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CSR Communication: An Explorative Study on the Message Content and the Meanings they Convey

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Abstract:

Title:	CSR Communication: An Explorative Study on the Message Content and the Meanings they Convey
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Thesis Aim:	We will explore how a company tries to overcome the problems of awareness, attribution and the definitional misunderstandings of the CSR concept by investigating the message content of communication of a company that positions themselves on their CSR values and activities.
Methodology:	This study has an exploratory approach with a strong qualitative focus.
Empirical Data:	The empirical data for this study was collected from Barista's website, the mural in one of Barista's stores located at Malmo, and a brochure they handed in that store.
Conclusions:	By using archetype and visual analysis theory we have found that certain actors in visual communication convey different meanings. Additionally, by applying archetype analysis, these universally shared meanings can help the problems of awareness, attribution, and definitional misunderstandings of the concept of CSR.
Key Words:	Corporate Social Responsibility, Brand Archetypes, Visual Analysis, Marketing Communication, Barista

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I. Introduction

This chapter presents the reader with a general overview of the topic. It presents the research area, purpose of the study and the research questions to be answered throughout the study, as well as the empirical case used to answer these questions.

1. Problem Background

“Finding the soul of your brand and then expressing it in ways that tap into universal feelings and instincts are key prerequisites to effective marketing in today’s intensely competitive and complex environment.” (Mark and Pearson)

In today’s competitive environment, companies have realized that, no matter how effective their manufacturing or distribution systems are, their competitors can always imitate or duplicate them. These circumstances have lead companies to choose between two strategic routes in order to survive in today’s markets: reduce their prices or provide their products with a meaning. (8) The provision and management of meaning is clearly the most desirable and sustainable option to compete.

Corporations have recognized this need to imbue their products with meaning and are increasingly recurring towards communication to provide it. Communication is the human activity used to create relationships and links between people. It is fundamental in meaning-making activities in a wide range of social, political, economic, psychological, and marketing areas. (Duncan and Moriarty) In organizations, communication play a key role not only by in the creation of brand loyalty and in the attraction of new customers, (Mohr and Nevin) but also by reflecting an organization’s philosophy, “soul” and identity.

Marketing communications are generally characterized by having organization's seeking to persuade and/or inform consumers through a message with a meaning or purpose which is encoded within the message. The message is constructed and encoded within the organization based on their understandings of the topic and the organization's objectives of transmitting this message. Consumers react and act based on the interpretations they make of these messages and the symbolic displayed. The effects and effectiveness that these messages have depends on the capacity of the organization to tap into the consumer's feelings.

1.1 CSR Communication Challenges

Whether a company takes a shareholder or stakeholder perspective when managing their firm, a CSR activity that is not communicated will not capitalize on the benefits that CSR can generate. Although companies that engage in CSR activities are generally benefited from a more positive consumer attitude, the communication process of CSR still presents problems. For companies to be able to reap off from the benefits that engaging in CSR activities provides to them, they first have to overcome with three difficulties that generally arise when trying to communicate their activities to the consumers or other stakeholders: the concept of CSR itself, low awareness and unfavorable attributions. (Bhattacharya and Sen) (Du et al.)

1.1.1 CSR Definitional Problems

The debate on defining CSR has extended in the academic world with different views and definitions on the concept of CSR. Carroll, a pioneer in the field of CSR, has conceptualized CSR by constructing a widely cited model (CSR pyramid model) that is meant to reconcile the firm's economic orientation with its social orientation. (Carroll) This model conceptualizes that organizations practice CSR due to social obligations of responsibilities: (1) the economic obligation to

be profitable, (2) the legal obligation to act within the laws of society, (3) the ethical obligation to do what is right, fair and just, (4) and the philanthropic obligation to contribute to various social purposes. (Ibid)

Other academics have viewed CSR as a result of stakeholder obligation in which companies have a responsibility to all actors that are directly or indirectly affected by a firm's actions. (Jones) (Clarkson) (Freeman) A broader stakeholder perspective, which includes internal stakeholders such as shareholders, suppliers, employees, consumers, employees and communities, as well as external stakeholders such as governments, environmentalists, NGO's, the media, etc. has reconfigured the organizations purpose "from a narrow and largely self-centered concern to maximize profitability and revenue streams to a belief that long-term success is dependent on its ability to satisfy a coalition of stakeholders." (Arias and Patterson) It is because of this all-inclusive view that the stakeholder theory has, which incorporates stakeholders to the mission and purpose of the company, that stakeholder management has become an important tool in the transfer and incorporation of ethics and corporate responsibility into organizational practices and strategies. (Fassin) Contrary to this viewpoint, Milton Friedman suggests that the only obligations companies have are to their shareholders. The shareholder theory accepts that businesses need to "conform to the basic rules of the society, both those embodied in law and those embodied in ethical custom" but emphasize that the sole objective and responsibility of a company is to "make as much money as possible" (Friedman) for shareholders.

Although CSR has widely been accepted as a concept, the process of communicating CSR has been a difficult one because of the lack of dominant conceptualization of CSR. (Maignan and Ferrel) This has resulted in various interpretations that organizations and companies have integrated and communicated CSR. Examples of such variety can be seen with The World Business Council for Sustainable Development that defines CSR as:

"Corporate social responsibility is the continuing commitment by business to contribute to economic development while improving the quality of life of the workforce and their families as well as of the community and society at large"

The oil company Shell, has taken a different view of the definition, viewing CSR as a tool that can legitimize and protect their reputation:

"At our operations we aim to address social concerns and work to benefit local communities, protecting our reputation as we do business."

Other companies, such as Proctor & Gamble, have prioritized and focused on sustainability, which to them serves as an umbrella concept that encompasses social responsibility:

"At P&G, we focus our Sustainability efforts on improvements that matter, to make the most meaningful impacts we can."

Although not contradictory, these examples illustrate how the concept of CSR is understood from different organizations. The different definitions, and overlap in terminology have contributed to the complexity of the CSR concept and have further inhibited the development of a clear communication strategy. (Ziek)

1.1.2 Problems of Awareness

The awareness of the customers of a company's CSR activities is an obvious key prerequisite for a company to be able to reap off from the benefits that engaging in these types of activities provides. Despite of this importance,

consumers continue lacking the knowledge of both the social and environmental issues that firms are trying to tackle and the firms' initiatives with regards to these issues. (Pomeroy and Johnson) Companies have not done enough to improve the overall low levels of awareness, since it is estimated that only 20% of the general public are aware of the different CSR activities that companies engage in. (Bhattacharya and Sen) (Sen et al.).

These low levels of awareness that currently exist with respect to the different CSR initiatives that different companies engage in, represent a key stumbling block for companies who are trying to reap off from the benefits of engaging in these activities. This lack of consumer awareness is one of the major limiting factors for consumers' to respond to these activities. It is because of this that it is important for companies to try to increase the awareness levels of their initiatives. However, it is important to note that awareness by itself will not always lead to positive CSR beliefs.

1.1.3 Problems of Attributions:

Marketing has been blamed for a variety of social ills, such as obesity, appearance pressure, addictions to alcohol and tobacco, superficiality, etc. making the different marketing efforts of companies to constantly face consumer's suspicion. (Khosro and Ackidilli) Porter and Kramer have stated that most CSR activities have been disconnected from business models, and engaged in with cosmetic intentions. (Porter and Kramer) Peattie and Crane explain an example of this suspicion, and cosmetic strategy is emerging in the new ethical and green marketing campaigns by companies, contributing to consumer skepticism on these CSR communications. This movement, which has prevailed over the last decade, has been losing its force during the last few years due to "the inappropriate focus of much "green marketing" activity" (Peattie and Crane: 367). The same has happened with CSR and most firms have failed to develop a more holistic approach of CSR, which includes all the different aspects of a company. This failure to do so has resulted in a more critical consumer eye,

which often views firms that are trying to market their products in this way with cynicism and accuse them of hypocrisy.

Despite the growing demand from stakeholders to know about companies' CSR activities, they are also apprehensive about the CSR motives. (Du, et al.) This skepticism, also known as attribution, is pivotal for companies to manage to ensure that stakeholders attribute their CSR initiatives towards genuine and sincere intrinsic efforts, rather than profit motives and extrinsic efforts. (Ibid.) Extrinsic attributions can deteriorate legitimacy, and be viewed as exploiting social issues and philanthropy for financial gains. However, research has also shown that consumers are willing to accept extrinsic motives towards CSR if the activities and the communication are seen with sincerity and intrinsic efforts. (Sen and Korshun) (Forehand and Gier)

There are a number of factors that seem to moderate consumers' suspicion; the company's reputation and the fit between the cause and the company. A company with a good reputation is not only more likely to enjoy of a higher consumers' awareness regarding the company's CSR activities, but is also more likely to enjoy from more favorable attributions for these actions. The same happens when the company's CSR activities are perceived to fit well with the company's overall marketing strategy. Another factor that helps a company to maximize the outcomes of their CSR initiatives is the consumers' support to these initiatives; the higher the consumers' support the more positive the outcome.

1.2 Gaps and Purpose

Previous literatures on CSR communication have varied focusing on the strategies that can best reach out stakeholders, but also combat the problems mentioned above. Informative and persuasive CSR communication have popularly be implemented by organizations, focusing on "attempts to positively influence consumer tastes for products with CSR attributes,"(persuasive) or "merely providing information about CSR characteristics of CSR managerial

practices of the firm (informative).” (McWilliams et al.) These two strategies are applied in Morsing and Schultz three models of CSR communication: Stakeholder Information Strategy, Stakeholder Response Strategy and Stakeholder Involvement Strategy that entails one way communication, two-way asymmetric communication and two-way symmetric communication. (Morsing and Schultz)

Although these strategies offer holistic approaches on communicating CSR, none of these, and only few others have focused on the actual content of the message that is needed to combat the awareness, attribution and definitional problems that generally arise when engaging and communicating CSR. The concept of CSR has been presented as a messy affair especially in regards to communication. It is a concept that is easy to identify, but much harder to define. This has led communication to remain being an elusive phenomenon for practitioners and researchers alike and the missing link in the practice of CSR. (Vidhi et. al.) This leaves two questions for marketing and CSR communication practitioners: how to strategically think about CSR communication and its related problems, and what tools can be used to inform, persuade and create intrinsic meanings to stakeholders that simultaneously control these consequences.

In this thesis, we will explore how a company tries to overcome the problems of awareness, attribution and the definitional misunderstandings of the CSR concept by investigating the message content of communication of a company that positions themselves on their CSR values and activities. Companies that position themselves on CSR, accept that their CSR initiatives are done strategically to not only survive in the competitive market, but also gain competitive advantages against their competitors. However, such a company’s view on CSR does not necessarily mean that their version on the concept of CSR is universally accepted. As stated, the problem of communicating, or even integrating CSR, begins with the wide misunderstandings of the concept itself. Therefore, we accept that such a company only offers a new view and their own proper version of the CSR concept.

