

**#Makesmthng – consume less, make more.**

Political consumption and sustainable lifestyle on Instagram.

A case study of a Greenpeace campaign.

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## Abstract

Buying less and making instead - through upcycling, creating and repairing things - is the motto of the Instagram account *make smthng*, a Greenpeace campaign focussing on political consumption to deal with the environmental crisis we are in today. With climate change being one of the most pressing issues of our time, finding effective ways of communicating a more sustainable lifestyle is a very important research area in media and communication studies. While social media are increasingly a part of citizens everyday life and therefore being important for the communication of environmental issues as well as for the creation of online and offline activism it is still questioned if online activism can influence societal and democratic structures.

This thesis studies the Instagram account *make smthng*, promoting environmental activism through anti-consumption worldwide. Through a mixed method approach which consists of a quantitative descriptive step and a qualitative multimodal analysis of the posts of the account, this thesis explores if social media can be a positively influencing tool for political participation and through this for a more democratic society.

The thesis contributes to the ongoing academic discussion about the impact social media have on democratic processes, standing against the evaluation of online campaigns not being able to create real participation and being branded slacktivism. Furthermore, the thesis provides insights into how environmental organisations can communicate their cause more effectively using social media.

The findings show that *make smthng* is an innovative campaign with which Greenpeace manages to do something different than before and different from the usual way NGOs use social media. The campaign manages to create a community of makers which enables different forms of online and offline activism. The positive and fun way the campaign frames activism, as well as the focus on fashion and creating, also makes it possible to reach a new group of people who are not already environmental activists.

**Key words:** *political consumption, political participation, online activism, Greenpeace, commodity activism, sustainable consumption, environmental communication, Instagram, social media analysis, multimodal analysis, slacktivism*

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This thesis is unfortunately NOT printed on 100% recycling paper because Lund University does not offer this service.

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## 1. Introduction

In recent years, social media have become part of the everyday life of almost every one of us. They shape the way we live our lives, we communicate, inform ourselves and work. Above all since the increase in the use of mobile phones, social media have been increasingly embedded in everyday life practices (Burgess et al., 2017). The different social media platforms are often a place where discussion and important issues with societal importance (Poell and van Dijck, 2017; Sandoval-Almazan and Gil-Garcia, 2014) as well as trends arise, which is why companies and organizations have also realised the importance of including social media in their infrastructure and strategies (Serazio and Duffy, 2017; Stieglitz and Krüger, 2014: 281). But most significantly, social media are a place where people can inform themselves about important issues (Lévy, 1997), and at the same time, the internet and social media create spaces where those issues can be discussed and where citizens can become active as participants in a democratic society (Dahlgren, 2011: 114). As Dahlgren (2009: 1ff) stresses, it is important to find out how to sustain democratic societies and he argues that one of the most important aspects for that is political engagement and participation. Democracy is the outcome of long political struggles and it ongoingly needs to be fought for through citizens participation. Researchers have pointed out that (social) media can be both, a productive and disruptive force when it comes to democratic processes and citizens active participation and there is not any consensus reached in this discussion yet (Dahlgren, 2013: 1; Nothhaft, 2016).

One of the most pressing issues of our time which require the active participation of citizens is climate change. Climate change and all its connected environmental problems are a human-made issue<sup>1</sup> which needs as much attendance and active participation as possible from citizens. Media play an important role in the recognition of environmental problems as an important issue for public and political concern (Hansen, 2015: 26). Attitudes and behavioural changes of the public are socially influenced and in times where everything is mediated (Silverstone, 2013), are also highly influenced by media and the way media communicate. Therefore, modern environmental organisations need(ed) to adjust their approach to activism and citizen mobilisation to a more media-focused approach. Effective communication of sustainability issues becomes important in the current social and political landscape which is coined by changes, instability and citizens losing trust in political institutions which results in a move

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<sup>1</sup> For more information on (human made) climate change please see the reports of the Intergovernmental Panel on Climate Change (IPCC): <https://www.ipcc.ch/reports/>

towards populism (Canovan, 1999; Dahlgren, 2009). Therefore, it becomes important to look at how NGOs can increase (political) participation through media and especially the internet and social media.

Today, activists have incorporated online spaces, into their “repertoire” (McCaughey and Ayers, 2003: 1). Many campaigns and issues have been brought up through social media which might have never come to light if not for social media, for example, the prominent cases of #metoo and #blacklivesmatter among others (Margetts et al., 2016). The internet and social media give citizens the space to discuss things, to meet and connect, which can lead to online and offline actions, which can be everything from manifestations, petitions to boycotts and “buycotts” (Arnesson, 2018: 38). The two latest refer to a form of everyday activism through consumption choices, also called political consumerism. The idea is that everyone can be an activist, making the world better with small decisions one takes every day. It is a form of activism which is growing bigger and bigger in the media and sustainability discussions (Baek, 2010; García-de-Frutos et al., 2018; Lekakis, 2013; Littler, 2009; Mukherjee and Banet-Weiser, 2012; Parigi and Gong, 2014; Yates, 2011). This aspect of a sustainable lifestyle, (e.g. buying special products or generally consuming less, reusing, recycling and repairing) which is integrated in peoples everyday life practices, has become a major trend in social media (Craig, 2019)<sup>2</sup>, from influencers showing their personal methods of sustainable consumption to organizations promoting more sustainable ways of living through (non-) consumption.

One example of an organization joining this discourse in social media is Greenpeace with the campaign *make smthng*, a campaign which tries to fight overconsumption in the form of an online community of makers, offering alternatives. The campaign was started in the middle of 2017 with an Instagram channel posting ideas and tips about how to prolong the lifespan of things (mostly clothes) through DIY (doing things yourself): through repairing, reusing and upcycling. The general idea is to consume less, in an effort to combat the environmental consequences of overconsumption. Each year in November the campaign additionally organizes a *make something week*, the offline addition of *make smthng*, where different events related to consumption taking place all over the world. In 2018 during this week over 400 events in almost 50 countries took place (Roloff, 2019). The campaign puts focus on daily life activism through consumption and through sharing experiences and ideas about less

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<sup>2</sup> This really interesting book about sustainability and everyday life practices in social media was unfortunately not yet published before the finalization of this thesis, but it was already possible to access some parts of the book.



consumption and tries to create interaction and a community for people trying to live more sustainable through consuming less and different.

The research interest, in this case, lies in the way an Instagram channel can motivate its followers to become activists, online as well as offline. A hybrid form of activism – online mobilization and offline participation is usual today (McCaughey, 2014), but the way Greenpeace tries to tackle sustainability and spark activism with *make smthng* is special in the sense that the campaign tries to make people participate on Instagram (online) as well as offline. This is tried through making something (repairing, knitting etc.) and not buying something and then showing this again on Instagram, to motivate other people to do similar (Roloff, 2019). Using Instagram in that way is a new form of communication for Greenpeace as well as other environmental organizations as they usually just use social media as a one-directional communication tool (Comfort and Hester, 2019; Doyle, 2009). The analyzed case is believed to be an example showing that online and offline activism can work together – citizens being active online and offline. As well as that online activism can influence citizens attitudes and behaviour about sustainability positively, even if there are many voices arguing that online activism is just a form of “clicktivism” or “slacktivism” (Shresthova, 2016) which is not affecting political processes like “real”, offline participation does.

Researchers have studied social media in connection to society and politics, some studies specifically concerned with social media in connection to social movements and activism (Castells, 2015; Hands, 2011; Jenkins et al., 2016b; McCaughey and Ayers, 2003; Poell and van Dijck, 2017; Sandoval-Almazan and Gil-Garcia, 2014; van de Donk and van de Donk, 2004), as well in connection to climate change and environmental issues (Comfort and Hester, 2019; Cox and Pezzullo, 2016; Doyle, 2009; Maniates, 2001). But little research has been done on Instagram in general and even less on social media as a tool for NGOs and in connection to activism. Investigating *make smthng* will thus allow to fill an apparent gap in research and furthermore add to the debate about impacts of social media on political participation.

### 1.1 Aim and Research Questions

The aim of the thesis is to explore how the environmental organization Greenpeace uses Instagram to instigate online and offline activism around the topic of sustainable consumption and consumerism critique. Through analyzing how political consumption is framed as a form of environmental activism by the Instagram account, this thesis adds to the scholarly question

of how environmental issues can be communicated better and contributes to a deeper understanding of how a social media platform can influence participation and active citizenship.

A close view of the campaign will be provided through analysing nine different posts with a qualitative multimodal analysis, as well as through a quantitative descriptive analysis of all posts from the year 2018. Additionally, one producer interview with the head of the online campaign has been conducted and internal documents about the conception of the campaign will be analysed. To reach the above-mentioned aims, the thesis will employ the following **research questions**:

1. How is the Instagram campaign *make smthng* (using visuals and text) enhancing online and offline participation?
2. In what ways is the campaign encouraging followers to become more critical towards consumerism and to become activists for a more sustainable lifestyle?

Through trying to answer these questions, this research raises a topic of high importance for society. Through investigating society and how it functions, this study tries to make the world better, which should be one of the main goals of social sciences (Flyvbjerg, 2001: 56). It is important to investigate how knowledge (about sustainability) is brought to society, as knowledge is a precondition for participation (Dahlgren, 2009: 108) and therefore examining how an Instagram account tries to distribute knowledge about sustainability will contribute to a better society. This thesis might give implications for how to communicate environmental issues better and fills a research gap through analysing Instagram with a mainly qualitative approach (which will be discussed more later).

## 1.2 Outline of the thesis

This thesis is comprised of six chapters. After a Background chapter (chapter two), which gives information about the case as well as the context needed for the understanding of the case by explaining important terms, the literature review and theoretical framework (third chapter) follow. The third chapter will focus on different theoretical approaches towards participation, media and political and sustainable consumption. The chapter provides an overview of the state of research of related research areas (social media, consumption as activism, the discussion of the democratic potential of online media and about environmental communication). The fourth chapter provides insight into the methodological considerations and how the researcher's worldview (social constructionism) influences how the case study is approached. The fifth

chapter, comprising of the analysis, has been divided into four subchapters. Each subchapter is focussed on one aspect which is important to look at when trying to find out how *make smthng* engages its followers. The first subchapter is providing information about how the account frames and communicates sustainable consumption. The second subchapter shows how the campaign tries to connect users amongst each other and to the account. The third and fourth subchapters show the analysis of how the account initiates participation and how the corporate design supports this. Finally, the conclusion will discuss results and summarise the main findings, as well as suggests how these could be used in further research.

## 2. Background

In this section, important background knowledge will be given about the case, the platform Instagram, as well as about important terms and concepts connected to sustainable consumption, to lay the basis for the discussion of existing literature, as well as for the analysis.

### 2.1 The case: The campaign *make smthng*

*Make smthng* is the name of a campaign and of an Instagram channel for the anti-consumption and sustainable consumption project of international NGO Greenpeace (GP). The campaign tries to work against the general throwaway-culture we live in today, and its goals are to change people's mindsets about wanting more. Following that, their goal is that people buy less and make more out of what they already have, which is represented in the slogan of the campaign: 'buy nothing, make something' (Roloff, 2019). The project was born out of another Greenpeace campaign which was about detoxing the fashion industry, with the goal to make big fashion companies commit to production with fewer chemicals. That campaign was successful, but:

"We have realized that there is an even larger problem than chemical pollution, which is the sheer mass and volume of clothes produced, so the idea came that we need to shift our approach and not target companies because they won't be receptive to the message of 'we need to produce less'. It's in their DNA to produce more, so the only way we saw was to start addressing consumers or people, into changing their so-called mindsets of more is always better, new is always better and start a conversation and help to improve a culture where we value our resources more than we do at the current moment"

(Lu Yen Roloff, *Communication and Engagement Lead of the Campaign*)

The approach of the project is to send a positive message and give people inspiration and tips how to lengthen the lifespan of products (through upcycling, visual mending, repairing etc.) and on how to make things yourself, instead of buying them. The campaign is facilitated by *Greenpeace international*, with the head of the online campaign and Instagram account based in Germany, other organisers, specifically for the offline part, the *make something week*, sitting in Canada, France and the US (Roloff, 2019).

Greenpeace is one of the biggest environmental organizations worldwide with about 31 million subscribers and 18,300 volunteers, working in around 40 countries, having local offices and their head office in the Netherlands. The organization was founded in 1971 and is known for its campaigns against nuclear technology, commercial whaling amongst others, as well as for fighting against climate change (Greenpeace International, 2019). Campaigns run on international or national level and often involve the groundwork of thousands of volunteers. The people power is the most important asset of GP, not just with their volunteers on the streets, as well as with their online activities, but also money wise. The organization does not accept

funding from corporations or governments and is solely financed through members who donate (Greenpeace International, 2019).

*Make smthng* is an open campaign project, trying to bring together different other campaigns and initiatives as well as individuals who are already active in different areas, for example in veganism, upcycling and zero waste life. The campaign tries this in online spaces, but also in physical spaces, and sees itself as an “amplifier” to spread the messages which are already being sent by active people. As the comms. and engagement lead of the campaign Lu Yen Roloff (2019) explains, it is difficult to change people’s mindset to buying less and realising that it is not necessary to buy more, as all the big companies who want to sell their products can spend immense amounts of money on marketing. To compete for that attention, with a lot less money is quite difficult. But instead, the campaign wants to create a social experience, where consumers can meet each other and get inspiration – a community for makers and anti-consumers (Roloff, 2019).

The main medium the campaign uses is Instagram, but the campaign is also present on other social media like Twitter, Facebook and Medium. The Instagram account has around 25,3 thousand followers (March 2019) and promotes anti-consumption and sustainable consumption through sharing tutorials, tips and tricks, as well as stories about making, repairing, reusing and zero-waste life. The account is always using the same design, giving the pictures a frame and a watermark. The main hashtags connected to the campaign are #makesmthng, #buynothing and #makersgonnamake. The account is operating in English. Instagram is the main focus of the campaign because of the target audience the campaign has. As Roloff (2019), explains, the campaign targets so-called “urban transcendents”. Those are people who are pioneers and intrinsically motivated experimenting more and challenging the status quo with living a more sustainable life, as for example the first generation of vegans. The goal of the campaign is to bring a more sustainable lifestyle of the transcendents to a bigger audience, to the so-called “now-people”. These are people looking for trends and new things to enhance their status. The campaign aims to bridge this with the Instagram channel, through reposting things from already active people, making it appeal enough for other people who are not yet active.

The offline part of the campaign is held through a so-called *make something week*, which starts every year with Black Friday, a major shopping day where customers are motivated to buy things through discounts (Roloff, 2019). This will be further discussed in the analysis. The week consists of events which are happening around the world, people giving workshops and talks

related to making, repairing and zero-waste, groups organising clothes swaps, cooking events and much more. The week is organised by Greenpeace, together with different other stakeholders. Everyone who wants can register an event if it is uncommercial. In 2018, the week was held the second time, with 410 events in 48 countries around the world, with 38.000 estimated participants (Roloff, 2019).

During *make something week*, the Instagram account shares impressions from the events presents other Instagram accounts working in the same field and motivates followers to join different sustainable consumption challenges. In each challenge, followers are called to follow different steps towards a more sustainable consumption/less consumption, as for example in the field of food consumption and then share their ideas on Instagram to inspire others. Additional to the offline events and Instagram (and the other social media), the week was accompanied by a website<sup>3</sup> which is accessible in Italian, Spanish and German, as well as a newsletter (in Germany) which users can subscribe to and can get the information on the Instagram-challenges via email from.

## 2.2 Instagram

Instagram is a picture based social medium<sup>4</sup> which was launched in October 2010, first as an iPhone application to share pictures with friends (Laestadius, 2016). The app offers, next to connecting people, filters and other tools to improve pictures and therefore has fast become a very successful platform, especially for users showing their passion about fashion, food and other aspects of their daily lives. The app developed fast from a small niche app to one of the biggest social media platforms with about 1 billion users in 2018 and 25 million businesses on Instagram (Aslam, 2019).

Because it is still a quite new social medium not that much research has been done on Instagram, compared to other popular social media platforms (Laestadius, 2016: 573). What is important when thinking about analysing Instagram is, that it is different than other platforms as the focus is on pictures, even if some aspects, for example, the use of hashtags is similar to Twitter (Highfield and Leaver, 2015). For Instagram, it is necessary to upload a picture or video, which

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<sup>3</sup> <https://www.makesmthng.org>

<sup>4</sup> One clarification which needs to be made is, that this thesis mainly focusses on social media due to the chosen case, but it will happen that general words like 'online activism', 'online media' or 'the internet' will be mentioned, which is due to the different terms and foci the used literature and theories have.

influences the way users communicate strongly. This is why this analysis needed a visual approach which will be discussed later.<sup>5</sup>

### 2.3 Sustainability and environmental activism as consumption – clarifications

In recent years the term sustainability has become a frequently discussed topic in media in connection to environmentalism (Doyle, 2011) but the term is often used in different contexts. An example would be the usage of the term in connection to environmental protection and activism the other is more general about the development of something (for example a company). In the dictionary, one can find two different definitions. The first one is: “the quality of being able to continue over a period of time”. The second one is: “Environment - the quality of causing little or no damage to the environment and therefore able to continue for a long time” (Cambridge English Dictionary, 2019). In this thesis, the term is used following the second definition, describing environmentally friendly behaviour, and attitudes.

