the user to the official event Facebook page. The hyperlinks connected the viewer to the RMIT Fair Trade Collective and the Event Page (as seen below).

Appendix 3.46: Facebook Michael Toliman event page official invite

Figure A3.46-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It represents the official RMIT invite page for guest speaker, Michael Toliman. It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework and each section will be discussed individually.



Figure A3.46-1: MT RMIT events page

A3.46.1 Section 1

Title of the event “Meet Fairtrade Coffee Producer Michael Toliman @ RMIT”

A3.46.2 Section 2

Encouraged the action of either joining the event or expressing the potential of going to the event

A3.46.3 Section 3

Visually represents who is *going* (11) or *maybe* going (7)

A3.46.4 Section 4 Salient Image

Representational

The represented subject is directly gazing at the viewer and demanding attention (*symbolic*).

Interactive

The represented subject is shot at a *social* distance and is representing direct involvement with the viewer, with a full genuine smile. The image displays *equal* power relations, indicating the subject wants the viewer to join his world and is happy for the viewer to be there with him.

Composition

The speaker Mr Michael Toliman is the salient component of the image.

A3.46.5 Section 5 Invite section

Experiential (Field)

The section indicates the time, date, place and the host of the event. The main body of the message describes who is hosting the event and who is participating in the event. The text indicates the speaker will focus on coffee farming, Fairtrade and his experiences. The host ensures a positive experience and how RMIT is helping host the speaker. The final paragraph details FTF, its benefits (life-changing) for farmers, producers and their families (this is directly lifted – intertextuality – from the FTA website).

Interpersonal (Tenor)

Pearson's and Murphy's cafe in collaboration with RMIT deployed the post. Directed at those in the Melbourne area interested in FTF 2012 and who follow Fairtrade and RMIT on Facebook. The mood of the text is informative, uplifting, welcoming and positive. The use of informal language indicates a level of familiarity with the audience. The intertextuality connection also indicates a close association with the producer of the text and Fairtrade Australia and New Zealand.

A3.46.6 Summary

The text was designed to introduce the speaker and his link to FTF 2012 additionally, introduced the event date (May 16th), time (4pm – 5pm) and the site location (RMIT). The page also visually identified those attending via the use of profile image.

Appendix 3.47: Facebook May 15 Michael Toliman in Adelaide

Figure A3.47-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.47-1: MT in Adelaide

A3.47.1 Language (Post)

Experiential (Field)

The post details Michael Toliman, a brief history of the FAIRTRADE advocate, his education background (agriculture). His employment history (CIC) and his current status in FAIRTRADE (BOD of Neknasi)

Interpersonal (Tenor)

The message was produced by Fairtrade Australia and directed to their Facebook followers. The mood of the text is informative, positive and inspirational. The language is semi-formal/ impersonal but personal. It introduces Michael in a respectful tone. Its impersonal because it is not directed at any one Facebook follower, however, the content of the text is personal, but not overly so.

A3.47.2 Image

Representational

The image is of Michael Tolliman squatting down in front of stencil advertising on a footpath (symbolic). This kinetic display(s) are symbolic of a participant who is happy about his physical and ideological stance. He feels positively about representing Fairtrade and being in Adelaide and is happy to display these emotions. The stencil details FTF 2012, the rest of the text is hard to read.

Interactive

The image has *high* modality, with the represented subject looking directly at the camera demanding the attention of the viewer. The subject body posture is also facing directly towards the camera indicating *direct* involvement. The subject is smiling and gesturing a 'thumbs up' in response to the stencil on the ground in front of him. The *social* distance he is framed in is public, and the modality markers indicate the image is supportive of actual occurrence, as the colour saturation, depth and modulation are consistent with a photograph.

Composition

The image contains several salient elements, the smile and gestural 'thumbs up; combination, indicating positive emotion. The presence in Adelaide is also salient.

A3.47.3 Image/Text relations

The post exhibits exemplification, with the text more specific for in text

A3.47.4 Summary

The text detailed the history and insight into the represented participant, whilst the image showcased the represented participant advocating a FTF campaign initiated established by the Adelaide City Council to encourage residents to participate in FTF purchases. The thumbs up gesture and smile assigned a positive emotion towards the ACC initiative.

Appendix 3.48: Facebook May 17 Big Fair Morning Break Post with embedding

Figure A3.48-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.48-1: Big Fair Post

A3.48.1 Language (Post)

Experiential (Field)

The text indicates that there will be a morning tea known as “The Moral Fairground Big Fair Trade Morning Break”, with local businesses celebrating FTF 2012. The text indicates the location of the event will be at the Docklands.

Interpersonal (Tenor)

The message was deployed by Fairtrade Australia and was directed to all Facebook followers, specifically those within the Melbourne area. The mood of the text is celebratory and inviting. Informal language is used, yet it is professional.

A3.48.2 Embedded Invite

Experiential (Field)

The text details specifics, time and place as well as the number of people who attended.

Interpersonal (Tenor)

Deployed by the organisers to the public (public invite) specifically those connected to Fairtrade. The language is semi formal. The logo accompanies the invite and helps to clarify the text.

Logo

The logo is of a teacup and saucer and is symbolic of breakfast time drinking practices. Many people drink out of teacup during breakfast. The image is of low modality and is a basic silhouette of a teacup and saucer.

A3.48.3 Summary

The text represented the first post associated with the breakfast. It identified the event date (May 18th) starting time (5.00am) and the location of the event (NAB Forecourt Harbour Esplanade, Docklands) and informally invited everyone in the area to participate in a Fairtrade Fortnight event prior to the conclusion of the campaign. The embedded post also revealed the logo for the event as a teacup and saucer.

Appendix 3.49: Facebook The Big Fair Trade Morning Break event page official invite

Figure A3.49-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/events/414929485206529/?ref=22>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework. Each section will be analysed individually.



Figure A3.49-1: Big Fair events page

A3.49.1 Heading

Name of the event “The Big Fair Trade Morning Tea”

A3.49.2 Invite acceptance

The section where the user indicates if they are going to the event

A3.49.3 Acceptances

Details visually who is going (24), maybe going (10) and the number invited (88)

A3.49.4 Logo of the event

See Appendix 48

A3.49.5: Main Post

Experiential (Field)

Initially the post details the time, place and location of the event. The main post then describes the purpose of the event “connect with businesses and people” for multiple purposes including, raising awareness of Fairtrade, encourage commitment of Fairtrade in the workplace. The event organisers also indicate fresh coffee will be available.

Interpersonal (Tenor)

Deployed by the organisers specifically targeted to those who work or reside in the area. The mood is inviting and energetic. The language used is professional, yet informal and accessible to everyone, indicating a level of familiarity with the audience.

A3.49.6 Comments

Table A11 provides further insight in the comments associated with the text.

Experiential	Interpersonal
VP: Indicates the event is “great” and will endeavour to attend CN: Indicates attendance	VP: Directed to organisers, positive mood and informal language used CN: Directed to organisers, positive mood and informal language used, this is made more so by the use of a emoticon 😊

Table A11: A49 comments analysis

3.49.7 Summary

The post represented a semi-formal and open invitation to Michael Toliman’s coffee informal event. The post identified those who will be, may and will not attend, via a showcasing of their Facebook profile images. The post detailed the date (18th May), the time (5pm to 9pm), and the place of event (NAB forecourt). The main text then described the purpose of the event “*connect with businesses and people*” for multiple purposes including, raising awareness of Fairtrade, encourage commitment of Fairtrade in the workplace. The comments represented the advocates’ positive response to the event.

Appendix 3.50: Facebook May 17 Redirect post to e-Newsletter

Figure A3.50-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.50-1: Redirect post to e-Newsletter

A3.50.1 Language (Main Post)

Experiential (Field)

The post offers a trade, offering the possibility of attaining good Karma by reviewing recent news of FTF via a hyperlink (e-Newsletter).

Interpersonal (Tenor)

The post was deployed by Fairtrade Australia and is directed to their followers. The language is informal and is exemplified by the use of the phrase “get some” and by the phrase “checking out”. The post indicates a demand as an exclamation mark is used.

A3.50.2 Embedded hyperlink

Experiential (Field)

The written text indicates the hyperlink refers to FTF 2012 and specifically refers to Michael Toliman, a visitor from Neknasi Coffee plantation (PNG) in Australia as a guest speaker.

Interpersonal (Tenor)

Developed by Fairtrade Australia and New Zealand, directed towards Fairtrade subscribers (e-Newsletter). The language is informal yet professional which adds a tone of professionalism to the text.

A3.50.3 Image

Representational

The written text on the image ask the viewer to “Focus on FAIRTRADE” and that “every choice matters”, it is framed in what looks like leaves, representative of the produce Fairtrade has aligned itself with (along with coffee and chocolate). On the far right of the image is the Fairtrade Logo of Australia and New Zealand (the source of the Newsletter). The image itself is symbolic, and represents an African woman in traditional dress. She is very attractive with perfect teeth and flawless skin. She is an idealistic representation of those Fairtrade wishes to help and has helped.

Interactive

The image possesses *high* modality. The subject is shot at a *close-up* frame and smiling indicating friendliness. She is shot at a *high* involvement angle and she is looking at the viewer, demanding their attention. She is place in a position of power, as she is set higher than the viewer.

Composition

Compositionally, there are three salient elements. They include the instructions to choose Fairtrade, the represented subject smiling and the Fairtrade logo.

A3.50.4 Summary

The post offered good Karma in exchange for advocacy and viewing the Fairtrade Newsletter. The embedded image displayed an African woman smiling, symbolising a positive association between those in developing region and Fairtrade. The embedded text explored Fairtrade Fortnight stories and specifically Michael Toliman.

Appendix 51: FTF Breakfast News Update

Figure A3.51-1 is a Snagit grab from the Fairtrade Australia Website (<http://www.fairtrade.com.au/news/fortnight-breakfast-brings-fairtrade-businesses-together>). The post was sourced during March 2013. This case component utilises language, image and image/text relation elements of the framework.

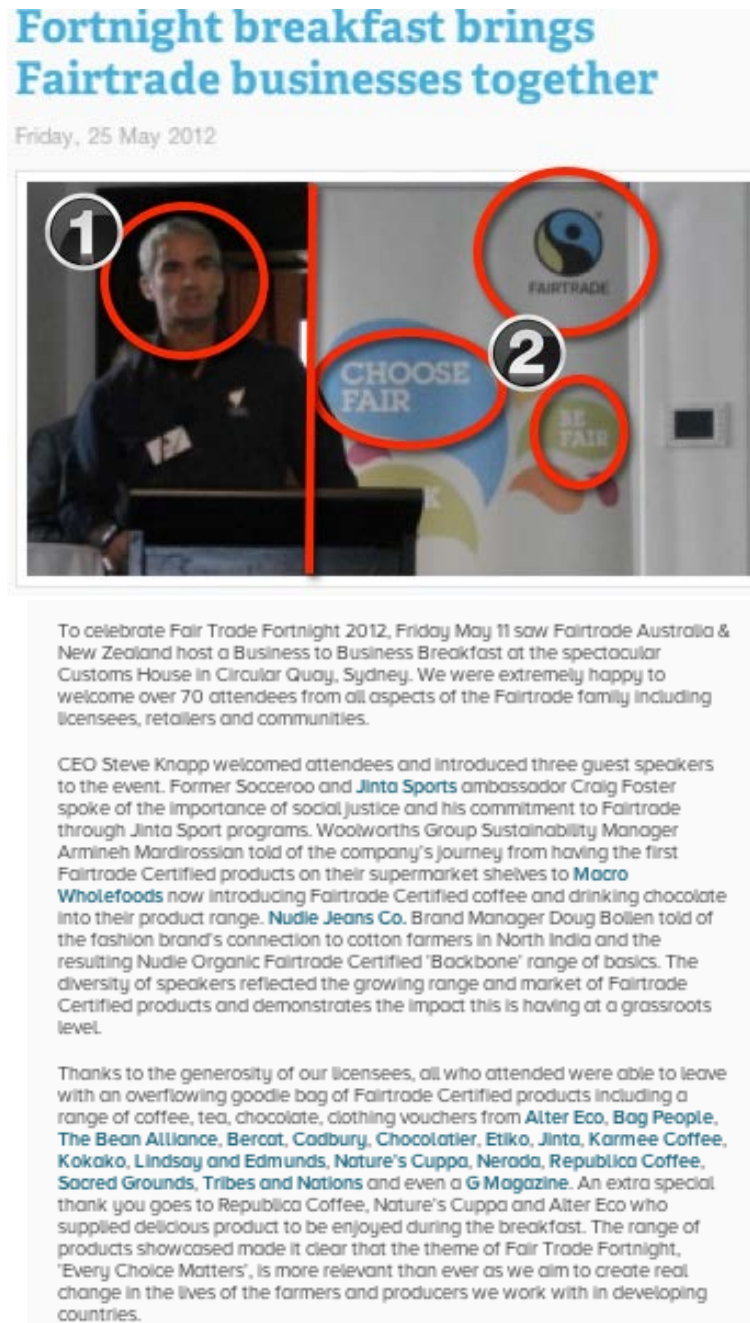


Figure A3.51-1: Breakfast News

A3.51.1 Language (Main Text)

Experiential (Field)

The message primarily refers to Fairtrade and Fairtrade Fortnight 2012 Australian campaign. The first paragraph established the context for the message, the paragraph refers to the event (FTF breakfast), who is in attendance and the location (Circular Quay, Sydney). The tone is welcoming (uses phrases, such as, happy and welcome) and details the date of the event (May 11th). The second paragraph lists the key speakers and the purpose of their speech. The variety of speeches highlights the variety of Fairtrade products and how much FairTrade has grown within Australia. The third paragraph thanks the organisations that supported the breakfast

Interpersonal (Tenor)

The message was produced by Fairtrade Australia and was posted on the Fairtrade website in their NEWS section. The post was directed to those who were interested in news of Fairtrade, as well as the media. The message utilised informal language, which can be understood by everyone. The passage is written with an element of professionalism, which in turn impacts the mood of the text, which is of excitement, gratitude and unity. The text presents a mix of personal and impersonal language, whilst the message has been placed in the 'news' section of the website for all to see, it refers to specific organisation that have collaborated together to make the breakfast possible. They are singled out with hyperlinks to their websites made available to the reader.

A3.51.2 Image

Representational

The image is symbolic and is of Craig Foster, a SBS soccer commentator and former Socceroo. The image depicts the speaker midway through a speech (narrative). This is highlighted by the Fairtrade logo to the speakers' left. FairTrade and the fact Craig Foster is standing in front of a crowd not visible to the viewer. It is symbolic because the frame was specifically selected to highlight the guest speaker of the breakfast and add credibility to the post.

Interactive

The image is of *high* modality. The outfit Craig is wearing is *semi-formal*, indicating the event is semi-formal in nature. This is also highlighted by the nametag on the speaker right breast pocket. He is looking towards the crowd and not directly at the viewer, hence offering is occurring. The *social* frame is of social distance, indicating a level of familiarity with the speaker, suited for the event. The subject's posture is indicative of someone performing a speech and is taken mid-speech. He is only slightly off centre indicating close involvement between the speaker and the viewer, with relative equal power relations.

Composition

The subject represents the given, something the attendees and viewer are familiar with, whilst the new campaign slogan to the right (new, indicated by the number 2) is

something which is being introduced at the breakfast. The salient elements within the text include the speaker, as he is a celebrity and carries with his integrity and influence, as well as, the campaign slogan and Fairtrade logo. The event room frames the speaker.

A3.51.3 Image/Text relations

This post is an example of clarification, as the image clarifies what the text describes, especially in relation to the speaker. This is also an example of *spatial* as it depicts the speaker in the location described in the text.

A3.51.4 Summary

The text appeared very similar to an internal public relations press release. It highlighted the key contributors, what they contributed and the context of the interaction. The text also listed key stakeholders and the topic of their speeches. The image is of a celebrity spokesperson, his dress and the fact he is making a speech behind a lectern as a level of formality to the event. The event site, Circular Quay, also added meaning, as it is a classy and sophisticated event site, again adding to the credibility and legitimacy of the event and campaign.

Appendix 3.52: FairtradeKarma Fair Trade Post

Figure A3.52-1 is a screenshot representing the newsfeed on the Fairtrade Australia website (<http://www.fairtrade.com.au/campaign/buy-fairtrade-and-good-things-will-happen>). The data was collected during March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.52-1: FairtradeKarma Post

A3.52.1 Language

Experiential (Field)

Details the notion of FairtradeKarma. By purchasing FAIRTRADE products, the message indicates good things will happen to those who purchase Fairtrade products. There is a hyperlink that directs the viewer to their Twitter site.

Interpersonal (Tenor)

The message was produced by Fairtrade Australia and was posted on their website and newsletter. It was directed towards those who subscribe to their newsletter and navigate to their website. The hyperlink to the twitter feed with the # symbol – linking people to the twitter site dedicated to the campaign FTF. There is a heavy use of *informal* language with the message, creating a familiarity and openness to the text. This, in turn, influences the mood to be cheery and empowering.

A3.52.2 Image

Representational

The logo is *symbolic* of the Buddhist Karmic hand gesture: Symbolises Karma – the yellow beams of light may represent wisdom and goodness

Interactive

The modality markers indicate the image is bright and illuminating, with full saturation and moderate modulation supporting the idea the image is one of a human constructed logo. The image is placed directly in the viewers' gaze indicating a *demand*, with *direct* involvement the aim of the communicator.

Composition

The information component comprises of Centre/Margin, the Karmic symbol is central and *salient*, carrying the majority of meaning. The *margin* represented by the light and beam of yellow are less salient and support the meaning of the karmic symbol.

A3.52.3 Image/Text relations

If the karmic symbolic is known, augmentation is possible, with the written text adding meaning to image. If unknown, *divergence* may occur, as the unknown symbolic will cause confusion.

A3.52.4 Summary

The website post, is the first mention of FAIRTRADEKarma, part of the FTF campaign, details the cause and effect theory. The symbol carried with it its own meaning, that is steeped in Buddhist history. Fairtrade attempted to leverage some credibility from Buddhism and align itself with the respected notion of Karma. The post implied purchasing choices domestically impact farmers in developing countries. The post posited that consumers actions (Karma) impact the livelihoods of others, the post introduces the karmic symbol to reconfirms the notion consumers are connected to the producers.

Appendix 3.53: Cadbury Fairtrade webpage

Figure A3.53-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/events/414929485206529/?ref=22>). It was sourced in March 2013. This case component utilises language, image, kinetic and image/text relation elements of the framework. Each section will be analysed individually.