As problems arise when communicating CSR, companies that position themselves on their CSR are arguably faced with these consequences with more skeptic eyes, and invest more time and money in their communication efforts to combat these problems. Specifically, we will investigate the visual communication of such company, as no studies have been found on the visual analysis of CSR communication. Consequently, academics and practitioners have an incomplete understanding of the role that images play in the communication of CSR. This is unfortunate since images have claimed a central role in contemporary marketing communications, with the spaces devoted to images generally dominating those devoted to words. (Borgerson and Schroeder) (Larsen et al.)

We aim to explore this missing link and identify the actors such a company decides to enroll, and explain the importance of their role. By incorporating archetype theory to visual analysis, we will relate the actors to the meanings they convey. Archetype theory relates to meaning, and explains how humans have naturally been hardwired to understand the roles certain actors play. Archetypal psychology is a useful theory to apply to CSR communication, as it uses shared universal intrinsic meanings that can combat problems such as attribution, awareness and definitional misunderstandings, which arise when a business engages in CSR. In this sense, through the combined through the use of archetypes, a version of CSR created and effectively communicated.

In examining the visual communication of a company that positions themselves on their CSR, we seek to answer two questions:

1. What actors does such company enroll to communicate their CSR?
2. Applying archetype and visual and analysis theory, what roles do the actors play in such company's attempt to communicate CSR?

1.4 Empirical case

The coffee industry has been under much scrutiny the last several years over their unethical practice in the developing world. Over fifty developing countries are responsible for producing the world's coffee, and supply the increasing demand from consumers. However, the economies of these nations are not improving as well as they should. An average decline of 3% percent in coffee price per year has resulted in poverty rates increasing in these countries, most notably for the farmers. (Lewin et.al) Starbucks, a worldwide coffee house chain, has contributed to the poverty trap, by opposing Ethiopia's application to trademark their own coffee beans, that Oxfam states would generate around 89\$ million to producers. (Oxfam) Ethiopian coffee farmers earn as little as .75\$ for a pound of coffee, compared to Starbucks earning 26\$ a pound. (Oxfam)

In this study, we will investigate Barista Coffee House, a Swedish coffee house chain with twelve stores around Sweden that buys their coffee from Ethiopia. Unlike traditional coffee house chains, Barista is the only one in Sweden, and one of three in all of Europe, that buys all their coffee through fair trading practice. Barista could easily follow the same business model as Starbucks, or Espresso House (Sweden's largest coffee house chain) buying coffee for cheaper, and generating more profits, however they have used the Fair Trade practice as a key marketing tool, identifying and positioning themselves effectively through this responsible business strategy.

Barista have also aligned with the United Nations WFP School Feeding Programme. When a customer uses a "Stammis" card, Barista donates 2kr to a school in Muka Dhera to provide meals. Through this programme, Barista has already given 500 meals, and their goal is to achieve 50, 000. (Barista) In addition, each of the Barista locations, sponsor a class, and representatives of Barista have made many visits to Ethiopia to be more personally involved.

Like Body Shop, and Ben N Jerry's, Barista Coffee House has used their CSR initiatives to differentiate themselves from their competition. These companies have fully incorporated CSR into their business model, compared to

most corporations that disconnect their CSR to their business strategy. (Porter, Kramer) Barista though does not control the coffee market in Sweden, but yet are dedicated to continue their CSR efforts with the aim of becoming the “chain in the world that has made the most out of ethics”. (Barista) Barista’s decision in incorporating CSR in their business model, raises the interesting question on how do they develop a proper communication strategy that creates awareness of their CSR activities to their customers by incorporating universally shared meanings that can be related to CSR in an intrinsic fashion.

Part II Theoretical framework

This section presents the previous research and theory on archetypes and visual objects that will help the authors to find an answer to the purpose and research questions.

2.1 Representation:

Representation has been a central concept in humanity studies but that has only been recently gaining importance within marketing research. Representation is a system that deals with how meaning is produced through the use of language. Representations also serve to express different social and psychological relations that people have with others, such as the status, the involvement and the closeness. (Larsen et al.) (Borgerson and Schroeder 2005)

There have been two views of representation; the traditional view which sees representation as being a “copy-like” process that takes place in the world and the social constructionist view which has recently been gaining importance amongst researchers and has been adopted as the basis of this investigation. The first view sees meaning constitution as being formed only after things are fully formed. Representation is only of secondary importance since natural and material characteristics have already a meaning apart from the way in which they are represented.

The social constructionist perspective views representation as something that affects the very constitution of things affecting their meanings. Representation is of primary importance since an object's or idea's meaning is formed by the process of representing it through images or language. From this perspective, meaning is produced through language and discourses. Schroeder presents as an example of representation, a group of islanders who through advertising imagery, marketing brochures, colonial literature, etc. have been constructed with an identity that may have little resemblance to actual people that live on islands. This approach is interested in seeing how marketing creates brand images,

product identity, etc. and the role that marketing has in society and ethics. We are going to adapt this approach to see how Barista communicate their proper meaning of CSR through the use of archetypes.

2.2 Archetype Theory

Building from Jungian psychology, Margaret Mark and Carol Pearson explain that everything around us constitutes as a story. Examples such as Princess Diana's life and the O.J Simpson trial are given by Mark and Pearson, to illustrate that these hold archetypal meanings that results in gripping stories. Jung defines archetypes as "forms or images of a collective nature which occur practically all over the earth as constituents of myth and at the same time as autochthonous (biologically based unconscious thinking) individual products of unconscious origin." Archetypes are not acquired or learned through our life, but rather embedded in us and with us since our birth. (Wertime) An archetype is "an unconscious primary form, an original pattern or prototype in the human mind" (Woodside et al.). The meanings of these archetypes are "imprinted, hardwired into our psyches, and influence the characters we love in art, literature, the great religions and films." (Mark and Pearson; 11)

Creation and management of meaning are seen as an irreplaceable asset that can lead to brands becoming universal, larger than life and iconic. (9) Now more than ever, brands are focusing their marketing efforts in becoming icons. An icon is a brand that allows consumers to experience myths either in a conscious or unconscious way (Holt 2003). "Myths provide ideals to live by, and they work to resolve life's most vexing questions. Icons are encapsulated myths. They [icons] are powerful because they deliver myths to us in a tangible form, thereby making them more accessible" (Holt 44 qtd. in Woodside et al.)

Brands play a crucial role in permitting consumers to enjoy the pleasure of mentally and/or physically enacting a specific archetype. Consumers assign roles, actions and relationships to brands (Fournier) and products provide a satisfaction that is unconsciously related to at least one archetype (Jung). By

using archetypal images, brands can “release deep emotions and yearnings” (14), that ultimately creates “enduring brand identities... that evoke meaning to customers, and inspire customer loyalty.” (14)

Archetypal meanings are used in images that include a wide variety of vastly recognized symbols such as the heart as a symbol of love, books and owls as symbols of wisdom, the tree of life, a white dove as a symbol of peace, the jackal and raven as images of death, among many others. (Hirschman 60) Mark and Pearson have developed 12 archetypes that integrate with motivational theory. As they describe, motivational theory can be focused on human drives positioned along two axes: Belonging and Independence, and Stability and Mastery. (Mark and Pearson: 15) Humans aim to want to belong to a group, or become independent and similarly they seek to be secure and stable or become ambitious and exercise mastery. Mark and Pearson explain that “life requires a constant negotiation along these poles” (15) and the 12 archetypes assimilate within these motivational levels.

2.2.1 Archetypes and CSR

When applying archetype theory to the concept of CSR, it is important to note that there isn't just one fit. The concept of CSR is relatively new, and varies from organization to organization, thus holds different meanings to different people. When using archetypes in marketing campaigns, it is critical to be meticulous and to monitor the level of the archetype that is being reinforced, and to deemphasize the shadow and negative aspects. (Mark and Pearson) In relation to strategic CSR, a company must carefully choose a social issue to address that can simultaneously improve their competitive context and society. (Porter and Kramer) Choosing a meaning for a company, requires the same strategic approach, as a “decision on which good cause to support is based largely on some sense that the meaning of a particular organization is the best fit with their values.” (Mark and Pearson: 10)

Of the 12 archetypes that Mark and Pearson list, none of them strictly can be referred to as the CSR archetype. On the contrary, we have seen traces in 6 of the archetypes of the meaning of CSR and what it stands for: The Hero, the Outlaw, the Magician, the Creator, the Caregiver, the Ruler.

2.2.1.1 The Hero:

The activities of CSR can be considered a noble or heroic thing to do. The goal of the Hero archetype is to “exert mastery in a way that improves the world.” (Mark and Pearson: 106) In archetype theory, the Hero is also known as the warrior, and aims to achieve its goal by taking great courageous, personal risks by facing the “dragons” of the world. (Mark and Pearson) (Pearson) In this case, the ‘dragons’ of CSR would be all the examples that inhibit the practice, such as the prevailing capitalist mindset that business success is rated through financial performance. The culture of the Hero archetype has depended that there must be an enemy, or a ‘dragon’ to slay. However, the Hero archetype has evolved just as corporations have by integrating social responsibilities in their corporate agendas. The task of these corporations and the Hero archetype thus is not to eliminate or convert, but to bridge and aim for shared values that benefit the business and society. (Pearson) (Porter and Kramer) In relation to CSR, the task of the Hero archetype isn’t to complain about the mal-practice or lack of CSR, but to confront it and bring life to an ailing culture. (Pearson: 5)

2.2.1.2 The Outlaw and the Magician:

The Outlaw archetype is much related to the Hero archetype, as it takes great risk in order to defeat the evil forces to protect society and sacred values. (Mark and Pearson; 103) CSR academics have claimed that business as usual is no longer acceptable, and the goal of the outlaw is to destroy what is not working. (124) Just as the concept of CSR is meant to revolutionize the role of corporations, an organization that enrolls the Outlaw archetype can

“breakthrough staid and repressive thinking to champion a whole new way.” (127) Moving from vision to manifestation can be considered an act of an Outlaw, but also used as strategy of the Magician archetype. Although the archetype of the Magician is mostly related to organizations that develop technology, it also serves as a good identity for organizations that “helps expand or extend consciousness or appeals to New Age consumers or cultural creatives.” (159) From this perspective, the archetype of the magician “acts as a catalyst for social or institutional transformation”, (103) such as CSR.

2.2.1.3 The Caregiver:

The concept of CSR is seen as altruistic from Carroll’s model, just as the Caregiver archetype desires to help others. The decrease in human narcissism, and the shift to a more socio-centric paradigm (Wilber) has introduced the concept of CSR, as companies are now being rated on their corporate social performance, along with their financial performance. A care giving organization has a concern for the larger world and seeks to provide, and support issues or people that are in need, just as the philanthropic part of the CSR concept entails.