One example of the word ‘sustainable’ in an environmental context is in connection to ‘conscious consumption’, which moves more and more into people's attention and has become a huge part of the way environmental organisations promote sustainable actions (Littler, 2012). Making the world better with small steps – through consuming food, buying clothes, cosmetic and other daily life products or reducing your consumption in general - is what many organisations promote as one part to the solution of the environmental crisis we find ourselves in today. These everyday actions can be seen as a way of political engagement and participation in the form of everyday life activism. There are many different terms for this kind of consumption, and researches have not yet found one universal one. In research it has been called ‘political consumption’ or ‘political consumerism’ (Parigi and Gong, 2014), ‘consumer activism’ (Littler, 2012), ‘commodity activism’ (Mukherjee and Banet-Weiser, 2012), if it is about trying to fight consumption in general, also the term ‘anti-consumption’ (García-de-Frutos et al., 2018) is used. When talking about political consumption with the intention of being environmentally motivated, the phenomenon is also called ‘sustainable consumption’ (Doyle 2011: 124ff.). Political consumption can be sparked through different motivations, either through a sustainable/environmental motivation or an ethical one. This thesis is interested

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<sup>5</sup> There are many other Instagram specific aspects, which cannot be discussed here in detail, but for a more information, see Laestadius, 2016.

in environmental motivated consumption and therefore the term ‘sustainable consumption’ will be used.<sup>6</sup>

Political, conscious consumption can be practised in two different ways. Through ‘buycotting’ and ‘boycotting’. While boycotting means the abstain from consumption, buycotting means choosing to buy products from a specific brand or corporation (Arnesson, 2018: 153). “Boycotting and buycotting, as a particularly self-conscious form of consumption are, in this way, expressions of an individual’s political, ethical or environmental stance” (Yates, 2011: 192). The term boycotting is often used in the context of not buying products from one or two companies, and not directly with boycotting the whole system of consumption. Yates (2011) also finds in his analysis of data from the European Social Survey, that buycotting is a more individualistic action than boycotting. Buycotting is strongly connected to the idea of ‘green products’, when looking at sustainable consumption which, exists in two ways. Firstly, as a product which is supposed to fight against overconsumption or ‘turbo consumption’, as for example a jute bag, which is used instead of many plastic bags. Secondly, green products which promise to be produced with fewer resources or more environmentally friendly materials. But in the end, they can be still produced, using cheap overseas labour (Littler, 2012: 78).

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<sup>6</sup> What can be also considered when looking at media and the environment, is the impact media itself have. This is interesting in context to the production and resources used, of both technological media (computers and smartphones) and older media (books, newspapers) (Boyce and Lewis, 2009: 23). An interesting read regarding this, is the book by Sloan and Quan-Haase (2016).



### 3. Literature Review & Theoretical Framework

This chapter will look at previous research and important theories in the area of political participation/activism, media and political consumption and environmental communication to understand how consumption and online activism in the context of social media operate and to put this study in the context of the ongoing academic discussion. This literature review will be helpful for seeing the relations between newly produced and already existing research.

Research on activism and political engagement mirror increasingly the importance of newly emerging forms of political engagement. Political participation is moving away from traditional forms, going more into the direction of citizens engagement in, as Dahlgren (2009: 30–31) puts it, “informal” or “alternative” forms. As well more on the personal level, instead of a commitment to parties and traditional social movements (Brough and Shresthova, 2012). Citizens find new forms of participation, going away from the parliamentary system, targeting instead global cooperations directly (Dahlgren, 2009: 32). Researchers are observing an increase in individual actions in political participation, often in the form of consumption choices citizen make (Baek, 2010; Banet-Weiser and Mukherjee, 2012; Byrum, 2019; Littler, 2009; Maniates, 2001). Still, there is a need for communicative public spaces for people to interact, to be able to participate in any form (Carpentier, 2011; Dahlgren, 2009). That these spaces are increasingly shifting from being offline spaces into becoming online platforms and networks, can be seen also when looking at the research, where this phenomenon has been documented and analysed well by different scholars (Castells, 2015; Christensen, 2011; Jenkins et al., 2016b; McCaughey and Ayers, 2003; Sandoval-Almazan and Gil-Garcia, 2014; van de Donk and van de Donk, 2004). Activists make use of those online spaces, but the conception, that offline participation is necessary and maybe even more impacting, is still present and researchers still discuss how positive or negative this move to online spaces is (Christensen, 2011; Dahlgren, 2013; Gibson and Cantijoch, 2013; Glenn, 2015; Jenkins et al., 2016b; Kristofferson et al., 2014; Rucht, 2014).

In this thesis I draw on theories from the field of media and participation which are talking about citizens participation in connection with media, to argue that social media can be a participation enhancing tool. The two main theories will be Dahlgren (2009) and Carpentier (2011) as they discuss how participation in connection to media works and why it is important for society. Also, research around consumption as a political action/activism will be presented. A closer look at the online aspect of activism and at the discourse in research of seeing online

activism as a positive advancement or degradation of political participation will be also given in the first section. In the second section previous research on how media communicate the environmental crisis and how they still struggle with an effective way of doing so (Anderson, 2014; Boyce and Lewis, 2009; Cox and Pezzullo, 2016; Hansen and Cox, 2015) will be presented.

### 3.1 (Media and) Participation – a way to more democracy?

Important for this thesis is the understanding of the relation between media and participation because as already mentioned, democracy lives and grows through participation and “without a minimal level of involvement from its citizens, democracy loses legitimacy and may cease to function in a genuine way” (Dahlgren, 2009: 1). As media influence everything today, it is important to look at theories and research around media and participation/online activism to investigate the connection between online activism and citizen's engagement through (anti-) consumption to fight climate change. In times where people tend to become less active in the traditional way of politics (Dahlgren, 2009), media gain more and more importance in the struggle for keeping democracy healthy. Before looking at media and their influence on people's possibilities to participate, it first needs to be clear why participation is a crucial part of a democratic society in general.

The idea of citizens participation in society is summarised by Dahlgren (2009) in his concept of civic agency, picturing an ideal form of participation. Civic agency is when citizens contribute to the civic culture, they collectively solve problems and they have a sense of being a citizen as part of their identity. Dahlgren further argues that the concept of civic agency is based on people being able to see themselves as meaningful participants and political actors. Civic agency needs to be integrated into the larger cultural environment which is relevant for politics (Dahlgren, 2009: 102-). Civic cultures serve as resources for participation, to do that they need to be anchored in everyday life and civic cultures are shaped by many social factors as power relations, economics, schooling and the media (Dahlgren, 2009: 8–9).

Similar to Dahlgren's concept, Charpentier's concept of maximalist participation, tries to show how participation can have the best, positive impact on society (Carpentier, 2011). The concept describes, a way of living citizenship, which is striving for a healthy, democratic, social civilisation. He sees citizens' participation as the normative token in all models of democracies because participation is exercised in democratic practices. The gap which exists between normative aspects and praxis is conceptualized by Carpentier as the difference between

minimalist and maximalist versions of participation (Carpentier, 2011: 17). Carpentier's concept is mainly about power - the power of political decisions through participation. Minimalist participation is a form of participation where the control over the outcome of the decision is coming from above, often from an official authority (voting in an election or professionally produced media, citizens are represented and not directly involved). With maximalist participation, the control over the decision making process is more personal, coming directly from the citizens in often local and self-motivated actions (Carpentier, 2011: 15–25) and the power over the participation becomes balanced among participants (Carpentier, 2011: 354). What makes Carpentier's concept of maximalist participation valuable for the context of this study, is that he argues, that (preferably maximalist) participatory practices do not necessarily have to be in a political context but can be “embedded within structures of everyday life” (Carpentier, 2011: 18). He says that the democratization of the personal is one aspect of maximalist participation and that everyday life practices play an important role in political participation.

So, participation is the main tool for citizens to sustain a well working democratic society, but it needs to be clear what the term participation actually means and entails. The word participation is a normalization of the verb 'to participate' which is, 'to take part in something'. Participation is never an individual act and always advances interests (Livingstone, 2013). As Livingstone (2013: 25) summarises from a dictionary definition, participation is about being related to a larger whole, about active involvement in a matter and it is about sharing action and sentiments. As Carpentier (2012: 165) mentions, it is still difficult to define the term and its use as it is used for a variety of situations and people. Wandersman (1981: 27) agrees, that there is not one definition and that “participation, however, is a concept laden with ideology and assumptions”. So, political participating means taking part in something (a social movement) which tries to influence society and politics. To understand how political participation works, one must look at how a democratic society today works in its social context, as “Participation allows the performance of democracy, which is deemed an important component of the social in itself” (Carpentier, 2011: 24–25).

Frequently used in the literature, is also the word ‘engagement’. Both words, participation and engagement are used often synonymous and interchangeable in the context of political activism, or it is not clear what qualitative difference is seen in the two terms. In some studies, the word ‘participation’ seems to be used as a stronger form of engagement, meaning that people act and

not just are engaged about something (Hoffman et al., 2005). Other opinions seem to follow the idea that participation is the pre-step to engagement, and that someone can be participating without being engaged – meaning being not as motivated to drive change, but being attentive (Hoffman et al., 2005). The word ‘engagement’ itself means ‘being involved with something’ or being interested in something, and the verb ‘to engage’ means “take part in, busy oneself with: in politics” (Hornby, 1986: 200). Looking at this definition, the term engagement could be understood as a level before participation. Dahlgren (2009: 80–81) also points out, that the terms are often used as synonyms, but states that a distinction can be helpful. He sees ‘engagement’ as a prerequisite for participation and defines engagement as something which can be embodied in participation if there is a practical aspect, a “do-able activity” through which citizens feel empowered. So, engagement must become participation, if it is supposed to have an impact in some ways. Also, Carpentier (2011) uses the term ‘participation’ in this way, describing his concept of maximalist and minimalist activities with it.

It can be summarised, that both, Carpentier and Dahlgren, as well as other voices in research, see participation as the somehow higher, more active form of citizens taking part in politics. It is the more active term, with engagement often being a pre-step. This thesis will follow the same understanding, seeing participation as the more active term, near and almost interchangeable with the term activism. In later discussed literature, as well as in the whole thesis, the word ‘activism’ will be used, taking on the meaning of participation<sup>7</sup>. Being active with a political or social goal in mind is activism and is another word meaning the same as participation. Activism is crucial for our society to work and necessary for solving the problems we face, especially the climate and environmental crisis we are in today. It is one of the options citizens have in a democratic society, to engage and participate in political processes and in shaping the society and world they want to live in.

Another aspect of how activism can thrive is the use of happiness as a ‘social glue’. Gauntlett (2011) and Carpentier (2011) stress the importance of happiness arising through everyday life participation and also Dahlgren (2009: 85) mentions the importance of passion for participation. Carpentier (2011: 24–25) sees it as an important aspect of maximalist participation, that people are happy. He argues that happy participation is the base of good decision making in the political area, as well as in everyday life participation. Gauntlett (2011) looks especially at how everyday life participation makes people happy and how important that is for a successful and

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<sup>7</sup> For a detailed discussion of what defines activism and other connected terms like ‘protest’, ‘dissent’, ‘resistance’ and ‘rebellion’ please see the introduction chapter in Hands, 2011.

democratic society. He writes about social networks and especially their use for sharing and collaboration regarding the making of things (for example DIY) and he argues, that people are more fulfilled and happier when they are a part of such a craft-network. He uses the term 'social capital' for this, which he defines as "shared values and connectedness" (Gauntlett 2011: 116). His main argument summarised, is that *making is connecting*. Making is connecting because "acts of creativity usually involve, at some point, a social dimension, and connect us with other people" (Gauntlett, 2011: 2). Gauntlett (2011: 141ff.) also argues, that through small steps of making, people change the world. Those small changes inspire bigger changes and through creativity can create something bigger. These theoretical considerations show the importance of investigating how participatory platforms make people feel, which will be done in the analysis of this thesis.

### 3.1.1 Political participation and the shift to consumption as activism

Consumption is the basis of how social relations are lived and experienced (Bauman, 2007: 68) and therefore consumption plays an important role in people's lives and through that becomes an important aspect of a democratic society. Bauman calls consumption also a form of 'socialization' which is necessary to reproduce itself (ibid.). We grow up learning, that buying and having things makes us happy, gives us status and that it is a necessary practice in today's society. Therefore, consumption becomes a very central part of every citizen's life. Because of that, consumption has also been used as a platform to start political and cultural projects and as Banet-Weiser and Mukherjee (2012: 6–8) stress, consumer activism has a long tradition as a form of political participation, ranging from feminist movements to immigrant movements. The Civil Rights movement in the US in the 20th century, for example, has been organised around consumption and access, for example through boycotting specific restaurants (Weems, 1998 cited in Banet-Weiser and Mukherjee, 2012: 7). Also, in context to one of the most pressing and important issues of our time, climate change and the environmental crisis we are facing, consumption receives more and more attention. The problem of running out of natural resources started off new forms of consumption which are less dependent on non-renewable resources (Littler, 2012: 79) and focus on minimising environmental impact through specific forms of (anti-) consumption. That "Consumer-citizens" increasingly practice their moral and civic virtue through their consumption choices (Banet-Weiser and Mukherjee, 2012: 12) is an interesting development and an important aspect for this thesis.

Consumption as a daily practice is embedded in its social surrounding and even if it is an individual act, the whole idea and concept is a socially constructed mass phenomenon, strongly connected to capitalism (Banet-Weiser and Mukherjee, 2012). So there are two aspects of consumption, which Bauman (2007: 28) distinguishes through two different words. He distinguishes between consumption and consumerism, where consumption is an individual act and practice, and consumerism is a social concept of buying goods and services as a human desire. Political consumption campaigns usually criticize consumption and not consumerism, which is different with *make smthng*, as will be discussed further during the analysis.

Consumption as a form of political participation or activism is specifically interesting because it shows the move towards an **everyday life-based approach** to activism (Mukherjee and Banet-Weiser 2012; Yates 2001). At the same time, political consumption is also coined by a more **individual approach**, as buying things is normally an activity one does alone and not in the form of a movement. Research has identified this development and studies are mentioning the general movement to more individualized activism (Beck and Beck-Gernsheim, 2001, 2001; Dahlgren, 2009: 26–28; Maniates, 2001, 2001). Generally, even though political consumption is not a new phenomenon, it recently started gaining the attention of scholars (Parigi and Gong, 2014: 236) and literature about it is increasingly published. Consumption is often an individual everyday activity, and most studies frame it like this, but it can also be a collective activity, with people consciously consuming and forming movements or networks, often forming (online) ties to others and creating a movement (Parigi and Gong, 2014: 250). Yates (2011: 191) also argues that citizens consume in a more critical way because they “pledge alliance to goals of certain social movements”. With regards to the analysed case, this will be an interesting aspect, as the campaign itself says that its goal is to build up a community and to become a movement of makers.

The way we ‘do activism’ changes not just through the move to a more individual, every day and consumption-based form, but also through the move into online spaces, which is another important aspect of the case analysed here. Also, consumption practices are strongly influenced by the media. Concepts, such as ethical and sustainable consumption are discursively constructed, through the media. The knowledge about the reasons why someone should become a conscious consumer depends immensely on the information flow that person accesses (Arnesson, 2018: 34).

Now, to the previous research around political participation as a form of consumption. A very new and important theory connected to the idea of green products and consumption as activism is ‘Commodity activism’ which is presented by Mukherjee and Banet-Weiser (2012). Their theory explores the range of activism through consumption, from buying fair-trade, to buying an electric car. Commodity activism is the development that big consumer movements move towards actions of individual consumers, the shift from collective action and larger political goals to a more economical and personal oriented approach. The different contributions in the book try to answer the question what it means to ‘do activism’ today and how these ideas connect to activism through consumption, shape and change conceptions of citizenship, community and resistance and what the political consequences are when civic engagement is following the logic of the market. Commodity activism as a theory is situated in the field of “critical consumer studies”, a field which belief in the importance of consumer power. This consumer power is mainly connected to the consumption of green products. Green products are commodity activism par excellence, products which are supposed to be a solution to the environmental problems we face. But the aspect of greenwashing and the concepts of making us buy more under the umbrella of being more environmentally friendly, also needs to be kept in mind in context to this (Littler, 2012), especially as it becomes normal that companies try to make the world a better place, that it almost has become difficult to trust those statements (Banet-Weiser and Mukherjee, 2012: 10).

With the example of nappies, Littler (2012: 82-85) describes how the consumption of sustainable products can be a ‘war’ between big companies and small personal decisions and how sustainable consumption often is a lifestyle niche. Nappies, a popular subject in environmental discussions are showing the individualistic consumption choices self-aware parents can make. Instead of buying disposable nappies, they can choose other, more long-lasting options like cloth nappies. Buying those are conscious consumption choices of middle-class parents, trying to stand up against the big companies which are flooding the market with disposable nappies. Green nappies are often spread through parents’ networks, through people spreading them, not because they want to make a profit, but because they believe in them, which makes it a form of productive democracy and an example of commodity activism par excellence. The common discourse around this can often be a quite negative one, branding parents as weird eco-parents or as a very specific lifestyle, not suitable for the masses, which can become a problem for promoting sustainable consumption (Littler, 2012: 86). Another problem of conscious consumption of green products is that it often stays something for the

wealthy. Banet-Weiser and Mukherjee (2012: 12) mention, organic and ethical products often have a higher price and that most consumer activists in the US tend to be more educated.

Other studies focussing on green products and consumption as activism are amongst many: Littler (2009) who focusses on ‘buycotting’ and ‘boycotting’ through buying green and ethical products (buying Fairtrade, using less plastic bags etc.) as well as through ‘brand-bashing’, Stolle et al. (2005) who do a quantitative survey study on political participation through consumer behaviour, finding that political consumption is mainly a tool for people who are distrustful of political organizations. This can be connected back to what Dahlgren (2009) argues about decreasing trust of citizens in political institutions. Lekakis (2013) focuses on the consumption of coffee and its connection to activism in the Fairtrade movement.