Figure A3.53-1: Cadbury Webpage

A3.53.1 Section 1 Header

Details the name of the Company “Cadbury” and connect user to ‘Home’; ‘About Chocolate’; ‘Products’; ‘Cadbury Kitchen’; ‘Community’; ‘Fundraising’; ‘About Cadbury’ section of the website.

A3.53.2 Section 2 Hyperlinks

Links to different section of the “About Cadbury” section of website; The Fairtrade section is highlighted (indicated by arrow).

A3.53.3 Section 3 Fairtrade Certified™ Cadbury Dairy Milk hits Australian Shelves

Cadbury claims that their milk chocolate bar is the premier chocolate bar in Australia and is now FAIRTRADE. They clarify their chocolate bar tastes the same. They also state that FairTrade helps farmers and their families in developing countries. They detail how their FairTrade product range now extends to Easter Eggs. They state they are the biggest purchasers of FAIRTRADE cocoa and have been since they started in 2009. Finally they explain the sizes their chocolates (FAIRTRADE certified) are available in.

The image (1) associated with the text is that of the Fairtrade logo.

A3.53.4 Image/Text relations

The post is an example of *exemplification*, with the image supporting the written text. As it helps the viewer identify the organisation Cadbury has associated themselves with.

A3.53.5 Section 4: “About Fairtrade”

This section details what Fairtrade does and the justification and methods of appealing certification standards. It specifically mentions how Fairtrade pricing works, the benefits of premiums to farmers and their attempt to make farming sustainable. The text also refers to Fairtrade providing security of mind, as well as how Fairtrade supports those in developing markets with knowledge and skills needed to compete in global competition.

A3.53.5 Section 5: “What we’ve achieved”

The section details how Cadbury has help bring Fairtrade into the mainstream, specifically detailing how they have helped 55,000 farmers, provided equipment so farmers remain competitive, provided health checks in 100 communities and helped

communities gain clean drinking water. Cadbury has help quadruple the amount of Fairtrade cocoa.

A3.53.6 Image (2)

Representational

The image associated with section is symbolic, as it represents a group of children standing in a circle, their hands directed to the centre of the circle full of cocoa. The children are of African descent (symbolic of those who are in need of support).

Interactive

Their gesture symbolises togetherness and unity. Indirect gaze (offer), public social distance, viewpoint of ‘one of them’.

Compositionally

Centre/Margin is evident, with the *central* element most salient, that of the showcasing of cocoa beans and unity. The *margin* is represented by the clothing and the environment, which support the central tenant. The *salient* element of the image is the representation of unity and the cocoa.

A3.53.7 Image/Text relations

The post is an example of *clarification*, with the image of the children and the chocolate are central to the text.

A3.53.8 Section 6 “The Fairtrade Label”

This section details how to identify Cadbury Fairtrade chocolate and details the standards which Fairtrade certified products has to appease. The message provides a hyperlink to www.fairtrade.com.au.

A3.53.9 Image (3)

Representational

The associated image is symbolic. It represents a group of children and adults of African descent framed by a tropical setting; before them the cocoa lays drying in the sun.

Interactive

The participants are demanding the attention of the viewer with the use of direct gaze (*demand*). The high modality image is framed at a social distance. The represented subjects are smiling, indicating direct involvement and equal power.

Composition

Ideal/real is noticable, with the *real* being represented by the beans and the ideal segment represented by the smiling children, this section is aspirational, as Cadbury and Fairtrade hope for more scenes such as this. The salient element is the cocoa and the “happy” farmers and their children. Children are often used to increase the sympathy of a situation.

A3.53.10 Section 7 Footer hyperlinks

There are four image with links to different Cadbury products and campaigns, not salient to FTF.

A3.53.11 Section 8

Link user to Facebook and Twitter. The text asks users to “Follow” Cadbury on these social media sites.

A3.53.12 Section 9

Hyperlinks that connect users to ‘Contact Us’; ‘Join’; ‘Terms of Use’; ‘Privacy’; ‘Accessibility’; ‘Sitemap’.

A3.53.13 Section 10

Depicts the search component of the website.

A3.53.14 Background

The background is composed of falling chocolate cubes and the glass and half symbol. *Symbolic*; the colour is synonymous with Cadbury (they patented the colour) and is consistent across all their promotional material and packaging. This colour acts as a cohesive tie between all Cadbury’s communication efforts.

A3.53.15 Summary

The message was deployed by Cadbury and is available to be viewed by every on the WWW. The marketing message is direct to those wishing to learn more about Fairtrade (impersonal). The use of children in the images was an attempt to solicit sympathy from the audience, it also makes (as is the language used) Cadbury position themselves as ‘hero’, a company acting as saviour to those in developing countries. The message was posted once and does not allow interactivity beyond the hyperlinks. Cadbury encouraged engagement via its Facebook and Twitter sites. The language is a combination of informal and formal language. Section 4 is an example of formal

language; the jargon used requires a higher level of understanding than the rest of the message. The language is of professional marketing and public relations language; this is expected from a multinational cooperation.

The message was primarily a propaganda piece, as it offered only one side of a complex argument and presents that argument without being objective. The site was designed to position Cadbury as contributing to the Fairtrade and those in developing countries. The message uses a mix of formal and informal language to convey information. The images are heavily symbolic and are used to persuade the minds of the viewer to favour Cadbury.

Appendix 3.54: Fairtrade Events Blog

Figure A3.54-1 is a Snagit grab from the Fairtrade Australia Facebook page (<http://www.facebook.com/events/414929485206529/?ref=22>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework. Each section will be analysed individually.



Figure A3.54-1: Fairtrade events blog

A3.54.1 Section 1 Heading

Titled “Event”, overlaid across a green background. This is symbolic of nature and is organic.

A3.54.2 Section 2: Titled “Fairtrade Fortnight”,

Experiential (Field)

The post details FTF 2012 and the date of the campaign. The message claims it is “biggest event” dedicated to Fairtrade within Australia and New Zealand. The message claims FTF promotes the positive aspects of Fairtrade specifically highlighting the benefits to producers in developing countries and consumers alike. The message concludes by providing information about where events will take place, as well as when. The hyperlink redirects the user to the Fairtrade website.

Interpersonal (tenor)

The post was deployed by Fairtrade blogger and is directed to those interested in Fairtrade Events. The blog is available for everyone to see and the use of emotive language position Fairtrade in a very positive light. The mood of the message is a

positive one and is favourable towards Fairtrade and FTF. The language is informal; it is accessible to everyone and indicates frequent contact.

A3.54.3 Section 3:Image:

Representational

The image is symbolic, as it displays an apparent coffee farmer, posing next to coffee plant. The subject is of African descent, symbolic of those requiring help in improving conditions. The subject is good looking, with a full smile and blemish free skin. This is symbolic as the subject is appealing to a western audience (the intended target) and fits the image Fairtrade wishes to portray regarding the benefits of its system in developing countries. The coffee beans are vibrant and fresh. The coffee is also symbolic of Fairtrade's main focus (as well as chocolate) for improving farmers'/producers' conditions. Coffee is their line in the sand.

Interactive

The image is of *high* modality and represents the represented subject is looking directly at the viewer, demanding the viewer be part of his world. The subject is shot in an *intimate* social frame and is encourage *direct* involvement with the viewer. The subject is presenting a genuine smile and is represented at *equal* social distance.

Composition

Compositionally the salient elements within the image include the subject and the smile whilst posing next to the coffee. The coffee farm frames subject.

A3.54.4 Image Text relations

The post is an example of *exemplification*, with the image supporting the written component. The written text refers to farmers in developing and the image is of an apparent coffee farmer, the image supports the notion that Fairtrade aids farmers in developing countries.

A3.54.5 Section 4 Comments

Allows the viewer to comment of the post or email blog

A3.54.6 Summary

The post focused on FTF 2012 Australia campaign and provided reasoning to support the campaign and give basic details on the event (date and duration). The image was sourced from the FairtradeAU website and was a cropped version of a Flickr image. The image is synonymous with Fairtrade and symbolises better condition for producers, depicting a symbolic image of a coffee farmer posing next to coffee.

Appendix 3.55: FTF Every Choice Matters news feed

Figure A3.55-1 is a Snagit grab from the Fairtrade Australia news feed (<http://www.Fairtrade.com.au/news/every-choice-matters-aussie-shoppers-fair-trade-fortnight-5-20-may-Fairtrade-certified-product>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework. Each section will be analysed individually.

The screenshot shows the Fairtrade Australia website with the following elements annotated:

- 1**: Fairtrade Australia logo.
- 2**: Navigation menu with links: ABOUT FAIRTRADE, GET INVOLVED, FARMERS, NEWS, BUSINESS, MEDIA, and FIND FAIRTRADE.
- 3**: Article title: "Every choice matters for Aussie shoppers this Fair Trade Fortnight (5-20 May) as Fairtrade Certified product sales continue to grow".
- 4**: Article image: A cup of coffee with a heart-shaped latte art.
- 5**: Article text: "On the eve of Fair Trade Fortnight (5-20 May) Australian consumer support of Fairtrade Certified products continues to grow with sales rising almost 40% in 2011 to just over \$465 million, Fairtrade Australia & New Zealand (Fairtrade ANZ) announced today."

Fairtrade ANZ CEO Stephen Knapp said the growth showed Aussie shoppers and businesses continue to believe every choice matters when it comes to giving farmers in developing countries a fair go.

"Whether it's your morning coffee or the products your workplace uses for the office canteen, every choice matters," Mr Knapp said.

In 2010 alone over AU\$53.8 million in additional Fairtrade Premium payments were made globally to farmers for investment in growing their businesses, improving the quality of product and providing their communities with essential services such as healthcare and education.

The continued growth in sales comes after increasing recognition of the FAIRTRADE Mark by Aussie shoppers which rose to 44 per cent in October 2011¹ up from 37 per cent in 2010².

"Unlike any other third party certification system, Fairtrade works in partnership with small-scale farmers in developing countries to provide better prices, better terms of trade and additional funds for business and community development," Mr Knapp said.

"Making a choice that matters and choosing Fairtrade is now easier than ever for Aussie shoppers with the number of Australian businesses licensed to sell products carrying the FAIRTRADE Mark rising by over 10% per cent to 220 and a range of Fairtrade Certified products now readily available on major supermarket shelves across the country," he said.

In 2011 a number of major brands began offering more Fairtrade choices to Aussie consumers including Starbucks and San Churro which now serve 100% Fairtrade Certified espresso in their stores nationally.

Meanwhile global fashion brand Nudie Jeans introduced a range of Fairtrade Certified and organic cotton garments into the Australian market and the presence of Fairtrade Certified coffee on the supermarket shelves continued to grow with Republica, Orfon, Global Café Direct and Grinders leading the way and Morris introducing its own range of Fairtrade Certified and organic coffees into select Woolworths and Thomas Dux stores nationwide.

"The choice of these businesses to support and offer Fairtrade Certified products is reflective of the continued demand by consumers who more than ever know that every choice matters, even in harder economic times," Mr Knapp said.

"Even in tough times Aussie shoppers understand the sense and importance of a fair go for all. They are continuing to make the choice to buy Fairtrade Certified products because they know they are making a choice that matters - one which makes a real difference to the lives of millions of farmers and their communities in some of the world's poorest countries," he said.

¹ FLO Monitoring The Scope & Benefits of Fairtrade 2011
² GlobeScan 2011
³ Mobium 2010
- 6**: Social sharing buttons for Facebook, Twitter, and LinkedIn.
- 7**: "Find Fairtrade. Find Fairtrade products near you:" section with a search bar and a "SEARCH" button.
- 8**: "Meet the Farmers. Find out more about Fairtrade Farmers" section with a "MEET THE FARMERS" button.
- 9**: Social media links: "Like us on Facebook", "Follow us on Twitter", "Watch us on Youtube", and "Stay up to date".

Figure A3.55-1: Every Choice Matters

A3.55.1 Section 1 Site Header

Fairtrade logo and hyperlinks to different parts of the website, including, 'About Fairtrade'; 'Get Involved'; 'Farmers'; 'News'; 'Business'; 'Media'.

A3.55.2 Section 2 Hyperlinks

This section is a hyperlink to help users to 'FIND FAIRTRADE' near their location.

A3.55.3 Section 3 Blurb

This section details the theme of the article (FTF) and provides basic information about the initiative and its continued increase in sales. The header exhibits semi-formal/semi-personal language. The informal elements include the use of slang, such as, "aussie" but combine it with "certified". Speaks to Australian audiences

A3.55.4 Section 4 Image

Representational

The image is *symbolic*, with coffee being synonymous with the FTF campaign. The coffee cup has an attempted love heart shape (with the froth). The cup is also representative of a cup typically found at a café (indicated by the sugar satchel).

Interactive

The image is of *high* modality and the involvement of the image is *semi-direct*, it is inviting the viewer to image they are about to pick it up and take a sip, as the handle is on the right hand side, which is typically the hand most use to drink a hot beverage as it is the one with the most control.

Composition

Compositionally centre and margin are represented, with the *central* element (coffee and sugar) most *salient*, with the *margin* is represented by a table. The sugar portion also has a Fairtrade label and this contributes to the *salient* of Fairtrade coffee.

Image/text relations

Between section three (3) and four (4): Exemplification (image supports text) as the image is showcasing an item leading the rise in sales of Fairtrade produce.

A3.55.5 Section 5: Main Post

Experiential (Field)

The written text details the duration of FTF, highlighting the benefit of Fairtrade to producers. The message continues and identifies how Fairtrade adoption by Australian shoppers is increasing and provides researched statistics to justify the claim. The message then provides several key reasons for increase in sales, focusing on increases in Fairtrade products choice and easy of accessibility citing 13% rise in shops stocking Fairtrade goods.

The final section of the message lists the major supporters of Fairtrade in Australia including *Starbucks*, *Nudie Jeans*, *Macro*. Citing consumer demand as one of the key reasons “big business” is offering Fairtrade alternatives. The message concludes by identifying an increase awareness of Fairtrade certification as a source of Australia shoppers’ willingness to purchase Fairtrade even during economic downturn.

Interpersonal (Tenor)

The post was deployed by Fairtrade Australia and New Zealand is directed to those interested in Fairtrade News. The message originally located on the Fairtrade Australia website in the news section is available for all on the WWW to view. It is specifically directed to those interested in ‘news’ and the media. The marketing message uses a mixture of *formal* and *semi-formal* language, the statistics quoted are indicative of formal language, whilst the use of ‘Aussie shopper’ examples of informal language. This is an attempt to informalise a very formal topic, the use of statistics is an attempt to create legitimacy and quoting the CEO builds credibility.

The quotation by Mr Knapp FAIRTRADEANZ and the specific mention of organisation unifies the all the organisation and allows them to portray a collaborative image. The *mood* of the text is positive and inspiring, it attempts to position Fairtrade as a legitimate and important player in global ethical trade and showcase its increase rise in importance domestically.

A3.55.6 Section 6 Share Segment

Within this section a user can share this news item with those on Facebook, Twitter or Google+. The icon indicates 19 people have shared this news article with *friends* on Facebook.

A3.55.7 Section 7 Search

Search Function to help user find a Fairtrade retailer close to them

A3.55.8 Section 8

This is a hyperlink that allows users to explore the “Meet a farmer” section of the website. It provides search function to source information about the Fairtrade farmers and producers around the world

A3.55.9 Section 9 Social Media

This section details how the user can follow Fairtrade on Facebook, Twitter, YouTube and subscribe to the quarterly e-Newsletter. The icons used match the social media site and platform mentions.

A3.55.10 Summary

The post read as if a media release provided statistics, quotes and many potential quotable sections. The written text is semi-formal, giving the indication that the text is not for everyone. The image is generic, synonymous with coffee production and distribution, doing little in extending the meaning of the written text.

Appendix 3.56: Pinterest Planet Goodness

Figure A3.56-1 is a Snagit grab from a Pinterest post referring to Fairtrade Fortnight (<http://pinterest.com/search/pins/?q=Fairtrade+Fortnight>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.56-1: Planet Goodness

A3.56.1 Language

Experiential (Field)

The post is a generic message to support FTF and purchase Fairtrade products which help famers. The written text has an intertextual linked to Fairtrade promotional material.

Interpersonal (Tenor)

The message was deployed by Planet Goodness and was directed to the authors' followers and those on Pinterest in general. The message was retweeted by LS, into the section 'Products I Love', this impacts the mood of the text has positive and one that is favourable to Fairtrade. The language is very similar to the language used by Fairtrade Australia in their official marketing message.

A3.56.2 Image

The Fairtrade related images are symbolic. They are of the Fairtrade logo, which is salient in this message.

A3.56.3 Image/Text relations

The post is an example of *exemplification*, with the text more specific.

A3.56.4 Summary

The post was an attempt at generating awareness of the FTF 2012 Australian campaign posted by Planet Goodness.

Appendix 3.57: Tumblr Teaboard of Kenya

Figure A3.57-1 is a Snagit grab from a Tumblr post referring to Fairtrade Fortnight (<http://www.tumblr.com/tagged/Fairtrade+fortnight>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.57-1: Teaboard of Kenya

A3.57.1 Language (Post)

Experiential (Field)

The post details the benefits of FTF for their co-op citing better working conditions and sustainability for farmers. It is written in the first person perspective.

Furthermore, the post details the running time for FTF UK 2012 and poses the question, asking if people are doing anything to get involved in FTF.

Interpersonal (Tenor)

The message was posted by TeaboardKenya and is directed to their followers and anyone following the hashtags connect this including #Kenyan tea; #Fairtrade Fortnight; #The Fairtrade Foundation; # sustainable Farming. The mood of the text is favourable to Fairtrade and the explained benefits it brings. The language is semi-formal language.

A3.57.2 Image

Representational

The image is *symbolic*. A man holding a tealeaf, this is symbolic of the senders' occupation. It is backgrounded by a tea crop, which is green and luscious.

Interactive

The image is directed towards the viewer's gaze to *demand* a viewer's attention. The modality markers signify a *real* image. The tealeaf is *salient* and is framed by the crop.

Composition

The use of vectors directs the views towards the tea leaves, making them salient. Furthermore, the Fairtrade logo is also salient.

A3.57.3 Image/Text relations

The post exhibits *clarification* with text clarifying the image.

A3.57.4 Summary

The post was directed to increase the awareness of Fairtrade Fortnight in the UK for 2012. The post detailed the benefits of FTF and why Fairtrade is beneficial to the growers. The author was excited about the initiative and the campaign to help those in developing countries. The second paragraph of the message detailed the duration of FTF and attempted to engage with audience by posing a question, which was not responded to by anyone. Since an advocate and more than likely a beneficiary of Fairtrade purchased goods deployed the post, the post adds an element of credibility to the campaign.