2.2.1.4 The Creator and the Ruler:

Organization that engage and are specifically positioned based on their CSR values and activities aim to create and form a vision. Regardless of the motives, these organizations take on the Creator archetype with the desire to “create something of enduring value.” (Mark and Pearson: 228) Companies such as Ben N Jerry’s and the Body Shop, have created a successful business model integrating CSR, and have become iconic brands because of it. From the shareholder point of the view, social responsibility lies on the role of governments, however, Ben N Jerry’s and the Body Shop can be regarded as innovators and creators of a new corporate culture. (228) These companies possess the Ruler archetype characteristics taking leadership qualities in

spearheading the CSR movement. The creating organization acts as a pioneer and a constructor of a new culture such as CSR, while the ruling organization desires to be known as the most successful of these organizations.

2.2.2 Archetypes as Actors

Additionally, these archetypes don't just apply to the organizations that pursue social responsibility, but also to the actors, such as individuals and logos, involved in the communication of CSR. A link between the actors and the organization is made by Robert Quinn, (qtd. by Pearson) who states that organizations cannot change and adapt to the new competitive economy unless the individuals in these organizations change too. (Quinn, 7 qtd. in Pearson) Executives or managers with the responsibility of decision-making in organizations are the primary actors in charge of enrolling other actors. These executives must exert an archetype of their own that corresponds with the archetypes of their company. Bill Gates from Microsoft has been labeled as a Hero and a Caregiver, compared to his counter part Steve Jobs of Apple Inc. who has been labeled as an Outlaw and a Creator. These two famous executives have been related with these archetypes and their meanings and have famously succeeded with their business by building trust and integrity. In the case of CSR, leaders must build trust through consistency between their values, words and actions that is consistent with their archetypes. (Ketola)

2.2.3 Archetypes in Advertising

In marketing and communication, reaching out to the customer that lets them aware of a certain product or cause with intrinsic intention is a challenging process. Tapping into great stories that we already know can trigger archetypal recognition that can effectively communicate a message across quickly. (Mark and Pearson: 218) "Leveraging archetypal symbols and images can be used to

position a brand and over time, the brand itself takes on symbolic significance.” (Mark and Pearson; 8)

A company who positions themselves on their CSR values must not only effectively create awareness of their actions, but also manipulate the message so that consumers would support the company and the cause. An example of this strategy can be seen within Caregiver archetype organizations, often linked to non-profit organizations that care for the larger world. Mark and Pearson note that these organizations often use images of children in their marketing and communication strategy as it the ones issue and actor that evokes the most emotions and has the biggest commercial impact. (Mark and Pearson: 361) Children, in archetype theory, are regarded as innocent and those in dire need are considered as orphans. Manipulating the archetype of the child in marketing and communication calls on the heroic selves of the consumers, provoking them to help and support them and the organization that uses their archetypal meaning. This development of several archetypes working and manipulating each other demonstrates how archetypes are used in the process of communication and marketing.

A limitation to archetypes in marketing, and the meanings they intend to convey, is that people generally tend to think in terms of market segmentation. (Mark, Pearson; 38) By thinking in these terms, marketers may tap into stereotypes to communicate a message, and interpreted by the receiver with their own stereotypes. Stereotypes are more than beliefs about the characteristics of certain members of certain groups, but theories about how and why certain attributes go together. (Von Hippel) Stereotypes though can be made on anyone or anything, and may not necessarily be wrong or negative. However, it is important to note the threat that stereotypes impose when trying to communicate a message effectively. In successfully engaging in archetypal branding and marketing, it is “advisable to tap into the deeper, more humanly compelling quality of archetypes, rather than treating them in an incidental manner as lifeless stereotypes.” (Mark, Pearson; 40)

2.3 The new role of marketing

Marketing has assumed roles that had been traditionally held by religion and family; “providing meaning in a myth-like way that helps us make sense of our world. “ (Schroeder 2006) Organization’s assign meanings to their products by giving them a sense of power and personality and then try to connect this with the person who perceives the ad identity through the use of different archetypes. Organizations are responsible for communicating the core benefits and competitive advantages to their consumers using different media channels. Marketing communication, which includes advertising, corporate communication, websites, etc., has become critical in today’s competitive marketplaces having many of the battles held in today’s markets taking place in the visual domain.

Marketing has evolved and its main function has passed to be that of managing image. In today’s society, image has taken the primary role and has displaced the product’s role into one which merely seeks to represent the image. (Firat et al.) Marketing management has shift from the production of goods to the production of images. Nowadays, brands are bought and sold for their image value rather than on the organization’s physical or intellectual assets.

2.3.1 Advertising as a Meaning Creation Process:

Advertising creates a world in which anything seems to be possible. Ads are generally focused on the positive experiences associated with the use of products by telling stories of happiness, success, desire and social fulfillment. (Goldman and Papson) They are often seen as a pervasive form of communication and representation that not only reflects but also creates social norms. (McCracken 79) Advertising research has traditionally focused on the content of the advertisement, aspects such as the design of the ad, the consumer benefits linked to the product, what the ad claims. These are of course

important aspects that have should be studied; however, advertising research should not be limited to studying only these aspects. Advertising also produces meaning outside of the product or service advertised by acting as a representational system.

Advertisements are designed to enhance the value of the brand by attaching this to images that have social and cultural value creating a commodity sign. To create this signs advertisements take the form of “semiotic equations into which disconnected signifiers and signified are entered and then recombined to create new equivalencies”. (Goldman and Papson: 3) Through the advertisement, marketers try to transfer the meanings and values required to form commodity signs.

Advertising is a key strategic method to successfully segment markets. Market segmentation has created a world in which differentiation of services, products, and/or ideas is a key for success. The necessity of differentiating products and services has motivated sign competition. This has created the necessity of building images that stand out from the resulting in a continuous process in which signifiers and signifieds are continuously replaced by new signifier-signified relationships. This has become a continuous process that occurs with such rapidity that we practically do not notice it anymore. An example of this process can be seen at Coca Cola’s Christmas ads, in which they make use of a Polar bear, unhinge it from its usual context, to be fitted into the context of coca cola giving the bear and the cola new meanings. Advertising is in a constant process of appropriating meanings and re-contextualizing them to fit them into products or organizations.

2.3.2 Visual Elements and Photographs in Advertising:

Visual elements are an integral part of most advertisements and it is estimated that approximately 75% of the information that individuals retain is obtain through visual observation. (Cobb-Walgren and Mohr) The way a message is expressed in the advertisement is determines the way it is processed

and has important effects on the viewer's attitude and purchase intentions. Through the use of different visual elements in photography, the photograph can be used to attract attention to the advertisement, to create and manipulate emotions, to display a product or to demonstrate how that product works and how it can help the consumers in their lives. The use of these elements may encourage individuals to pay more attention to an advertisement, which in turn might increase the recall of the contents and the message transmitted. Having this in mind it is not surprising that a study made in 743 popular consumer and business magazines showed that 97.7% of these used some sort of visual element such as symbol, a visual clue or a photograph. (Clow et al.)

Advertising as the dominant form of global communication (Schroeder 2006) has photography as the main medium for it. Photographic imagery is now being used to accomplish many of the tasks of advertising. Photographs for commercial purposes can be seen everywhere ranging from high-quality magazine advertisement or huge billboards to cheap black and white flyers. The views of life and the social world and the ability to create meanings rely much on the correct use of photographic imagery. Photography, as advertising, seems to present the world as it is; however, both of these are selected, edited, and cropped before they are put into circulation. On the end, each of these photography's' has their own set of visual codes raising their own set of organizational, ideological and representational issues, even though some may overlap or collide in the different photographs. (Guthey and Jackson)

2.3.3 Images and CSR

Images, and more specifically photography, are a principal factor that influences the response of viewers. This is even truer in the areas of social issue advertising and campaigns, where they perform their most critical functions. The entire history of photography can be associated with a variety of social movements that have resorted to photography to obtain support for their causes. An example of this systematic use of photographic evidence for social advocacy

can be seen within environmental protection movements; where photographs of the unusual natural features of Yosemite and Yellowstone were used in the 1870's to convince legislators and the general public that these areas were worth preserving. (Messaris) More recently, environmentalists have increasingly been using images documenting the damages done by humans to nature.

This strategy of documenting wrongdoing has played a prominent role in other kinds of social campaigns such as those lead by animal right activists, where they have stolen photographs of lab experiments done to animals to demonstrate the mistreatment of the experimenters. (Messaris) Organizations concerned with human and worker's rights have often depicted the awful working conditions in different industries to gain public support to ban companies that recur in this type of practices or lobby for stricter labor legislations.

All of these issues that were previously mentioned are now important concerns of companies that want to portrait themselves as socially responsible. Images and photography have been systematically used by activists to expose organizations that recurred in different types of malpractices, however now; companies that engage in different CSR initiatives are recurring to photography to communicate these initiatives to their stakeholders. Photographs grant these organizations with a guarantee of authenticity to their initiatives that may be absent if they communicate them only by words. (Messaris)

2.3.4 Properties of images:

Any mode of communication contains a combination of semantic and syntactic features. A semantically oriented description centers on the relationships that exist between the elements of a particular mode of communication (images, musical tones, words, etc.) and their meanings. A syntactically oriented description is focused on the interrelationships that exist between the elements as they combine to form larger units of meaning.

Semantic properties are a central concern of semiotics, the field of study devoted to signs. Semioticians have developed different types of schemes in order to classify the relationships between signs and their meanings. The most widely used is the one proposed by American philosopher, Charles Sanders Peirce. He proposed three categories for the classification of signs; icon, index and symbol. The icons are characterized by having some form of similarity between the signs and their objects. A sign is indexical if it is caused by an object and can serve as a trace leading to the existence of the object e.g. a bullet hole signifying a shot was fired. Symbols do not involve physical similarity or causation; they are harder to be found in images. Symbols are connected to the things they refer to only through convention of the symbol's users e.g. words. (Messaris ix)

When dealing with syntactic features of images, the literature is less developed than that of visual semantics. Visual communication lacks a specific way to relate images with one another. This implies that visual persuasion cannot include explicit arguments. This might be seen as a deficiency, however also it can also be seen as a strength. Visual arguments cannot be completely explicit, leaving the producer of the image with two options, letting the viewer to make sense of the image by their own or accompanying the image with some text. Letting the viewers make sense by their own would require the viewer to have a higher degree of mental participation. This will make the viewer give the image their own meaning, which would lead them to be more likely to adopt the proposition. Accompanying the image with text would strengthen the message sent and the meaning encoded within this message. (Ibid.)

These three properties of images, iconicity, indexicality, and the syntactic lack, are going to be the preliminary start for the study of the distinctive characteristics in the images we are about to analyze. Each of these properties has a different set of consequences in the use of these images and the roles they have in the communication of CSR.