What can be observed, when looking at the existing literature talking about political participation/activism in form of consumption, is that they are mainly focussing on consumption, not consumerism, talking about different forms of buycotting, sometimes also boycotting, but not much about the idea of restraining generally from consumption. There are some studies talking about anti-consumption, but very little research can be found here. García-de-Frutos et al. (2018) do a very important job with summarising literature regarding environmentally oriented anti-consumption but those mostly focus on the aspect of anti-consumption from a marketing and business perspective, looking at how companies can include environmental strategies. This missing research on forms of consumerism critique open a research gap which this thesis fits in.

### 3.1.2 The online aspect of activism and participation

As another part of the theoretical basis, and interesting previous research is research about the connection between media and activism, especially social media. There is increasing interest in studies investigating how the changing media environment enables or impedes participation in society and which modes are used to mediate social, cultural and political spheres of life (Livingstone, 2013: 21). Especially social media increasingly become a sphere for debate and influence through sharing and commenting on various platforms (Freund, 2011 cited in Arnesson, 2018: 11). And social media can also function as space where “private practices – such as consumption – are transformed into public actions loaded with political meaning” (Parigi and Gong, 2014, 2014).



It is important to explore political activism on the internet (McCaughey and Ayers, 2003: 1) and regarding this study, even more in social media. Arnesson (2018: 39) for example, argues, that consumerism is discursively constructed in corporate communications and news media, influenced by social processes, but they are made meaningful in the end by the public, and this can happen in social media. Poell and van Dijck (2017: 547) argue, that social media can transform activism to a more bottom-up protest form, even if not in isolation from offline forms of activism (2017: 547). Here comes in the concept of online and offline activism as a hybrid form (McCaughey and Ayers, 2003), as a “distinction between the ‘online’ and ‘offline’ can no longer be made” (Poell and van Dijck, 2017: 547), not just that through the use of smartphones, activism can be simultaneous (ibid), also it has become normal for activists to use social media as an important tool.

There is a lot of research especially on social movements (Diani, 2000; Poell and van Dijck, 2017; van de Donk and van de Donk, 2004) and how they are started with the help of social media. Castells (2015: 218) and Sandoval-Almazan and Gil-Garcia (2014: 369) both describe how social movements start with a crisis on which people react with organising themselves online for offline actions. This has been also seen in the “Twitter revolution” in Moldova, as well as in Iran, Egypt, and many other cases where citizens organised themselves via social media to protest (Hands, 2011: 1-3). This shows that (online) networks are very important for society, enabling new forms of participation (Papacharissi, 2011). Dahlgren agrees, that the current incidences of alternative politics and new world views never would have been spread so easily without the internet and that it enabled the growth of digital networks, used for activists. The open and more accessible character of the internet gave the traditional holders of power, less control and through that enabled many activist movements to form (Dahlgren, 2009: 190).

To summarise, connecting the general theories about political participation and engagement in democracy with online activism, is a very highly discussed and ongoing in research. There are many more studies focusing for example on participatory culture, fandom and popular culture as a component of online networks creating participating citizens (Hutchins and Tindall, 2016; Jenkins et al., 2016b; Jenkins et al., 2016a). As the here analysed case is not directly a social movement, not more studies will be presented. But what is important to know, and what guides to the next important aspect of online media and activism, is the that most researchers agree on the fact, that the internet and social media influence the ways we participate strongly, but some

believe in a positive, some see it as a negative impacting force. On the one hand, the Web 2.0 and social media, are seen as a positive enhancement of civic participation and activism and as a great resource to increase creativity, knowledge sharing and supporting the creation of online activism. The other side of the discussion is led by voices arguing that participation sparked through social media and the Web 2.0 can never be compared to the “real” form of activism which happens in offline spheres and that the internet is a danger for democracy.

There is one book, edited by Henry Jenkins which is strongly arguing for the side of the discussion that online participation is “real” participation and that media can support civic engagement. Jenkins argues in the introduction, that through not established ways of activism, via social media, political change can be promoted and that a new participatory culture develops through this. The way of participating might not be exactly the same but expresses in new, creative ways (Jenkins et al., 2016b: 3). Dahlgren describes something similar in the foreword to a book called ‘cyberprotest’ when saying that research shows clear signs for the fact that people have not left the idea of political engagement behind, but have found new and different ways of engaging (Dahlgren, 2004: xii). Other positive advocates for social media and activism are Parigi and Gong (2014: 237) who argue that social media are playing a major role in creating collective public actions. Banet-Weiser and Mukherjee (2012: 12) argue that online media create the possibility of user-generated content which has democratizing potential and shows new perspectives on the problem of media being the gatekeepers of information and practices. Also, Mahoney and Tang (2017: 8) believe that social media create better-informed citizens of and through that leads towards “positive social change”. The internet enabled also a more global form of activism, which is directed at more transnational issues (Dahlgren, 2009: 191) which is the case with *make smthng*. Cox and Pezzullo (2016: 210) even argue that the use of social media has changed environmental activism, as it made it become more impacting and visible through the new possibilities of online media.

As seen, Dahlgren has generally an optimistic view on the internet as a participation enhancing tool but he agrees, that there might be negative effects because of the ease engagement through the internet could bring. This might be the case because the internet and its forms of activism may generate a new kind of political culture, where people do not want to spend much time to a cause (Dahlgren, 2009: 190). This aspect can be summarised as the phenomenon of ‘slacktivism’ or ‘clicktivism’ (Glenn, 2015). One advocate for the argument that online media can just create a weak form of activism is, for example, Evgeny Morozov. He calls what is

happening online today a “feel-good online activism” which has zero political or social impact and that participants in ‘slacktivism’ just have an illusion of meaningfully impacting anything more “than joining a Facebook group” (2011). He calls ‘slacktivism’ the “ideal activism for a lazy generation” (Morozov, 2011). Jodi Dean (2005) also offers a pessimistic view, calling low effort participation online, like petitions ‘communicative capitalism’ and arguing that one of the problems of online campaigns is, that they are not distinguishable from advertising or marketing campaigns (Dean, 2005: 55). Also, Malcolm Gladwell (2010) is seeing social media, not as a strong supporter of activism. He critiques, that social media just create weak ties between people which cannot make big change happen.

What can be observed is that most literature about activism and online media is focussing on social movements and how they use the internet for themselves and less on how online media can create individual activism like it is the case with political consumption. As the case which will be analysed in this thesis is not per se a social movement which has been sparked by a particular event or crisis, but is a consciously created campaign, trying to create a network for activists and trying to spark activism, it will be necessary to look at how social media can be used as a communication or marketing tool for activism. This will be done in the next chapter by looking at environmental communication.

### 3.2 Environmental communication

To gain a deeper understanding of the case and to be able to answer the research questions in a good way, it needs to be looked at how environmental issues are mediated and communicated. For this, a short overview of the research area of environmental communication will be given, mainly focussing on how NGOs communicate.

It has been found by environmental communication researchers, that how we understand and define the environment, influences how we act upon it (Doyle, 2011: 3) and that means that (online) communication about the environment is from high importance, as we get most of our information from there. Hansen (2015: 26) stresses, that communication about the environment is important as media are the arena where those issues can be recognized as of public and political concern. Doyle (2011: 2–6) likewise points out that to understand how climate change is made meaningful, media scholars should not just ask how science can be better communicated to people, but also how it is made meaningful for people. Boyce and Lewis (2009: 15) try to make clear that what is important is not just to make people aware of climate change, but also to communicate good ways to deal with it. Digital media are opening new

ways for circulating arguments and Cox and Pezzullo (2016: 209ff.), argue, that the use of social media has changed environmental activism towards becoming more impacting and visible through online media. But still, even though this aspects and the fact that climate change is “the most serious issue of our time” it is still a deeply contested topic and media struggle to communicate it in effective ways (Anderson, 2014: 61ff.).

As the here analysed case is an NGO, mainly research talking about NGOs and their way of communicating will be presented. Doyle (2009) stresses, that NGOs always had had a big part in the communication of environmental issues, helping to mediatize climate change, being mediators between the public and science and becoming important in environmental politics through that. She also points out that this aspect has been mainly overlooked in research on environmental communication (ibid.: 103f.). She further goes on explaining that the internet has become an asset for environmentalists in communicating environmental issues and creating activism (ibid.: 105), but she mainly talks about websites and newsletters of NGOs and not about social media. There are many environmental NGOs who increasingly start using social media in the last years, but often the website stays a central aspect, social media mainly referring back to the website for more information or to sign a petition, which has been also mostly the case with Greenpeace. But why is that? Comfort and Hester (2019) are arguing that NGOs are intentionally using social media in a unidirectional way as an information channel and not in a more participatory way, as they are scared of loss of control about the message they are sending. This shows that NGOs still need to explore further how social media can be used in different ways and the hypothesis is, that *make smthng* does that. The case study, therefore, will be a good addition to the research field of environmental communication, especially on NGOs.

## 4. Methods and Methodology

The focus of this chapter is to outline the methodological approach and research design, including a description of the gathering of data as well as methods for the analysis and in the last step a reflection on the role of the researcher and ethical issues.

As Hart argues, it is often artificial to separate methods and methodology as methods are based on methodology and vice versa Hart (2009: 50), which is why it will not be separated here either. Considering methodological issues is an important part of this study, as trying to understand how political consumption is presented, and how environmental issues are constructed, and spread is an attempt to try to understand the world and our society better.

### 4.1 The way to approach *make smthng*

Using *make smthng* as a case to look at political participation in social media is a productive approach for this study, as it gives the possibility to look deep into a real-life and contemporary phenomenon, the phenomenon of Instagram and its possibility to foster online and offline activism. The case of *make smthng* then is the “single entity of multiple instances of a phenomenon that becomes the focus of study” (Bazeley, 2013: 5). The hope is that the powerful example stands for the greater context, one study about Instagram giving information, which is adding to the understanding of how Instagram and social media in a broader sense can be used (by environmental organizations) to foster a more sustainability aware lifestyle in citizens and how it constructs sustainability, political consumption and community. This is not easy as with case studies, the issue of limited generalization arises and especially small-scale studies like this one, have been criticised that conclusions cannot be generalized to a bigger context (Parigi and Gong, 2014: 237). So, it needs to be noted that the findings will be tentative. Nevertheless, there are researchers, like Flyvbjerg, who argue that qualitative in-depth case studies are effective at generalizing (2011:77) and that a case study also is a good way of conducting useful social science research which is connected to “real” life issues (Flyvbjerg, 2001: 140). Therefore, using *make smthng* as an example will be a fruitful way of studying how political consumption is communicated and presented by an environmental NGO via Instagram.

This study is arguing from a social constructionist perspective which sees reality as socially produced through social interaction (Hall et al., 2013: 1–13). Having this perspective becomes important in connection to this study, as social media are a highly social related area. In connection to social media “reality” always plays an important role and it needs to be

questioned, what reality means because also reality is socially constructed (Burr, 2015). The social again is constructed through mediated processes and knowledge (in this case about a sustainable lifestyle and consumption) is sustained and developed through social processes (Couldry and Hepp, 2017: 15) which also make also all knowledge produced *by make smthng socially constructed*.

## 4.2 Gathering of empirical material and sampling

The empirical material was gathered from Instagram, through steps which will be described in the following. Additionally, a semi-structured expert interview with the responsible head of the campaign has been conducted. The Interview will not be used as material for the analysis, but for background knowledge, as one interview was too little to give enough results for analysis.

### 4.2.1 Data collection and sampling - Instagram

Because of issues of time and resources, the posts which were to be analyzed were limited to all posts from the year 2018. The stories will not be included, as they mainly promoted posts itself and as the material somehow had to be limited. The empirical data has been retrieved with the help of an excel plugin which downloaded all important data. Those were the picture, the link; if the post was a video the number of views, the text (including hashtags), amount of comments, amount of likes and date of publication. 382 posts have been downloaded. After that, the posts have been manually categorized and thematically sorted. The categories are:

1. ‘Tips’<sup>8</sup> and Life Hacks (ideas and tips for a daily more sustainable life)
2. ‘DIY’ repairing, upcycling, making (posts with examples and ideas for DIY projects)
3. ‘Quotation’ (presenting quotes of famous people or projects)
4. ‘Facts’, Information (giving information and facts about environmental issues or others)
5. ‘Tutorial’ (How-to posts, also recipes, often videos)
6. Presenting ‘makers’ (an influencer or project of the field is presented or takes over)
7. ‘Challenge’ (The followers are motivated to take part in an offline challenge)
8. ‘Marketing’ (Posts which market the campaign as whole or *make smthng week*)
9. ‘Other’

Depending on the main topic of the post, each post was also allocated a theme. The theme categories were:

- A. ‘Plastic’ free (Content often about plastic-free living, facts about plastic pollution)

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<sup>8</sup> The words in ‘ ’ are the short forms for the categories which have been use in the data set and can be seen later in the analysis and the charts, as short forms for the easier readability were necessary.

- B. Zero 'waste' (Zero waste lifestyle, often about cosmetics, but also food and others)
- C. 'Consumption' critique (Thoughts, projects, and critique about consumpt. as a system)
- D. 'Upcycling', repairing, making (Ideas and projects about upcycling, repairing, reusing)
- E. 'Fashion' (slow fashion: knitting, sewing, clothes swap, thrift shopping, mending)
- F. 'Food' (recipes, veganism, food sharing)
- G. Make smthng 'Week' (About make something week)
- H. 'Chemical' (posts regarding chemicals in cosmetic, oceans, the environment in general)
- I. 'Make Change' (reflections, ideas, motivational projects about changing things)
- J. 'Other'

The categories and themes have been chosen inductively, coming from the material (Björklund and Paulsson, 2014: 68). Each post was manually looked at and depending on the content of picture and text, a category and theme have been chosen by the researcher. For validity and transparency, examples of allocation of category and theme can be found in the appendix (Nr E). As Hu et al., (2014) argues, it is not easy to choose meaning carrying categories for posts (2014: 594) in this kind of Instagram analysis, and it was not possible for me to fall back on the possibility to double check my categorization with other researchers like Hu et. al. (2014) did, so I had to rely on inductive process itself.<sup>9</sup>

As a second sampling step, one post out of each category was chosen to be further analyzed with the in-depth methods. The criteria for choosing the posts were the highest number of likes and comments. The goal was to have for each category a different theme, so also the different themes would be considered in the analysis, which is why sometimes the post with the third or second highest number of likes was chosen, making sure that not all analyzed post will have the same theme. As there are 9 categories but 10 themes, one theme will not be part of the in-depth analysis, which will be the one with the least posts in it (category chemicals, 5 posts). If the most liked post was a video, I took the second most liked post, as the time for analysis is limited, it would not be possible to analyze videos.

#### 4.2.2 Data collection Background - Semi-structured expert Interview

To gather additional information and gain a better insight into the strategies of the campaign one expert interview with the Communication and Engagement Lead of the campaign

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<sup>9</sup> When insecurities arose during the categorization into which category a post belongs, it was decided always in the same way about into which category, a post was put. Overlapping are for example the themes 'upcycling' and 'fashion', as posts often talk about how to upcycle old clothes. In that case the decision was always made for the theme-category 'fashion'. Similarly overlapping was sometimes the category 'makers' and 'DIY' as for example when a post is presenting ideas and DIY projects, the post often is a repost which at the same time presents a maker. In the case I normally decided for the DIY category, if the person itself was not really in the foreground and specifically mentioned.

(responsible for the Instagram account) was conducted. Initially, it was planned to have 2-3 interviewees, but due to access problems to more interviewees, just one interview was conducted. The interview was conducted at the beginning of March 2019 and done in English, with some German parts which have been translated into English. The interview was carried out via Skype (just audio based, no video)<sup>10</sup> and took about half an hour. The interview was restricted to Skype because of practical and economic reasons. The interview took the form of a semi-structured interview which is a useful form of collecting data in this context, as they leave room for flexibility (Jones, 2004: 258). As described by Edwards and Holland (2013), semi-structured interviews should have a flexible interview guide, which is why the interview guide (see Appendix A) consisted of six themes which emerged from the research.<sup>11</sup>

#### 4.3 Methods and analytical framework

Instagram is one of the most known social media which functions through images, and therefore needs a visually based method to be understood. The increase in social media being more image focussed (Hand, 2016; Russmann and Svensson, 2017) is followed by a need of new methods, (Faulkner et al., 2017; Highfield and Leaver, 2016), and there is not yet one method for analysing visual social media like Instagram. Online images but also images and visual aspects in social media have not been researched much (Rose, 2016; Wang, 2014). Especially when trying to find a general, interdisciplinary approach for analysing visual material, methods are still lacking behind the possibilities one has to analyse textual materials, or linguistic aspects (Kress and van Leeuwen, 2007: 1). But as our society generally has become more visual (Bateman, 2014: 11–12; Harrison, 2003), and also (visual) social media become increasingly popular and important, it is important to find new methods or try out “old” methods for new contexts. There have been various attempts to use qualitative methods on visual social media, but most are not yet fully developed and easily usable for visual online research (Wang, 2014).

Often creating problems because of lacking methods, is also the analysis of the connection between visual elements and text in online media (Highfield and Leaver, 2016). To analyse both in combination is important to keep interdisciplinarity possible (Bateman, 2014: 9) but is also a natural necessity as online media often combine both (Harrison, 2003). As Bateman

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<sup>10</sup> Conducting qualitative expert interviews via phone or online call, has become a more and more usual research method in social sciences in the last years Christmann (2009: 163). There are different opinions about if not talking to the interviewee face-to-face can have negative impacts. In the end, it always depends on the kind of research and questions which are asked. I argue, that in this study, it did not have any negative impact on the results, as this research was not directed at questions which are “difficult to ask” Christmann (2009: 160).