Appendix 3.58: Flickr Fair trade fortnight 5-20 May 2012 Adelaide, South Australia

Figure A3.58-1 is a Snagit grab from a Flickr post referring to Fairtrade Fortnight (<http://www.flickr.com/photos/morganiseit/7140992407/>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework. Each section will be analysed separately.



Figure A3.58-1: FTF Flickr post

A3.58.1 Language (Post)

Post - Experiential (Field)

The language details sharable option of Email, Twitter and Facebook. Title of Image and provides context to text “FTF5-20 May 2012 – Adelaide, SA). The section details where the image taken “stopping to grab a coffee...poster on the pavement”. Indicates the following excerpt is from the ACC website and provides the hyperlink for further reading. The ACC website excerpt – details the benefit of FAIRTRADE certified products and how the help those in developing countries and the problem with current trade systems. The text deals a hyperlink for further Fairtrade information and directs the viewer to the Fairtrade website

Post - Interpersonal (Tenor)

The written text connects the viewer to other social media sites. The text constructed by the author directed to those on Flickr. The mood is casual and exciting. The language is *informal* and primarily focuses to those who reside in Adelaide, South Australia, specifically those who are ethically minded and use Flickr. The excerpt uses more *formal* language whilst intertextual links to Fairtrade. The language is more professional and better written than the Fairtrade website indicating the constructor's skills with language is high, and the intended audience more specific than the general population. The *mood* of this excerpt is professional and ethically unifying. Finally, the texts directs viewer to website (imperative).

A3.58.2 Image (Embedded Text)

Representational

The image is narrative; it showcases something that someone would see on the streets of Adelaide. It is symbolic as the image was taken for a specific purpose. It details the connection between Fairtrade and the Adelaide City Council and the shopkeepers that support FTF.

The image content is predominately written text that consists of 5 key section parts. The first section details the Heading FTF5-20 May 2012. The second section is the key message, it indicates to viewers to support local (Adelaide) businesses who support Fairtrade by purchasing or joining in on local campaigns, to be part of the change. The image suggests shoppers can do this and not compromise of quality or price. The third section is an indicator and avenue to find information (with hyperlink). This is confusing considering the hyperlink is complicated and a shopper cannot press the link as the image is of a pavement. This indicates the text was designed for another purpose perhaps a new media post. The fourth section details the Adelaide City Council logo and brand label and the final section represents the Fairtrade logo and tag line.

Interactive

The image is a close up of the stencil, indicating a *demand* by the image producer to engage directly with the viewer. Its modality markers support the notion of a stencil on a pavement, as the depth perception is two-dimensional and the background showcases the pavement.

Composition

The stencil is the *salient* aspect of the images.

A3.58.3 Image/Text relation

The post is an example of *augmentation*, with the image adding meaning to text.






A3.58.4 Summary



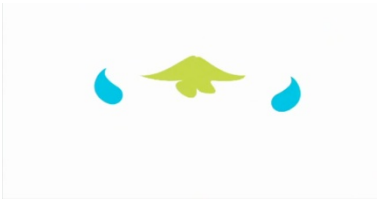


The Flickr post specified a stencil advertisement on a pavement in Adelaide. It asked passes by to consider Fairtrade certified products for sale when making purchasing







during Fairtrade Fortnight 2012. It detailed the duration of the campaign (May 5-20) and focuses the consumers' attention to local Adelaide businesses. The producer of the image provided context by quoting an excerpt from the ACC website. Each piece of text added meaning to the overall meaning of the post, hence *augmentation* between image and text is apparent.






Appendix 3.59: YouTube FTF television advertisement

Table A12 comprises of multiple Snagit snapshots of a Fairtrade YouTube clip (<http://www.youtube.com/watch?v=cDH9uxbld0w>). It was sourced during March 2013. The case utilises language, image, auditory and image/text components of the framework.

1		<p>SP1 - This is the opening scene – it's a introduction to the purpose of the clip</p> <p>Experiential: The title of the clip indicates the topic of the clip. That being Fair Trade Fortnight.</p> <p>The blue and green colour combination is synonymous with the brand and in particular FTF2012. Fair Trade is in blue, distinguishing it from the rest of the text.</p> <p>**SP =Sub Phase</p>
2		<p>SP 2</p> <p>Movement connects one phase and one idea to another. The movement is combined with the upbeat jingle which accompanies the movement. The movement/ jingle combo, keep the viewer's attention throughout the clip and also focus the viewer's eye on key messages within the clip</p>
3		<p>The end result of each twirling is another major idea</p> <p>In this instance the key message of "choose fair". <i>Fair</i> refers to Fairtrade products and also the ideological stance of FAIRTRADE representing fairness to those in developing countries.</p>
4		<p>The logo is a silhouette of a person raising their arms, this in itself is symbolic of a call to arms, made famous by the black power movement in America during the 1960s. The R, for registered trademark, symbolises FAIRTRADE being a legitimate organisation, legitimising their actions and message. This sub-phase ...</p>
5		<p>SP3- This is transitional stage, the yellow swirl is linking this subphase with the next</p> <p>The logo stays in the centre, indicating it is the salient component in this part of the message.</p>

6		<p>The swirl turn into shapes and colours symbolic of a bunch of bananas – a central product of FAIRTRADE and their message of fairer trade.</p> <p>The logo remain centred and salient</p>
7		<p>And finishes off the phase with the logo present on the bunch of bananas</p> <p>The bananas also make a smiley shape. The clip represent the bunch of bananas, this is symbolic of Fairtrade's more popular ethical products for sale around the world.</p> <p>The logo remains centred indicating it salience to the message.</p>
8		<p>SP4- The banana disappear and another transformation takes place</p> <p>The colour remain consistent.</p>
9		<p>The transformation turns into a justification statement</p> <p>And links the previous sub-phase with the next</p>
10		<p>Twirling transitions again</p> <p>These sub-phases contain movement of the two main colours used to brand FAIRTRADE, which is an attempt to create cohesion throughout the clip. The colours are used to maintain attention, as the viewer waits and wonders what the raindrop like elements will turn into next.</p>

		 <p>means fair prices</p>	<p>This time into reasoning, it begins with a monetary and sustainability justification for Fairtrade</p> <p>The use of the word "<i>fair</i>" is repeated, emphasizing both the fair in Fairtrade as well as the ideological stance of the organisation. They are also attempting to associate the organisation with doing right.</p>
1 2			<p>Swirling leads to extending the reason</p>
1 3		 <p>for developing country farmers</p>	<p>Claiming those who need security are receiving the benefit</p> <p>Developing country – is used instead of third world, which was present within their marketing material as recently as three years ago. This signifies a more aware and politically correct image. Also a poorly constructed sentence "for farmers in developing countries" would of sounded better.</p> <p>The frame indicates the beneficiaries of fair prices, that being farmers in developing countries.</p>
1 4			<p>Twirling and jingle continue</p>
1 5		 <p>and great products for you</p>	<p>This time the focus is on the viewer, detailing they are also the beneficiaries of Fairtrade transactions.</p> <p>This is represented by the word "you". Also the products are "great" not just good, or responsible, they are great! Attempting to create an elevated opinion of the products for sale.</p>
1 6			<p>SP5- The next sub-phase details the products</p> <p>This section looks at popular purchases items. This frame focuses firstly on Coffee (as written on the cup). Coffee is also symbolised by the modern style take away coffee cup and the images of beans. The FAIRTRADE logo is also present, reinforcing the purpose of the clip.</p>

1 7		Which twirling and jingle continue
1 8		<p>Chocolate</p> <p>The purple is synonymous with Cadbury, and they have in recent years sourced Fairtrade certified cocoa for their dairy milk product line. The FAIRTRADE logo is also present reinforcing the purpose of the clip and a reminder to lookout for the logo when purchasing products.</p>
1 9		The next transformation results in..(jingle continues)
2 0		<p>A t-shirt, which represents clothing</p> <p>Yellow is used again, it's a bright and cheery colour which evokes positive emotions</p>
2 1		<p>SP 6- The "choose fair" message is repeated</p> <p>Rein-enforcing the key message</p>






2 2		And turns into...
2 3		<p>Another key message, which encourages customer to “buy” into a better world</p> <p>This section details the end of the message. It indicates that purchasing Fairtrade products lead to a better world. This uses the word “buy” as a departure point. It refers to purchases, as well as to ‘buying’ into the notion of alternative system of trade.</p>
2 4		<p>Extending the “world” element is the previous frame, the image of a globe is represented</p> <p>The colours are in tune with the rest of the clip (the blue and green). With the blue representing the water and the green the land.</p>
2 5		<p>Highlighting the southern hemisphere (salient), and in particularly Australia and New Zealand</p> <p>As the message was brought to viewer by FAIRTRADEANZ, this fits well with the target audience of the clip.</p>
2 6		<p>SP7- Which aFairtradeer more twirling is reveal in the final frame of the clip</p> <p>The final clip also represent key message “choose fair” and “every choice matters. The FAIRTRADE logo, as well as the date of Fairtrade fortnight and information (link) to more details about the events surrounding the festivities</p>

Table A12: FTF YouTube Advertisement

A3.59.1 Language

Experiential (Field)

The clip details FTF and the benefits of Fairtrade. Products are listed including, chocolate and coffee. The clip introduces the key message of the FTF 2012 “choose fair” campaign.

Interpersonal (Tenor)

The post was deployed by Fairtrade direct to everyone on YouTube and television. The mood of the text is bright and positive. The message attempts to solicit advocacy from viewer, by referring the benefit to them (“you” in slide 15). The language is *informal* and designed to be of equal power and indicative of frequent contact.

A3.59.2 Image

Representation

Due to the *low* modality of the clip, the clip relies on symbolism to convey meaning. The products categories represented in frames 16; 18; and 20 are *symbolic* of the Fairtrade certified products available. The purple for the chocolate bar in frame 18 is symbolic of Cadbury’s support of Fairtrade.

Interactive

The images possess *low* modality. They only predominately rely on two colours the green and blue to connect each phase together and to provide a level of cohesion throughout the clip. *Direct* involvement is achieved by the central positioning of messages and Fairtrade logo, as well as the vectors the swirling colours create, as the end up highlighting the frames salient element and message.

Composition

The *centre* is where the salient message concludes, the swirling colours are *margins*. They support the central tenants of the clips. The salient components include the products represented (section 7; 8; 16; 18; and 20)

A3.59.3 Auditory (Music)

Anchoring (acts as background and margin- supports the cohesiveness of the message)

Pitch: Mid to High pitch

Tempo: Mid to fast tempo, imparts a positive and energetic mood to the clip

Rhythm: Majority of the music has even tempo

Loudness: Moderately to mid loudness 6/10, loud enough to keep the attention of the viewer but not that loud it overpowers the message it is attempting to ground.

A3.59.4 Image/Language relations

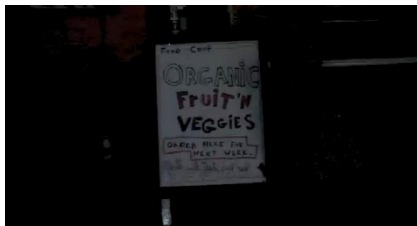



The post exhibits *augmentation* with the images adding meaning to text.






3.59.5 Summary






The thirty (30) second clip (television commercial) is an upbeat and cohesive communication message that details the benefits of Fairtrade and identifies some of the key product ranges people can support to help farmers in developing countries. The use of primarily two colours ties each frame together (as does the music). The use of colour beyond the base colours highlights specific product categories (yellow = banana = fruit and purple = chocolate).





Appendix 3.60: YouTube/Vimeo Broadway Co-op Fairtrade Fortnight Clip





Table A13 comprises of multiple Snagit snapshots of the Broadway co-ops Fairtrade Fortnight clip (<http://www.youtube.com/watch?v=Q7dC7adiB2k>). The clip was sourced during March 2013. The clip requires the entire assembly of the framework to analyse, as the clip contains language, images, kinetics, auditory and intersemiotic relations.


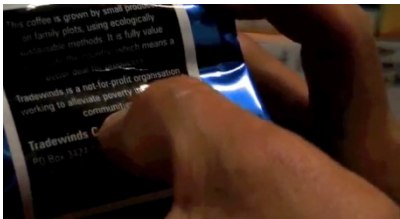



1		<p>Sub- Phase One: Opening scene</p> <p>Language: Introduces the location of the Broadway co-op using emotive language "nestled in a little corner at the UTS..."</p> <p>Auditory: Female narrator, mid- high pitch, moderate tempo and professional tone.</p> <p>Written: Food coop (Broadway) Handwritten sign, hard to make out, see the word "organic fruit 'n' vieggies". The handwritten could represent many things, the organisation is more about the content rather than the flare.</p> <p>Visual: Narrative; Low to Mid modality, darkly lite. The direct involvement and the sign is the centre element, hence salient.</p> <p>Image/Text relations: Exemplification – image supports text</p>
2		<p>The frame shift and provides a close up of the sign whilst introduction continues.</p>
3		<p>Language: Continues with introduction, provides more detail about the co-op including how they take orders from the general public.</p> <p>Auditory: Female narrator, high pitch, moderate tempo and professional tone.</p> <p>Written: Food – co-op</p> <p>Image: Narrative - The archway is adorned with leaves, almost as if the viewer is entering a <i>Garden of Eden</i> (Symbolic). The visual highlights the Food co-op. The angle is indicative of a person looking up at the sign.</p> <p>Image/Text: Clarification</p>
4		<p>Language: The narrative details broadly what the co-op does "distributes organic fruit and vegetables to loyal customers every Tuesday"</p> <p>Auditory: Female narrator, high pitch, moderate tempo and professional tone.</p> <p>Image: Gesture: Symbolic action, Man places goods into a bag, salient action in the centre of the image.</p> <p>Intersemiotic relations: Exemplification – image supports text</p>



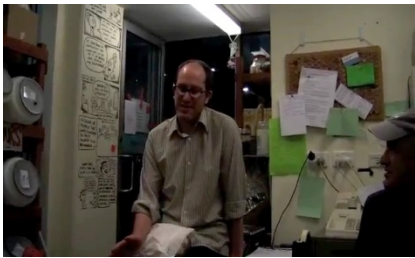

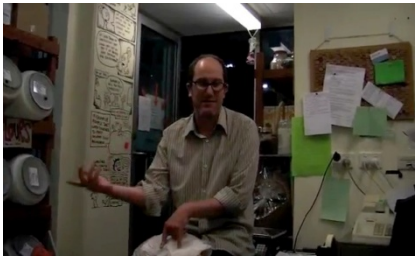
5	 <p>Fernando Gutierrez Director, Broadway Food Co-op</p>	<p>Sub-Phase Two: introducing Food co-op benefits and introduces Fernando Gutierrez</p> <p>Language: The female narrator is replaced with Fernando. He describes why he sources his food from the co-op</p> <p>Auditory: South American accent, slow and purposeful speech, moderate tone and slow-mid tempo. Nervous feel to tone.</p> <p>Written: Details the subject name and position</p> <p>Visual: Of a box of fruit with the bananas placed on top of the pile of produce (representative of FAIRTRADE and its looks like a smiley face).</p> <p>Language/ image: Clarifies the voice over</p>
6		<p>As per frame 5 - Describes the content of the box he has sourced.</p>
7		<p>As above (frame 6): Gesture of displaying the fruit.</p>
8		<p>As above (frame 6): Gesture of displaying the vegetables.</p>
9		<p>Language: The represented participant details how customers can purchase a box of fruit and vegetables.</p> <p>Auditory: South American accent, slow and purposeful speech, moderate tone and slow-mid tempo. Nervous feel to tone.</p> <p>Image: The subject speaking is salient and centre of the image.</p> <p>Language/ visual: Exemplification – image supports text</p>

10		<p>As per frame 9 With the addition of the gesture, the arms acts as a vector and direct the viewer to the boxes as the represented participant refers to the boxes.</p> <p>Gesture/ Language – Enhancement -</p>
11		<p>Language: Details the benefits of Fairtrade to farmers and those in developing countries</p> <p>Auditory: South American accent, moderate rhythm and purposeful speech, moderate tone and slow-mid tempo. Passion in voice is growing, seems more at ease.</p> <p>Image: Gestures showcases his passion for Fairtrade, as he get increasing animated when speaking about the benefits of Fairtrade.</p> <p>Language/gesture - gesture adds meaning to the speech, have to figure out how?</p>
12		<p>Language: Health benefits, he feels good eating organic Fairtrade food</p> <p>Auditory: South American accent, moderate rhythm and purposeful speech, moderate tone and slow-mid tempo. Passion in voice is growing, seems more at ease.</p> <p>Image: Gesture to himself, his hand gestures become focused inwardly rather than outwardly. Indicating something personal</p> <p>Language/ gesture: Augmentation gesture adds meaning to the speech,</p>
13		<p>Extension of Frame 12</p> <p>Gesture of a smile Symbolic: Smile symbolises positive feeling towards Fairtrade and organic products sold at the Co-op.</p> <p>Direct gaze, genuine smile, indicates that he actually believes the health benefits are true. He also looks into the camera when he smiles, connecting with the viewer. The Camera angle is at a equal height and is framed at a social distance.</p> <p>Framed by the co-op, it's informal, it's not clinical, it's a little rustic.</p>
14		<p>Sub-Phase three: Tim Brennan</p> <p>Language: The narrator introduces Tim, detailing his role "director and expert consultant"</p> <p>Auditory: Female narrator, high pitch, moderate tempo and professional tone.</p> <p>Written: Details the represented subjects name, his credentials and role within the co-op</p> <p>Image: A man, semi-formal dress, direct gaze, direct involvement, speaker has power with slightly fearful expression on the face of the speaker (may be a sign of nervousness).</p>