2.3.5 Image attributes

Images show us a world product of human consciousness. Images provide us with a useful starting place to understand many things which might be difficult to articulate. Images do not always speak for themselves; they rather present us with an array of possibilities and possible meanings for an object or idea. Despite growing resistance and cynicism with regards to what we see and are shown, we remain to be caught up in it in one degree or another.

Schroeder identifies a series of attributes that images have that makes their study worthwhile:

- “Sensory anchoring- interpretation is anchored in the image
- Instant access- references to images can be made and checked in an iterative process
- Personal engagement images hold and draw our attention. Much interpretation is a blend of passionate encounter and critical concern
- Wide –spectrum cognition- images engage a variety of cognitive processes
- Multi-connectedness- images are rooted in culture” (Schroeder 2006: 15)

2.3.6 The importance of visual objects:

A key characteristic of the markets in the twenty first century is the importance of image. We live in a world based on images which are designed to capture the attention of us all. “Most of these are produced and disseminated by commercial organizations, and many seek to convey a visual impression of commercial organizations themselves” (Guthey and Jackson). Organizations tend to produce significant amounts of visual objects, such as photographic, video and artwork. Important strategic marketing issues depend on images. These often play an important role in the organization’s image and identity, and are generally publicly accessible and widely disseminated through advertising,

websites, newspaper articles, etc. Products and services are also often promoted with the use of images through marketing communication. Brands are now developed through the use of images. Brands compete based on brand image; marketing strategies are now focused on differentiating themselves via marketing communication.

We are exposed to thousands of images on our everyday lives. Now more than ever we are surrounded by them, we see them in billboards, Internet, newspapers, buildings, t-shirts, etc. There is “no single instant of our life that is not touched by the technological reproduction of images (Cadava: 135)” The vast number, varieties and presence of images affects with the viewers’ capacity to scrutinize, reflect and understand what it is they are seeing. Even though we do not always understand them and are sometimes even unaware of most of them; these play a key role in our lives and in society. Images provide us with most of the information we know about the world. The ability we have to absorb and interpret visual information has become the basis of contemporary life and continues becoming more important in the current information age in which we live. The success or fail of images depends on the degree in which we can successfully interpret them (Mirzoeff).

If we accept that world markets are now based on images (brand, corporate, etc.), then we can realize how vision has become central to understand management and consumers in an information society as the one in which we live on today. This has caused an increase in the interest of researchers in the analysis of visual objects in recent years. (Bryman and Bell) Photographs are one of the main types of visual objects used in this type of analysis as either main or supplementary data. Photographs are now considered to be a particularly important source of data for marketing communication and advertising research and are often considered as the foundation for advertising and corporate communication (Schroeder) (Bryman and Bell). When communicating CSR, this is no different. Barista’s website and shops are full of photographs with socially responsible themes. It is important for us to analyze these since without an analysis of these photographs and the role

they play in the overall communication strategies of Barista's CSR initiatives our analysis of how Barista communicates their CSR initiatives would be incomplete.

Part III Methodology

This section presents the research design, approach and strategy that have been chosen as well as the motivations behind these choices. It goes into detail to the data recollection process as well as the approaches used to analyze this data. By reading this section the reader will gain an understanding of the work process that has been followed in order to adequately respond to our research questions.

3.1 Research Design

Research can involve a wide range of activities and take many different courses. The construction of a research design involves choosing the framework for the collection and analysis of data that is most likely to achieve the proposed research aims. (Easterby-Smith et al.)(Bryman and Bell) Latour and Woolgar argued that the results of scientific research depend on the processes used to reach these results. It is because of this that it is important to present a description of the research process used to reach our results and be able to fully understand them.

Easterby-Smith et al. identify the two main philosophical positions that underlie management research designs. The understanding of these philosophical issues is important as it helps clarify the research design. The two positions are positivism and social constructionism. The idea behind positivism is that reality is external and objective and that knowledge can be significant only if it is based on the observations and measurement of this external reality. Social constructionism, on the other hand, views reality as not being objective and exterior, but rather as being socially constructed and being given meaning by people. Social constructionism focuses on how people make sense of the world paying special attention to how they communicate and share their experiences.

In practice, it is hard to hold consistently to one philosophy or the other, however, throughout our research we will tend to adopt a more social constructionist perspective. We chose this approach because of the strength it

has to understand how people or organizations give meanings and adjust to new issues, such as CSR and the communication of it, and its capacity to contribute to the evolution of new theories. We are aware that the interpretation of data may be difficult when this approach is followed, but are confident that the methodological framework chosen to analyze our data will help us mitigate these difficulties that generally arise.

3.2 Research Approach

Bryman and Bell identified mainly two different approaches which can be used to derive conclusions; deductive and inductive. A deductive approach implies that the researcher deduces a hypothesis based on what is already known and of the theoretical considerations related to that domain; the hypothesis are then subjected to empirical scrutiny. In an inductive approach theory is the result of research. The analytical framework that is going to be used in this study can be described as taking an inductive approach, in which data is going to be collected in order to develop theory as a consequence of the data analyzed. In this particular study, we are looking at the different discourses produced by Barista in their attempts to communicate their CSR initiatives to develop an overall understanding of their communication strategy.

3.4 Research strategy

The research strategy frames and delineates more specifically the nature of the research work. The form that the research strategy takes can be derived from the type of research data collected throughout the study. Research data can be qualitative or quantitative in its nature and researchers might combine these two types of data throughout their studies. (Bryman and Bell) A quantitative research can be characterized as one in which numerical data is collected and has an objective conception of social reality with a predilection for positivism and seeing the relationship between theory and research as deductive. A qualitative

research tends to be focused on words rather than numbers and seeks to understand the social world by examining the interpretation of it by its participants and seeing the relationship between theory and research as inductive. (Ibid) Our research will have a very strong qualitative focus since we will rely mostly only on the words and images used by Barista in order to provide with an image of how CSR is constructed in their communication.

3.4 Data recollection

The main source of information for our study is documentation. We have chosen documentation since we want to see how Barista actually communicates their CSR initiatives and not what they intend to communicate or how it is perceived. The use of documents gives us the benefit of avoiding any reactive effect that could jeopardize the validity of the data. (Ibid) The emphasis is going to be on documents that have not been produced by us or at our request; but rather on those that are already “out there” waiting to be collected and analyzed. These documents consist of visual materials, such as photographs, that are available for our analysis and are relevant to our topic and research questions.

We have excluded from our research other sources of data such as participant-observation, archival records, and physical artefacts because there was simply no indication that including them in our data recollection process would lead to a better understanding of how Barista’s Corporate Social Responsibility initiatives are communicated.

3.4.1 Data Collection Process

The main focus of our study is the communication efforts made Barista to transmit their CSR understanding and initiatives. In order to gather the data necessary for our analysis we contacted Mr. Björn Almer; the CEO and one of the founders of Barista Fair Trade Coffee. We asked him if there would be any problem if we did our case study of their company and collected data from their

premises. When we mailed Mr. Almer we also asked that in case it was necessary he or his marketing directors could grant us an interview to get a deeper understanding of what message they are trying to communicate. He answered that they might be difficult since they were too stressed in time. However, he thought that meeting would not be necessary since “the web page and the coffee shops are designed to communicate what we stand for and if we’ve done it right hopefully you’ll get all you need without explanations from me.” (Almer mail)

Two visits were made to a Barista shop at Malmo where we observed the store attributes, recollected brochures and took pictures of the store and the mural in it for later analysis. We also visited Barista’s website to collect more information and pictures on the topic. It is important to note that some of the information collected in this process was in Swedish and had to be translated to English. We considered this a critical process and a lot of attention was paid in doing it correctly. Translating a message can be a tricky process and we tried to avoid losing the sense or meaning of some of the expressions used in Barista’s messages.

3.5 Data Analysis

Data analysis is described as the most important part of any study (Yin). Most data in qualitative research is raw and is rarely pre-categorized when compared to quantitative data creating a greater need to organize this type of details. Data analysis consists in “examining, categorizing, tabulating, or recombining evidence.” (Grotkwoski and Thammakun) For the analysis of our data we have drawn from different approaches used to analyze visual material. We have used content analysis in order to identify the key themes and actors that were used by Barista in their communication efforts, we have drawn from Schroeder’s critical visual analysis some key variables in order to analyze particular and recurrent images found in Barista’s website, brochures and shop, and we used Rose’s discourse analysis to discuss our findings.

3.5.1 Content analysis

In order to identify the key themes and actors used by Barista in their communication efforts we have used content analysis. Content analysis is a research technique that seeks to quantify content in an objective, systematic, and replicable manner in terms of predetermined categories. (Bryman and Bell) It has to follow a number of rules and procedures in order for it to be reliable. Content analysis can be used to answer a different number of questions that can revolve around matters of who, what, where, how much and why. We are particularly interested in using content analysis in order to answer the question of who is or are the main actors used by Barista to communicate their CSR strategies.

To do this analysis we have selected all the images that appear in the mural of one of the stores in Malmo, the ones that are in their website and which could easily be related to CSR issues and the ones that were in a brochure that we picked up in the store. In total we analyzed seventy six pictures; thirty one of them were drawn from the mural, thirty four from the website and eleven from the brochure. Having selected the images that we were going to work with we proceeded to codify them. Coding refers to the process of attaching a series of categories or descriptive labels to the images. When dealing with images, the code must depend on a connection between the image and the broader context in which meaning is made. We coded for thirty seven different attributes that appeared in the different pictures. We divided these in categories such as actors in the picture, the activity that these were doing, the location, the apparent mood in which the actors were, and the type of photograph. The complete list of each of the codes can be found in the appendix.

After having our list of codes we proceeded to start coding each of the pictures. To assure the reliability of our codes each of the images were coded independently by the two authors having minimum levels of disagreement which were resolved by discussion. Once this was done, we proceeded to start

counting them in order to produce a quantitative report of the content of the images. To do so we proceeded to do a frequency count in the spreadsheet in which we did our coding. After doing this frequency code it was easy to identify the key recurrent actors and themes used by Barista in their communication strategy.

3.5.2 Visual Analysis

Our approach to analyze visual data is drawn from Schroeder. He proposed critical visual analysis as a method to understand and contextualize images. This approach uses tools developed in art history and cultural studies to understand “the poetics and politics of images as a representational system” (Schroeder 22). This method can be used to analyze images such as pictures, advertising images, websites and film. Critical visual analysis presents researchers an interdisciplinary method useful to understand and contextualize images. By connecting visual analysis to a broader cultural context, “researchers gain a more thorough- yet never complete- understanding of how images embody and express cultural values and contradictions” (2) Critical visual analysis is appropriate to answer a number of different questions, two of which are vital for our study: How are images related to brand meaning? How do images strategically communicate? (Ibid)

To do this analysis we have selected only a small number of images from the website, the brochures and the mural. We have based our selection on the number of times the images appear in these different channels and the locations in which they can be seen. We have assumed that the pictures that are repeated the most and/or the ones which are the most visible in these different channels are the most important for Barista’s strategic communication, and hence, the ones we should analyze.