<sup>11</sup> The themes were: ‘Intentions, creation and planning’, ‘sustainable consumption’, ‘make smthng week’, ‘Instagram specifics’, ‘participation of people’ and ‘Offline/online relationship’. Each theme had between two to eight questions and sub-questions. As just one interview was done, it was not possible to do a pilot interview.



explains, text and images are different *modes* of communication. They both present different *modalities* of presentation of information and their study, the investigation of different modes of expression, falls in the area of *multimodality*. The idea behind a multimodal analysis is that looking at different modes combined, can give more and different information than looking at them separately (Bateman, 2014: 5–6). Also, Hand (2016) comes to the conclusion, that a multimodal, mixed method approach is the most appropriate for the visual analysis of Instagram, with Instagram representing the visual as one important mode of communication as well as text as one mode (Harrison, 2003: 46). There are some recent studies on social media, using a multimodal approach (Blandfort et al., 2018; Duong et al., 2017; Meghawat et al., 2018; Miguel, 2016) but they often are quantitative or focus on specific aspects and are not universally usable nor giving a universal framework.

When analysing social media, one is not just standing in front of the problem to find a good method, but also the sheer mass of images on social media can be an issue. Studies often employ quantitative methods and software to manage the amounts of images which come along with social media (Faulkner et al., 2017; Hand, 2016; Rose, 2016). Studies using an in-depth qualitative approach to analyse social media images are still rare and as (Faulkner et al., 2017) summarises, most studies use a qualitative in-depth analysis as a second or third step in a larger quantitative study. Both issues of finding a fitting method and the number of existing materials was complicated to solve. It was decided, that to be able to get an overview of the whole sample of pictures and in order to assess how political consumption is presented on Instagram in the case of *make smthng*, this study will employ a mixed method approach with the core being a multimodal qualitative analysis, analyzing text and image of the posts. A quantitative pre-step will help to describe the big sample of posts. The visual analysis is informed by a semiotic approach described by Rose (2016) while the textual analysis will be informed by a linguistic discourse analysis, described by Hansen and Machin (2013).

As already mentioned, using a mix of qualitative and quantitative methods to analyze social media, is a not uncommon practice and will help to gain better insights into the different aspects of the case. The used method will be “prescribed by a particular philosophical or methodological perspective” (Bazeley, 2013: 8), which is social constructionism. Additional one interview was conducted, bringing in background knowledge about the campaign and its strategies.

#### 4.3.1 Quantitative analysis of posts – pre-step

The purpose of the quantitative analysis is to gain a better overview over the campaign, to see what kind of posts are ‘usually’ posted, which posts are most liked and which kind of posts are getting more attention. This is important to gain a higher validity, as the qualitative in-depth analysis can just cover little of the whole amount of posts which create the campaign. The analysis will be done just on the pictures of the posts. The stories of the account will be excluded because they are mainly promoting the posts itself and therefore would not bring that many additional information.

After the data gathering process which retrieved all posts from 2018, and after the sampling through categorizing the posts as described above the next step will be the descriptive quantitative analysis of the material regarding the distribution of the categories, themes and success. With an excel sheet and pivot tables, it will be given a descriptive overview about the distribution of categories, distribution of themes in categories, distribution of likes per category and use of hashtags, comments, as well as about the combination of theme and category of posts and their success (number of likes).<sup>12</sup> This descriptive analysis will be the basis on which the later qualitative analysis can build on, conspicuous aspects which can be found will inform the next steps of analysis.

#### 4.3.2 Qualitative visual analysis

The visual part of the qualitative in-depth analysis will be done using multimodal visual social semiotics, following the approach of Rose (2016: 109-146). The approach brings together different aspects of the semiotic tradition, transferring them to a method usable on visual material.

Semiotics is the “study of signs” or the study of how meaning is produced through the interpretation of signs. When focussing on visuals, that is analysing the connection between an image and its meaning (Harrison, 2003: 47). One of the ‘founding fathers’ of semiotics, Ferdinand Saussure developed semiotics as a method to understand ‘language as a system of signs’ (Hall et.al. 2013: 16), but the method has been further developed by many scholars, for a more visual approach for example by Roland Barthes. As Hansen and Machin (2013: 175) explain, Barthes’ approach provides a set of questions, which can be used to analyze images. He shaped the terms of *denotation* and *connotation*, the first being the sole visible, and the

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<sup>12</sup> The numbers will be visualized in different charts in the analysis chapter.

second being the deeper meaning of the visible (ibid. p.175–176). This concept, as well as the main areas of semiotic study: the sign itself, the codes in which signs are organized, will be part of the analysis and is also described by Rose (2016: 113-136). The sign is the most fundamental unit of semiotics, it always carries meaning. The *sign* consists of the *signified* and the *signifier*. The *signified* can be described as a concept or object – a tree for example. The *signifier* is an image or idea that is attached to the *signified* – a picture of a tree or the word tree. The actual object in the world which the sign is related to is then called the sign's *referent* (Rose 2016: 113 f.). Following Rose (2016: 117ff.), there are different types of signs (paradigmatic and systematic signs, icon, index, symbol, metonymic and synecdochal signs) which will play a role during the analysis. Also, the composition of the image, setting and colour and if people are in the image - at the representation of body, manner and action will be included (Rose 2016: 57ff.).

Rose describes two semiotic approaches. One is called 'mainstream semiology', and the other is called 'social semiotics' which is more concerned with the perception of the image. Her view on 'mainstream semiology' is based on different scholars from the field of advertisement (which base their approaches on 'old school semiotics'). So, Rose's approach can be called advertisement oriented, which might not fit on the first look with my case, but on the second it does. As Bateman (2014: 137) argues, advertisements are persuading someone to buy something or try to persuade its audience to do something, the analysed Instagram pictures can be in some way seen as advertisements for a behavioural change towards a different way of consuming, promoted by an environmental organisation.

In this study, a mix between mainstream semiotics and social semiotics will be used, as it is also important to see how the pictures are read. Social semiotics can help here to consider also that aspect of the interpretation of an image, because as Harrison (2003: 47) stresses, an image is a social process itself; it is not just one result which gets out of an isolated creative action, but its meaning is created through the viewer and the producer and their social, cultural and political beliefs, values and attitudes. Rose's description of social semiotics is mainly based on the pioneers of this method, van Leeuwen (2005), Kress (2010) who are also describing how social semiotics often includes different modes which should be analysed. They are responsible for the development of the earlier mentioned 'multimodal' analysis. This type of analysis, very simplified, can be a mix between semiotics and discourse analysis, as the goal of the method is to be able to analyse different modes and the way how they make meaning

(Bezemer et al.,2016). I will adopt multimodal concepts to be able to analyse the image and text of the Instagram posts.

#### 4.3.3 Qualitative textual analysis

The second aspect of the qualitative analysis of the posts will be a short analysis of the text accompanying the posted pictures.<sup>13</sup>

To shed light on the way the text accompanying the pictures engages the audience, this study will employ a text-oriented linguistic analysis of the wording and modalities of the text, following the tools which have been described by Hansen and Machin (2013). I will use those linguistic tools, which have been developed from Critical Discourse Analysis (CDA) following Fairclough and others. As Hansen and Machin mention, CDA can be understood as a “loose set of tools used to describe the language and grammar choices in a text” (2013: 150). Through these tools, it is possible to systematically analyze a text and see how a text appears to people and which meaning the reader produces when reading. I will use these tools, mainly modalities and word choice (for the exact tool description see Appendix D) to analyze how the text in the posts engages the reader and how it constructs information about sustainable consumption. The main idea here is, that choices in wording, grammar and lexicality influence how reality is presented and can reveal ideas, values and opinions behind a text (Hansen and Machin 2013:115f.).

Even though I will analyze text and picture separately, the meaning-making of the posts is created through both in their togetherness. Both modes influence how the audience perceives the post and what is communicated (Bezemer et al., 2016). Through analyzing both modes with a specific number of tools, one suited for visual analysis, the other suited for textual, the process is still similar and therefore can give comparable and together readable results and understanding of the case.

#### 4.4 Reflection on ethics and the role of the researcher

When collecting and analyzing data from the internet, ethical considerations are an important part of a study. The ‘problem’ is that things shared and posted on social media are located in an in-between state of being private and public (Beninger, 2016; Schmidt, 2014; Waskul, 1996; Rose 2016: 302). This opens up questions regarding privacy and the issue of making something

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<sup>13</sup> Comments will be excluded in this step, as they are often just agreeing with the posted content and as the focus lies mainly on the organizational communication and not on audience studies. Also, the used hashtags will be excluded in the qualitative step, as they will be sufficiently discussed during the quantitative analysis.

public, which maybe was not supposed to be public. Highfield and Leaver (2016: 56) argue that with Instagram the issue seems to be easier as with other social media, as one can decide easily if something is supposed to be public or not (public and private accounts). Also, to be considered is that the analysed case is a public campaign and the account is publishing content which is supposed to be seen by as many people as possible.

Another aspect is the issue of consent which is one of the most important principles of research (Rose 2016: 362). In the analysed case, the person in charge and with that Greenpeace knows about this study being done. Nevertheless, when including comments, the people who commented are not aware of there being a study about this, which is why comments will be not be included in detail in the analysis.

Another important aspect to reflect on regarding the validity of this study is the role of the researcher. As the employed methods are dependent on the interpretation of signs and meaning of the text, which is depending on the researcher, it must be clear that this study does not claim to be objective. As like Brian Fay argues, all research is partly subjective (Fay, 1996: 2) and because of that, it is important for this study to strive for high transparency. Also, Bazeley (2013: 148) describes that a qualitative study is always done from a specific standpoint of the researcher which will influence others and is based on the “basis of our interpretations of what we observe, hear, and read” and this interpretation just presents “one view among many”. The researcher’s intellectual knowledge and background shape the way this study investigates the issues of political consumption as well as the results.

As already mentioned in the introduction, to make the world better should be a goal of every research in social sciences, and as a researcher I am taking this responsibility seriously, with taking this social important topic for my thesis, contributing to a deeper understanding of how sustainability can be communicated in a good way.

## 5. Analysis

The analysis of how the campaign *make smthng* is presenting a sustainable way of living on Instagram will be structured in three steps. The two last steps will build upon the first step of the semi-quantitative descriptive analysis. The quantitative analysis can be seen as an introduction and sampling step for the later qualitative in-depth analysis as the categories which have been chosen for the posts will determine which posts will be analysed later.

### 5.1 Quantitative descriptive analysis

In the following the quantitative descriptive analysis which has been done with all the posts of the year, 2018 will be described. This part of the analysis serves as an overview of the collected data and somehow also as a deeper introduction into the case and the campaign. Its goal is to give results about the inner strategies and functioning of the account, which are hoped to give a better understanding of the account and of how the account is making people participate and interested.

#### 5.1.1 General description of data and first observations

As already mentioned in the chapter on sampling, the dataset consists of 383 posts with different information about the posts, from the number of likes to the categories and themes which the posts have been categorized in. The quantitative descriptive analysis of the data was done with Excel through different formulas like COUNT IF and COUNT, as well as SUMM IF. Through this, it was possible to count the amounts of posts in a category, in themes, amounts of reposts likes and interrelate this with each other. Through this, it will be also possible to look at the distribution of the different posts in relation to their success (success being measured with likes). This again can help to focus on specific aspects during the qualitative analysis later and generally can give insights into what the audience of the account likes.

First observations of the data set show that the account posts one post daily. There is just a very little deviation from that routine, where there have been two posts on one day or where there has been one day of a break between posts. The second observation is, that the posts are mostly reposted, precisely 63% of the posts are reposts (see Appendix C). To find this out, additionally to the manual organizing into categories and themes, I added information about if the post was a repost – sharing a picture or information from another Instagram account, or if it was a self-created post where picture and information were created by Greenpeace itself. The decision for a yes or no was depending on if the post mentions another Instagram account with the @-sign

and referring to this as the source. This information will help to understand how the account works and can later give implications about how the account tries to connect different makers on Instagram, as well as how it is trying to create a community of makers via reposting and mentioning of other accounts and influencers.

However, the distribution of reposts and non-reposts is not even. It can be observed, that posts in the category *DIY*, *Tutorial* and *Tips* are more often reposts, while *facts* are very often self-created by Greenpeace (see figure 1). This can already give hints about results, showing the strategy of Greenpeace as well as the role of the account, and how it was designed, in the direction of Greenpeace, maybe trying to be a middleman and creator of a community with reposting specific things.

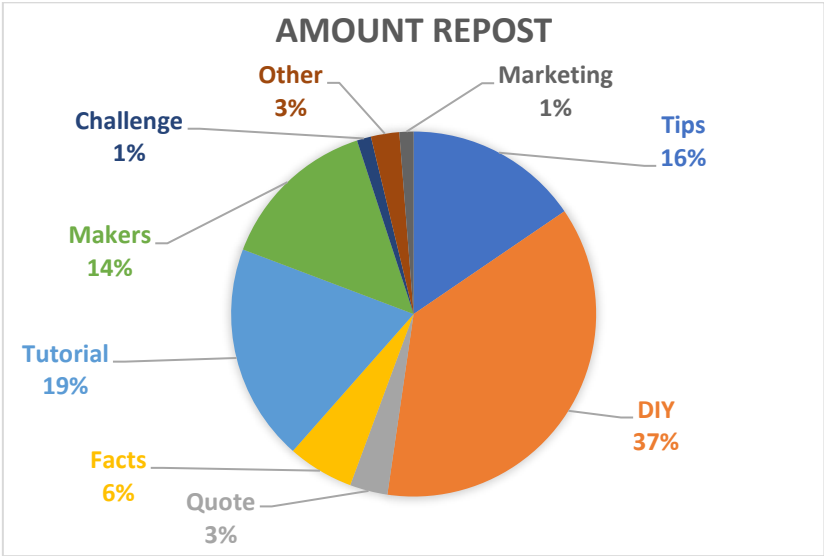


Figure 1: Amount of reposts per category in percentage

The next step is looking at the distribution of categories (see figure 2, below) to see what kind of posts the account posts most often. It becomes visible, that the biggest amount of posts was categorized as *DIY* (90 posts), followed by *Quote* (51 posts) and *Tips* (48 posts), as well as *tutorials* (50 posts). The category with the smallest amount of posts is *Challenge* (18 posts) and *Marketing* (24 posts).

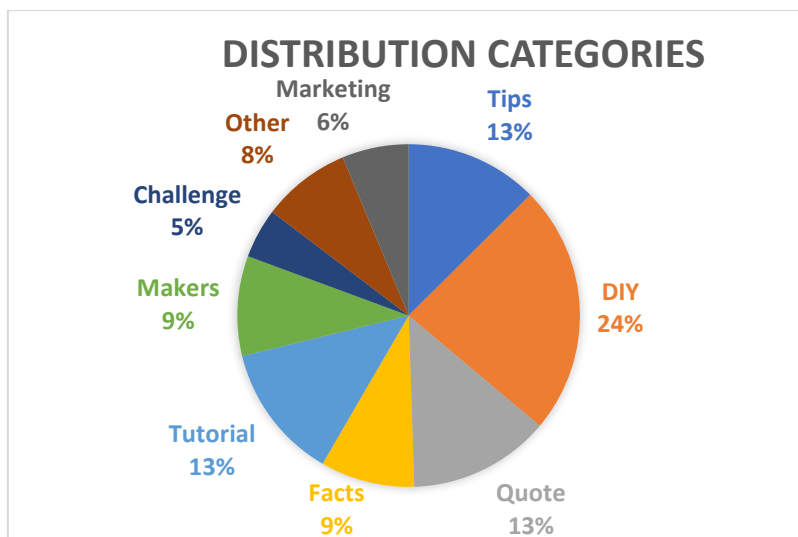


Figure 2: Amounts of posts in categories in percentage

When looking what kind of themes most of the posts have (Figure 3), it can be observed, that the most common theme in the posts of 2018 was *Fashion* (74 posts) followed by *Upcycling* (64 posts) and *Waste* (63 posts). Very little posts entailed the theme *Chemicals* (5 posts) and *Insights* (11 posts), *Other* (17 posts) as well as *Make change* (21 posts), *Plastic* (21 posts) and *Week* (21 posts).

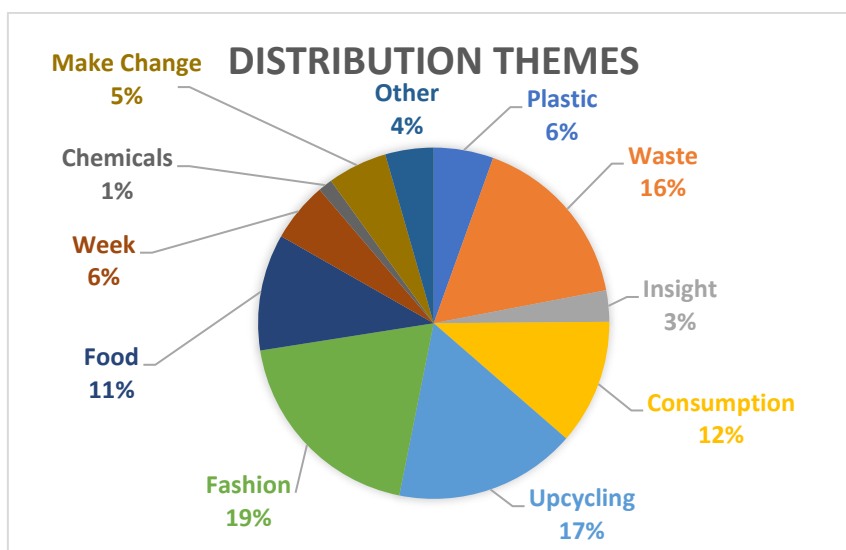


Figure 3: Amount of posts themes in percentage

The other themes and their amount of posts can be seen in the graphs above more in detail, as well as in the analysis table which can be found the appendix (Nr. C). During the discussion this distribution will be looked at again, trying to analyse what this way of posting means for the account and look at if this makes *make smthng* special in comparison to other similar online campaigns or Greenpeace campaigns.