		<p>Subject is central and hence salient, the margin is represented by the backgrounded, the Co-op.</p> <p>Image/ Text = Clarification</p>
15		<p>Language: The represented subject 'Tim' is speaking, details how Fairtrade helps producers and farmers in developing countries (intertextuality) receive 'fair' compensation for their products. The language has direct links to Fairtrade website and the Fairtrade brand message.</p> <p>Auditory: So Fairtradely spoken, even tempo, professional yet relaxed tone and consistent rhythm. Australian accent.</p> <p>Image: A man, semi-formal dress, direct gaze, direct involvement, speaker has power with slightly fearful expression on the face of the speaker (may be a sign of nervousness). Subject is central and hence salient, the margin is represented by the backgrounded, the Co-op.</p>
16		<p>Extends Frame 15 - Here the represented subject mentions the global system (gesture to match)</p> <p>Reiterates the profits and direction which helps goes towards</p> <p>Language/ gesture: Exemplification – gesture supports language.</p>
17		<p>Sub-Phase four: Introduces Fairtrade Fortnight</p> <p>Language: Narrator (female as above) - First mention of FTF celebrations – mentions the size and scope of the benefits of FTF</p> <p>Auditory: As above</p> <p>Written: "Legume and Grains"</p> <p>Image: Barrels of grains</p> <p>Image/ Text Relations - Divergence - The image/ text relation don't really match actually, no logo, not name, if you are watching this with no volume, you would have no idea that narrator is speaking about FAIRTRADE</p>
18		<p>Language: Narrator (female as above) – Continues to describe FTF celebrations – mentions the size and scope of the benefits of FTF</p> <p>Auditory: As above</p> <p>Written: "Legume and Grains"</p> <p>Image: People packing stock,</p> <p>Image/ Text Relations - Divergence - The image/ text relation don't really match actually, no logo, not name, if you are watching this with no volume, you would have no idea that narrator is speaking about FTF</p>

19		<p>Language: Uses informal language to detail that the co-op will be participating in the events of FTF “we will sell stuff from the shop”</p> <p>Auditory: Tone, Tempo and Rhythm indicative of casual speech. Mid-level volume</p> <p>Image: Camera angle interesting for time – shot as if the producer of the clip is short or places him in a position of power. Horizontal angle indicates partial connection.</p>
20		<p>Sub phase five: Academic perspective of Fair Trade</p> <p>Language: Details the credibility of Fairtrade, uses formal language</p> <p>Auditory: Consistent rhythm, even tone, tone representative of her academic/ lecture experience. She formally describes how events such as FTF are essential in promoting the idea of ethical trade</p> <p>Written: Details name, credentials and connection to the co-op</p> <p>Image: Subject attire indicates a professional, direct. She also lectures in social and political groups – giving her high credibility in the area of Fairtrade involvement, indirect gaze, social distance and utilises gestures indicative of an experience public speaker. Modality, mid - lighting is terrible, dark, drab and shadowy.</p> <p>Image/ Text: Clarification</p>
21		AS ABOVE frame 20
22		<p>Sub-phase six: Member perspective</p> <p>Language: Details the benefits of Fairtrade and how it helps to tackle poverty and provides better working conditions and wages for those in developing countries.</p> <p>Auditory: Asian accent, mid volume, consistent tempo, tone is passionate.</p> <p>Written: Details name of the speaker and their relationship to Co-op.</p> <p>Image: Details the subject, she is central hence salient, the margin are represented by barrels of product at the co-op. The modality is mid to high and the subjects gaze she is demanding the attention of the viewer. The subject is also demonstrating direct involvement.</p> <p>Image/ Text: clarification</p>

23		<p>Sub-phase seven: Personal link and product description Language: Narrator details a brief history of his grandparents as farmers. They worked in the fields and he works to promote their plight.</p> <p>Auditory: Female (as above)</p> <p>Image: Fernando packing shelves, indirect gaze (offer), indirect body involvement and social frame. Mid-High modality and subject is central and salient.</p> <p>Language/ Image: Condition</p>
24		<p>Language Narrator refers to the product attributes and the source of the product</p> <p>Auditory: Female (as above)</p> <p>Image: The represented subject uses his thumb as vector to identify the verbalised information on the package. Gesture: pointing to significant point of benefits of organic and FAIRTRADE products</p> <p>Language/ Gesture: Exemplification image supports language.</p>
25		<p>Language: Details personal experience in relations to him and his family of Fairtrade system of trade. The subject also identifies and directs the FAIRTRADE logo whilst continuing to detail the financial benefits of purchasing FAIRTRADE products</p> <p>Auditory: Mid-level volume, passionate tone and consistent rhythm and tempo</p> <p>Image: Gesture to the product</p> <p>Language/Image: Augmentation – Image adds meaning to Text</p>
26		<p>As above (frame 25)</p>
27		<p>As above With a specific emphasis on farmers and the benefits of this system of trade on their wellbeing</p>

28		As above
29		<p>Language: Semi-formal language that details the benefit of Fairtrade to farmers. Use of emotive language that places the viewer as part of the Fairtrade story.</p> <p>Auditory: As Above with the same speaker</p> <p>Image: Mid to High modality, direct gaze, direct involvement and gesture compliment speech.</p>
30		<p>Sub-phase eight: Sustainability</p> <p>Language: The subject details that from a sustainability perspective better to buy Australian Made, however, from a Fairtrade perspective best to buy from Fairtrade farmers. The subject was a little confusing in his explanation takes away from conviction and introduces doubt.</p> <p>Auditory: Staggered tempo and rhythm, matches the confusing argumentation about sustainability and Fairtrade.</p> <p>Image: Image represents speaker. High Modality, direct involvement and gaze. Subject is central and salient, framed by co-op.</p>
31		<p>As above Frame 30</p> <p>Image: Gesture associate with "Australia" as in 'here in Australia'.</p> <p>ILLUSTRATOR</p>
32		<p>As above Frame 30 –</p> <p>Image: Gesture to symbolise overseas (Fairtrade producers)</p> <p>ILLUSTRATOR</p>

33		<p>Sub-phase nine: Benefits to the Broadway Community</p> <p>Language: Briefly describes the benefits of the Co-op to the Broadway community</p> <p>Auditory: Mid volume, even tempo, and consistent rhythm with a happy please tone.</p> <p>Image: Represents the subject. A leading sub-phase – A bridge to the next sub-phase</p>
34		<p>Language: Begins to detail some of the products (Fairtrade and Organic) at the Co-op</p> <p>Auditory: Mid-level volume, even tempo, consistent rhythm and a positive tone</p> <p>Image: High modality, Gaze direct, angel frontal, equal eyeline. The image also showcases some of the products available at the co-op these are on the 'new' side of the image. The central subject is salient and the margin is represented by the good available for sale.</p> <p>Language/ Image relations – Clarification</p>
35		<p>Language: Continued explanation of the product range available at the Co-op, specifying organic and Fairtrade products.</p> <p>Auditory: Even tempo and rhythm, mid-level volume and informative tone</p> <p>Image: Symbolic, displays represented participant with product she refers to in speech. Social distance and her eyeline acts as vector to direct viewer to the product. The product in central and salient.</p> <p>Language/image relations: Exemplification – image supports text</p>
36		<p>As above frame 35 but at a closer more intimate angle</p>

37		As with frame 35 with very close up extreme intimate shot. This shot similar to frame 24.
38		<p>Language: Fernando continues describing the Co-op product range</p> <p>Auditory: South American accent, slow and purposeful speech, moderate tone and slow-mid tempo. More relaxed tone and conviction in speech.</p> <p>Image: High Modality, more intimate social distance, subject eyeline acts as vector to direct viewer to the product range on the shelves. Subject and product salient. Given/New, Fernando is given, he is now familiar to the viewer and the products he is showcasing are 'new' as they have not yet been explained.</p> <p>Language/image relations: Clarification</p>
39		<p>Sub-Phase ten: Details the issue FAIRTRADE lack of awareness</p> <p>She concludes that more community involvement. The camera zooms in closer, indicating that the viewer is part of the solution by making the space between the presented and the viewer to represent something at a social level. She uses "we" rather than "you". Hence the social. "Change the world"</p> <p>Frontal angle, equal eyeline, gaze direct with smiles</p>
40		<p>Sub-phase eleven: Conclusion</p> <p>Language: Signs off by stating Fairtrade is mainly about farmers getting their fair share. Links directly to personal experience and that of his family.</p> <p>Auditory: Low to mid-level volume, slower tempo and rhythm, tone is consolidating.</p> <p>Image: Mid-High Modality, indirect gaze, direct involvement, and intimate/social distance. Subject salient framed by the Co-op.</p>
41		<p>Extending frame 40</p> <p>Gesture this with a smile and looks directly at the interviewer. The smile has an embarrassment tinge to it which is common when amateurs are used in the clips. Shows honesty and authenticity.</p>



42		<p>Final sub-phase twelve – Conclusion of news piece. Language: Same female narrator details specifics of FTF, date, time and places. Auditory: Female narrator, mid- high pitch, moderate tempo and professional tone. Image: The word “Food co-op” hand painted Intersemiotic relations: Language/ Image relations – Divergence, as the speaker refers to FTF, image is of the co-op. However, this makes marketing sense, as you want the viewer to associate FTF with the co-op</p>
43		<p>Conclusion continues. Narrator identifies herself as Debbie Ning UTS News –</p> <p>This was apparently produced by a news organisation but a amateur production it was indeed. Bad lighting, shadows, poor camera angles and poor sound quality. Fits with a low budget of the news organisation and the Food Co-op.</p>

Table A13: Broadway Co-op clip

A3.60.1 Summary

The five minute clip produced by UTS news (Debbie Ning), detailed ‘The Food Co-op’ and their contributions to Fairtrade and Fairtrade Fortnight 2012. The clip user utilises a mixture of spokespeople, from academic and industry experts to co-op workers and member with a history of Fairtrade farming. The clip concentrated on the benefits of Fairtrade and organic food, specifically the health benefits and the financial benefits to farmers in developing countries. Products were offered to the viewer, to showcase their certification and to provide examples of produce the Food Co-op sells. There was a mixture of academic justification and personal advocacy from the spokespeople.

The language used is predominately informal, yet polite and the spokespeople well-spoken and the majority from region that are aided by Fairtrade. The academic spokesperson was dressed in professional attire and utilised more formal language to justify Fairtrade and its benefit. The clip is shot in the Food Co-op grounding the clip and providing an earthy and toned down mood. Two of the advocates (Laksmi and the Lecturer) identify more marketing awareness and a better communication strategy is needed by Fairtrade in order to promote their products and system of trade. The clip was cohesive, as it had the running theme of Fairtrade and the Food Co-op. Also providing a cohesive tie was the setting, that of the Food Co-op.

Appendix 3.61: Facebook May 15 Fairtrade Coffee information evening initial message

Figure A3.61-1 is a Snagit grab from the Fairtrade Australia news feed (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.61-1: Information evening

A3.61.1 Language

There is no written text in the main body of the post, as it the post simply indicates an event has been created on Facebook.

Embedded Text - Experiential (Field)

Titled Fairtrade Coffee Information Evening, the post details the date (May 16th May 2012) and time (6.30pm) of the event

Embedded Text - Interpersonal (Tenor)

The message was deployed by Fairtrade Australia and is directed towards their Facebook followers, specifically those whom wish to learn more about coffee production and the relation between producers and Fairtrade and are available on the specific date/time mentioned.

A3.61.2 Image

Representational

The subject is making a speech, hence the image could be considered a narrative, however, the message producer selected the image for use in the post therefore, the post will consider the use of the image as *symbolic*.

Interactive

The image possesses *high* modality, *indirect* gaze (offer), *medium-close* social frame, with *equal* power. The subject is holding a microphone and in the act of speaking.

Composition

The subject making a speech is *centred* and *salient*.

A3.61.3 Image/Text relation

As the subject is not identified, clarification is taking place, where the image clarifies the text. The text refers to the information event, and the speaker through the act of a speech symbolises the act of broadcasting information.

A3.61.4 Summary

The message attempted to redirect followers to an official event post. It informs those on Facebook that Fairtrade Australia has set up an event, '*Fairtrade Coffee Information evening*'. The embedded text detailed the date (16th May 2012) and the time (6.30pm). The image is of a man making a speech.

Appendix 3.62: Facebook May 16 Fairtrade Coffee information evening extended message

Figure A3.62-1 is a Snagit grab from the Fairtrade Australia news feed (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.62-1: Information evening extended message

A3.62.1 Language (Post and Embedded)

Post- Experiential (Field)

The text refers to an informational event presented by Michael Toliman, on the topic of FTF – coffee farming. The post refers to the location “Abbotsford, Melbourne”. The text mentions the limited spaces available for the event.

Post - Interpersonal (Tenor)

The message was deployed by Fairtrade Australia directed to their Facebook followers. The post refers to a guest speaker Michael Toliman and positions him as a coffee farmer and expert in coffee farming. The mood of the post is hasty as the post is deployed on the same day of event. The language is primarily informal yet professional, as the language is not casual. This demonstrates a sense of familiarity between the message producer and the intended target audience.

Embedded - Experiential (Field)

Titled Fairtrade Coffee Information Evening, provides the date (16th May 2012) and time (6.30pm) of the event

Embedded - Interpersonal (Tenor)

As above in A61

A3.62.2 Image

As A61 section 3.61.2.

A3.62.3 Image/Text relation

Image with embedded text

As the subject is not identified, clarification is taking place, where the image clarifies the text. The text refers an information event, and the speaker through the act of a speech symbolises the act of broadcasting information.

Image with post

The post exhibits *augmentation* with the embedded section adding meaning to the main body of the post

A3.62.4 Summary

The post provided information about Michael Toliman's event and information night, the post refers the place (Abbotsford, Melbourne) and provides details on time/date (16th May 2012 at 6.30pm). The image is of the speaker, with the embedded section providing a hyperlink to additional information on the event.

Appendix 3.63: Facebook May 16 Fairtrade Coffee information evening hasty message

Figure A3.63-1 is a Snagit grab from the Fairtrade Australia news feed (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



Figure A3.63-1: Information evening hasty message

A3.63.1 Language (Post)

Experiential (Field)

The text refers to the limited spaces available for the information evening. The post refers the location (Abbotsford, Victoria) and a contact number is provided. The post also mentions a cut of time for contact (5pm).

Interpersonal (Tenor)

The message was deployed by Fairtrade Australia and directed to their Facebook followers. The post refers to a guest speaker Michael Toliman and positions him as a coffee farmer and expert in coffee farming. The mood of the post is hasty and urgency, as the post is deployed on the same day of event and the time limit (5pm). The language is primarily informal yet professional, as the language is not casual. This demonstrates a sense of familiarity between the message producer and the intended target audience.

Embedded Text, refer to A61 section 3.61.2

A3.63.2 Summary

The post referred to Michael Toliman's speech and is a last minute reminder of the event. It indicated small number of spaces available for the event and attempts to secure attendees. The embedded text informed users of date and time (16th May 2012 at 6.30pm).

Appendix 3.64: Facebook May 16 Fairtrade Coffee information evening events official invite

Figure A3.64-1 is a Snagit grab of a Fairtrade Facebook event invite (<http://www.facebook.com/events/245487412225601/?ref=22>). The data was sourced during March 2013. The elements of the framework that will be used to analyse the message include language, image, kinetic and image/text relations.



Figure A3.64-1: Information evening events invite

A3.64.1 Section 1

Details the title of the event “Fairtrade Coffee Information Evening”

A3.64.2 Section 2

This section indicates whether a participant will attend an event and the time and date of the event “Wednesday, May 16, 2012” from 6.30pm until 8.30pm.

A3.64.3 Section 3

This describes who is going, who will perhaps attend and who was invited. The participants are not represented by name, rather, by their profile images.

A3.64.4 Image

Refer to A61 section 3.61.2

A3.64.5 Main Body Text

Experiential (Field)

The first thing that is noticeable is the spelling mistake (*iivite*). The first part of the text refers to the purpose and nature of the event. The second section of the post is more detailed. It specifically refers to the origins of the guest speaker; his credentials, expertise and work experience.

Interpersonal (Tenor)

The post was deployed by Fairtrade Australia to their Facebook followers. The post refers to a guest speaker, that of Michael Toliman and positions him as a coffee farmer, an expert in coffee farming and culturally credible. The mood of the post is respectful and professional. The post is very informative with informal language utilised. The language at time is also causal exemplified by the phrase “get up close and personal”. This demonstrates a sense of familiarity between the message producer and the intended target audience. The second paragraph is more formal and was sourced from the Fairtrade Australia website (intertextual).

A3.64.6 Image/Text relations

The post exhibits *clarification* with the image clarifying the written text.

A3.64.7 Section 6 Recent posts section

The section indicates the Fairtrade Australia created the event page; a participant is going, someone posted a question a good time after the event, and it wasn't responded to, outta mind of the organisers because of the large time span between event and comment.

A3.64.8 Summary

The official events page provided details in regards to the speaker and the focus of the event (16th May between 6.30pm and 8.30pm). It acted as an official invitation to the Coffee information evening and introduces the speaker Michael Toliman, his credential and qualifications. The post also indicated who was invited, who is going and exhibits comments made by advocates. The image depicted the guest speaker, providing a visual of what the event may look like if the user attends.

Appendix 3.65: Facebook May 8 Melbourne University FTF informal invite

Figure A3.65-1 is a Snagit grab Fairtrade Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relations elements of the framework.



Figure A3.65-1: Melbourne University invite

A3.65.1 Language (Post and Embedded)

Post - Experiential (Field)

The message invites those close to University of Melbourne to partake in FTF celebration between 12 noon and 2pm and sample some ethically sourced food.

Post - Interpersonal (Tenor)

The post was deployed by Melbourne University Oxfam Group, and was directed to Fairtrade Facebook followers, specifically those in the Melbourne area. The *mood* of the text is casual, relaxed, inviting yet ethically focused. The language is *informal*, with contractions (you're) utilised, also the phrase 'grab a..' is indicative of informal language. This demonstrates a sense of familiarity between the message producer and the intended target audience.

Hyperlink

Links to the events page

Embedded - Experiential (Field)

Details the name of the event "Fair Trade Fair" and the location @ unimelb. The date is also specified (May 9 2012), as is the time (10.00am) and specific section of the university where the proceedings are taken place (North Court, University of Melbourne in Melbourne, Victoria, Australia).

Embedded - Interpersonal (Tenor)

As above, interestingly, the @ symbol is used to replace at. The embedded section also details that 241 people are attending the event.

AA3.65.2 Image

The image is a cropped version of the old Fairtrade logo.

A3.65.3 Image/Text relation

This post is an example of *augmentation*, with the image adding meaning to the text. If the audience is familiar with the logo, they will recognise it and its inclusion adds meaning. It adds the meaning of legitimising the event as a kind of endorsement made official by the post remaining on the site. It also showcases the connection between Oxfam and Fairtrade.

A3.65.4 Summary

The post was an invite to those viewing the page to the University of Melbourne's Oxfam FTF celebrations and attempted to use tailored incentives to help secure participation (ethical lunch). The main body of the text was more informal than the embedded section of the text. In addition, there is a discrepancy in the time the event is meant to run. In the main body of the text "12-2 (pm)" is indicated as the start time, whilst in the embedded section the time specified is 10.00am at the start time. The post provided specific details on location "North Court" at Melbourne University and offers a partially cropped version of the Fairtrade logo.