There are a different number of ways in which the analysis of a photograph, work of art or advertisement can begin to be made, however most critics believe that the first step to interpret is to describe, with interpretation

emerging from details in the description. There are several key variables in critical visual analysis which we consider could be helpful for us to provide a rich description of the images: subject matter, medium and location, and genre and angle.

Description: Is the first critical step in critical visual analysis, it consists of describing the images and the features contained in it, such as the colors, the tone, contrast and the properties of composition. A basic technique is to place the image within a genre or type, which is largely dependent on the subject and medium.

Subject matter: A useful way to start the analysis is to start describing persons, objects, places or events in the photograph.

Medium and location: Refers to the material form of the image, e.g. black and white photograph, and the place where it can be seen.

Genre and angle: refers to a type or category and the angle with which the photograph was taken.

After presenting the description of the images; an archetypal analysis was made. This analysis emerged from the description of the details of the images and relating the archetype theory presented in the theory with the images.

3.6 Concluding Results

The approach we used for the discussion of our concluding results was drawn from Rose, who presents Foucault's discourse analysis. The notion of discourse "refers to group of statements which structure the way a think is thought, and the way we act on the basis of that thinking." (Rose 136) In other words, it refers to how the world is shaped up and understood and how things are done in it. Discourses are expressed through all types of visual images and texts. The different types of forms in which discourse can be expressed raise the

importance of intertextuality to understand discourse. Intertextuality refers to how the meaning of one image or text depends not only on that one image or text, but also on the meanings of other related images and texts. These different meanings are connected together to form one particular discourse in a process called discursive formation. The sense we make of objects, relations, places and even ourselves is made through discourse.

Rose presents two different types of analyzing discourse which she names discourse analysis I and discourse analysis II. Discourse analysis I tends to pay more attention on how a discourse is expressed through different types of visual images and texts. This type of analysis views language and visuals as their main topics of research and is interested in the way in which they are used to construct accounts of the social world. Discourse analysis II rather pays more attention on how a discourse is expressed through the practices of institutions rather than on the visual images and texts. Discourse analysis I suits us better to answer our research questions, since we are interested in understanding how Barista communicates their definition of CSR through the images that can be seen in the website, their brochure and the shop. For convenience, whenever discourse analysis is mentioned in the rest of this paper we will be referring to what is characterized as discourse analysis I.

In order to discuss the results of our data we took the following steps proposed by Rose:

1. Provide a detailed description of the texts and images.
2. Identify key themes
 - a. In order to identify these themes we have made a list of these words or images, gone through all the sources and code them every time the word or image occurs.
3. Think about connections between images and key ideas. How are these images given specific meanings:

- a. We supported ourselves with the use of archetypes in order to give meanings to the different images and the actors within them.
4. Identify how the particular discourse works to persuade (how does it produce effects of truth).
 - a. We looked for visual and textual devices used to claim truth.
5. Analyze the complexity and contradictions internal to discourses.
 - a. See the multiplicity of different arguments that can be produced in a specific discourse. They can also be seen as mini-discourses and tend to be quite specific to particular social situations. We saw the interactions that the different archetypes had in the images.
6. Reading what is not said or shown:
 - a. Invisibility can have just as powerful effects as visibility. Seeing what is not in their communication will help us realize what is not CSR for them.

4. Analysis

This section combines the empirical findings and data analysis of this research project. It presents the data gathered which serves to identify the recurrent actors and themes in Barista's communication. Thereafter, a series of images are presented and are interpreted using archetypal meanings.

4.1 Identification of Key Themes

The 20th and 21st century have been characterized by corporations that dominate the landscape and affect almost any and every aspect of people's every day lives. Many different voices have externalized their concerns about these prominent roles that corporations were taking. Corporations seemed to threaten social and economic order and corporate scandals such as the Nike or Enron scandals reinforced these fears. Marchand attributed these concerns to the elusiveness of organizations and the fact that they appear to have no face and no soul. Organizations were considered to be fake person's since they lacked these human attributes. They were feared since punishing an organization was seen as impossible because one cannot condemn someone without a soul or incarcerate someone without a body. Marchand attributed these concerns to the fragile social and moral legitimacy that corporations have.

After doing the content analysis of the images seen in the brochure, website and the mural in the store it is clear that an important part of Barista's communication strategy is to provide Barista with a face and soul. The vast majority of the images found in these different sources featured people associated with Barista and their CSR initiatives. They have not limited themselves to put a face to their CEO, the rest of the board of directors and founders, and their employees; they have gone further and putted a face also to their suppliers and the kids and the communities which they support through their different CSR initiatives. By doing so they are trying to gain the social and moral

legitimacy not only for the company itself, but also for their different CSR initiatives.

4.1.1 Actors:

There are several different actors that can be identified from the sources used. The most important of them are the use of black children, which appear in 48 of the 71 images analyzed. Other important actors that appear in the website are black men and women who seem to be people from which they buy coffee, since their images are often accompanied with text related to fair trade. These black men and women appear on 15 of the 71 images analyzed. The company's CEO, Björn Almér, did not appear as often as other actors. He only appeared in 6 of the 71 images analyzed, however he can be seen in the three sources that we analyzed and his picture was always one of the biggest and most visible of all making him one of the most important actors in Barista's communication strategy. Other Barista related actors also appear on these images; the rest of the board of directors and co-founders appear in 10 of the images while employees of Barista appear in 6 of them. It is also important to mention the presence of the Fair Trade and United Nation's logo in all of the three sources, being especially present in Barista's website. The United Nation's logo was seen 32 times in these different sources, of which 28 were in the website, while the Fair Trade logo was seen 27 times, of which 25 were in the website.

4.1.2 Location:

We identified mainly three different locations for where the pictures were taken; outdoors, classrooms, and other type of indoors rooms. Most of the pictures were taken outdoors, as we identified 49 of the 71 pictures being taken in these type of locations. Another location that was seen often in the images were different classrooms where 18 pictures were taken. These classrooms often had dark walls and appeared to be illuminated only through natural light. They had

different levels of illumination with some appearing not to have an adequate illumination to study. A smaller number of pictures, 9, were taken in other indoor establishments. These establishments were often places where people were working processing coffee.

4.1.3 Activity:

There were not a lot of different activities that could be identified in the images. It is important to notice that a high proportion of the images were portraits, which explains why in 30 of the images the subjects were simply staring at the camera. The activity that was seen most often in the images was that of people working in coffee fields or in different coffee related jobs. This activity was seen in 15 of the images. Images of kids either participating in class or studying were seen 12 times; making it the second activity most photographed. Kids eating was another activity that was photographed, but not as often as the others, since this was seen only 3 times. It was interesting to see how, despite the fact that the a high number of images featured small kids, only in one of these pictures the kids can be seen playing.

4.1.4 Mood:

We identified mainly two expressions on the faces of the people photographed; smiling and frowning. In 37 of the images the subjects photographed were smiling at the moment that the picture was taken. In a much smaller number of the images, 14, the subjects appeared to be frowning when photograph. In the rest of the images it was difficult to identify an expression on the subjects faced or were landscapes and no people were seen at the pictures.

4.1.5 Discussion:

The content analysis serves its purpose by recognizing key themes from many pictures in three different sources. From this analysis, we are able to

answer our first research question: Identifying the key actors that Barista enrolls in its visual communication. As described, the role of black children, black men and women, the Fair Trade and United Nation's logo and the CEO, Björn Almér, have been recognized as the major actors used in the visual communication of Barista.

Enrolling these actors in their communication, means that Barista relies on them to strategically communicate their CSR activities, success, and values. Before entering into a discussion of what meanings these actors hold, we must first provide background information. Additionally, because stereotypes, as mentioned, can hinder archetypal meanings, it is important to note general depictions and stereotypes of these actors as these can be manipulated to effectively communicate a message or contrarily be interpreted in a different way.

4.1.5.1 Ethiopia and Africa:

Ethiopia is the oldest independent country in Africa, however it adopted its first constitution in 1994. The country suffers from many problems, such as border wars, poverty, lack of education and environmental issues. 45% of its Gross Domestic Product comes from agriculture, and 85% of its population work in this sector, mostly growing coffee. Of its 88 million inhabitants, only 42% are literate with an average life expectancy of 55 years of age. The lack of education has led to a total of 1 million people with HIV/AIDS, with over 70,000 deaths in the year 2007. The country also has poor water management, and suffers from severe droughts that affect farming, and heavy rains that causes damaging floods that increases infections of malaria and other diseases. In addition, the country is behind technologically, with only 3 million of the population owning phones, and 360 thousand with internet. (CIA- The World Fact Book)

It is important to note that although we are aware that these pictures of black men, women and children are taken in Ethiopia, first time viewers may not make this connection. From the pictures, these people are only identifiable as black and associated with Africa as a whole. This is reinforced from details

shown in the content analysis, such as poor and safari locations, clothers worn by these actors, and work and activities performed. All of these account with associations that are generally made with generalizations of Africa. These associations and stereotypes, are not necessarily true but have persisted and filtered down through generations. Overall, these myths are centuries old as Africans and their society have always ben depicted as more contrasting and atypical than other parts of the world. The media has played a prominent role in strengthening these differences and stereotypes. The introduction of movies, such as Tarzan, have associated characteristics of Africans as savages, and uncivilized. (Shipani) Moreover, the news tends to concentrate on the negative aspects of Africa, such as poverty, corruption, and in constant turmoil. In all, stereotypes are spread through stories and accepted because of lack of awareness. In 2005, Africa, the second largest continent, received 37 million tourists compared to the 441 million Europe received. (World Tourism Organization) Due to this, not many people have experienced or seen life in Africa, thus confer and accept these myths and stereotypes spread within their society. In all, Ethiopia and Africa are depicted as a country and continent behind in the times, suffering from many issues that are not experienced hollistically in other parts of the world, and not nearly as severely.

4.1.5.2The United Nations:

The United Nations (UN) is one of the main actors used by Barista when communicating their CSR initiatives. The UN is an international organization committed to maintain international peace, promote social progress, better living standards and human rights. The organization counts with several subdivisions which are in charge of achieving these goals. These work on a variety of issues ranging from sustainable development, environmental protection and counter terrorism to human rights, economic and social development, international health, expanding food production among others. (United Nations) The activities that they perform throughout the world has made of the UN one of the most

respected organizations in the world; leading them to be perceived as an effective global organization with high degrees of legitimacy and authority.

4.1.5.3 The CEO:

The Chief Executive Officer, or CEO, is the person in charge of an organization. CEO's have great responsibility in managing their boards of directors to strive for success. They primarily accumulate all responsibility of the organization's activities and actions, and are rewarded with success and good reputations, or punished and blamed for anything that stakeholders don't agree with. The role of the CEO also "projects the sense of visual identity and authentic presence corporations lack." (Guthey and Jackson) Restating Marchand, that corporations appear to be soulless and faceless, Goldman and Papson (qtd. in Guthey and Jackson) that the "marketing of corporate image usually involves managing visual perceptions of corporate personalities". Thus the CEO is often manipulated visually to provide and act as the face and soul of the organization.