### 5.1.2 Combination of category and theme of posts

To look at which combination between a type of post and its topic is the most common one, categories and themes have been counted in combination with each other. Results from this can be seen in figure three and some of them will be discussed here further.

	Plastic	Waste	Insight	Consumpt	Upcy cling	Fashion	Food	Week	Chem icals	Make Change	Other
Tips	3	18	0	4	4	8	8	0	2	0	1
DIY	1	13	0	2	44	25	4	0	0	0	1
Quote	0	3	0	15	1	9	1	1	0	15	6
Facts	8	4	0	6	1	6	5	0	1	1	2
Tutorial	1	16	0	1	8	6	15	0	2	0	0
Makers	3	4	0	3	3	12	3	4	0	0	4
Challenge	3	3	0	4	1	2	4	0	0	1	0
Other	2	0	7	9	2	6	1	1	0	3	1
Marketing	0	2	4	0	0	0	0	15	0	1	2

Figure 4: Combination of posts categories and themes

The table shows that a mix between the category *DIY* and the topic *upcycling*, as well as the combination between the same category and the topic *Fashion*, is the most usual kind of post (see grey marked areas). It can be also observed, that some categories, as for example the posts which are *quotes*, were posts with mainly two themes, which was the critique of *consumption* and thoughts about *making change* (see orange marked fields). For the category posts which are giving *tips* or present life hacks and ideas for a sustainable life, it can be observed that most post in this category contained the topic *waste* (see green marked field). Furthermore, when *makers* are presented in a post, they most often do something with the topic *fashion*. *Tutorials* are often about zero *waste* life, and waste reduction issues as well as about *food*, as for example vegan recipes. When the account posted something about *make something week* they were mainly pure marketing posts, advertising the week itself (blue marked field).

This information about the combination of theme and kind of post (category) will be later connected to the findings of the in-depth analysis and further discussed in the conclusion chapter.

### 5.1.3 Use of hashtags

Using tagging systems and hashtags is a central aspect of many social media platforms and often plays an important role in how people interact with social media (Highfield and Leaver, 2015). Therefore, looking at how hashtags are used is one of the most common aspects of social

media analysis (Highfield and Leaver, 2015; Laestadius, 2016). In the context of this study, the hashtags don't play a particularly important role or are the centre of attention, but as the account tries to motivate people to re-use their hashtags for connecting posts with the campaign and the account also finds the posts they repost with the help of hashtags, it will just be shortly analysed here which hashtags are used most.

The main hashtag of the campaign, which people are often motivated to use to show their ideas and interpretations is #makesmthng. It has been used 369 times in the 382 posts included in the data set. This hashtag is quite important for the way the account works, as the reposted images are found through this by the campaign (Roloff, 2019). Other often used hashtags are #makersgonnamake (337 times) and #buynothing (346 times). Those are the campaign internal hashtags which are used in almost every post in the beginning. Then depending on the topic of the post, other often on Instagram used hashtags, as for example #zerowaste (186 times), #selfmade (111 times) or #DIY (233 times) are added. Some more numbers of hashtags use can be found in the appendix (Nr C.), but not all hashtags which are found in the dataset are included there.

#### 4.1.4 Success of posts

To look at which type of posts have been most successful, (in the definition of being liked the most) is interesting to gain an understanding on what the followers and general audience of *make smthng* find most interesting. This can give implications about how the account functions and about how the way it works might be different from other accounts in the way of the audience also expecting different information as they would from another similar campaign or account.

With the function SUM IF in Excel, it was counted how many likes the posts in each category and in each theme have. This numbers itself, however, are not significant as some categories have many posts and others have less, which is why I determined the average amount of likes per post in a category by dividing the number of likes per category with the number of posts in the category. This has been done for each category and theme. It needs to be noted, that the then calculated numbers are still not hundred per cent reliable and significant as one post in a category could have had a very high number of likes, which draws up the average amount of likes per post than it otherwise would be. Despite this, figures 5 and 6 can give valuable information on which kind of posts were most successful and this can be helpful again for further analysis.

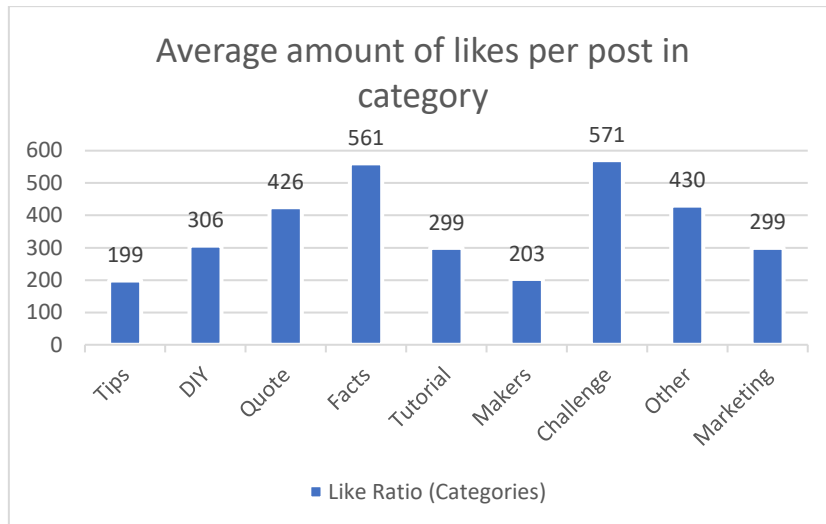


Figure 5: Average amount of likes in categories

In figure 5 it can be seen that the posts which were about *facts* and which were a *challenge* have the highest average number of likes per post and could be seen as the most successful types of posts. When connecting this back to the aspect of reposting, it can be noted that those are also the posts which are mostly self-created by Greenpeace. This opens up interesting questions regarding the interaction of followers with the account and about how the posts and its content can actually reach people and engage them.

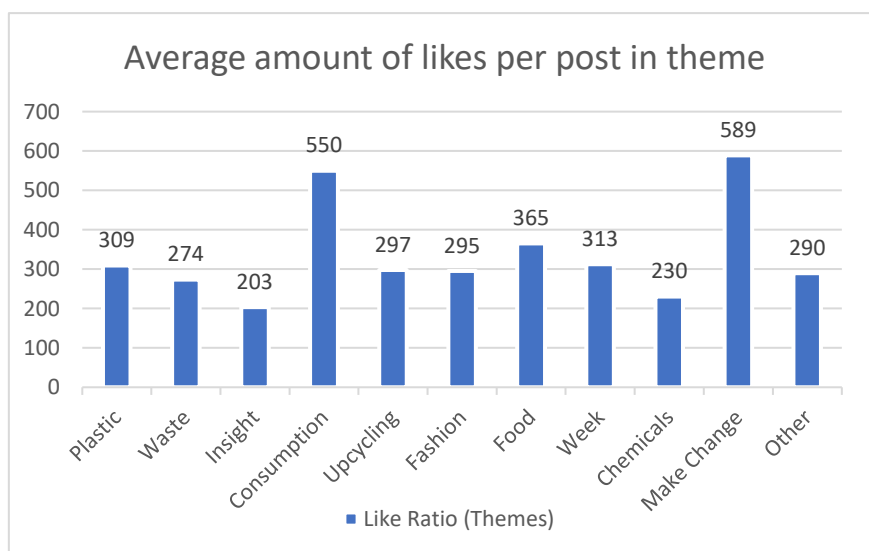


Figure 6: Average amount of likes per post in themes

The success of the theme of posts can be seen in figure 6. Two themes with the highest average amount of likes per post, which are *consumption* (with 550 average likes), and *Make change* (with 589 average likes). Those are both themes which have been mostly posted in the form of a quote.

Another observation can be made regarding the amounts of comments on the posts. The number of comments will not be analysed in detail, but there are a few very noticeable posts which have big amounts of comments. Most comments, are mainly affirmative, asking questions or tagging someone else. This means for example followers saying that they like the presented idea, questions about how exactly to do something which has been described in a tutorial, or followers tagging others to point out the post to them. In very few cases, a discussion between the commentators and the account is happening. If so, it are posts which are for example seen controversial by some followers (an example post with a quote about poverty) or topics which have a topic from high interest, which maybe is not being discussed very often publicly (one post talking about sustainable menstrual hygiene). The communication and engagement lead also said during the interview, that the posts usually have little comments as the content of the posts is mostly positive and not controversial (Roloff, 2019).

Having more comments than other posts cannot directly be seen as information about success but can be interpreted as a higher amount of interaction than usual. Most posts have between zero and 10 comments, and some have around 15-20. Posts which have a high amount of 33-56 are sticking out. Posts with a high amount of comments also often have a high amount of likes and because of that, it can be assumed that those posts are for some reason very interesting for the audience, engaging them more. This aspect was one reason for choosing those post with many comments as a sampling strategy for the in-depth analysis as described above in the methods section.

#### 5.1.5 Summary and implications for the next step

The information which can be taken out of the pre-step analysis is which posts are most liked and which combination of topic and category is most usual. This can give an idea about the audience opinion on the posts. The analysis also gives an overview or background to the case and is the foundation for the following visual and textual analysis. The information gained here will guide the researcher in what to put special focus on and will help to sort the results and discussion later.

#### 5.2 Multimodal in-depth analysis – image & text

In the following, the nine posts which have been chosen for the second step and third analysis step, which is the visual and textual qualitative analysis will be analysed. Herein included are all pictures of the posts (if a sidecar with more than one picture) as well as the text of the post.

The Hashtags and comments are not included. The pictures and text, as well as the detailed coding and analysis of all nine posts, can be found in the appendix (Nr. E).

With the research questions in mind, the analysis of the posts was started, following the toolkit build for both, the visual and textual analysis, trying to find out how the posts communicate sustainable consumption and how they try to engage followers to actively participate online and offline. For the visual analysis, valuable insights were gained into what the pictures communicate though looking at the way the pictures are composed, including different aspects like colours and expression of depicted people. Also, Rose (2016) mentions, that the first thing in people's perception of images is always the *compositionality* of a picture. The way things in a picture are arranged has a major influence on how the audience will create meaning of it (2016: 38). This is very similar to the textual part, a specific kind of wording and phrasing influence the audience's understanding of a text (Hansen and Machin, 2013). As already mentioned, text and image are seen as two modalities of one phenomenon – Instagram posts so it will be tried to see them as an entity rather than two different steps of analysis.

#### 5.2.1 The communication of sustainable consumption

The main goal of *make smthng* is to present a more sustainable way of consumerism to its followers, spreading the idea of buying less and making more, fixing old things and creating own things and becoming more critical towards how we consume today as a society (Roloff, 2019). Communicating this is not easy and how to communicate sustainability issues successfully is the problem of many organizations and companies, also increasingly individuals which want to spread their ideas and opinions about how everyone can tackle environmental degradation (Doyle, 2009). Often the topic is consumption because as discussed above, this is an individual form of activism which is easily includable in everyday life and follows the “small things can change big things” approach, which might be more easily doable for most people than other kinds of activism. There are hundreds of campaigns, articles, blogs and social media accounts about the topic of sustainable consumption, but those are normally presenting ideas about boycotting and boycotting (Littler, 2009). As Roloff (2019) described during our interview, *make smthng* tries instead to tackle the **general idea of consumerism**. This is a quite unusual starting point for a big environmental organization and is what sets apart this campaign from many others. Roloff (2019) describes it as a more experimental approach, especially as the campaign aims both at mindset change and behaviour. This already became apparent through the quantitative analysis, as it was visible, that the account posts a specific post where the topic

of the post itself can be identified as talking about criticizing consumerism. Those posts are often *quotes* to give a very strong message on which followers can reflect. Quoting also adds another authority besides the account itself and might make attitude change more possible. As was visible, the posts with this topic were under the very successful posts, which gives a hint, that followers of the account like this posts and topic. As becomes visible in the in-depth analysis, general consumption critique is also communicated through posts entailing other topics and other categories and is a red thread through the posts. The used images show this aspect for example through visual storytelling. One post about a *make smthng challenge*, about clothes, shows a girl in a huge pile of clothes, looking almost helpless, held captive by an excessive amount of clothes, the camera (and observer) almost accusatory gazing on the scene. In the next picture, she is starting to empty out her wardrobe which signifies, sorting out clothes and in the last picture she is sitting with a friend, happy, showing that sharing and swapping clothes, one does not want anymore, is fun. The huge pile of clothes shows that something is wrong with our society, having so many clothes that they almost fill a room. The accompanying text mentions that this is a challenge about “*overconsumption and making change by modifying small things in our daily life*”, again supporting the message of criticising overconsumption as a system.



Figure 7: Picture 1, post 1 (Challenge)



Figure 8: Picture 6, Post 1 (Challenge)

The storytelling through pictures, used in this post is an increasingly used strategy for NGOs to promote their campaigns and has been a traditional marketing tool for product marketing for a long time (Pulizzi, 2012).

So, the goal of the campaign is to frame consumption as a problem which is increasing environmental problems and promote a more sustainable lifestyle through questioning this need for consumption, promoting the practice of buying less and valuing our already existing property more. It is the goal of the account to “shift current mindsets” towards a less wasteful approach to life and at the same time to “empower people to see themselves as advocates and activists for a better future” (Roloff et al., 2017). Constructing non-consumption as a more sustainable way of living is not easy, as it is difficult to simply tell people that they cannot have something anymore, they have been used to their whole life. *Make smthng* handles this issue via positive messages. The idea is for example, instead of buying something: repairing something old and making it a cool, fashionable, individual new piece again. This can be very well observed in one post which was analysed, showing a DIY idea of how to repair ripped jeans. The actual process of repairing is shown in the pictures and expresses fun, good taste, and creativity through the used colours and way of presenting the pictures. The accompanying text expresses that repairing jeans can be a fun process, making the outcome look “*even better than a plain jeans*” (Post 2) and that one can create here one's own “*fashion statement*” with “*cool fabric*” and “*colourful yarns*”. All of these hints create a feeling of positivity and fun for the audience, creating interest and motivation to copy those ideas and implement them in one's own life.



Figure 9: Visual mending - Picture 1, post 2 (DIY)



Figure 10: Picture 2, Post 2 (DIY)

Giving the audience **positivity** and alternative ideas for how to live a more environmentally friendly life is an approach not all organisations are following. Often, the strategy is to shock

people, to show the negative effects of their doing and this especially with pictures (Boyce and Lewis, 2009). It is often the story often how we humans influence the environment and nature, creating a distinction between ‘us’, the cultural beings and nature (Doyle 2009). Showing the negative effects of climate change and human impact on it seems to be a usual way of communicating (Dirikx and Gelders, 2009; Wu, 2009), also often with pictures (Doyle 2011). *Make smthng* is consciously going against this method, trying to show the already ongoing and happening positive things, amplifying the positive messages maker send. But also *make smthng* uses negative facts, and negative impressions to make clear what can be ‘bad’ for the environment about consumption and the ways we live today. Especially in the text of the posts, keywords with a negative connotation like “consequences” (Post 3, when talking about plastic packaging) or “risk” (post 6. When talking about our future) clearly show the reader what the discussed problem is and what the ‘bad’ issues about it are. Most posts vary a genuinely positive message, or idea, few posts show the bad aspects of consumption and its environmental consequences. Still, those posts always relativize this by giving a positive tip, or idea to become active. One example is a very successful post (3099 likes and 73 comments) which visually shows the connection between consumption and climate change. The posted picture shows two women with big shopping bags in knee-deep water. As the text explains, the picture has been taken in Venice where an extreme weather event had caused flooding.



Figure 11: Shop till we drown (Post 6)

The text goes on explaining that our current consumer system is taking away the planets finite resources and through that contributes to climate change (Post 6). This is a shocking, strong message. The account relativizes this with adding that trying to consume fewer clothes (through creating things yourself, mending swapping) is a fun way of saving resources and keeping “*the most precious, beautiful luxury*” which life is.

Showing environmental activism as something fun is not a usual way of communicating environment communicating environmental problems, as has been discussed earlier. The



approach of giving followers a feeling of positivity and fun, as well as ideas and suggestions to do something, they could start doing right now, makes the campaign special.

What can be observed through the above-mentioned posts is, that *make smthng* has a strong **focus on fashion**. Clothes play an important part in people's consumption and are an important topic when talking about sustainable consumption. So-called fast-fashion has a major environmental impact (Arnesson, 2018) and the need and demand for the newest fashion trends make companies produce cheaper, people buy more and throw more away and increases the pressure on the planet through the use of resources and pollution. This is one of many reasons why GP chose fashion as one of the main aspects of the campaign, as well as why Instagram was chosen as the medium (Roloff, 2019). Instagram is *the* social medium, concerned with fashion and it can be validated with the findings from the quantitative analysis, that a big part of the audience of the *make smthng* account is strongly interested in DIY tips and ideas in combination with the topic fashion.