Appendix 3.66: Facebook May 9 Melbourne University FTF event official invite

Figure A3.66-1 is a Snagit grab Fairtrade Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relations elements of the framework.



Figure A3.66-1: FTF Melbourne University official invite

A3.66. 1 Language (Post and Comments)

Experiential (Field)

The title of the event Fair Trade Fair @unimelb, is being hosted by Melbourne University Oxfam Group. The main body of the text begins by stating the intension of Melbourne University and their pursuit of Fairtrade Accreditation. They claim in order to assist this goal they are holding FTF celebration on campus. They inform prospective participants that they will be opportunities to purchase ethically produced products from a variety of outlets including Etiko and the Oxfam shop.

There is also a hyperlink, which directs the reader to Melbourne Universities Fairtrade page; this is designed to add meaning, specifically enhancing the justification for pursuing Fairtrade accreditation. *Comment 1* paraphrases the main post. The comment does add a high level informal language “Weeew”. *Comment 2* copied the post from the main page and added two exclamation marks (!!).

Interpersonal Meaning

The events page was deployed by the University of Melbourne Oxfam Group and was targeted towards prospective participants within Facebook. The mood of the text is professional and inviting. Additional groups such as Etiko, Oxfam shop and Trading Circles are mentioned, including them in the event and positioning them as important contributors to the event. They are highlighted with a respected tone. The language is informal yet professional.

A3.66.2 Image (Map)

Language (Experiential)

The text refers the exact location of the of North Court and the University of Melbourne

Image

Representational

The visual is of a map of the location embedded in the post section of the events page. The red dot on the map indicates the exact location of the FTF event.

Interactive

The image possesses low-to-mid modality.

Composition

The image displays vectors, via the form of an icon, that indicate location of the event.

A3.66.3 Image/Text relations

The post exhibits a spatial (enhancement), with the image detailing the specific location referred to by the written text.

A3.66.4 Summary

The official event post for University of Melbourne's Oxfam groups indicated the exact date (May 9) and time (10am-12pm) of the event. The post stated the desire for the university to become Fairtrade accreditation. The post informed prospective participants of opportunities to purchase ethically produced products from a variety of outlets including Etiko and the Oxfam shop. The post also used the Fairtrade logo to associate itself with the organisation and reinforces their desire for accreditation.

Appendix 3.67: Facebook May 22 Melbourne University accreditation announcement

Figure A3.67-1 is a Snagit grab Fairtrade Facebook page (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language elements of the framework.



Figure A3.67-1: Melbourne University accreditation

A3.67.1 Language (Post and Comments)

Post - Experiential (Field)

The text refers to the University of Melbourne receiving Fair Trade status. The text congratulates the Melbourne University Oxfam Group for their hard work and commitment.

Post - Interpersonal (Tenor)

The message was deployed by Fairtrade Australia and is directed towards the University of Melbourne and the Oxfam group. The mood of the text is positive and congratulatory. The language is informal yet professional, indicative of an interaction between parties with mutual respect for each other. This may be due to one of the intended target groups (the university) expects more professional language.

Embedded - Experiential (Field)

The text refers to a news article that specifies University of Melbourne's new acquired Fairtrade accreditation. The text also refers to an event launch to celebrate the new accreditation.

Embedded - Interpersonal (Tenor)

The message was deployed by Fairtrade Australia, with the news article written by the University of Melbourne news media group. The post is directed towards Fairtrade's Facebook followers, however, the original text (news feed) had a broader audience. The post mentions the World Vision Chief Executive Tim Costello and Oxfam Australia's Executive Director Andrew Hewett, detailing how the two will be central to the launch. The language whilst informal is very professional, indicative of the groups involved.

A3.67.2 Image

Representational

The image is of a news article (and a block of chocolate) symbolic of Melbourne Universities becoming Fairtrade Certified.

Interactive

The image connects the viewer with the main post, *demanding* their attention.

Composition

The *salient* aspect of the image is the product shot and the link to the news article.

A3.67.3 Image/Text relation

The post is an example of *exemplification*, with the image supporting the text.

A3.67. 4 Comments

Table A14 provides information in relations to the comments that accompanying the post.

Experiential Meaning	Interpersonal Meaning
GL: Congratulates the university for the accreditation AD: Directed towards the university, informal and a positive message VOTFTM: Directed towards the university, informal and a positive message	GL: Directed towards the university, informal and a positive message AD: Directed towards the university, informal and a positive message, indicated by "Hooray" VOTFTM: Directed towards the university, informal and a positive message, indicated by "Hip Hip Hooray"

Table A14: A67 comments analysis

A3.67.5 Summary

The post directed from Fairtrade Australia informs Facebook users of the Fairtrade accreditation of the University of Melbourne. The post offered users the ability to click through to a news report on the topic. Additionally the comments indicated a positive feeling by followers to the announcement, with all of them offering congratulations on the appointment.

Appendix 3.68: Melbourne University Accreditation article

Figure A3.68-1 is a Snagit grab of the University of Melbourne's new feed (<http://newsroom.melbourne.edu/news/n-811>). It was sourced in March 2013. This case component utilises language elements of the framework.



Figure A3.68-1: Melbourne University newsfeed

A3.68.1 Language

Experiential (Field)

The news article indicates that The University of Melbourne has attained Fairtrade Accreditation. The accreditation means the university is committed to stocking Fair Trade tea, coffee and chocolate and clothing. The fair trade system is explained and indicates a fairer system of trade between consumers and those producing and farming the raw material. The article identifies the two students that instigated the campaign to secure Fairtrade Accreditation. One of the students details how universities are renowned for instigating social change, and particularly how The University of Melbourne is taking a leadership role in encouraging staff and students to be more informal about being a global citizen.

Congratulations are offered by the Vice Chancellor, Mr Hewett (Oxfam Australia) and Mr Costello (World Vision) at the universities accreditation and how the decision

will empower both students and staff on campus and those in developing regions. The article ends with offering media opportunities between 3.00pm and 4.00pm during the launch at University of Melbourne.

Interpersonal (Tenor)





The post deployed by the ZN from the University of Melbourne and place on the universities new and activities page. It was brought to the attention of Facebook followers via an embedded link in a May 22nd Fairtrade Australia post. The language is semi-formal and positions the university in a positive light. The post positions Mr Hewett (Oxfam) and Mr Costello (World Vision) as industry experts and advocates of the decision by Fairtrade to accredit the university as a Fairtrade University. The two students are positioned as instigators and the two individual who drove the campaign towards accreditation. The mood of the text is informative and positive. The article was Facebook liked over a 170 plus time and was tweeted seven times






A3.68.2 Summary






The news article informed readers of Fairtrade Australia's decision to assign Fairtrade accreditation for the University of Melbourne. The article cited several key industry experts including Mr Hewett (Oxfam Australia) and Mr Costello (World Vision) and their positive feeling towards Fairtrade's decision. Two students were identified as central to the campaign and the idea of empowering staff, students and those in developing countries as core for their decision to pursue accreditation. The university was also identified as a social leader and one who should be taking the lead in showcasing how social and ethically purchasing decision can be incorporated into daily lives.

Appendix 3.69: YouTube Melbourne University Accreditation Clip

Table A15 comprises of multiple Snagit snapshot of a YouTube clip informing viewers of the Melbourne Universities accreditation (<http://www.youtube.com/watch?v=95r6xM6FYq4>). The clip was sourced during March 2014. The clip contains language, images, kinetic, auditory and semiotic relations. Each will be discussed using salient frames adjacent to the discussion.

P	Frame	Meaning
1		Written: Provides a definition of fair trade (noun). The definition positions fair trade as a social movement, established to aid producers in developing countries and achieve better trading condition and promote sustainability Music: Instrumental predominately piano.
2		Written: Informs the viewer that in "2010 two students decided to make a difference..." Music: Instrumental predominately piano.
3		Written: identifies the subject. Male subject as Hamish McKenzie (President University World Vision. Female subject as Kerrie Haria Adams)Co-founder University Oxfam Group). Visual: Symbolic, two subject partaking in speech making. Subjects are looking at the audience and not at the camera (offer). The image is of high modality, with direct involvement. Speaker in front of microphone is salient. Backgrounded by associated banners. Image/text relations: Clarification – text clarifies image Verbal: Introducers Kerrie and their history in attempting to get Melbourne University to be Fairtrade accredited
4		Verbal: Hamish - Details what Fairtrade stands for and how individual purchase decision impact those producers and farmers in developing nations. The speaker identifies how exploitation occurs in developing countries and consumer domestically can impact that in a positive way, by purchasing Fairtrade. The decision is "ours".

5		<p>Written: Identifies that in 2012 the university is now Fairtrade certified</p> <p>Music: Instrumental predominately piano.</p>
6		<p>Verbal: Hamish - Promotes the notion of awareness, and indicates that people will support Fairtrade if they knew the benefits of the system.</p>
7		<p>Verbal: Kerrie – Claims that Fairtrade is an easy way for everyone to get involved in social justice issues and that anyone can participate.</p>
8		<p>Visual: The ground behind the speaker can be seen participating with Fairtrade products.</p> <p>Image/verbal relations: Exemplification: image provides support for the verbal claim made in frame 7.</p>
9		<p>Written: Identifies the speaker as Professor Phil Batterham (Provost's Fellow in Student Experience).</p> <p>Visual: Symbolic, represents the speaker. Looks at interviewer not at camera (offer). Direct involvement. Equal power. The speaker is salient and backgrounded by the same group as the previous two speakers.</p> <p>Verbal: Claims Fairtrade is an easy way for students and staff to get involved. The accreditation provides an opportunity for those at university to participate in social justice. Indicate that purchase decision in Australia and impact social justice in the developing world</p>

10		Verbal: Hamish – claims the accreditation was ‘hard won’ and deserved, however, is just the beginning of the University’s journey into social justice.
11		Verbal: Kerrie - Details how Oxfam and Fairtrade on a global scale are expanding their operations in order to do more good. She reiterates and states it is up to consumers to be mindful of purchases. She continues and states our purchases inform governments about what is important to the community.
12		Written: Details the name of the speaker Andrew Hewlett (Executive Director, Oxfam Australia). Visual: Symbolic, represents the speaker. High modality, indirect gaze (offer), direct involvement. Equal power. The subject is salient and is backgrounded by the Melbourne CBD. Verbal: Indicates how the university is a ‘major player’ in Victorian society and its leadership in this area has a big impact.
13		Verbal: Andrew – Claims the university is standing up for Fairtrade, producers and communities in developing countries. Visual: Symbolic, the good on offer represents the Fairtrade initiative and accreditation. The image is of high modality, direct involvement. Salient are the goods on display. Image/ language relations: Clarification – image supports the verbal. By showcasing some examples of Fairtrade good on offer at the university.
14		Verbal: Andrew –states that it is the people who are making the difference and is proud of individual at the university (related to Oxfam). Visual: Symbolic, an Oxfam member engaging with a University of Melbourne student. It represents how the Oxfam group is engaging with students and staff about Fairtrade. High modality, indirect gaze (offer), indirect involvement. Equal power. The act of engagement is salient. Image/ language relations: Exemplification, image supports the notion in the verbiage.




15		<p>Written: Details the name of the speaker Tim Costello (Chief executive, World Vision).</p> <p>Verbal: Congratulates the university for attaining Fairtrade accreditation.</p>
16		<p>Verbal: Tim – It compliments them for producers “future leaders” and looking out for those in developing communities in developing countries.</p> <p>Image: Symbolic, it represents the World Vision Melbourne University group.</p> <p>Image/ language relations: Clarification – the image clarifies who the speaker is referring to in his speech.</p>
17		<p>Conclusion Details the source of the clip: The University of Melbourne</p> <p>Music: Instrumental, predominately piano</p>

Table A15: Melbourne University Accreditation clip

A3.69.1 Clip Meaning

Experiential (Field)

The clip details why the university applied for accreditation, it identifies the subjects who were instrumental in attaining Fairtrade accreditation and how the university was open to student initiative. The speaker identifies the need for such as program (social justice) and how the accreditation is a ‘stepping stone’ for a more empowered community. There is praise directed at all involved, especially the World Vision and Oxfam university groups and the university itself.

Interpersonal (Tenor)

The clip was deployed by The University of Melbourne and was directed to the general public, as well as those associated with the university. The post has several interpersonal elements as five key speakers are used throughout the clip. Hamish McKenzie represents the university World Vision group and position his and Kerrie Adams’ effort as being central in attaining accreditation. They both speak of students and the empowered position the accreditation places them in. Kerrie Adams represents the University Oxfam group and she is also positioned as instrumental at helping the university attaining Fairtrade accreditation. Professor Phil Batterham represents the universities, in his position of Provost’s Fellow in Student experience; he is positioned as a credible source and advocate of the initiative. Andrew Hewlett,

the Executive Director of Oxfam Australia, is also positioned as a creditable expert and advocate, in favour of the accreditation and proud of his university representatives. Finally, Tim Costello, the Chief Executive of World Vision (brother of former Treasurer of Australia and Deputy Prime Minister) is positioned as an advocate and celebrity endorser. The mood of the clip is positive, empowering and positions the university in a very positive light. The written text used is formal, with terms and positions that may not be understood by all (e.g. Provost). The language is *formal*, with complex themes and terms used (e.g. social justice).

A3.69.2 Soundtrack/music:

The music/soundtrack is an instrumental assemblage; the instrument most *salient* is the piano. The volume of the score rises in volume when there is a lack of verbiage and decreases with the onset of spoken language; however, it is always the background throughout the clip. The rhythm was steady, with a consistent beat and tempo

A3.69.3 Summary

The clip provided a deeper understanding into who assisted in the accreditation process and why The University of Melbourne attained Fairtrade Accreditation. The clip contained multiple of speakers, including, Tim Costello that detail why the initiative is such a positive move for the university. The clip focused on the empowerment of students and staff and how their consumer choice has far reaching effect for those in the developing world. Two students were identified as being the catalyst for the accreditation Hamish McKenzie and Kerrie Adams.

Appendix 3.70: Flickr Help poor farming communities in Uganda

Figure A3.70-1 is a Snagit grab of a Fairtrade Flickr post (<http://www.flickr.com/photos/oxfamaustralia/2468761589/>). It was sourced in March 2013. This case component utilises language, image, kinetic and image/text relations elements of the framework.

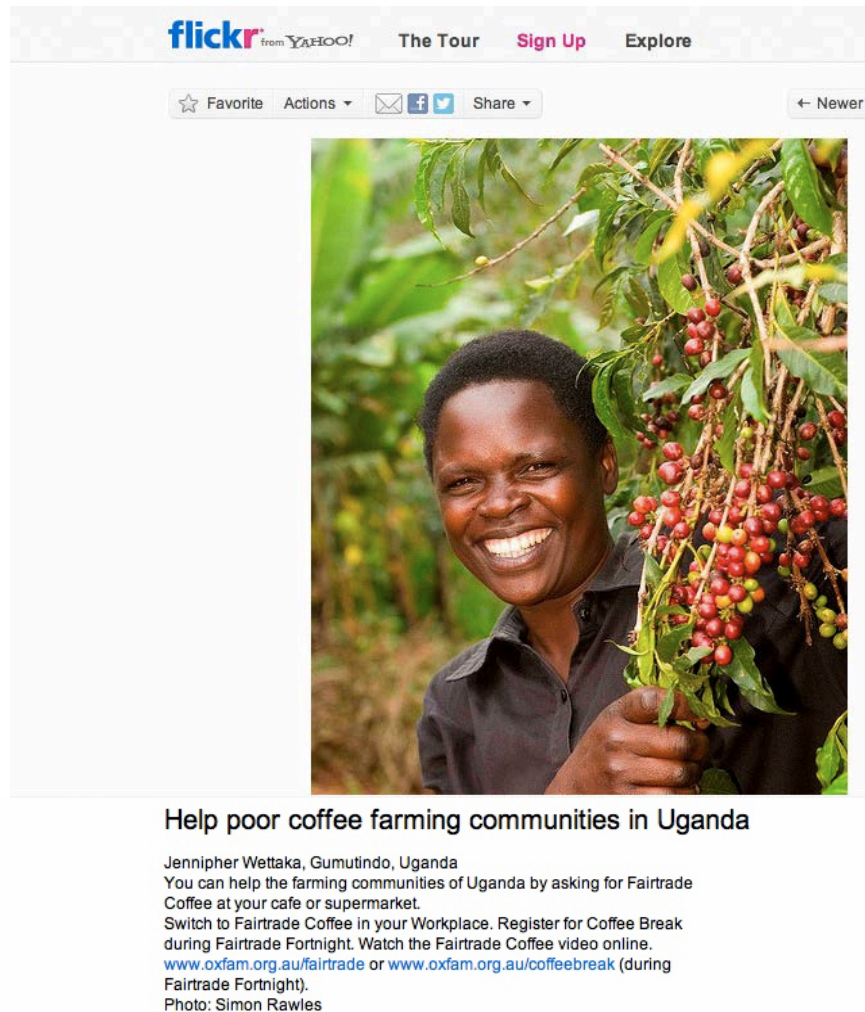


Figure A3.70-1: Uganda Flickr Post

A3.70.1 Language

Experiential (Field)

Titled “Help poor coffee farming communities in Uganda”, the written text indicates how purchasing Fairtrade products can help farmers in developing countries. The written text indicates people should ask their local supermarket and cafes to use and supply Fairtrade coffee. In addition, the written text asks the viewer to make a personal switch in their workplace towards Fairtrade products. The written text invites the viewer to click the hyperlinks and watch the clips regarding the initiative ‘coffee break’.

Interpersonal (Tenor)

The message was deployed by Oxfam and is directed to those on Flickr, with a specific interest in Fairtrade (and Fairtrade Fortnight). The written text positions the viewer/reader as the empowered participant in the exchange (demand). They have the power to change the fortunes of coffee farmers such as Jennipher Wettaka and others like her. The viewer/reader are asked to be assertive in their approach to convince other stakeholders (cafe owner and supermarkets) to supply Fairtrade certified coffee. The text also indicates the photographer of the attached image, one Simon Rawles. The language is emotive and informal, establishing a mood of empowerment and urgency.

A3.70.2 Image

Representational

The image is *symbolic*; it represents a subject posing next to a coffee plant. The plant is fore-grounded, indicating its importance in the image; the beans are rich and vibrant indicating good health. The subject is also in good health; the subject is well dressed and presents a happy and vibrant smile.