However, there are variety of different associations and stereotypes made with CEOs. The media has often condemned them for their success and innovations, but also chastises them for their mal-practice and unethical behaviors. Bill Gates, CEO of Microsoft, and Richard Brandson of Virgin, have often been portrayed as heroic for their innovative company and philanthropic efforts. Others such as ex CEO of Enron, Jeffrey Skilling have been depicted as villains, shown in handcuffs and incarcerated by the judicial system. The middle ground can be seen with Martha Stewart, CEO of Martha Stewart Living, who was named the most powerful woman in America in 2001. Ms. Stewart was notoriously known as a PETA activist and role model for women, but was incarcerated for five months in prison for lying to investigators. Since her release, her company has remained profitable, but now maintains a perplexed reputation due to her unethical behavior merged with her support for gender equality and animal rights. It is important to note that the sole mandate of an organization is to survive, which means to generate enough revenue to stay in business.

Combined with the overwhelming amounts of global business corruption over the last decades, stereotypes and associations of greed, manipulative, arrogance and selfishness are often preferred and related with the role of the CEO.

In our next section we plan to analyze five pictures that include these actors. The ones we will focus on are: black children, black men, the United Nations, and the CEO Björn Almér.

4.2 Visual Analysis:

Through visual representations, social and psychological relations such as closeness, involvement and status are expressed. (Larsen et al.) Attention to the way in which the images are constructed can serve to highlight the nature of the characters that it represents. (Guthey and Jackson) Previous research on visual analysis has found several relationships between specific photograph attributes and the effects that they provoke to the viewers which we have used to gain a more thorough understanding of the images used by Barista in their communication and how they might be interpreted.

Positioning, size, emotions and gaze:

The proximity with which people are positioned is often used by photographers and artists in order to suggest and intimate relationship between the people in the photograph. (Borgerson et al)

The relative size of people in a picture affects the perceived importance of the people in the image. People that appear to be bigger in photographs are generally given a more perceptual and symbolic importance than the ones that appear smaller. (Borgerson and Schroeder 2005)

Human beings are predisposed to empathically react to emotions displayed in other people's faces. (Capella) These displays are more obvious

when they are looking directly into their eyes of the other person. The gaze of a person straight into the camera signifies much more than just the fact that the person is looking at the camera. Marketing communications have often used the gaze in order to build relationships with different consumer groups. (Borgerson and Schroeder 2005)

Genre:

Snapshots, or images that appear as snapshots, are used in marketing communications in order to meet several strategic goals. First of all, it makes the photographs appear authentic. This makes them separate themselves from other images typical of advertising imagery in which an artificial world is constructed. These images can be used to promote a brand as authentic, which has been described as a key component of consumer interaction (Holt: 2002) Hence, an authentic image may support an authentic use of the brand values if it appears to be honest, un-staged and sincere. Snapshots are often taken to appear as if they were taken by chance. It reveals the subjects without posing, natural. Snapshots play a key role within strategic brand communication by trying to provide it with a realistic effect that can serve as a support for a number of different brand associations. (Schroeder 2008)

Portraits are often used to establish authentic connections between the subjects and the viewers. (Guthey and Jackson) As noted by Borgerson and Schroeder (2004), some images invite interaction or the formation of relationships. Even though these interactions or relationships are imagined by the viewers, they end up often perceiving the individuals or groups shown in the pictures as if they were friends, strangers or enemies.

Camera angles:

Different camera angles suggest different power relationships between the viewers and the subjects in the picture. Straight angles, or level-viewed

images, are generally used when the people in the picture are perceived to belong to the same social status as the viewer. The use of high angles is generally used to demonstrate vulnerability and invite the viewers to respond to weakness. Low angles in photographs are usually used to empower the people or the situation that appear in it. (Messaris)

Focus:

Images in which the camera is focused and zoomed closely to someone's face are often used to achieve higher degrees of intimacy between the viewer and the subject in the picture. Focusing on a particular person in a picture is often used to enhance the perceived importance that the person has over the rest. (Borgerson et al.)

4.2.1 Visual and Archetypal Analysis

4.2.1.1 “The Savior”



Figure 1

Visual Analysis:

Subject matter:

This photograph features Barista’s CEO Björn Almer in what appears to be a classroom that could be located in any country in Africa, but that we will assume is in Ethiopia because of Barista’s commitment with this particular country. Björn is the focus of attention and dominates the scene. By focusing on Björn the perceived importance of him over the rest of the people in the photograph is enhanced.

Björn is holding a book and appears to be helping the kids that surround him with their studies. He is sited closely with the kids that he is helping. He wears a colorful shirt and his face seems to be enlightened. Björn has a big smile in his face and seems to be enjoying himself. Björn’s big smile and confidence contrasts with the worried and distracted faces of the children that surround him. He looks clearly bigger than everyone around him. This difference in size between Björn and the people that surround him heightens the perception and symbolic importance of him over the rest.

The room in which the picture was taken has a dark wall. The room is crowded with Ethiopian children; some are sitting on chairs or on top of desks while others are standing up. Behind Björn there is a lady leaning down and appears to be explaining something to another group of kids. She is wearing white clothes, has black hair and, despite the fact that we can't clearly see her face, she appears to be a local. The disorganized way in which the children are placed, the overcrowded classroom, and their distracted and worried faces makes the classroom appear to be as not the best studying environment for these kids. As a group, they appear to be a multicultural group working together for the better future of the kids. Björn is sitting closely with the kids he's studying with. The proximity with which they are positioned suggests an intimate relationship between Björn and the kids.

Medium and location:

The medium of this image is a colored photograph. This is one of the most emblematic images used by Barista in their communication efforts. This image appears on all three of the sources we analyzed having a very visible position in all of them. It is the biggest image in the brochure appearing in the upper part of it. It is also one of the biggest images in the mural and is located in the upper left part. This image also appears twice in different parts of the website. The picture can be found at Barista's home-page (or welcome page) and by clicking at the link of "FN-förbundet" (United Nations Associations). In Barista's home-page the image is located at approximately the middle of the page when scrolling down in the center of the page. It is in the second section of the page which is titled "Barista med FN i Etiopien" (Barista with the UN in Ethiopia). In the link of United Nations Associations, the image is located in the upper part of the page in the center again under a section titled "FN-förbundet- Skolmat blir kunskap" (United Nations Association- School lunch becomes knowledge). The fact that this one of the only images that can be seen in the three sources we analyzed and the

important spaces which it was given on these sources makes us assume that this is an important image in Barista's communication strategy.

Genre and angle:

This picture can fall in the category of snapshots. None of the people in the photograph are gazing at the camera at the moment that the photograph was being taken. Instead, they all appear to be distracted and concerned with their own activities. The fact that this image appears to be honest and un-staged gives it a higher degree of authenticity. The photograph was taken with a straight angle if we take into consideration that Björn is the focus of the picture.

Archetype Analysis:

The primary focus in this picture is Björn. The way he is described as illuminated, colorful, centered, and bigger than the others signifies his importance. His close proximity to the many children, and the actions he is taking by seemingly helping them in a classroom, shows caring qualities. This caring quality relates strongly with the Caregiver archetype of wanting to help others. In addition, Björn also takes heroic characteristics that are reinforced by the stereotypes associated with the children shown in the background of the picture. As described, his close proximity to the children, and the way he stands out by being more illuminated, colorful and bigger than them, highlights his importance but also his noble actions. These actions, although blurred with heroic and caring intentions, combines into an archetype of its own that we choose to call the Savior. In our definition, the Savior archetype serves as the middle ground between the Caregiver and the Hero archetype, by heroically caring, helping but also saving others.

4.2.1.2: “The Innocent”



Figure 2

Visual Analysis:

Subject matter:

This picture focuses a group of four people that appear to be working. Towards the bottom of the picture, we can see two hands carrying a basket, giving the impression that the other three, and more visible men are working. From the noticeable blue sky, clouds and trees, these workers appear to be working outside. They are wearing hats to protect their faces from the sun and are wearing short sleeve t-shirts that makes us assume that their working environment is of high temperature. From the place in which they are working and the clothing that they are wearing we can believe that they are farmers working on the fields. It is hard to notice the expressions in their face but they appear to be serious. On the left side of the picture the phrase “100% fair trade coffee” can be read. By putting this phrase in the picture, we can assume that these are the people from which Barista buys their coffee. By doing this, Barista has managed to put a face to their suppliers so that the consumers can relate to them.

Medium and location:

This is a colored image that can be found in Barista's website. The picture can be seen in the sequence of three images that appear when accessing the website. It is based on this location that we have assumed that this image plays an important role in Barista's communication strategy.

Genre and angle:

This image can also fall in the category of a snapshot. The workers appear to be talking with one another and the man that appears on the bottom of the picture, carrying the basket on top of his head don't appear to be posing for the camera. The workers in the photograph are shown from below (low angle). Through the use of the angle in this image, the hard work and difficult weather conditions in which these workers are working in is more empowering than the workers themselves.

Archetype Analysis:

Although four people are shown in this picture, only three are focused and are identified as the primary actors. From the picture, we can assume they are African farmers. The angle of the picture empowers the men, but specifically their work, presumably coffee farming. The outdoor labor signifies their will to work hard, perhaps in unbearable conditions to survive. Reinforced by the stereotypes of labor in Africa, these men are acknowledged to be Innocent archetypes. Additionally, the outdoor labor portrays going back to fundamental and necessary standards. These simple standards are characterized as Innocent archetypal symbolism that Mark and Pearson relate to allying with basic and ancient values. (Mark, Pearson: 59)

4.2.1.3 “The Orphan” (Version 1)



Figure 3

Visual Analysis:

Subject matter:

This image features more than twenty kids sitting down and eating. The kids are sitting outside on the foundations of the hut. They are not eating in proper tables; instead each of them is holding their own plate in their laps. The hut in which the kids are leaning on is made of wood and appears to have an aluminum roof. The upper part of one of the sides is covered with foil. It appears to be sometime close to noon, judging by the shadow that the hut projects, which could mean that the children just finished class and are now eating their lunch. The girls and the boys are not intertwined with one another. All of the girls are sitting with colorful dresses on the left side of the image, while all of the boys are sitting down on the right side of the image wearing darker clothes. The kids are sitting closely one to another, which again suggests an intimate relationship between them.

Medium and location:

The medium of this image is a colored photography that appears in Barista's website and in the mural in the store. The image can be seen on the website by clicking on the link to "FN-förbundet" (United Nations Association) and is located towards the end and in the center of that section. It is one of the biggest images that appear in the mural and it's located on the center-right part of it.