One of the analysed posts is a repost of a feminist activist who created a self-portrait out of different fabrics to show body positivity (see post 4). In connection to the account, this makes sense, as the main target audience is young women, who are the main interest group in fashion. That the account's target audience is mainly young women who are interested in fashion and sustainability can be seen through the analysis of the posts and can be validated through internal material about the campaign (Roloff et al., 2017) as well as the interview with the engagement lead (Roloff, 2019). The question is if this target group is actually making sense when looking at who the people are who are most responsible for climate change. Studies show, that men pollute more than women (and Arora-Jonsson, 2011) and that the bigger environmental problem is the "white, middle-class, and rich men – those who travel too much, eat too much meat and live in energy consuming buildings" (Hultman and Anselm, 2017: 19). Also, it is often men who are the ones working as the bosses of big companies, taking the decisions which are often just profit oriented and not sustainability oriented. Still, the target group was strategically chosen by the campaign leaders. Not directly women, but people who are already active in the field of anti-consumption and making, where not man people are active yet. The so-called transenders, as discussed in the background chapter. Unfortunately, it seems to be natural, that an Instagram account about creativity, knitting and clothes repairing is mainly frequented by women.

Another aspect which sets apart *make smthng* from other campaigns for sustainable consumption is that it tries to frame sustainable consumption in collaborative, community-based practices, against many campaigns which focus on consumption as an individual, everyday act (Maniates, 2001). This will be further analysed in the next section.

#### 5.2.2 Creating a community and connecting (to) people

One of the main strategies of making people feel connected to a campaign or a social movement, is usually to make them feel part of a group, giving them a community of some sort which they feel connected to, because as McMillan and Chavis (1986) point out, humans search actively for communities, searching for emotional connection, influence, and fulfilment, and communities play an important role in people's behaviour and, as Dahlgren (2009: 29-30) argues, networks become increasingly important in our society today. To understand how consumers, make political choices, it is important to consider the role of networks. Especially as consumerism, is usually more individual and non-continuous in contrast to other forms of political activism (Parigi and Gong, 2014: 241). With the increasing interest of customers to not 'just' buy, but consciously buy, considering the environmental impact products have, people are searching for networks to talk about these issues and to inform themselves. As a study by Parigi and Gong (2014) showed, many citizens and political activists are not satisfied with traditional political participation and prefer community organized actions. The study shows that people are more likely to change their way of consumption when they are connected to other activists via the internet. Doyle (2011: 126) also argues that consumerism is not just an economic, but also a social activity which influences an individual's sense of self and community (2011: 126). So, the community is a very important factor for consumption practices, and especially with commodity activism, a community helps to relieve from the "political burden" one carries as an individual when needing to decide and know everything alone (Johnston and Cairns, 2012: 227).

*Make smthng* is one of many networks and accounts on Instagram, which provides information, but the speciality is, that its outspoken goal is to create a community for makers, where they can exchange ideas, get inspiration, motivate each other to become more active though seeing that they are not alone, that there are other people doing this. GP particularly wanted to create a campaign targeting the social side of people, as it is easier to change one's behaviour if one does it not alone (Roloff, 2019). This is not just what the account promises and has included in the internal strategy, it also becomes visible through the posts itself, and the way they are

created. The analysis shows, that through both pictures and text, the account follows a clear strategy, implementing the feeling of community and togetherness in their posts. The campaign does this firstly on the **textual level** through using words, like ‘community’, and ‘movement’ which directly make the reader understand what this is about. Text parts like “it would be great if you could share your experiences, pictures and ideas with the *community*” (Post 1) and “Do you want to play a key role in building the #makesmthng *community*?” (Post 5) directly tell the reader that the Instagram channel is a community of which they can be part through sharing and posting things which they create. On the second level, the campaign uses suggestive words and pronouns which create a feeling of being near to the reader. Those are often pronouns like “you” or “we”, either way directly talking to the reader or including the reader in a collective community of society when using ‘we’ as a collective word for society. Another aspect is, that the followers are given a feeling of realness, **approachability** and **intimacy** through the questions asked, through the easy style of the text which does not sound too professional or official. But it is also the visual signs which create intimacy and a connection to the audience. This is created through the angle, which is often in eye level with the depicted people. The eye contact is often with the camera (observer) itself, directly looking at the observer. Also, the perspective, has this effect, for example through close-ups which give the observer the feeling he/she could just touch the depicted (see Figure 8 and 9).

Another strategy is asking people to tag other people, as well as the use of the **hashtags**. As has been discussed in the quantitative analysis, through reposting images from Instagrammers which use the hashtag #makesmthng, the account shows the community how other people become active. This also motivates users to become active and post about what they create (Roloff, 2019). This is also a way of enhancing the feeling of community when people see that they are interested and active in similar things. The idea is that not all comes from the organisation, so in a bottom-up approach, just facilitated by the organisation – at least that is the idea of the campaign. As Weller (et al., 2014) describe, the hashtag has been originally developed by Twitter users to react to each other’s posts and makes it possible to form networks with “unidirectional as well as bidirectional connections” between individuals, media outlets, NGOs and other organisations (Weller et al., 2014: xxix). Also, Highfield and Leaver (2015) stress that hashtags have been traditionally used to create communities on Twitter and that when Hashtags were brought over to other social media, they kept this function.

The content of the account itself is one aspect which is helping to engage people and make them become active in an online community through offline actions. It is the making and creating itself. As Gauntlett (2018) argues in his book, 'making is connecting'. Gauntlett sees creativity, when shared as a process, as an emotion which creates happiness and through that becomes a form of social glue, an essential aspect for the survival of modern societies. Through making, he argues we can make the world our own and at the same time make us to the person we are. What we 'say' via making (if knitting, building something etc.), shows our own sense of self. The drive to share with others what we create is central to his concept, creating strong communities online and that becomes important for a strong society where everyone can participate in social and democratic processes (Gauntlett, 2018). Gauntlett also argues, that through small steps of making, people change the world. Those small changes inspire bigger changes and through this can create something bigger (Gauntlett, 2011: 141–146).

What can be seen here, is that even if political consumption and activism through consumption normally is an individual way of everyday activism, there are signs showing that to be successful and able to change people's behaviour and attitudes, not just the mind needs to be tackled, but other influences like emotions and especially also peers influence behavioural change (Heath and Heath, 2010), which is why it is important to address the social side of people. With trying to support the creation of a community *make smthng* makes this possible in a fun, positive way and through that is engaging its followers to also become active offline and online.

### 5.2.3 Ways to make people participate

The most important aspect of the analysis was to try to find out how exactly *make smthng* initiates people's participation. The first aspect was to look at pictures and text and try to find out if and how followers are animated. The observation is, that in every analysed post a **direct or indirect request** what the reader should do to take part in this movement and to become active, can be found. This is both done through text as well as through the images. In the text, this becomes clear through direct requests or demands. This is often a phase which is asking the followers to share their ideas, experiences and pictures, using a hashtag to connect it back to the campaign and the community. An example can be found in a post with a quote from the UN secretary general, talking about the necessity to get active and face the challenges we have ahead of us. Here the account asks the reader to make their voice heard during COP25 through using the hashtag #takeyourseat (see post 7). Another strategy is to ask followers to tag someone

else. For a post showing how to repair a pair of jeans, the account requests its followers to “*tag someone with a ripped jeans!*” (post 2). This strategy firstly makes people interact with the post itself, but also might bring other people on Instagram to the account. These direct requests for participation are often at the end of the post. Other posts reach a similar effect through the wording inside the text of a post. Many posts contain a high number of words which signify a request, asking people to get active in some way. Those requests are discernible through verbs in the **imperative** form. “*Get creative, make your broken seams, holes and tears into a fashion statement*” (post 2), “*try to buy as little fresh food wrapped in plastic as possible*” (post 3) and “*talk about the issue of overconsumption and consumerism with your followers*” (post 5). Images include demands too, as for example in post one, where the different steps of the clothes challenge are shown through different images. This way the pictures are created and telling a story, the observer is supposed to feel the need to become active him/herself.

Another strategy to make people feel engaged and involved is to ask (rhetorical) questions. When using rhetorical questions together with strong arguments, they can enhance the message’s persuasive potential (Petty et al., 1981). They first make the audience try to answer the question themselves, which means they shortly reflect and think about it and through that engage with the text and its content. One example can be found in post 3, which is about plastic packaging of food in supermarkets. Here the account states, “*A study shows that 8.3 billion tonnes of plastic have been produced since the 1950s.*” and then adds the question “*So why in the world do supermarkets still sell bananas, cucumbers and even single garlic cloves wrapped in plastic?!*”.

The posted images often show a neutral setting. Background or rooms in which the pictures have been taken could be anywhere. This makes the pictures even more approachable. It seems to be easier for followers to copy what is shown in the picture if they feel that what they see could be done by themselves. This is, for example, the case with post number nine, which is a recipe for a vegan cake. The cake is presented on a blank white table with different elements as decoration. As little of the room is visible, this cake could be standing everywhere in the world and through that creates a connection to everyone seeing this picture.

The special way of *make smthng* connecting the created online community to offline action is the *make smthng week* which falls together with Black Friday. Black Friday as a major shopping day is chosen as the kick-off for the week as it shows overconsumption very easily, people buying things they do not need just because they become suggested that it is cheaper. The

campaign consciously tries to send a message against the motto of Black Friday, ‘buy more for less’. Again, instead of just sending a negative message saying, ‘don’t buy anything’ the motto for *make smthng week* and the Instagram account it becomes ‘buy nothing, make something’ (Roloff, 2019). As discussed, the account has quite a lot of posts which mainly promote this week and try to reach people to become part of the week with organising an offline event. Though, the here analysed marketing post with this topic is a post promoting to become a ‘make smthng influencer’ online, not the offline events. This post (post 5) asks explicitly for people out of the community to share their ideas with the account and to talk to their followers about the issues of overconsumption, as well as to make an own tutorial. In return, they get promised to be featured on the account itself.



It is not just the text, which is asking for active participation, but also the picture which connotes this message. The group of five women, looking into the camera, smiling and having the arms around each other signifies fun, a community and friends and confidence, which makes the observer also want this. The bright colours (of the frame) make it look appealing and hence is a stimulus for participation.

Figure 12: We need you – post 5

In this image, another strategy becomes visible again. It is that the posts always show how much fun and how nice it is to become active and create things yourself. This connects back to the aspects of the community, discussed earlier and Gauntlett’s concept of ‘making is connecting’. Doing something with fun as well as with passion is an important aspect of political participation in the eye of Dahlgren (2009: 84–86), as well as in the eye of Carpentier (2011: 24–25) happiness is a necessary step for maximalist participation.

#### 5.2.4 The corporate design

A very central aspect of *make smthng* is the corporate design as a visual identity which plays a big role in the recognition of the campaign and also mirrors the goals of the campaign in its visual realization. The design is visible in the pictures on Instagram in the form of frames around the pictures, a watermark which is in each posted picture and some images which are

entirely created with the design. During the analysis, it was also investigated what kind of meaning and signification the design carries and how it adds to the campaign's potential to engage its audience. The most important part, giving all pictures a continuity and visible unity is the watermark, consisting of two different red signs, one showing an S and M, standing for the initials of the campaign, one being the Chinese sign signifying 'to make/craft/produce something'. As found out during the analysis, the Chinese sign gives the posts an international touch. The signs function as a stamp and create a connection to the ideals and idea of the campaign, standing for crafting. Another aspect, which is the colourful frames which are around some pictures, gives the pictures often a cooler look, makes them look more interesting and takes more of the attention of the reader, especially through the strong colours, which are often more intense than the ones in the photo itself. As can be seen in post one, the campaign created design pieces which then can be put together newly, for example, to look like clothes or a face. They separately signify different aspects of nature (looking like a river or a leaf).

All my observations regarding the impact of the visual design can be validated by internal information about the campaign. In an internal document, a presentation about the visual identity of the campaign, which I kindly got access to, it is expressed, that to make *make smthng* a movement, a strong umbrella narrative had to be developed, which helps to replace consumerism with positive action. This led to the need of a strong visual identity, supporting this aspect, as well as representing the values of the campaign which amongst others are creativity, empowerment, activism, networking, making, accessibility (Roloff et al., 2017). The design has been developed for the campaign by a design firm from Hamburg, Germany and communicates well what the campaign stands for. The design has been inspired by different postmodern artists like Picasso and Matisse, the art direction of Bauhaus and protest art in general and has been based on research about visual patterns which are popular in fashion-oriented audiences around the world at the moment. It was supposed to be internationally understood as well as interesting and flexible usable (Roloff 2019). As the idea of the campaign is to amplify already existing makers and ideas, the design is a good way of giving the reposts a corporate look and make the posts look more interesting and appealing.

## 6. Conclusion

Trying to find new and effective ways of communicating climate change and sustainability issues is a very important question for communicators as well as for media and communication scholars. One of the main findings of this thesis is, that *make smthng* tries to tackle this in a different, more experimental way than many other organisations do. Researchers, communicators and activists are still searching for new ways to communicate climate change and sustainability. With *make smthng* one campaign tries something new, instead of framing sustainable consumption as an individual act, framing it as a community motivated action, instead of sending negative messages, sending a positive and fun message and instead of solely using the social media as a mobilization platform for offline activism, using it as a combined space where action directly happens but where offline action also is initiated. Because promoting online and offline activism at the same time, the campaign becomes an interesting case regarding the question of the democratic potential of online activism and this thesis contributes to the ongoing discussion about this issue.

Through analysing the posts of the Instagram account with a mixed method and multimodal approach, it was possible to investigate the mechanisms through which the campaign communicates. The multimodal approach made it possible to look at text and image in combination and through that, it was possible to investigate the important aspects of a social medium like Instagram appropriately. The quantitative descriptive analysis made it possible to gain a deeper understanding of how the campaign communicates, in the long run, being able to summarise different aspect of one year of the communication of the campaign. This knowledge was connected to the findings from the qualitative analysis, helping to validate the findings which were made dependent on the analysis of one post per category. Therefore, it was possible to gain insights into the way Greenpeace communicates sustainable consumption as well as the way the NGO engages participants in the campaign and through that creates active participating citizens. This will be further discussed in the following section while summarising and discussing the findings.

### 6.1 Recap and discussion of findings

Overall, *make smthng* represents an environmental campaign which promotes environmental activism as a form of sustainable consumption, or non-consumption. The campaign tries to shift people's mindsets towards a more critical approach to consumption as a general system, framing overconsumption as heavily impacting the environment. As has been found out, the



campaign follows the idea that small decisions like everyday consumption can change things when done often and by many. The analysis has shown, that this is communicated through different aspects in the text and image of the posts. To tackle the **idea of consumerism** with a strong message, as well as to inspire people to make a change, the account uses quotes of known people. In the quantitative analysis, it became visible that the category *quotes* had the most posts in combination with the topics *consumption* and *make change* and it was also shown, that those posts are highly liked and interacted with by followers. As seen in the qualitative analysis this message also gets across through posts in other categories. Here the pictures of the post as well the text send the message about overconsumption and the need for a mindset and behaviour change regarding consumerism. This done through storytelling in the pictures, and wording in the text.

To directly tackle behaviour change of consumers has not usually been the main approach of Greenpeace. As Roloff (2019) explains in the interview, a usual campaign starts with big companies and industries, as well as politics. With looking at the fashion industry, this has been done during the last years by GP. The organization convinced big fashion producents successfully to produce with less environmental impact, but the organization realised the biggest problem is the mass of clothes (and other products) which are produced on demand of the customers (Roloff 2019). Also, other environmental organisations have realised that to tackle the consumer directly is a necessary strategy to deal with the environmental problems we face. Therefore, consumption has become a more discussed topic in the public, the media and amongst organisations (Bauman, 2007; Mukherjee and Banet-Weiser, 2012). As has been discussed above, most common is that campaigns focus on one specific kind of individual consumption (boycotting, boycotting), which sets apart *make smthng* from many others, as they focus on consumerism in general.

What also makes *make smthng* special is its **positive approach to environmental issues**. As the analysis shows, the posts create a feeling of positivity, creativity and show the observer that making instead of buying is a **fun** activity with which one acts more sustainable at the same time. As discussed above, the usual way of communicating environmental issues is showing shocking pictures or telling facts and data on how badly we have already influenced the environment through our actions (Doyle, 2009). And still, many people are not becoming active, are not changing their behaviour and attitudes, which is why it is so important to create

new ways of communicating more sustainable behaviour. If it is the ‘right’ way to frame environmental activism as something fun and easy, is something which can be questioned.

What could be seen through the analysis, is that the campaign has a strong **focus on the topic of fashion**. This entails the observation, that the audience probably consists mainly of young women. This can be also seen through the images used in the posts, showing mainly young women. This connects to an interesting thought about the ‘in’ topics in environmental communication. Discussions about the fashion industry with regards to environmental impact as well as workers treatment have increased during the last (Arnesson, 2018). Big fashion companies like H&M as well as others, jump on this discussion with producing ‘sustainable’ collections and taking back worn clothes (H&M Group, 2019). So, sustainability in the fashion industry is a growing topic and it allows evaluating *make smthng* as an innovative and future-oriented campaign, using the right social medium with which it becomes possible to redirect society onto a more sustainable path.

The question of the target audience remains. As has been discussed in the analysis, it is not mainly the main audience of the account which is most responsible for environmental problems. It can be also questioned critically if a campaign like *make smthng* does just reach the people who are already interested, aware and active in sustainable actions. An indication that this is not the case here, is that the campaign also tries to reach people who are just interested in fashion and connected issues like knitting and sewing, and a cool lifestyle in general. This has been found out during the analysis, looking at the way the posts are presented and can be again validated with the internal aim of the campaign following the information from the interview with the communication and engagement lead (Roloff, 2019).