Interactive

The image is of *high* modality and the represented subject is directly looking at the viewer (demand). The image indicates the subject wants the viewer to be part of their world. The subject is shot at a *social/ close* up frame, indicating a level of familiarity with the subject, yet not close enough to indicate intimacy. The body language is *semi-direct*, indicating a level of *semi*-involvement; the viewer therefore can be part of the subjects' world but not directly in the subject world. The smile is semi genuine and indicates the subject is happy to be photographed and is happy in her position. The camera angle is of equal power. The image therefore encourages the viewer to be part of the subject world.

Composition

The coffee and subject are *salient*.

A3.70.3 Image/Text relation

The examples demonstrations clarification, as the image clarifies the text, it depicts the person referred to in the text.

A3.70.4 Summary

The post detailed how and why (benefit to farmers) people should be assertive in their pursuit to encourage others (organisations/businesses) to supply and purchase Fairtrade certified products. The image supported the text, clarifying the reason for the need for change, the image is symbolic of those Fairtrade has already helped. The image aided in the encouragement of the viewer to be part of the solution and not part of the perceived problem.

Appendix 3.71: Facebook May 25 Fairtrade news story link post

Figure A3.71-1 is a Snagit grab of a Fairtrade Facebook post (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language elements of the framework.



Figure A3.71-1: Fairtrade News link May 25

A3.71.1 Language

Post - Experiential (Field)

Ask Facebook users to “check out” the more recent Fairtrade news.

Post - Interpersonal (Tenor)

The message is deployed by Fairtrade Australia and is targeted towards Facebook users. The text refers to Craig Foster a celebrity and SBS soccer commentator. The text positions Craig Foster as a celebrity endorser and a draw card to aid in connecting users with the news story. The mood of the text is casual with informal writing evident, indicating a level of familiarity with the audience.

Embedded - Experiential (Field)

Titled ‘Fortnight breakfast brings Fairtrade business together’, the written text beneath the title details the business-to-business breakfast held for FTF at Circular Quay in Sydney.

Embedded - Interpersonal (Tenor)

The text was deployed by Fairtrade Australia and is directed towards Fairtrade followers, specifically on Facebook. The language of the text is informal, yet professional positioning Fairtrade and its affiliates as professional. Two specific aspects of the text further indicate the professionalism, the first relates to the use of phrase ‘business-to-business’ and the mention of the event site “Circular Quay,

Sydney”. The site is renowned for prestigious events and close to the hub of the CBD of Sydney.

Hyperlink

The link connects the user to the Fairtrade Australia website

A3.71.2 Summary

The text was designed to get Facebook followers to the Fairtrade Australia websites, specifically the news section of the site (imperative). The embedded element added meaning to the main body of the post (augmentation). The post used a celebrity endorser to encourage users to “check out” the news section.

Appendix 3.72: Facebook May 18 Big Morning Break prize image

A3.72-1 is a Snagit grab of a Fairtrade Facebook post (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relations elements of the framework.



A3.72-1: Big Morning Break prizes

A3.72.1 Language (Post and Embedded)

Experiential (Field)

The message invites supporters to venture to Docklands to sample Certified Fairtrade coffee, with the opportunity to win prizes.

Interpersonal (Tenor)

The post was deployed by Fairtrade Australia targeted towards Facebook. The post specifically targets those in the Docklands area on the day of the post. The *mood* of the post is casual and excited, with *informal* language utilised exemplified by “Come down” and “win some great prizes”.

Embedded Text

The Big Fair Trade Morning Tea on the banner.

A3.72.2 Image

Representational

The image is symbolic; it is representative of an event site with banners, gift baskets and pamphlets mixed in with each other. The banners are backgrounded, with the foreground represented by the gift baskets and the pamphlets.

Interactive

The shot is frame in a *medium* distance, indicating the viewer may be familiar with the object and context of the image. The angle is *direct*; indicating the producer of the image wants the viewer to get involve with the object in the image.

Composition

There are three *salient* elements within the image, they include, the banner indicating the name of the event, the gift basket and the Fairtrade logo on the bottom of the mid-grounded banner.

A3.72.3 Image/Text relation

The post is an example of *augmentation*, with the image adding meaning to the text. It indicates the name of the event, as well as, the types of prizes available

A3.72.4 Summary

The post encouraged patronage to an event of Docklands with the incentive of coffee and prizes. The image added meaning to the above post by detailing the name of the event and the type of prizes available at the event.

Appendix 3.73: Facebook May 17 Big Breakfast dancer post

A3.73-1 and A3.73-2 are Snagit grabs of a Fairtrade Facebook post (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relations elements of the framework.



A3.73-1: Dancer post (a) 3.73-2 Dancer Post (b)

A3.73.1 Language (Post and Embedded)

Post

Experiential (Field)

The posts refers to 'Gene and Tania' performing at Docklands, specifically at the NAB Court. The dancing performance is part of FTF Morning Break celebrations. The post invites those in the area to the event to join in dancing and sample some Fairtrade Coffee.

Interpersonal (Tenor)

The posts are deployed by the dancers themselves and are directed towards Fairtrade Facebook users. The post is specifically targeted to those in the Docklands area. The posts position Fairtrade as the host of the morning break and themselves as the entertainment. The dancers use informal language made evident by the section "If you're in the area, come and say hi". The *mood* of the post is positive and inclusive, exemplified by the positive invite at the end of the post.

Embedded Text

This a cropped image of the FTF 2012 banner.

A3.73.2 Image/Text relation

The post is an example of *augmentation*, with the image intending to add meaning to the post. The cropped version fails to articulate clearly, with potential for divergence.

A3.73.3 Summary

The text was a casual invite to watch dancing at the Morning Break FTF event at Docklands, where the audience can enjoy a Fairtrade coffee.

Appendix 3.74: Facebook May 9 Cadbury Petition embedded clip post

A3.74-1 is a Snagit grab of a Fairtrade Facebook post (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relations elements of the framework.



A3.74-1: Cadbury Petition clip post

A3.74.1 Language

Experiential (Field)

The post pleads with Facebook users to watch the clip of 48 second

Interpersonal (Tenor)

The post is deployed by P.S (a Fairtrade follower) and is directed towards Fairtrade Facebook followers. The language is *informal*, with a hint of desperation and begging in the text “please watch”.

Embedded Text

The hyperlink transfers the user to the change.com site where the clip can be viewed

A3.74.2 Image

Representational

The image is symbolic, representing a woman bathed in chocolate. She is naked and looks as if she is enjoying the experience. She is seductively engaging with the chocolate reminiscent of a woman in the throes of passion (it look like she is having sex with the chocolate). The chocolate is silky and sensual and glistens.

Interactive

The image is of *high* modality; with the gaze is *indirect* constituting an offer.

Composition

The angle is *low* involvement, indicating the subject and the viewer have little in common and the subject is not of the viewers' world (despite some wishing the contrary). The *power* angle indicates the viewer has the power. The play symbol in the image indicates the image is actually a video that can be played within the post.

A3.74.3 Image/Text relation

The post is an example of *augmentation*, with the image adding meaning to the text.

A3.74.4 Summary

The post implored Facebook followers to watch the clip. This text was brief and the image specifically selected to tweak the interest of the audience. However, considering the target audience, the selection of the image was inappropriate. Certain sections of Fairtrade followers would consider it sexist and inappropriate, as well as generating a barrier of communication.

**** Note:** This element represents divergence with Fairtrade promotional material that states Fairtrade helps woman in developing countries with human rights issues.

Appendix 3.75: Facebook May 10 Cadbury Petition embedded clip post (2)

A3.75-1 is a Snagit grab of a Fairtrade Facebook post (<http://www.facebook.com/FairtradeAU?fref=ts>). It was sourced in March 2013. This case component utilises language, image and image/text relations elements of the framework.



A3.75-1: Cadbury Petition embedded clip

A3.75.1 Language (Post and embedded text)

Post - Experiential (Field)

The post indicates the clip below has a fifty second duration. The topic of the clip is chocolate, slavery and trafficking. The post asks people to view the petition, to sign it and share it.

Post - Interpersonal (Tenor)

The message was deployed by P.S and is targeted towards Fairtrade Facebook followers. The language is informal and the tone of the post is serious and urgent.

Embedded - Experiential (Field)

Title 'Cadbury Petition', the text instructs users to click the hyperlink, sign the petition and share.

Embedded - Interpersonal (Tenor)

The message was deployed by Peter Steep and is targeted towards Fairtrade Facebook followers. The language is informal and the tone of the post is serious and urgent.

A3.75.2 Image

Is a still frame (it actually represents the final frame of the clip).

Representational

It is symbolic and represents African children packed into trucks, similar to cattle and working in inhumane conditions. The still has Fairtrade across the header section of the clip.

Interactive

The image is of high modality, with some of the children looking at the camera (demand) and some not (offer), indicating that the children are demanding the viewer to be involved in their lives. The angle is semi-involvement, meaning the viewer is aware of their world but not part of it. The social distance is social/public social frame. The power angle indicates the viewer has the power.

Composition

The still frame also has a play icon within, indicating the clip can be viewed within the post.

A3.75.3 Image/Text relation




The post exhibits the image adding meaning to the text (*augmentation*). The text refers to slavery and trafficking and the image showcases the children involved in slavery and trafficking.




A3.75.4 Summary

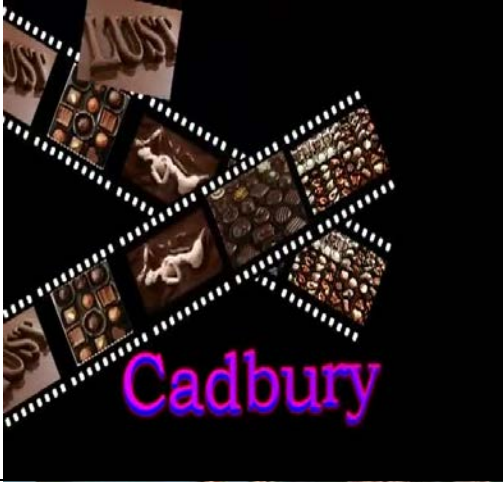


The post attempted to leverage off Facebook user-ship and encourage them to view, sign and share a petition designed to convince Cadbury to source cocoa from Fairtrade certified producers. The image was designed to emotionally evoke a response and adds meaning to the topic of trafficking and slavery. The clip augmented the texts by expanding the key message of action.




Appendix 3.76: YouTube Cadbury Petition Clip

Table A16 comprises of multiple Snagit snapshots of a YouTube clip dedicated to the Cadbury petition (<http://www.youtube.com/watch?v=JapYoCvfaqk>). The data was sourced during March 2013. The clips use of language, image, auditory, kinetic and intersemiotic relations components of the framework. Key elements are explained within the table, whilst the summary is provided at its conclusion.

Ph	Clip	Meaning
1		<p>Representational: Symbolic chocolate and naked woman bathed in chocolate. They represent desire.</p> <p>Interactive: High Modality, direct involvement, and close up social frame</p> <p>Compositional: Salience: Chocolate and the naked woman.</p>
2		<p>Representational: Symbolic, assorted chocolate represents desire</p> <p>Interactive: High Modality, direct involvement with a close up social frame</p> <p>Compositional: Salience - chocolate</p>
3		<p>Representational: Symbolic Chocolate representing desire</p> <p>Interactive: High Modality, high involvement and intimate social frame</p> <p>Compositional: Chocolate</p>

4		<p>Representational: Symbolic, partial word 'Lus...' written in chocolate</p> <p>Interactive: Very close up</p> <p>Compositional: Salient partially written word in chocolate</p>
5		<p>Representational: Symbolic, the work LUST is written in with a naked woman bathed in chocolate. Combine they represented lust and desire</p> <p>Interactive: High modality, close up social frame and direct involvement</p> <p>Compositional: Salience – Lust, naked woman and the chocolate are all salient as they represent the key elements to this sub-phase.</p>
6		<p>Representational: Symbolic, the naked woman bathed in chocolate is highlighted, continuing the theme of lust and desire for chocolate and the experience with chocolate</p> <p>Interactive: Offer, High modality, semi-involvement, power to the viewer and pleasure witnessed in her facial expression and body language.</p> <p>Compositional: Salience – her naked flesh dripping in chocolate.</p> <p>Note: naked woman distracts from key message. FT advocates woman's rights, yet the woman is portrayed as a...</p>

7		<p>Representational: Symbolic, represent the previous image and their symbolic meaning of lust and desire, with the Cadbury.</p> <p>Introduction of the message, it begins with 'Cadbury' highlighted in their patented purple writing.</p>
8		<p>Representational: symbolic, represents African children in the back of a truck, with the word 'please' foregrounded. It is like the children are asking for assistance</p> <p>Interactive: The facial expression of the children mirrors the word please. They look helpless and in need of assistance.</p> <p>Compositional: Their sad faces and cattle like appearance</p>
9		<p>Representational: The same visual, this time with the words 'make all', the third key part in the message</p> <p>Interactive: As above</p> <p>Compositional: As above</p>

10		<p>Representational: Symbolic, a child worker (potentially a slave) carrying a heavy bag of cocoa beans. The work 'of your' is foregrounded (fourth part of message)</p> <p>Interactive: Offer, High modality, semi-direct involvement, and social distance social frame</p> <p>Compositional: Child in pain is salient</p>
11		<p>Representational: Symbolic, partial image of a child's head with the word 'fundraising' across the bottom. This represents the fifth part of the message</p>
12		<p>Representational: Symbolic, the image is revealed in full, with the child working hard to remove the husk of the bean. He looks thin and malnourished. The work chocolate represents the sixth part in the message</p> <p>Interactive: offer, high modality, direct involvement, pain/ sadness facial expression and power is with the viewer</p> <p>Compositional: Salience – the child and the text are salient</p>


13		<p>Representational: Symbolic, a montage of clips, including the children in the trust, the boy removing the husk and fore-grounded are two children in pain, clutching at sore limbs, with sorrow facial expressions. The final part of the message is also reveal 'Fairtrade'</p> <p>Interactive: Demand, direct involvement, high modality, pain and sorrow facial expression, and equal power relations</p> <p>Compositional: Salience, with the boys fore-grounded and centred.</p>
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Table A16: Cadbury Petition clip

A3.76.1 Language

Experiential (Field)

SP 4; 5; 6; and 8 Lust is represented via chocolate. The remainder of the clip displayed to the message 'Cadbury please make your fundraising chocolate Fairtrade'.

Interpersonal (Tenor)

The message was deployed by *change.org*, has several key target audience, primarily it is targeted at Cadbury, in order to instigate change and make their fundraising chocolate Fairtrade Certified. Secondary audiences are the general public, specifically those ethically minded consumers who are passionate about overcoming slavery and trafficking and wish to sign the associated petition. There are additional target groups including the media and other chocolate companies. The language used in *informal* and the *mood* of the text is one of concern and highly emotive attempting to evoke an emotional response by those who view it.

A3.76.2 Images

Please refer to phases analysis adjacent to image.

The images used for the first part of the clip represent lust and desire and showcase beautiful chocolate and a naked woman immersed in chocolate. The second part of the clip depicts child workers and slaves doing the hard work of farming the chocolate, they are in pain and look distressed.

A3.76.3 Intersemiotic Relations

The temporal image/text relations are *condition*, as the images demonstrate the condition represented by the audio and the text. Furthermore, the meaning of the text is enhanced with the use of the image. The images relate the means of action of slavery and trafficking. The image represents the occurrences of these actions.

A3.76.4 Soundtrack

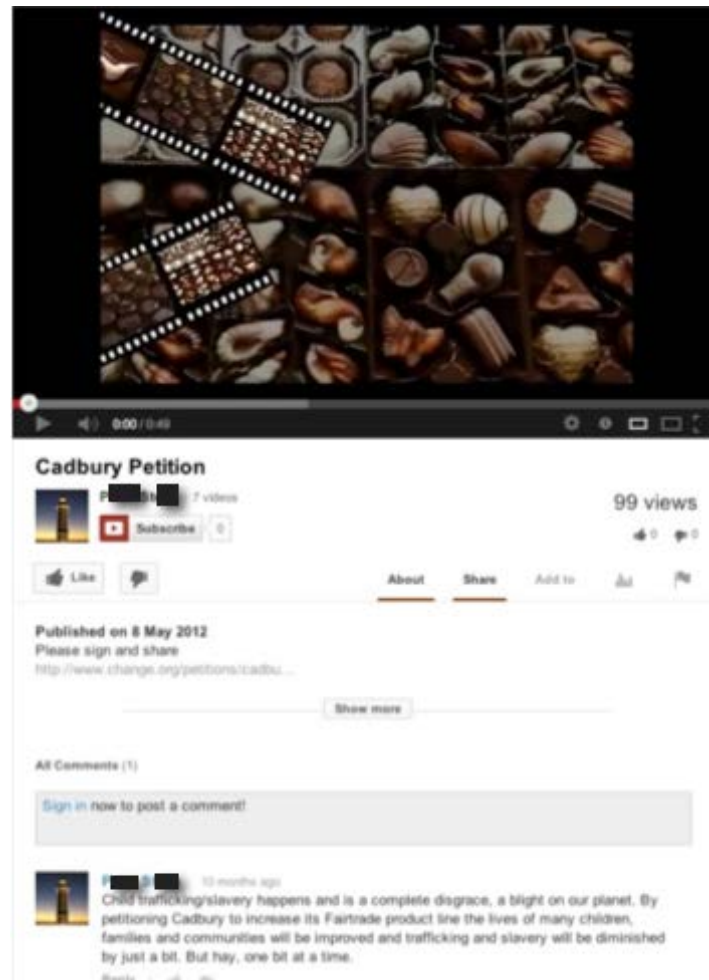
The ‘Oompa Loompa’ song. The song, which is symbolic, details the operations of the mythical dwarves in the movie, *Charlie and the Chocolate Factory*. They are seen by many social critics as slaves for Willie Wonka (the factory owner), and are entrusted to make the chocolate. The soundtrack is used to highlight a point, that the children are also slaves and entrusted to pick the product that makes chocolate.

A3.76.5 Summary

The clip used emotive imagery in an attempt to motivate viewer to sign the Cadbury petition. The emotive imagery showcased the division between current perceptions of chocolate “Lust” and the text producers perspective of chocolate is harvested for companies such as Cadbury. The text pleaded with Cadbury to make all their fundraising chocolate fairtrade.

Appendix 3.77: YouTube Cadbury Petition webpage

A3.77-1 is a Snagit grab from a YouTube Cadbury petition clip (<http://www.youtube.com/watch?v=JapYoCvfaqk>). The data was sourced during March 2013. The data will require language, image and image/text relations element of the framework.