Genre and angle:

This image can also be described as a snapshot since none of the children appear to be aware that there's someone photographing them. The photograph is taken from a slightly high angle, so the viewers have been put in the position of having to look the kids a little bit down. The high angle used in this pictures makes the children seem vulnerable and in need.

Archetype Analysis:

In this picture the primary actors are the twenty plus children. However, it is the setting of the picture that plays the prominent role in identifying an archetype for these children. Because of their close proximity to one another, it reveals that there is lack of space. They appear to be sitting outside of a shack, that is reinforced with duct tape, seems unstable and too small to fit all of them. Therefore, an association with poverty is made and is concurrent with the stereotypes made of the African society. This picture reflects an authentic feeling, that poverty does exist and that people are in need. The fact that they are children suggests stronger feelings of sympathy to the viewer. The picture portrays them as innocent but also represents and evokes feelings of helplessness and vulnerability, giving them the archetype of the Orphan.

4.2.1.4 “The Orphan” (Version 2)



Figure 4

Visual Analysis:

Subject matter:

This photograph features a small black kid. He is alone in this picture. The image is focused and zoomed closely to the kid's face. He has a big wide nose and thick lips. From his physical traits we can assume that he is from Africa. He is gazing slightly up and straight at the camera. He is not smiling; however he has a light smirk in his face. This combined with his shiny eyes, gives him a hopeful look. A small part of his face appears as if being lightened up by the sun. The background is unfocused, however the brownish color of the background that resembles scrubland and dirt and the fact that it also appears to be lightened up by the sun gives the impression that this picture was taken outdoors. The image is accompanied by text that says “skandinaviens första etiska coffeeshop” (Scandinavians first ethical coffee-shop).

Medium and location:

The medium of this image is a colored photograph that appears in Barista's internet website. This picture can be also found at all of the different sources from where we gathered data; the homepage. It appears in the top and middle of the page and is shown in a sequence of three pictures that repeats

itself over and over. This is one of the first images that is seen when Barista's website is accessed. The position in which it is located gives this image an important role in Barista's communication strategy.

Genre and angle:

This image can be classified as a portrait. The kid appears to have suspended any other activity he was doing at the time. He seems to be ready to be photographed since he was gazing straight at the camera at the moment the picture was taken. The photograph was taken with a straight angle to the child's face. Analyzing a portrait like this, in which the subject portrayed was gazing at the camera, took a special relevance in our study because of the high number of kid's portraits that Barista uses in their communication.

Archetype Analysis:

The focus in this picture is of a black child staring into the camera. As previously described, the role of the child is often related to the Innocent or the Orphan archetype. In this case, this child is given the Orphan archetype because of the reinforcements of stereotypes of African children, and the visual description of his hopeful look. As an Orphan, he possesses the ingenuous child-like qualities of the Innocent archetype, but differentiates himself with susceptible, helpless traits that ultimately call for help and need.

4.2.1.5 “The Protector” and the “Orphan” (Version 3)



Figure 5

Visual Analysis:

Subject matter:

This picture focuses on a couple of Ethiopian children. The room in which the picture was taken has a dark wall in the back and appears to be well illuminated. Both of these children seem to be enjoying their time since both are smiling. When smiling they show their teeth which appear to be crooked. They seem to be in class since more kids can be seen in the background sitting down in their desks. The kids featuring this image have their right hands lifted as if they want to take part and participate in the class. The kid in the middle of the picture is wearing a vest that seems to be a little bit small for her. The kid in the left is wearing a red shiny sweater.

The UN logo appears in the upper right side of the image. The sights of the two kids that are the focus of the picture are directed towards it. On the right side of the picture we can see the hand of another kid, whose face and body cannot be seen, but whose fingers appear to be touching the UN logo. On the lower right side of the image Barista's logo appears with their Fair Trade slogan.

On the upper left side of the picture the word “Stammis” (frequent client) appears with big white letters.

Medium and location:

The medium of this image is a colored photograph that can be found at all of the different sources from where we gathered data; the brochure, the mural and the webpage. The image is one of the biggest ones that appear in the brochure, appearing on the lower part of it. It appears in the mural; also being one of the biggest images in the mural and located in the middle of it. This picture is also located at four different parts of the webpage. It can be found in a frame on the upper-right side of the homepage under the title “Stammiskort” (Frequent client card). It is also on the section “Om oss” (About us) in the center and middle of the page when dragging down. This picture can also be seen at the section of UN Association in the center and upper part of the page. Finally it can also be seen in the section “Stammiskort” (Frequent client card). It is located in the middle of the page under the section “Registrera ditt kort” (Register your card). This image is used not only to promote Barista’s CSR activities, but also to persuade their customers to join Barista in their attempts to provide a better future to the kids they are trying to help. The fact that this is the image can be seen in all the different sources that we analyzed, that is most used by Barista in their webpage and that it is used to invite their customers to participate in their CSR initiatives reflects the importance of this picture in Barista’s communication.

Genre and angle:

This image also falls in the category of a snapshot. This picture captures the students with the two main kids semi-posed. They are in the middle of class, seeking to participate and have not interrupted their activities to stare at the camera. The photograph is taken at a straight angle with the kids looking forward.

Archetype Analysis:

This picture contains four actors that work together to create one archetype. The most visible of the actors are the two children, which have previously been identified as the Orphan archetype. What is particularly striking about these Orphans are their smiles and glares towards the right side, and specifically the top half of the picture towards the UN logo. Because of this, the Orphan is presumably seen as happy because of the UN. In association with the role of UN in society, and the stereotypes of African children, the UN in this picture takes on care giving qualities. In this picture we identify the UN taking on maternal/paternal qualities of protection, thus we identify the UN taking on the Protector archetype. It is interesting to note however, that the Barista logo appears on the same side of the UN logo. Therefore, the Barista logo feeds and associates itself with the Protector archetype that we have given to the UN, taking on defending qualities.

4.2.2 Discussion:

These pictures were chosen because of the frequency they appeared throughout the brochure, website and in-store mural, and because of the actors involved in them. Our aim was to assign appropriate archetypes to these pictures that fit accordingly with the visual analysis. However, it applying an archetype to these pictures is just the first step in actually understanding the meanings these pictures convey. These pictures offer different meanings, not only because of what the content represents, but also in the manipulation that Barista manipulates them, by choosing appropriate pictures, and enlarging the ones with more important meanings. Additionally, digital manipulation is also used, by including the insertion of the United Nations logo, and text that helps create deeper meanings.

In our first picture that we labeled as the “Savior” archetype, the focus is on the CEO Björn Almer. The picture is a snapshot, providing authenticity and showing that this was a real event. Because Barista, as mentioned, positions themselves on their CSR values and activities, this picture reinforces that these values and activities are indeed real and authentic. In addition, this picture is shown in all three sources of analysis, and notably bigger than others and more colorful and in certain cases. Thus, Bjorn presents himself as the face of Barista, providing a face to the values that Barista stands for.

The picture we have labeled as the “Innocent” archetype applies meanings that are heavily related to the stereotypes and associations made with Africa. The text in the picture that says “100% Fair Trade Coffee” plays a significant role in analyzing the meaning of this picture. As previously stated, the camera angle of this picture empowers not just the workers, but also the work they are actually doing. As Innocents, the workers convey meanings of sympathy, but combined with the meaning of the text, it creates a collective meaning that reminds the viewers of Barista’s social responsibility in a dynamic fashion.

The remaining three pictures include the actors of children, given the “Orphan” archetype, and the United Nations logo, given the “Protector” archetype. Although the Orphan appears in all three pictures, it is interesting to note that the Orphan conveys a different meaning in each picture.

In the first version of the Orphan, a snapshot of more than twenty children is shown eating outside of a shack. For many viewers, this picture matches with the stereotypes made of African poverty and orphans, because of the poorly built shack and the unsupervised children. The point of this picture is to indirectly grab the viewer’s attention. By empowering the stereotypes connected with this picture, it forces the viewer to focus on these associations, and can additionally result in the viewer thinking about more negative stereotypes and images that may not directly be interpreted in the picture itself. Therefore, the overall intention

and meaning of this picture is to focus on the negative images that are connected with the viewer's negative images of Africa.

The second version of the Orphan is seen in the portrait of a child staring into the camera. Unlike the first version of the Orphan, the main intention is not to force the viewer to think of negative images associated with Africa. Instead, the child's deep stare is a subtle, but influential call of help to the viewer. The text, which reads "Scandinavian's first ethical coffee-shop", links Barista to the call of help the children gives, instigating the viewer to help the child by supporting Barista.

In the final, third version of the Orphan, the picture also contains the United Nations logo. As noted, the picture was given the "Protector" archetype because of the emphasis on the United Nations. In the picture, the United Nations seems to presumably be the cause for making the child (the Orphan) happy. Furthermore, Barista associates itself with this archetype because of the placement of their logo directly underneath the United Nations logo. Therefore, the meaning of this picture serves as reminder of Barista's association with the United Nations, and their success in providing happiness. This picture additionally provides another meaning. As examined, this picture is included in all three sources of analysis, but it is also the picture put on the "Stammis" card, which translates to "regular", and given to customers to obtain brand loyalty. By doing this, any customer who has this card can now associate itself with the meaning of the picture. If a customer obtains this card, it not only serves as a reminder of the Orphan, and Barista's social responsibility, but provokes the customer to continue to support Barista's cause and how they could feel equal with Barista's and the United Nation's effort of protecting them.

Part V Conclusions:

This section presents a short discussion about the implication of our results. Next, the answers to our research questions were presented. This was followed by the summary of our concluding results. The limitations and areas for future research were discussed next. Finally, some concluding thoughts were expressed.

The use of social and political events in advertisements has been described as an attempt of redefining the relationship between commerce and politics by emphasizing on the politics of representation as well as on the representation of politics. (Sandicky 2001) Barista's advertisements clearly engage in social and political issues aiming to position their brand as a socially and politically conscious and responsible one. By incorporating highly capturing images into their different communication efforts, Barista's advertisements aim to appeal to a broader public and achieve a greater acknowledgment of the problems that are faced in Ethiopia. This has added a moral dimension to advertising, and contrarily defies the traditional hedonistics aspects commonly used in advertising and communication. They have turned advertisement into a platform in which problems that have been traditionally excluded from the commercial spheres are being engaged.

A company that positions themselves on their CSR, such as Barista, are faced with three problems when communicating these efforts: awareness, attribution and definitional problems of the concept of CSR. Although CSR has widely been accepted as a concept, communication has been identified as "an elusive phenomenon, and the missing link in the practice of CSR." (Vidhi, Chaudhri, Jian, Wang) In this study, we aimed to contribute to CSR communication efforts by not offering another holistic strategy on how and to whom to communicate to, but by focusing on the message content and the meanings visual communication conveys. Using visual analysis theory, three visual sources used by Barista were explored to identify the actors they enrolled. Additionally, by intertwining archetype and visual analysis theory, five pictures

involving these actors, were chosen and carefully deciphered by applying archetypes and the meanings they present.