Looking at the main aim and research questions of the thesis, it needs to be discussed how the campaign tries to make people participate in online and offline activities. As already mentioned, it is not possible to measure people's participation from an audience perspective with the analysis done in this thesis, but the quantitative data about likes and comments can give some information about this. The fact that there are users posting about what they make, showing things they did offline, is also evidence for offline participation, evoked by the account. Furthermore, what has been found through the analysis of the posts, is that the campaign follows the strategy of including a suggestion for how to become active in each post. Those ideas can be an ‘online solution’, an action online, as for example sharing pictures, or using a hashtag to further amplify the message the account sends. The requests for offline activism are ideas for

any kind of sustainable behaviour the account promotes, as to upcycle something, to make a meal out of saved food, buying less packed food, repairing broken clothes or creating things instead of generally buying them new. The motivation to do this for the Instagrammers is to show what they do to the *make smthng* community through posting with the hashtag. Another motivation is the possibility to be featured on the account and gain more followers. One more aspect showing how the campaign makes people participate is the offline part of the campaign, the *make smthng week*. As the account and the connected website shows, as well as the information from the interview, the event was very successful in 2018 with many events around the world, building up the *make smthng* community offline. Unfortunately, the event itself could not be included in the analysis, and it also cannot be measured how much influence the marketing posts the account made, had on the success of the event, but the quantitative analysis showed that the account had a high interaction and likes for posts which are concerned with promoting *make something week* as an offline part, as well as the online challenges so it can be assumed that also the account had impact on people showing up to offline events.

The wish to build a **community** for makers with *make smthng* makes the campaign special and is one aspect of how the campaign manages to make people participate. It has been described in the analysis, how the account tries to create this community, as well as giving the followers a feeling of togetherness. Even though the posts show this aspect, it needs to be questioned if it is possible to create a community from the outside. The idea of the account is to “*digitally amplify role models, skills and local initiatives, and empower and strengthen communities*” (Roloff et al., 2017). This underlines the idea of the campaign to support sustainable consumption practices with a bottom-up approach, but the question is if trying to build a community is not a top-down approach when the initiative is coming from the organization and not from the people itself. The maker community has not been built up through an (emotional), trigger event like many other social movements (Sandoval-Almazan and Gil-Garcia, 2014) but is an ‘artificially’ build movement. Though, the plan was for the campaign to become independent of Greenpeace after a while and to keep on growing organically (Roloff, 2019). It cannot be evaluated through this thesis if this will be possible in the future, but it maybe does not matter, as long as the campaign manages to change people’s consumption habits and attitudes towards sustainability.

What is also interesting when observing the results, is that even though the main idea of the campaign is to show others people's ideas and amplify their message and more than half of the

posts are reposted, the posts which are done by *make smthng* itself, (often quotes, facts and challenges) are actually liked the most on average. This might signify that the authority of Greenpeace in the end still has more weight, than private people posting their creative doing, but it might also just be a coincidence and not say anything. It became clear that through giving the audience the possibility to inform themselves about environmental issues and sustainable consumption on their own terms and discuss those with other citizens, the account creates a mediated space which can be seen as an enhancer for democratic processes, as Dahlgren (2009) argue are necessary for active political participation.

To conclude, it can be argued that the Instagram account is an innovative, and new approach towards environmental activism (through anti-consumption) as well as environmental communication. Although this thesis cannot give any insights into the actual mindset-change or consumption behaviour the campaign has produced in followers, it has been shown that through a different way of communicating sustainability, many followers are reached in a new, and more effective way. What has been shown, is that online and offline participation can work hand in hand, and it is believed that what has been shown during the analysis is a good argument for, online media having the potential to spark important discussions and action of citizens. Through this, the thesis contributes to the academic discussion of the democratic potential of online media. As has been discussed already, the thesis also contributes to a search for new and better ways of communicating environmental issues as well as new ways of investigating social media like Instagram.

## 6.2 Limitations and further research

Although the chosen case study is a very rich example, there are many aspects which unfortunately could not be analysed caused by the limited frame of this thesis. It would have been very interesting and enriching for this thesis to shine a light on the audience side of the account, giving the word to followers of the campaign, for example through interviews or a large-scale questionnaire. Findings from this step could be compared to the findings of this thesis, giving a more holistic picture of the way the campaign evokes participation. Another interesting aspect which could be analysed in further research is looking more closely at the other parts of the campaign, the newsletter, the website, Twitter, the offline part with *make smthng week*, as well as the offline Greenpeace campaigns and actions which were implemented through the local Greenpeace groups around connected to the campaign.

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# Appendices

## Appendix A: Interview guide

### QUESTIONS

#### 1. Intentions, Creation and Planning of the Campaign

- What is the campaign *make smthng* about? -> Can you shortly explain what the idea is behind it, how it was conceptualized.
- What are the main **goals** of the campaign?
- What are the main **tools for spreading** the campaign? -> Instagram?
- How is the campaign conceptualized (being international and using Instagram)?
  - How was it in the beginning when planning the campaign?
- What is your role / work area in the campaign?
- The campaign tries to create a **community of makers?** -> what does that mean, how did you try this
  - and did it work?
- Is there anything different about your campaign - How would you say is your campaign **different** to other campaigns (of Greenpeace and other environmental organisations)
- What is better about this campaign?

#### 2. Sustainable Consumption

- What is your idea/conception of “making” as a form of sustainable (anti-) consumption?
- What kind of “environmentalism” or sustainable actions are you promoting with the campaign?

#### 3. Make Smthng week:

- Can you describe what the week was about a bit more in detail?
- Looking back: How did it go?
- What happened on Instagram?
- What happened around the world?

#### 4. Instagram specifics:

- Is Instagram the focus of the campaign? (from what I understand yes!)
- What is the idea of using Instagram so much? -> quite unusual for GP?
- What do you do on Instagram, how does the account work? ->
  - i. How often posting something,
  - ii. featuring other people on the account...

- Design: Why Chinese sign in the pictures? The whole design which is same everywhere
5. Participation of people: How do people participate in the Instagram channel?
- What are the main strategies for making people participate in the campaign (Instagram)?
  - How do most people participate? Describe a bit what people do..
    - i. Are people writing a lot of comments? -> what kind of comments, can you give examples?
    - ii. Are people liking posts? How many likes usually?
    - iii. Send in stuff on their own initiative?
  - Is there a lot of Germans active on Instagram? (I saw some German comments, is that usual?)
  - How was the feedback to the Instagram channel? -> how fast new followers etc.?
  - Was there a specific incident you remember regarding how people interact with the Instagram account? Some very interesting comment?
6. Online / Offline relationship of the campaign
- How was the campaign connected to the offline part of the campaign (mostly focussed on Germany?)
  - What do you think about Greenpeace in regard to online activism, Is it usual for GP campaigns to be online? In which ways normally? Other social media?
  - Do you think that the Instagram account made people active in the offline sphere? (with making something themselves etc.)

## Appendix B: Transcript of the interview

R = Researcher (Ronja Wutzler)

L = Lu Yen Roloff (Communication and Engagement Lead *make smthng*)

**Start of interview** 01:19 (before small talk and thanks, etc)

**R:** *I think I would start with just some general questions, about like, I don't know the planning of the campaign, the creation, the intentions and maybe you can just start with explaining me again what is the campaign what the campaign is actually about, what is make something kind of, just a short explanation would be very nice.*

**L:** Ok, so make something is a project, that came out of the detox my fashion campaign a Greenpeace, this campaign has been, the detox my fashion campaign has been running for seven years and its objective was to pressure big fashion companies, into improving their chemical management and not to pollute rivers in producing countries like Indonesia and China. And after seven years, of doing this, the campaign was quite successful, 15 per cent of big corp, yea, big fashion companies representing 15 per cent of the global textile production have committed to the so-called detox commitment and have started working on chemical management, down to their 3rdth supplier level, so that's been great, on the other hand, we have realized that there is an even larger problem than chemical pollution, which is the sheer mass and volume of clothes produced, so the idea came that we need to shift our approach and not target companies, because they won't be receptive to the message of 'we need to produce less'. It's in their DNA to produce more, so the only way we saw was to a start addressing consumers or people, into changing their so-called mindsets of *more is always better, new is always better* and start a conversation and help to improve a culture where we value our resources more than we do at the current moment. So for example with fast fashion, people buy twice as much as they did fifteen years ago and they throw it away after half the time of wearing. So this is a general trend, into the throwaway culture, that we want to tackle with make something. So, the way we approach this project is, make something wants to create positive inspiration, share stories of makers, share concrete tips and tutorials on how to use the things we already own, for longer or in a more creative way with a little twist, like visible mending to enlengthen the lifespan, lifecycle of a product.

**R:** *ah yea*

**L:** so that's the overall mission, is to like, to buy less and make more out of what we already have, the slogan of make something is *buy nothing, make something* because we have connected this campaign push to black Friday, which is a major shopping day which is taking hold in countries around the world and where people are encouraged to buy a lot of stuff. So, on this day instead of sending a negative message only, we wanted to send a positive message which is *buy nothing, but make something*. So, then second to change people's mindset, its not enough to just communicate online but we need to be stronger than marketing messages and we know that there are billions of marketing dollars spend each year, so it would be very difficult to compete for attention on that sector, but what we think what make something week can provide to people is a social experience where they meet like-minded people, where they meet real-life role models, where they can put their hands on things and actually test doing something,

encouraged and helped and supported, to make their first steps into making or mending or repairing or upcycling or sharing, all these kind of behaviours that would help us to throw away less. So it's an open campaign project, meaning that we as Greenpeace are a facilitator for a lot of small initiatives, other campaigns, individuals who are already active in the areas of repairing, upcycling, sharing, zero waste, plastic-free life, veganism, all these kinds of alternative lifestyles that already try to use less resources and try to lower the ecological footprint people have on the planet, bring them together into physical spaces into a digital community, show them that they are not alone, let them exchange, support the exchange amongst them and just amplify and spread the messages they are already sending, on a larger channel.

**R:** *ya, ok, yea, thank you very much.*

**L:** das war jetzt kein elevator pitch hahaha [That was not an elevator pitch now]

**R:** *aber hat sehr gut geklungen. I wanted to ask a bit more specific about this idea about bringing people together in like physical spaces but then also online of course, so creating this kind of community of makers, that is very interesting, and you mostly use Instagram for that, am I right?*

**L:** Yes, we are now present on Instagram, Twitter and Medium, but Instagram is definitely the most important channel, which has to do with our target audience, we think that if we reach the so-called urban transcendents, these are people who are, so we are using a target audience model which is called *vbs*, value-based segmentation model and that parts society into people based on their motivation and their values. So, there is a small group which are called the pioneers and within that group, there is an even smaller group, the transcendents and the transcendents are a self-motivated or intrinsically motivated, more ethical, more altruistic and also more innovative and experimental people and we would say...

**08:34** - Interruption of the interview. **09:08** - Continuation of the interview

**L:** Ok Sorry

**R:** *Yea, no problem, yea, we were talking about the transcendents.*

**L:** So yea, transcendents are people who challenge the status quo, who are open to doing things differently, for example the vegans of today, the early generation of vegans, so we think there are a lot of people out there, who are already practicing the lifestyle we wanna see to thrive in society, so one objective is to bring those together and tell their stories. And then the next group which is interesting, so the idea is how to bring the theory of change behind this audience model, is that the transcendents are the first ones to practice new things and then if they reach a certain threshold and it gets interesting and good looking enough, this is important for the so-called now people, to pick-up on a trend, now-people are people who are more looking to discover new things in order to enhance their status, in order to boast in front of their friends "hey, I have this new whatever" and once this group of now people pick up on a trend it has a potential to go mainstream, so if you compare this to other forms of culture, how they develop or other lifestyles, how they are getting from a niche into the mainstream, this is the idea.

**R:** yea

**L:** so, the idea is, to take those transcendents, who are doing the great stuff, but maybe a lot of it doesn't look trendy enough to be picked up by the now people and package it in a very fresh, designed way so this is why we developed this make something branding, as a way to, yea just to promote the ecolized side which might not automatically look too trendy at this point.

**R:** Yea, I understand.

**L:** and try to bridge it into and package it in a different way and send it as something that is growing, kind of a positive projection of, and amplification of what we want to see. and this is why Instagram is a very good channel, because Instagram is very visual, we started off, as I said from the detox my fashion campaign, so fashion and how to wear fashion longer, so visible mending, upcycling of clothes, clothes swapping, these were our first fields and then later on we added other areas of consumption, like food and household goods and I don't know, this kind of stuff but there was the beginning, so of course fashion, the fashion discourse of today in social media is happening on Instagram, so to be there where our potential target audience is.

**R:** *yea, ok. yea, that is also interesting. Just wanted to ask actually something about the design you also talked about, how did that start up, and also I have a question why, about the kind of, I don't know of you say water sign, you use?*

**L:** yea ja ja, hehe

**R:** *just like tell me how that started, what was the idea behind it and yea, I think its very nice.*

**L:** Ya, I can send you a presentation which explains the genesis of the design, if you want, which is more in depth than I could probably tell you about, but to cut a long story short, **R:** yea **L:** the design has been based on research, on finding visual patterns that are popular in fashion-oriented audiences around the world, we wanted to find a watermark that represents the DIY and maker and craft, artisans spirit that we want to project, so this water-sign was handmade by our designer with linoleum print and she chose the, it's related to the old craft, like artisans stamps which you see in a lot of cultures, so it ties to connect to this tradition of crafting and making and then the Chinese sign, basically the left side means make something, it is MS and the right side is the Chinese character for making and DIY.

**R:** *Ok, yea cool thanks for the explanation, would be actually very nice if you could send me the presentation, because I think it is very interesting how you made that. One more question regarding the campaign, kind of inside Greenpeace, being like an international campaign, but then its somehow headed by you and the German office, isn't it? I that a normal procedure and how much do you think is it, is it actually international, because I have also seen there is also a lot of German comments on the Instagram channel, so of course there is also Germans using this channel,*

**L:** yea

**R:** but ...

**L:** so, the German office had the international lead for the detox my fashion campaign in the last 3 years. Greenpeace has a so called operating model, where different NROs, so NROs,



country organisations, different NROs take the lead for campaigns, so there are a lot of international campaigns and then there is always one office or one person sitting in one office having the project lead, but often we have decentralized teams where you have the project lead sitting in Paris, in the last Make something week, the project lead was sitting in Paris, I was sitting as a Comms and engagement lead in Germany, the offline engagement lead was sitting in Chicago, and the representatives of the different NROs who are more active in part of the clusters, were sitting in Spain, Italy and Germany. So, the strong presence of German people on the channel, I think is due to, us last year using the German newsletter system and promoting make something week and a make something online challenge via email to the existing German Greenpeace supporters. And that is a very effective way of getting in touch with people, yea and I think this led to a strong follower growth from Germany especially, so but I think still our strongest countries are the US and UK but people in the community come from all over the world I think, yea.

**R:** *yea, so very international. cool, ok. So maybe then that we shortly talked about the make something week, maybe you could just shortly talk about that also again, there was this Instagram challenges during the week, wasn't it and then there was also a lot of offline actions around the world.*

**L:** Make something week is the offline, is the week where we say this kicks off with black Friday and then there is a week of workshops where people or makers, we invite, other initiatives, they give free workshops where they can learn new skills, where they can hear talks and see movies and yea, we just bring them together in spaces. So there is a call to action before make something: Hey, participate, create your own event, we have been collaborating with several international partners who also have international networks on the ground, for example the fab lab community which has 1300 fab labs scattered all over the globe, and people from that community also promoted make something week to, yea to their community, so a lot of fab labs participated, then fashion revolution is another partner who has a strong volunteer network, and then, there are so many different partners. You can go to our website and check out some of them, so the biggest partners are all listed there, on the English website. And then this week, so last year (2018) for the second time we did make something week and we had more than, I think we had 410 events in 48 countries, with an estimated 38.000 participants, yea. so there were all kinds of small and big events, I think the larger events were all around 1000 to 1500 people, while also there were like really small tinkering workshops, repair cafes where just 10 people came, so the variation is really large and that's also the beauty, I think of this community, is there is a general guideline of saying, ok if you do any event, it needs to be uncommercial, you cannot charge for stuff, except maybe ask for a donation, you should use used materials as much as possible, and of course create no, create as much waste as possible, yea and then, that are the ground rules and then everyone can pick their topic they are interested in, so the zero wasters, and vegans could do a dinner of gerettete Lebensmittel [[saved alimentation](#)], while the fashion revolution people together with the Greenpeace office would do a clothing swap party where you can also repair and upcycle your clothes, and there are all kinds of different things, from beer brewing workshops to make spaces in the slum of Nairobi. I saw Bangladeshi students using recycle material to create a map of cultural Bangladesh, so it is all very much up to the fantasy and creativity of the people who actually do the events, what happens.