A3.77-1: Cadbury Petition YouTube page

A3.77.1 Language (Comment)

Experiential (Field)

The comment explains how trafficking of humans a “complete disgrace” is and should not be tolerated. The comment continues and informs the reader, by petition Cadbury to increase its’ sourcing of Fairtrade products impacts positively on many children and families lives in communities impacted by trafficking and slavery.

Interpersonal (Tenor)

The message and clip deployed by P.S target YouTube users and specifically those with an interest in Fairtrade, Cadbury and human trafficking and slavery. The post positions Cadbury as having the power to change the lives of those in areas of trafficking and slavery and Fairtrade is positioning as the avenue Cadbury must take in order to achieve this freedom. The language is emotive and informal and the mood of the text is scathing and desperate.

Hyperlink

Directs viewers to the change.org webpage

A3.77. 2 Image

Representational

The still represents the start of the “Cadbury Petition” clip. The image is symbolic and depicts trays of chocolate shells in plastic cases. Fore-grounded are two film strips, totalling five (5) frames, these also depict chocolate shells in their cases.

Interactive

The image is of *high* modality and represented *direct* involvement, indicating the producer wants the viewer to be part of the depicted story.

Composition

The chocolate is salient.

A3.77.3 Image/Text relations

The message is an example of clarification, with the image clarifying the text. The text refers to Cadbury and the image is of Chocolate.

A3.77.4 Summary

The text referred to overcoming slavery and human trafficking, whilst the image is of chocolate. The chocolate, whilst looking delicious and consumable, suddenly is tainted by the text, akin to a blood diamond. It is no accident that Cadbury was chosen over other companies, as they represent the largest purchaser of the base product within Australia. The post endeavoured to leverage of Cadbury’s high brand recognition to bring to light their petition and raise increased awareness of the issues of trafficking and slavery. The post clearly positioned Cadbury as a potential saviour, in the position to most greatly positively impact. The user was also positioned in a position of power, as they can exercise their consumer power to boycott and sign the petition to convince Cadbury to change their purchasing habits. The clip added an emotional element to the message, with visuals used to shift attitude change behaviour.

Appendix 3.78: Webpage Change.org Cadbury Petition

A3.78-1 is a Snagit grab from the Change.org webpage (<http://www.youtube.com/watch?v=JapYoCvfaqk>). The data was collected during March 2013. The analysis uses language, image, kinetic and image/text relations elements of the framework.



A3.78-1: Chang.org Cadbury page

A3.78.1 Language

Experiential (Field)

The text questions the authenticity of Cadbury Fundraising claim that are doing all they can to help those in slavery and trafficking. The site notes out of the 24 products on Cadbury's fundraising page (hyperlinked) only two (2) products are actually Fair Trade certified. The text highlights the irony of hurting children in Africa to help children in Australia. The text cites peer reviewed university publications detailing that 1.8 million children in Africa are currently being used as slave labour to harvest cocoa beans for companies such as Cadbury.

Interpersonal (Tenor)

The text was deployed by change.org and targets those wishing to sign a petition to get multinational companies to be more ethically minded. The text positions Cadbury as having the power to change the living and working conditions of many hundreds of thousand children in Africa related to cocoa farming. The text positions the Tulane University as providing key information to help demonstrate the exact situation of the children working in cocoa related industries in Africa. The language is used is emotive and *semi-formal*, it direct anger towards Cadbury and African traders. The *mood* of the text is righteous, angry yet focused and well informed.

The text is a plea directed towards Cadbury “Cadbury please make all your fundraising chocolate Fairtrade Certified”. The petition is being compiled by P.S (Peter Steep). Kanahooka, Australia.

A3.78.2 Image

Representational

The image is symbolic (yet made out to be narrative). It represents a boy carrying a heavy bag of produce (cocoa beans). He is young and thin and looks in pain, symbolic of all child labourers in Africa.

Interactive

His facial expression is indicative of pain and sorrow. His clothes are tattered, worn and old. The image is of high modality, with the child represented not looking at the camera and with an *indirect* involvement, indicating the viewer is not part of his world, however, he would be happy if the viewer was.

Composition

The compositional elements indicate the boy is central and salient to the image, background by the plantation he is working in.

A3.78.3 Image/Text relations

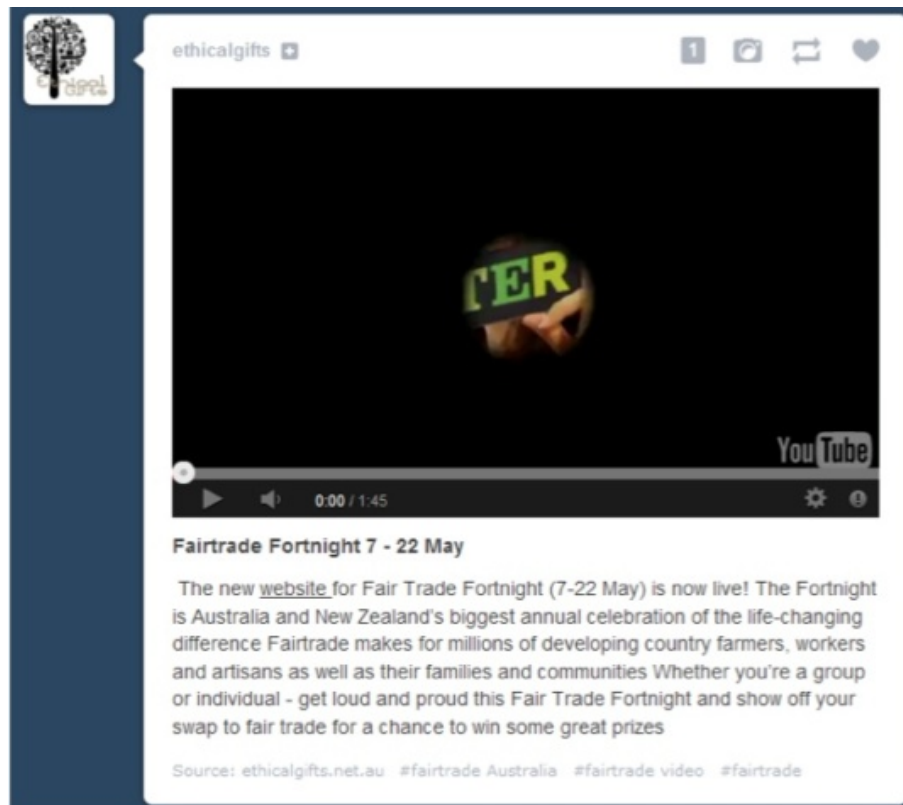
The data represents clarification, as the image clarifies the text by showcasing an example of child slave labour in the cocoa industry in Africa

3.78.4 Summary

The page was designed to get people to sign a Petition to get Cadbury to make all their fundraising chocolate Fairtrade or at least remove non-Fairtrade items out of the fundraising offers. P.S views Cadbury’s stance as hypocritical, helping children in Australia but condemning children in Africa to a life of slavery and trafficking.

Appendix 3.79: Tumblr ethicalgifts Fairtrade Fortnight 7-22 May 2011 post

A3.79-1 represents a Snagit grab from a Tumblr post (<http://www.tumblr.com/tagged/fairtrade+fortnight>). The data was sourced during March 2013. The case material will use the language, image and image/text relations components of the framework.



A3.79-1: Ethicalgifts Tumblr post

A3.79.1 Language

Experiential (Field)

Titled “Fairtrade Fortnight 7-22 May, the post informs viewer that the Fairtrade website is live. It follows by informing the viewer of the upcoming FTF celebrations, and the benefits of the initiative. The post encourages everyone to “get loud and proud” of FTF and to display their swap in order to win some prizes offered by Fairtrade Australia.

Interpersonal (Tenor)

The post was deployed by ethical gifts and is directed at those on Tumblr, who search for #Fairtrade Fortnight; #Fairtrade Australia; #Fairtrade Videos; and #fairtrade related posts (as seen by the hashtag below the text). The post refers to Fairtrade Australia and New Zealand and positions them as playing an important role is positively changing the lives of poor farmers and their families in developing countries. The post refers to the viewer (demand) to get involved and contribute to

FTF. The language used is *informal* and the *mood* of the post is positive and encouraging.

A3.79.2 Image

Represents the opening frame, prior to clicking the play button. Simply see three letters 'ter' and fingers. The YouTube logo is also visible in the bottom right corner. It is difficult to determine any meaning from this frame.

A3.79.3 Image/Text relation

Potentially divergence, as the viewer is left confused with the meaning of the image.

A3.79.4 Summary

The post informed viewer of the new website and why they should get behind Fairtrade and celebrate FTF, stating how the system can change the lives of millions of farmers in the developing countries. The still frame of the clip did little to add meaning to the post. The clip will be analysed in Appendix 100

Appendix 3.80: YouTube SHOW OFF YOUR SWAP Fair Trade Fortnight 2011 ANZ webpage

A3.80-1 is a Snagit grab from the beginning of a YouTube clip promoting *show off your swap* (<http://www.youtube.com/watch?v=sKQCyaCDbTQ>). The data was sourced during March 2013. The data analysis will use the language, image, kinetic and image/text relations component of the framework.



A3.80-1: Show off your swap webpage

A3.80.1 Language (Post and Comments)

Post – Experiential (Field)

The post informs viewers of the theme of FTF 2011 Australia and New Zealand campaign “Show off your swap”. The post encourage “Aussies and Kiwis” to “get loud and proud” and participant in activities.

Post – Interpersonal (Tenor)

The message was deployed by FairtradeANZ and is directed at YouTube watchers, specifically Australian and New Zealand viewers. The language is *informal* with the author using colloquialisms for Australians “Aussies” and New Zealanders “Kiwis” indicating a *high* level of familiarity with the audience. The *mood* of the text is casual and positive.

Comments

Table A17 provides further insight in to the meaning of the comments.

Experiential	Interpersonal
Minitanka: Indicates they like the clip and wishes for more views	Minitanka: Message directed at FairtradeANZ and other users. The language is informal with a positive mood
Coltautomatics: Offers salutations and poses a question regarding embedding the clip	Coltautomatics: Message directed at FairtradeANZ and other users. The language is informal with a positive mood
Hoppy55555: Indicates that everyone has freedom as a right and people should be grateful for their lives.	Hoppy55555: Melodramatic
FairtradeANZ: Agrees with Hoppy55555 and encourages viewers to be positive and “shout it from the rooftops”	FairtradeANZ: Message directed at Hoppy55555 and all other viewers. The language is informal with a positive mood

Table A17: A3.80 comments analysis

A3.80.2 Image

Representational

The subject is posing and directly looking at the producer of the photo, hence the image is deemed symbolic.

Interactive

The image is of *high* modality. The female is looking at the viewer indicating *demand*. She is smiling with *direct* involvement, indicating she is actively engaging with the viewer. The angle puts the subject in position of *power*.

Composition

The female subject is salient with a building backgrounding her.

A3.80.3 Image/Text Relations





The post exhibits divergence, as the image and the text do not appear relevant.




A3.80.4 Summary





The YouTube page details the title of the clip and the context for it, that of Fairtrade Fortnight 2011 Australian campaign. It encourages ‘Aussies’ and ‘Kiwis’ to get active in the campaign. The comments adds meaning to the post by providing positive feedback on the clip and Fairtrade ANZ responds by stating that followers should ‘shout’ the positive messages out to everyone from the rooftops. The rooftop reference connects the clip, whereby a similar message is advocated

Appendix 3.81: YouTube SHOW OFF YOUR SWAP Fair Trade Fortnight 2011 ANZ clip





Table A18 comprises of multiple Snagit snapshots of the show off your sway YouTube clip (<http://www.youtube.com/watch?v=sKQCyaCdbTQ>). The data was sourced during March 2013. The clips use language, images, auditory, kinetic and Intersemiotic relations components of the framework to analyse the data. The column labelled “Meaning” details salient elements, with the section below the table detailing key summaries.



P	Frame	Meaning
1		<p>Subject presents a banner “Natter”</p> <p>Music: Starts with a clapping sound with a contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>
2		<p>Subject presents a banner “rave”</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat, medium-fast tempo and consistent rhythm.</p>
3		<p>Subject presents a banner “Parade”</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>
4		<p>Written Text: States “This Fair Trade Fortnight”</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>




5		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat, medium-fast tempo and consistent rhythm.</p> <p>Visual: Symbolic, a group of people in an office, waving around oversized Fairtrade products with the Fairtrade label visible and salient on all products</p> <p>Image/text relations: Clarification, the image clarifies the text, the text refers to “you” and the image showcases a variety of people, symbolising they want everyone involved in the campaign.</p>
6		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat, medium-fast tempo and consistent rhythm.</p> <p>Visual: Symbolic, a group of people in an office, waving around oversized Fairtrade products with the Fairtrade label visible and salient on all products</p>
7		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: Symbolic, a group of people in an office, waving around oversized Fairtrade products with the Fairtrade label visible and salient on all products</p>





8		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: Symbolic - An oversized cardboard cut-out of instant coffee jar with the Fairtrade Label salient.</p> <p>Image/text relations: Exemplification, the little label is exemplified by the Fairtrade Logo on the coffee jar</p>
9		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>
10		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>
11		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: symbolic, reveals banana farmers placing Fairtrade stickers on their fruit</p> <p>Image/text relation: Clarification, the image clarifies the text by showcasing a farmer in action</p>

12		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: symbolic, reveals banana famers organising Fairtrade fruit at the farm.</p> <p>Image/text relations: Spatial – here refers to the farm, the image is of the farm. A spatial reference is made.</p>
13		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Image: Symbolic, represents medical workers in a clinic in Africa working with a child.</p> <p>Image/text relations: Exemplification and Spatial. The image supports the text and they showcase the actual place where the help is being directed towards.</p>
14		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>
15		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>

16	 <p>HERE.</p>	<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: Displays workers working in Sri Lanka tea plantations</p> <p>Image/text relations: Spatial – refers to a place ‘women working...here’ and the visual displays where the help is reaching.</p>
17	 <p>IT MEANS THAT 95,000 COTTON GROWERS AND THEIR FAMILIES,</p>	<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: Symbolic, it represents cotton workers working in the fields.</p> <p>Image/text relations: Clarification, the text refers to cotton growers and the image represents them</p>
18	 <p>HAVE A LIVELIHOOD</p>	<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: Symbolic, cotton famers working and posing for the camera. They represent those who are positively impacted by Fairtrade</p> <p>Image/text relations: Exemplification, the image supports the notion of livelihood expressed in the written text</p>
19	 <p>AND A FUTURE</p>	<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: Symbolic, cotton famers working and posing for the camera. They represent</p>

		those who are positively impacted by Fairtrade
20		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>
21		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>
22		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>
23		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: Landscape shot of a city near the water with a cartoon banana foregrounded (Fairtrade sticker visual). The icon, symbolises the location of the 'friend'</p> <p>Image/text relations: Spatial – the icon is meant to spatially identify the location of the 'friend' mentioned in the text</p>

24	 <p>YOUR FRIEND'S FRIEND,</p>	<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: Landscape shot of a city near the water with a cartoon banana, chocolate and coffee are fore-grounded (Fairtrade sticker visual). The icon, symbolises the location of the 'friend'</p> <p>Image/text relations: Spatial – the icons are meant to spatially identify the location of the 'friend's' mentioned in the text</p>
25	 <p>AND YOUR 563 FACEBOOK FRIENDS ABOUT IT.</p>	<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: Same as above, this time with of near twenty products, this symbolises the extent of Fairtrade product range, as well as signifying the spread of the initiative (geographically).</p> <p>Image/text relations: Spatial – the icons are meant to spatially identify the location of the 'Facebook friend's' mentioned in the text</p>
26		<p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: Symbolic, a group of people in an office, waving around oversized Fairtrade products with the Fairtrade label visible and salient on all products</p>

27		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Image: Symbolic, the subject is using a cardboard banana with a Fairtrade sticker on it to represent the extent of his smile. It insinuates the Fairtrade products make ‘you’ the smile.</p> <p>Image/text relations: Exemplification- the image is used to support the text and showcase what a banana smile looks like.</p>
28		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: Symbolic, a woman sits atop a man’s shoulders waving a Fairtrade flag on top of a hill</p> <p>Image/text relations: Clarification, the text speaks of performing an act and the visual represents the act.</p>
29		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>
30		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: Symbolic, two children represent “others”. They are looking directly at the camera (demand) and are in close-up shot. Direct gaze and equal power.</p>

		Image/text relations: Clarification: the text speaks of other and the images showcase others.
31		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: A group of people with their backs to the camera</p> <p>Image/text relations: visual pun, the text states people should be behind the initiative and the image is of people's backs.</p>
32		<p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Visual: A group of people waving around oversized Fairtrade products on top of a hill peering over a city. The products display the Fairtrade logo.</p>
33		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>
34		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>

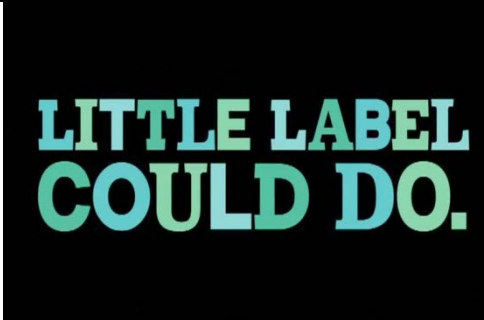


35		<p>Text: Refer to experiential analysis below</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>
36		<p>Text: Details the name of the campaign, the duration of the event and the Fairtrade Logo.</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p> <p>Image/text relations: Clarification, where the image used to clarify the text.</p>
37		<p>Text: Provides a hyperlink to the Fairtrade fortnight website</p> <p>Music: Contemporary instrumental with synths and base. Mid volume, upbeat medium-fast tempo and consistent rhythm.</p>

Table A18: Show off your swap clip

A3.81.1 Language

Experiential (Field)

The message reads “This Fairtrade Fortnight(4)...we want you to get(5)...Loud and Proud(6)...about this little label(7)...Because this little label(8)...is doing Big(9)...Big things(10)...It means fair prices for farmers(11)...Here(12)...Improved medical care here(13)...Better Rights(4)...for women(15)...Here(16)...It means that 95, 000 cotton farmers and their families(17)...have a livelihood(18)...and a future(19)...It stands for people being treated fairly(20)...As most people should be(21)...Isn’t that worth SHOWING OFF ABOUT(22)...Tell your friends(23)...your friends friends(24)...And your 563 Facebook friends ABOUT IT(25)...Flash your banana smile(27)...Fly a flag on the tallest hill(28)...Show OFF FAIRTRADE(29)...and get others showing if off too(30)...because with everyone behind it(31)...Just think (what)(33)...this(34)...little label can do(35)...Join in at fairtrade fortnight.com”.