5.1 Answer to research questions

Answer to first research question

Our first research focused on identifying the key actors that Barista enrolls in the CSR visual communication. From the visual content analysis we performed on three visual sources that Barista uses, we were able to identify four primary actors: Black children, black men and women, the CEO Björn Almer, and the United Nations and Fair Trade logo.

Answer to second research question:

Our second research question aimed to investigate the meanings and importance of these actors used in five different pictures. By applying archetype and visual analysis theory, we described these pictures in detail and applied archetypes to them that consisted of: The Savior, the Innocent, The Orphan and the Protector. These archetypes as described, possess universally shared meanings. These meanings play a pivotal and decisive role in communication, as they are the key link in combating the problems of awareness, attribution and definitional misunderstandings of the CSR concept.

By using and focusing on archetypes in visual communication, it can trigger personal or universally shared meanings and stories that are associated with this archetype. Tapping into these shared meanings and stories are an effective way to create awareness, as humans remember stories and also act as storytellers. Archetypes minimize the problem of attribution, by focusing visual communication on intrinsic archetypal imagery that conveys meanings of sincerity, good will and helping others. By carefully choosing and positioning certain images, that contains key actors such as the ones Barista enrolls, archetypal meanings are created and holistically applied to the overall attribution of a company. Lastly, as mentioned, the CSR concept remains to be easier to identify but much harder to define. Companies like Barista that positions

themselves on their CSR, offers just another version of the CSR concept. Through visual and archetype analysis, a Barista doesn't necessarily define their version of CSR, but uses shared meanings that have widely been associated with the concept of CSR. The manipulation of archetypes, specifically of the Orphan, and the stereotypes and associations made with Africa and its society, can and are strategically used by Barista to communicate authentic meanings that are often related with the concept of CSR.

5.2 Concluding results:

By utilizing Rose's discourse analysis methodology, as referred to in our methodology, we can offer concluding results that incorporates our visual content analysis, visual analysis theory and archetype analysis.

1. Provide a detailed description of the texts and images.

By conducting a visual content analysis of three visual sources that Barista uses, we deciphered 76 pictures. We used several identifications, such as actors, mood and facial characteristics, location and activities to describe the pictures. Our content analysis as seen in Appendix C, shows results of these identifications in each of the sources used.

2. Identify key themes

The visual content analysis, and the identifications used to decipher these pictures helped us identify key reoccurring themes. Actors such as the CEO, the United Nations and Fair Trade logo, black men, women and children were predominantly used. Additionally, locations such as classrooms, and outdoor settings were used as well as working and teaching activities.

3. Think about connections between images and key ideas. How are these images given specific meanings:

By analyzing these pictures with archetype theory, specific meanings were presented in different pictures. The detailed pictures, and the actors used offered several meanings that were reinforced by stereotypes. Meanings such as helping, giving, aiding, protecting, sympathy, empathy and vulnerability were all presented in these pictures and individually used to convey different feelings, and collectively used to present the social responsible values of Barista.

4. Identify how the particular discourse works to persuade (how does it produce effects of truth).

Intertwining archetype and visual analysis theory meanings were presented in ways to produce effects of reality and legitimacy. The use of snapshots, portraits and angles in visual communication play an important role in presenting authenticity, and empowerment of key actors and themes. Actors such as the Fair Trade and the United Nations logo, confer legitimacy through their respected role in society. The collective manipulation of these actors and themes, combined with the way they are photographed, reinforces the archetypal roles and meanings they communicate.

5. Analyze the complexity and contradictions internal to discourses.

The uses of different archetypal actors offer complexity in the visual analysis of these pictures. Barista often uses multiple actors that represent individual archetypes and meanings, but join together to create entirely different meanings and feelings. The manipulation of combining multiple archetypes and text in the visual communication isn't necessarily contradicting, but an effective way to tap into new archetypal meanings.

6. Reading what is not said or shown:

The intentions of Barista and their visual communication acts as a strategy to position themselves in the market, but also combat the problems of

awareness, attributions and definitional misunderstandings of CSR. By focusing on visual communication, Barista relies on the meanings these visuals convey. Visual communication focusing on archetypal meanings and symbolism, combats the definitional misunderstandings of CSR by the general public, by tapping into generalized shared associations made with the concept of CSR. Rather than focusing on textual definitions, visual communication is silent but acts as a loud and even more powerful and influential strategy that works the imagination of the viewer.

The combination of social issues and commerce in their communication strategies has also transformed their advertisements into sites of learning. Through Barista's advertisements knowledge about the situation in Ethiopia is being produced and transmitted, values are being articulated, and the identities of Barista, their employees, their consumers, and the CSR concept among others are being constructed. One of the key challenges that Barista, or anyone who uses social issues as part of their strategic communication, is the attributions that people make of them. Advertising as we know it is now located in an intersection and the road that it is going to take depends on these attributions. A common response to these advertisements is the suspicion that these companies are commercializing these social issues in an attempt to enhance their sales and promote their brand. On the other hand, the general public has also expressed their desire to hear about companies' social responsibility initiatives willing to reward those who they consider are socially responsible and punish those who are not. (Du et al) We might be facing with a new era in advertisement; one in which social concerns and capitalistic concerns are reconciled. Barista, who promote themselves as Scandinavian's first ethical coffee shop, along with companies like The Body Shop, Ubuntu, Stonyfield Farm, Ben and Jerry's among others, might be the face of this new movement, not only with their revolutionary business models but also incorporating this business models into daring communication strategies.

5.3 Limitations:

This whole study focuses on how Barista actually communicates their CSR activities, not on how they intend to communicate it or how their communication efforts are interpreted by different interest groups. Moreover, this study only analysis the images used by Barista in the in-store mural, the website and the brochure without going into depth to the text they used to explain their activities. We are aware that by not including these type of data, some of the information regarding Barista's understanding of CSR might have been excluded from our study. However, we based ourselves on the assumption that images play the most predominant role in Barista's attempt to communicate CSR. This was made evident when we analyzed our sources, since visual images took a much greater proportion of the space when compared to text.

Another delimitation of our study was that most of our findings were based on our own interpretations, backed up by a couple of articles on the topic. It was hard to find information that could help us to make our analysis since our areas of study and methods are relatively new in marketing research. There are no studies on archetypes that could facilitate our interpretations and add a higher degree of objectivity to them.

5.4 Future research:

In our study, it was not our aim to define how Barista actually defines the concept of CSR, but rather how visual communication helps persuade and inform viewers, and simultaneously combat problems of awareness, attributions and definitional misunderstandings of the CSR concept. However, communication tends to reflect business strategy, which reflects business philosophy. Therefore, Barista's definition of CSR can arguably be seen and translated into these images. Future research should compare visual and archetypal analysis of visual communication to actual institutionalization of the CSR concept. Many have viewed CSR as a PR invention, and investigating if the CSR concept is consistent at the micro level of an organization with the communication at the macro level, would make an interesting empirical study.

Additionally, representation is always dependent on the context of the image and the meanings that are produced and how the audience interprets them. Consumers do not only receive meanings, they produce them, influenced by their own social, economical and cultural backgrounds. Advertisements by companies that position themselves as socially responsible, such as Barista and The Body Shop, are bound to provoke different reactions in different consumer and interest groups. Future research is needed in order to understand how different groups interpret different meanings and associations made with the concept of CSR.

Lastly, as we have identified, Barista enrolls several actors that are meant to be associated with the concept of CSR. The role of Africa plays a pivotal role in Barista's strategy and is often reinforced by stereotypes of the region. A study on different associations made with CSR, and exploring why it is accepted and related with the role of CSR, could help practitioners tap into these sources. It could also serve as a psychological study of stereotypes that can provide deeper meanings of certain themes.

5.5 Concluding Thoughts:

The combination of social issues and commerce in communication strategies has transformed advertisements into sites of learning. Through Barista's advertisements knowledge about the situation in Ethiopia is being produced and transmitted, values are being articulated, and the identities of Barista, their employees, their consumers, and the CSR concept among others are being constructed. However, the concept of CSR is widely debated, and communicating the concept additionally offers problems of lack of awareness and negative attributions. The general public has expressed their desire for CSR, and hears about companies' social responsibility initiatives, willing to reward those who they consider are socially responsible and punish those who are not. (Du et al) We might be facing a new era in advertisement; one in which social concerns

and capitalistic concerns are reconciled. Barista, who promote themselves as Scandinavian's first ethical coffee shop, along with companies like The Body Shop, Ubuntu, Stonyfield Farm, Ben and Jerry's among others, might be the face of this new movement, not only with their revolutionary business models but also incorporating this business models into daring communication strategies. Thus, the process of effectively communicating CSR remains to be an are of study that needs deeper exploration.

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Part VII: Appendices

Appendix A: Brochure



Appendix B: Mural



Appendix C: Content Analysis:

Total number of pictures the wall: 31

Total number of pictures the website: 34

Total number of pictures in the brochure: 11

Total number of pictures: 76

Actors	Mural	Website	Brochure	Total	Percentage
African kid	8	7	0	15	19.74%
African kids	15	15	3	33	43.42%
African men	4	4	2	10	13.16%
African women	3	2	0	5	6.58%
Teachers	2	2	1	5	6.58%
CEO	1	4	1	6	7.89%
Employees	1	2	1	6	7.89%
Other board members	5	4	1	10	13.16%

Coffee	1	2	5	8	10.53%
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Logos	Mural	Website	Brochure	Total
UN	3	28	1	32
Fair trade	1	25	1	27
100% Eko		1	1	2

Location	Mural	Website	Brochure	Total	Percentage
Classroom	7	8	3	18	23.68%
Other indoors	3	3	3	9	11.84%
Outside	21	23	5	49	64.47%

Activity	Mural	Website	Brochure	Total	Percentage
Eating	2	1	0	3	3.95%
Working	7	5	3	15	19.74%
Studying	2	3	1	6	7.89%
Participating in class	2	3	1	6	7.89%
Playing	1	0	0	1	1.32%
Staring to the camera	15	18	1	30	27.63%
Other/nothing	2	4	5	2	28.94%

Mood	Mural	Website	Brochure	Total	Percentage
Smiling	15	19	3	37	48.68%
Frowning	7	6	1	14	18.42%
None/other	9	8	7	24	31.58%

Genre	Mural	Website	Brochure	Total	Percentage
Portrait	9	10	1	20	26.32%
Group portrait	6	8	0	14	18.42%
Snapshot	15	14	5	34	44.74%
Other	1	2	5	8	10.53%

Angle	Mural	Website	Brochure	Total	Percentage
Low angle	2	2	0	4	5.26%
High angle	6	10	0	16	21.05%
No angle	23	22	11	56	73.68%

Style	Mural	Website	Brochure	Total	Percentage
Colored	30	27	11	68	89.47%
Black and white	1	7	0	8	10.53%