The message asks advocates and participants to get involved in FTF celebrations to help promote and support the campaign by spreading the work of Fairtrade. The text details the benefits of the campaign to those in developing countries and how medical health and human rights are at the cornerstone of the campaign. It asks the viewer to assess the validity of the campaign.

Interpersonal (Tenor)

The message deployed by Fairtrade Australia and was target towards social media users, specifically those interested in Fairtrade Fortnight. The message positioned Fairtrade as being small, yet aiding those in needs, specifically women, cotton farmers and their families. The post directly asks for the viewer's help (demand) in spreading the Fairtrade word, and links them directly to the success of the campaign "tell your friends...your friends' friends ... and your 563 Facebook friends". The mention of Facebook is also interesting, as this indicates a level of familiarity between the message producer and their audience. The language used is emotive, informal and positive. The mood of the text is uplifting and engaging.

A3.81.2 Image

Refer to Table A18

A3.81.3 Soundtrack

Contemporary instrumental with synthesisers and base. Mid volume, upbeat medium-fast tempo with a consistent rhythm. The track is used along with the message to cohesively link the message together; the volume is loud enough to be heard, but not that loud as to overpower the visual and written message (medium volume). The tempo is upbeat and lively, with a consistent rhythm energetic tone.

A3.81.4 Summary

The clip was an upbeat, positive message designed to inform the viewer of FTF 2011 and why viewers should participate. The clip also attempted to generate advocacy and to get the viewer to be part of the campaign. The use of everyday people in the images, aided the viewer in visualising themselves as part of the campaign. The diversity of participants is representative of Fairtrade's core customer base. The clip referred to Facebook, indicating to the viewer, the preferred platform for advocates to use to share their support for FTF 2011.

Appendix 3.82: Tumblr ethicalgirls UK Take a Step FTF 2012 campaign

A3.82-1 is a Snagit grab of a YouTube clip from the UK take a step campaign (<http://www.tumblr.com/tagged/fairtrade+fortnight>). It was sourced in March 2013. This case component utilises language, image and image/text relations elements of the framework.



A3.82-1: Take a step post

A3.82.1 Language (Post)

Experiential (Field)

Indicates Fairtrade Fortnight has started

Interpersonal (Tenor)

The message was deployed by *ethicalgirls* and is directed to Tumblr users, specifically those who search for #fairtrade. The text is short and simple, with informal language used.

A3.82.2 Image

Representational

The image is *symbolic*, with a man in a kitchen preparing to make a meal. The shot represents the opening frame of the embedded clip. The kitchen is contemporary with stainless steel appliances; it is adorned with fresh herbs and fruit, with a packet open ready for use.

Interactive

The image is of *high* modality, with the subject not looking at the viewer (*offer*). His back is turned away from the viewer indicating the viewer is looking into his world but not part of it. The viewers' eye line matches the subject, representing equal power relations.

Composition

Whilst the subject is backgrounded by what is on the bench, he is *salient* and is surrounded and backgrounded by the kitchen.

A3.82.3 Image/Text relation

Potential *divergence* was experienced as the text and image do not directly relate. However, once the clip is played the temporal text clarifies the text.

A3.82.4 Summary

The post informed people of Fairtrade Fortnight and presented a clip to illustrate FTF activities. The opening frame of the clip added very little to the text.

Appendix 3.83: YouTube UK Take a step FTF 2012 campaign clip

A3.83-1 comprises of multiple Snagit grabs from a YouTube clip from the UK take a step campaign (http://www.youtube.com/watch?v=jNkaN1MZFKo&feature=player_embedded). It was sourced in March 2013. This case component utilises language, image, kinetic and auditory elements of the framework.



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A3.83-1: Take a step clip

A3.83.1 Language

Experiential (Field)

The clip presents the question “what will your step be?”

Interpersonal (Tenor)

Developed and deployed by Fairtrade, the clip is targeted towards YouTube and Tumblr followers who actively seek out Fairtrade Fortnight related material. The text is informal and position everyday people of being able to get involved and active in FTF 2012 (UK). The post poses a question directed at the viewer (imperative), which demands the viewer response. The language and the clip are both informal with a positive and happy mood to the clip.

A3.83.2 Image

Representational

The images showcase people dancing and shaking about after they see the Fairtrade logo. This is symbolic of the joy experienced purchasing Fairtrade product. The scenes switch from people in their homes, their workplaces, shopping at the supermarket and whilst enjoying their leisure time. The mix of people is variety, all creeds, sexes and ages. Multiple products are represented, including chocolate, coffee, fruit, and flowers and cooking flour.

Interactive

The clip is a mixture of *demand* and *offer*, with the subjects inviting the viewer into their world. Power relations are equal and a high level of involvement. Modality is high. The facial expressions indicate there is joy experienced when using and buying Fairtrade products. The clip attempts *positive* emotions to connect with the viewer. The kinetic moves also indicate a *positive* association with Fairtrade and daily life, the dancing, introduces a *high* level of energy and excitement.

Composition

The salient components within the clip are the Fairtrade Logo on the products displayed, as well as, the joy experienced interacting with the brand. Vectors are used to direct the viewer to the Fairtrade products; they include hands, arms and eyes.

A3.83.3 Auditory

Soundtrack

The volume of the soundtrack is medium, it is not overpowering but loud enough to keep the attention of the viewer. The tempo is upbeat with a consistent rhythm and presents a positive and lively mood to the clip.

A3.83.4 Summary

The clip depicted subjects excited and dancing every time they saw the Fairtrade label of products they are interacting with at home, at work, at play or at the supermarket. The clip wants people to get up and get excited about Fairtrade. The soundtrack was positive, upbeat and cheery and cohesively ties the clip. The clip concluded by asking the viewer “what will your step be” and presenting the campaign details in the last frame.

Appendix 3.84: Pinterest mykidstime UK Take a step FTF 2012 campaign

A3.84-1 is a Snagit grab from a Pinterest post from Fairtrade International (<http://pinterest.com/search/pins/?q=Fairtrade+Fortnight>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



A3.84-1: Take a step UK post

A3.84.1 Language

Experiential (Field)

The Header details the source of the Pin “mykidstime” and the where they repined (sourced) it from “fairtrade.ie”. The post states “Fairtrade Fortnight 2012”.

Interpersonal (Tenor)

The pin was deployed by *mykidstime*, with a pinned they sourced from *fairtrade.ie* and is directed at Pinterest users who specifically search and seek our Fairtrade related posts. The pin was brief and direct with informal language used.

A3.84.2 Image

Representational

The image showcases the “Take a Step in 2012” campaign logo. The two feet are symbolic of the action of stepping.

Interactive

The feet direct horizontal angle *demand* the viewer notice them

Composition

The feet are salient.

A3.84.3 Image/Text relations

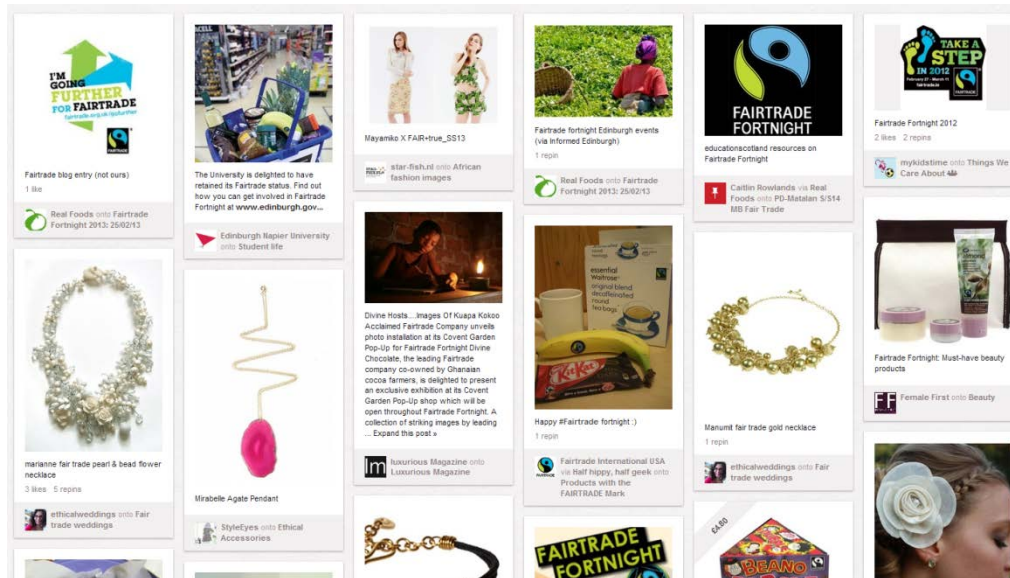
The post is an example of *clarification*, with the image clarifying the text.

A3.84.4 Summary

The pin generated awareness for FTF 2012 and used the official campaign logo in the pin. The text simply stated that the post refers to Fairtrade Fortnight 2012.

Appendix 3.85: Pinterest intertwined Fairtrade Fortnight pins

A3.85-1 is a Snagit grab from a Pinterest search function (<http://pinterest.com/search/pins/?q=Fairtrade+Fortnight>). It was sourced in March 2013.

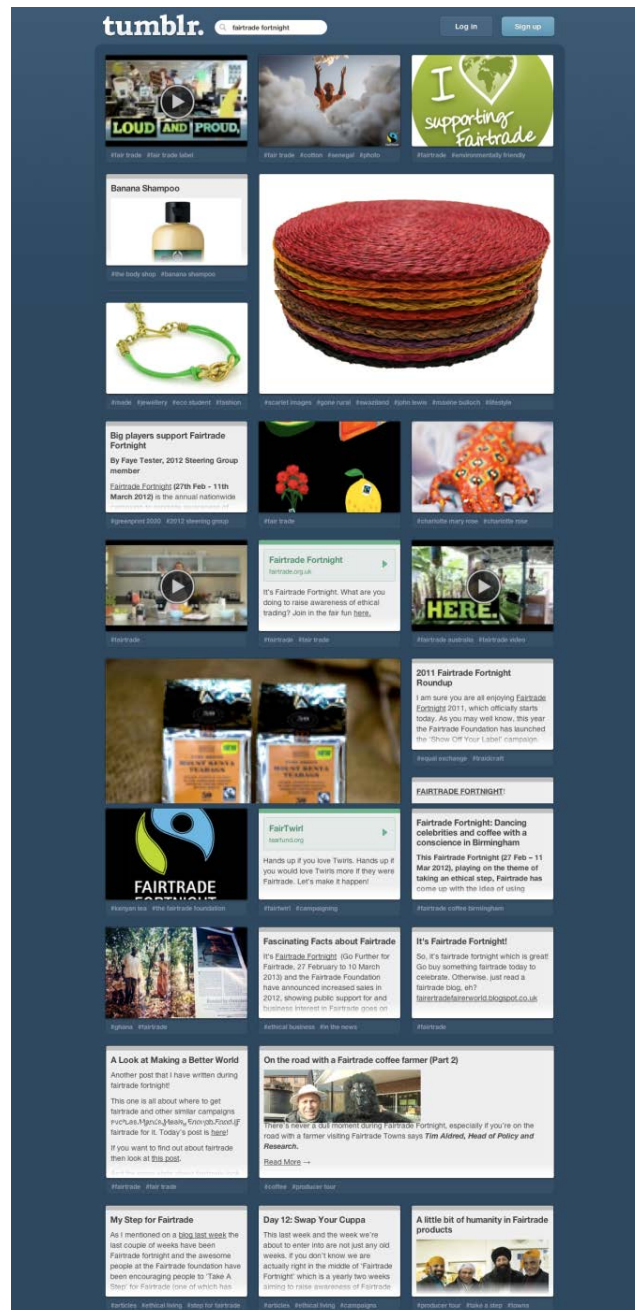


A3.85-1: Intertwined Pinterest posts

The screenshot revealed that old (2010; 2011) Fairtrade FTF material is mixed in with new (2012) and Australian FTF material is mixed with international material (UK, Ireland and USA).

Appendix 3.86: Tumblr intertwined Fairtrade Fortnight posts

A3.86-1 is a Snagit grab from a Tumblr search function (<http://www.tumblr.com/tagged/fairtrade+fortnight>). It was sourced in March 2013.



A3.86-1: Intertwined Tumblr posts

The Tumblr search displayed how Fairtrade Fortnight material is spread across multiple campaigns, across multiple countries and various years. The material allowed users to be exposed to old and international material.

Appendix 3.87: Pinterest Fairtrade International USA Happy Fairtrade Fortnight post

A3.87-1 is a Snagit grab from a Pinterest post from Fairtrade International (<http://pinterest.com/search/pins/?q=Fairtrade+Fortnight>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



A3.87-1: International USA Fairtrade post

A3.87.1 Language (Post)

Experiential (Field)

The text wishes the viewer a “Happy” FTF

Interpersonal (Tenor)

The message is deployed by Fairtrade International USA and is directed at Pinterest users interested in Fairtrade (and *Half hippy, half geek*). The message uses informal speech and the mood it presents is positive and happy. The emoticon ☺ (smiley face), indicates the producer of the text feels favourable towards the topic, in this instance Fairtrade Fortnight. It also indicates that the producer of the text has a level of familiarity with the audience.

A3.87.2 Image

Representational

The image is symbolic representing an assortment of Fairtrade Certified productions including chocolate (KitKat), bananas and tea bags. These products symbolise some of the core products the campaign is attempting to encourage people to purchase.

Interactive

The image is of *high* modality with the products indicating *direct* involvement (*demand*).

Composition

The *salience* components to the image include the KitKat, banana and Tea box, all with the Fairtrade Certified label on them.

A3.87.3 Image/Text relations

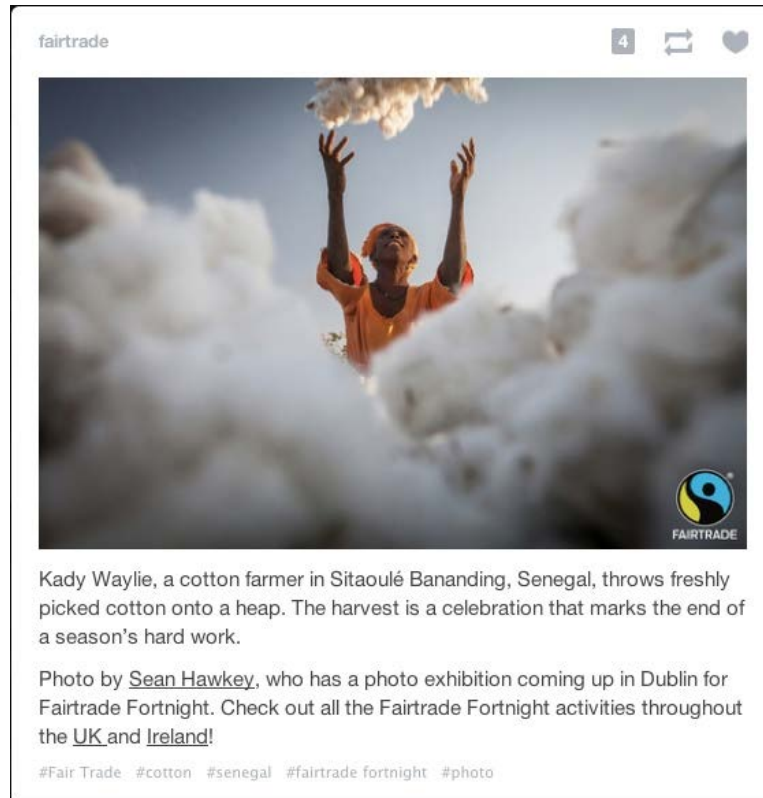
The post is an example of *augmentation*, with the image adds meaning to the text. The image displays the Fairtrade products associated with FTF.

A3.87.4 Summary

The source of the post is Fairtrade International USA and was repined it via *Half hippy, half geek* onto Products with the Fairtrade mark. The post was designed to make people aware of FTF in the USA and displays some of the everyday products that are available in that country that are Fairtrade Certified. The text added a positive mood to the post, with the use of an emoticon used to enhance the feel of the message.

Appendix 3.88: Tumblr Fairtrade Senegal Cotton FTF Post - UK version

A3.88-1 is a Snagit grab from a Tumblr post referring to Fairtrade Fortnight (<http://www.tumblr.com/tagged/fairtrade+fortnight>). It was sourced in March 2013. This case component utilises language, image and image/text relation elements of the framework.



A3.88-1: Senagal Cotto UK post

A3.88.1 Language (Post)

Experiential (Field)

The text identifies the worker as “Kady Waylie” and details how she is a cotton worker throwing freshly picked cotton on a heap. The text names the worker “Kady Waylie” and the area where she works “Senegal”. The second paragraph refers the photographer and encourages to viewer to get involved in FTF activities across UK and Ireland

Interpersonal (Tenor)

The text was deployed by Fairtrade and is directed towards Tumblr users, specifically those interested in Fairtrade related posts. The post positioned Waylie as a worker who is happy with her current position as a Fairtrade worker and Fairtrade is positioned as being responsible at Waylie current position. The post also positions Sean Hawkey as the photographer. The language is *informal* and the *mood* is positive and empowering.

A3.88.2 Image

Representational

The image is *symbolic*, with the cotton resembling fluffy clouds. The subject appears to be happy and amongst the clouds. She is smiling whilst tossing the cotton into the air in act of joy for her work, indicating she is posing for the camera. She is dressed in traditional attire reinforcing her culture and background. The Fairtrade logo is in the bottom right corner symbolising the organisations involvement in making her happy in her daily duties.

Interactive

The image is of high *modality*. The subject is not directly looking at the viewer (*offer*). However, she is representing *direct* involvement and has been placed in a position of *power* in the image. Indicating she wishes for the viewer to be involved in her life and she is happy for them to be involved.

Composition

The ideal/real construct is apparent, with the cotton representing the *real* and the joyous work representing the *ideal* in the situation. Also, the Fairtrade logo is placed within the real section. The *salient* aspect of the image is the cotton, the smiling worker and the Fairtrade logo.

A3.88.3 Image/Text relations

The post exhibits *augmentation*, with the text providing additional meaning to the image. It details the name of the subject, the name of the photographer and the purpose of the image.

A3.88.4 Summary

The post depicted a cotton worker enjoying her vocation, working with the cotton that looks like soft and fluffy clouds. Fairtrade positioned themselves as being responsible for her current positive position and in doing encourages people to purchase Certified Fairtrade cotton. The text added a positive feeling in how Fairtrade is helping cotton workers in Senegal.