**R:** *Yea, that sounds really, really nice. So, I don't know, I feel that it is a really new form of doing, like environmental campaigns, somehow and that's also why I got so interested in it, because I really like this Idea of connecting people who actually already do things, and yea creating this kind of community, so do you think it is very different from what other environmental organisations do and, I mean, I guess also very different from what Greenpeace has done until now, at least from what I know, what has happened specially in Germany, probably, because that's what I know what was happening, but , yea.*

**L:** Its definitely an experimental way of campaigning the usual campaign has a target and a crisis and a solution and a call to action and a limited time span where you try to create as much, and public pressure as much as possible with various ways, this is in opposition, I think a project that is trying to organise and do community building, it's much more cooperative and open and it's not confrontative but, yea positive in a way and that is in itself, I think a very different way of approaching things, the inspiration came from engagement organising, so if you wanna read an interesting book, which is called how organisations develop activists by Hahrie Han, there are some basic principles of how organizations grow because an objective of Greenpeace, within the new framework is to, not bet the lonely wolf who is reprehensively doing stuff and other people donate, but to activate its supporters into becoming change makers themselves, where they are. So that is an objective, but it's difficult to implement for large organisations with a lot of processes, I think even though the intelligence is there, the objectives are there, the implementation is not yet so visible, expect, and I think make something is one of the first projects who actually tries to both work on mindset change, so maybe to elaborate on mindset change a little bit, mindset change means that if you wanna change people behaviour, like the shopping behaviour, it's not enough to say , ok don't buy this one product, or exchange this one product for another product, but if you wanna change away the throwaway culture, we need to make people understand like the overall principles and really change their mindset from, ok buying something new and buying more is great, actually this is a waste of resources and I could do better in, you know ones the principle of rejecting the throwaway culture, has been incorporated, then there are a lot of areas in your everyday life where you could implement or actualize those mindsets, course it's a much deeper level of yea changing, Greenpeace has been famous the so called mind bomb, ones you see something, then you perception has been changed forever yea, so it's a new way sort to say, this mindset change is a new way of mind bombing so to say, with a different tactic. And there is like new behaviourble and cognitive signs, we have been inspired by a book, by Dan and Chip Heath, called switch where they say in order to change people's behaviour, it's not enough to tell the mind which would be, they have this image of an rider on an elephant, so the rider on the elephant, the rider is the mind and the elephant is the body and all the behaviour, so if you wanne change, there is so many things that influence us, above, next to our intellect, so the emotional, the social influences, we need to address the social side of people they are actually more likely to change their behaviour if they know other people are doing it too, so they are influenced bey their peers, so that's what make something also tries to achieve, to make visible a protentional peer group for people, so they can orient themselves, ahh ok, other people are doing it, I am not alone and that is interesting, they get inspired, motivated by that, yea and then you need to tell them why of course, you need to show them how and then ideally if you create and experience where people

are coming together, they have real human encounters, that's most likely a deeper impression than if you go shopping and you just take some money.

**R:** *ok thank you, yea just short question, you said like, normally of course a campaign has a specific timeframe, how is it with make something, is there some kind of, is it just open to go on as long as it is working, how is that supposed to ...*

**L:** yea, so I think the mhhh yea, that's a bit in the clouds right now, just due to all the different decision making processes in the organisations, there is a lot of organisational change at the moment, so usually campaigns have been, like once the year in the beginning of the year you do all the proposals and then you get the money and then you do your campaign. And then the next year comes and then you start all over again, so with this approach with community building and organizing you need to have a couple of years to build up a momentum and I would always compare to fashion revolution, which now in its fifth years has been growing tremendously and in, yea so that's kind of our role model in terms of how a campaign and a community can grow around this campaign, it's very different if you are talking about a community, creating awareness for a specific effect, so yea, ideally this campaign would last for so many years that in the end it can fly by itself, because the ideally situation would be if people just know it's make something week and then, or they would just take all the tools we have made available on the website and just use them and bring this into their everyday life, yea but that's a long term approach and at the moment I am not a hundred percent sure how this will continue.

**R:** *yea, well, we hope that's possible.*

**L:** yea, me too.

**R:** *we will see, cool ok.*

**L:** kommt drauf an wann du dann deine Arbeit abschließt, kann man bestimmt auch nochmal nen update geben, weil wir treffen uns nächste Woche, übernächste Woche in Madrid und da geht es dann eben genau darum, jetzt irgendwie 2019 zu planen und genau, gleichzeitig entwickeln sich auch, also es gibt auch noch größere Diskussionen ob man vielleicht mal ne Konsumkampagne macht und so, aber das ist alles noch unklar.

**R:** *Alles noch offen. 28:35 ja, vielleicht, wenn, ich kann ja einfach nochmal irgendwie nachfragen, ich gebe die Arbeit erst Ende Mai ab.*

**L:** Ja genau dann frag einfach nochmal nach.

**R:** *yea, I think I am actually almost happy with almost everything, I have a few last questions to like Instagram specifically, because as I study Media studies, of course that is kind of what my focus has to be is Instagram and how the campaign uses it and this kind of things and I think you already said almost all of the stuff I wanted to know anyways, but...*

**L:** I can send you a report my previous intern made for her university, which does a very thorough social media analysis of all the different channels and so on, so ...

**R:** Uh, that would be really nice.

**L:** yea, hahah

**R:** *perfect, because yea of course that's anyways not going to be easy now to explain all that, so it would be really nice, it might get me some nice extra information. Yea, I think I wanted to ask a bit more generally about like how participation on the Instagram works....*

**L:** I can just tell you that a lot of the content we share is user-generated, we get it from our community, we are searching for our Hashtag 'make something' when people post something of things they made, or a story they wanna share, then we approach them either we can share this on our own channel, usually they say yes, and then we put the stamp on it and, yea just share it so it looks coherent, yea so that's the way. There are a lot of micro-influencers in our community who don't, I mean we don't have a super high reach, we are still a very niche channel with like, if you compare this to Beyoncé or, it's quite, sad, to think of our reach, but then on the other hand within our community, this are real, there are a lot of dedicated, active makers, engaged people and they are, yea, one thing is ´, they share from our account and the other way is we share their stuff, so it is a lot give and take, networking, which is happening via Instagram, so we see it in a very social way.

**R:** *Yea, so I guess people also comment and ask stuff, and this kind of things... or does that not happen, is there a lot of comments sometimes?*

**L:** Ehm, I would say, comments, there are always comments, but not like too profound ones usual, usually tutorials get more comments, with like concrete questions, can you specify blablabla, How long does this cleaner last or whatever.

**R:** *yea, this kind of things*

**L:** yea, but then overall I think, due to the positive, wie sagt man denn, also dadurch dass der Kanal sehr positiv und optimistisch ist, du kriegst mehr Kommentare wenn du kontroverse, shocking Sachen postest, insofern ist unser Engagement, wenn du jetzt rein nach Zahlen gehst, nicht so wie wenn wir jetzt die ganze Zeit irgendwie aufregende memes posten würde, andererseits, ist es auch nicht unser Zeil die Leute aufzuregen, sondern wir wollen ihnen ja eher ein gutes Gefühl geben, so und , ja, das ist dann nun mal so.

*[how do you say, because the channel is very positive and optimistic, you get more comments if you post controversial, shocking things, so our engagement, if you go by numbers now, is not like if we would post exciting memes all the time, on the other hand, it's not our goal to upset people, but we want to give them a good feeling, so and, yes, that's how it is.]*

**R:** *Ja, das ist ja vollkommen ok. Ok, ja cool, ich gucke nochmal ob ich irgendetwas ganz wichtiges vergessen habe, aber ansonsten... Gab es mal irgendwie eine Sache die durch den Instagram channel passiert ist, an die du speziell denken musst.*

**L:** wie meinst du das jetzt, sag nochmal bitte?

**R:** *Eine Person, die irgendwas ganz Tolles gepostet hat, oder irgendwas was auf Instagram passiert ist, was super interessant war, woran du jetzt denken musst wenn du über die ganze Kampagne nachdenkst. [... Was there anything that happened through the Instagram channel that you to think about, when thinking about the campaign?]*

**L:** Du meinst maker die wir so entdeckt haben in unserer Community? Ehm, es gibt ständig interessante Sachen, muss ich sagen, aber also wenn ich jetzt eine Person raus heben sollte, wo

ich denke, die wäre für mich jetzt so, das ist so ne ideale Person von der ich gerne hunderttausend hätte auf der Welt, dann ist das ne Frau aus Toronto, die in der Tool Library auch die social media Arbeit macht, die ist so ne kleine, die schreibt immer sehr tiefgehende Posts, auch über das Thema wie sich unser System an sich wandeln muss, die hat das, bei der ist auch ganz sichtbar, dass sie nicht mehr über einzelne kleine Sachen, hört doch mal auf Strohhalme zu benutzen, sondern dass sie halt sagt, ey wir müssen unser Wirtschaftssystem ändern, und dieses Prinzip der Wegwerfgesellschaft, das muss sich ändern. Und die geht da sozusagen genau rein, in diese Thematik. Its a hashtag life. Es gibt aber auch total andere Sachen, du musst einfach mal den Hashtag make something anschauen.

[You mean maker we've discovered in our community? Um, there are always interesting things, I have to say, but so if I have to pick out a person now, who would be for me now... that's such an ideal person of whom I would like to have a hundred thousand in the world, then that's a woman from Toronto who also does the social media work in the Tool Library, that's such a small one, She always writes very deep posts, also about the topic how our system has to change itself, she has that, with her it is also quite visible that she no longer talks about single small things, stop using straws, but that she just says, hey we have to change our economic system, and this principle of the throwaway society, that has to change. And that goes right into this topic, so to speak. But there are also totally different things, you just have to have a look at hashtag make something.]

**R:** *Ja, da habe ich auch schon viel nachgeschaut und tolle, interessante Sachen gefunden. Nö, ich dacht nur vielleicht war ja mal irgendwas, was dich jetzt so persönlich einfach super interessiert hat, deswegen.*

**L:** Also mir persönlich gibt es auch immer Hoffnung, wenn ich mal rein gucke, in das was die Leute posten, weil ich dann denke, es gibt doch schon, es sind auf jeden Fall auch genug Leute da, schon weltweit, die in verschiedenen Kulturen, die das auch so ähnlich wahrnehmen wie wir, können natürlich auch immer mehr sein. Wenn man dann wiederum quasi am Black Friday in die Innenstadt geht und sich anguckt wie viele Leute da mit shopping Tüten rumlaufen, dann kann man manchmal ein bisschen verzweifeln,

[me, personally, it always gives hope, when I look into it, through what people post, because then I think, there are enough people there, already worldwide, who in different cultures, who also think about it the way like we do, but it could also always be more. If you then look on Black Friday in the city centre and you see all the people with shopping bags, then you could sometimes just despair.]

**R:** *und traurig werden, ja...* [and become sad, yes]

**L:** Ja, andererseits, wie soll man es machen, außer sich auf die positiven Sachen konzentrieren, die man verstärken kann und versuchen, dass andere zu kritisieren.

[yes, but on the other hand, how should we do it, apart from focusing on the positive things, the ones you can amplify, and trying to criticise the other things.]

**R:** *Ok, ja, super vielen lieben Dank, das war sehr hilfreich.*

**End of interview - 36:06**

# Appendix C: Quantitative Analysis data

Automatisches Speichern MA\_material\_Quants.xlsx - Excel

Start Einfügen Seitenlayout Formeln Daten Überprüfen Ansicht Hilfe

Calibri 11 Textumbruch Datum

F K U Verbinden und zentrieren

Zahl

Bedingte Formatierung Als Tabelle Zellenformatvorlagen Einfügen Löschen Format

Zellen

C5 =Blad2!B6

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1	1	https://www.instagram.com/p/BdaiOlfth/	01.01.2018	Other	Upcycling	113	0		Yes	
2	2	https://www.instagram.com/p/BddFpc8FVt1/	02.01.2018	Quote	Consumption	829	35		No	
3	3	https://www.instagram.com/p/Bdfqe8l4DZ/	03.01.2018	DIY	Fashion	222	4		Yes	
4	4	https://www.instagram.com/p/BdiPKrwFOYt/	04.01.2018	Challenge	Food	389	17		No	
5	5	https://www.instagram.com/p/Bdkz16Gldqc/	05.01.2018	Facts	Waste	1086	36		No	
6	6	https://www.instagram.com/p/BdncMv_104b/	06.01.2018	Makers	Fashion	212	6		No	
7	7	https://www.instagram.com/p/Bdp_ae_lo60/	07.01.2018	DIY	Fashion	244	3		Yes	
8	8	https://www.instagram.com/p/Bdsl05uFRv5/	08.01.2018	Quote	Consumption	751	11		No	
9	9	https://www.instagram.com/p/BdvHQj1lVd5/	09.01.2018	DIY	Fashion	289	9		Yes	
10	10	https://www.instagram.com/p/BdxuDMF6Yr/	10.01.2018	Makers	Fashion	316	7		Yes	
11	11	https://www.instagram.com/p/Bd0Ql3PFpQM/	11.01.2018	Facts	Plastic	319	6		Yes	
12	12	https://www.instagram.com/p/Bd213uOlxq/	12.01.2018	Quote	Consumption	501	7		No	
13	13	https://www.instagram.com/p/Bd5cl0KlwN7/	13.01.2018	Tutorial	Fashion	156	3	1109	Yes	
14	14	https://www.instagram.com/p/Bd7_7NzFKsG/	14.01.2018	Makers	Fashion	187	6		Yes	
15	15	https://www.instagram.com/p/Bd-kPtXldrB/	15.01.2018	DIY	Upcycling	350	5		Yes	
16	16	https://www.instagram.com/p/BeBJ4myfL_o/	16.01.2018	Tips	Plastic	402	8		No	
17	17	https://www.instagram.com/p/BeDs0lwlOov/	17.01.2018	DIY	Fashion	237	3		Yes	
18	18	https://www.instagram.com/p/BeGRESNFxyC/	18.01.2018	Quote	Consumption	781	24		No	
19	19	https://www.instagram.com/p/Bei2eDaFgFs/	19.01.2018	DIY	Fashion	579	15		Yes	
20	20	https://www.instagram.com/p/BeLcEkLkgo/	20.01.2018	DIY	Upcycling	247	1		Yes	
21	21	https://www.instagram.com/p/BeOBzSpFdxJ/	21.01.2018	DIY	Upcycling	421	13		Yes	
22	22	https://www.instagram.com/p/BeTJKEUFFlp/	23.01.2018	Facts	Plastic	694	24		No	
23	23	https://www.instagram.com/p/BeVwGivwlyk5/	24.01.2018	DIY	Upcycling	256	7		Yes	
24	24	https://www.instagram.com/p/BeYXGWZJjeC/	25.01.2018	Quote	Fashion	422	4		yes	
25	25	https://www.instagram.com/p/Bea5k5FF_X0/	26.01.2018	Other	Insight	221	5		no	
26	26	https://www.instagram.com/p/BeddMzNFols/	27.01.2018	Tips	Waste	467	18		Yes	
27	27	https://www.instagram.com/p/BegC32nFOU6/	28.01.2018	Tutorial	Upcycling	164	4	1762	Yes	
28	28	https://www.instagram.com/p/Bein5dylKj2/	29.01.2018	Other	Plastic	245	3		no	
29	29	https://www.instagram.com/p/BeIMwdiFOS/	30.01.2018	DIY	Upcycling	326	7		Yes	

Automatisches Speichern MA\_material\_Quants.xlsx - Excel

Start Einfügen Seitenlayout Formeln Daten Überprüfen Ansicht Hilfe

Calibri 11 Textumbruch Standard

F K U Verbinden und zentrieren

Zahl

Bedingte Formatierung Als Tabelle Zellenformatvorlagen Einfügen Löschen Format

Zellen

I174

	A	B	C	D	E	F	G	H
1	Post Nr		Date	Category	Theme	Repost: Yes/No		
2	1	https://www.instagram.com/p/BdaiOlfth/	01.01.2018	Other	Upcycling	Yes		
3	2	https://www.instagram.com/p/BddFpc8FVt1/	02.01.2018	Quote	Consumption	No		
4	3	https://www.instagram.com/p/Bdfqe8l4DZ/	03.01.2018	DIY	Fashion	Yes		
5	4	https://www.instagram.com/p/BdiPKrwFOYt/	04.01.2018	Challenge	Food	No		
6	5	https://www.instagram.com/p/Bdkz16Gldqc/	05.01.2018	Facts	Waste	No		
7	6	https://www.instagram.com/p/BdncMv_104b/	06.01.2018	Makers	Fashion	No		
8	7	https://www.instagram.com/p/Bdp_ae_lo60/	07.01.2018	DIY	Fashion	Yes		
9	8	https://www.instagram.com/p/Bdsl05uFRv5/	08.01.2018	Quote	Consumption	No		
10	9	https://www.instagram.com/p/BdvHQj1lVd5/	09.01.2018	DIY	Fashion	Yes		
11	10	https://www.instagram.com/p/BdxuDMF6Yr/	10.01.2018	Makers	Fashion	Yes		
12	11	https://www.instagram.com/p/Bd0Ql3PFpQM/	11.01.2018	Facts	Plastic	Yes		
13	12	https://www.instagram.com/p/Bd213uOlxq/	12.01.2018	Quote	Consumption	No		
14	13	https://www.instagram.com/p/Bd5cl0KlwN7/	13.01.2018	Tutorial	Fashion	Yes		
15	14	https://www.instagram.com/p/Bd7_7NzFKsG/	14.01.2018	Makers	Fashion	Yes		
16	15	https://www.instagram.com/p/Bd-kPtXldrB/	15.01.2018	DIY	Upcycling	Yes		
17	16	https://www.instagram.com/p/BeBJ4myfL_o/	16.01.2018	Tips	Plastic	No		
18	17	https://www.instagram.com/p/BeDs0lwlOov/	17.01.2018	DIY	Fashion	Yes		
19	18	https://www.instagram.com/p/BeGRESNFxyC/	18.01.2018	Quote	Consumption	No		
20	19	https://www.instagram.com/p/Bei2eDaFgFs/	19.01.2018	DIY	Fashion	Yes		
21	20	https://www.instagram.com/p/BeLcEkLkgo/	20.01.2018	DIY	Upcycling	Yes		
22	21	https://www.instagram.com/p/BeOBzSpFdxJ/	21.01.2018	DIY	Upcycling	Yes		
23	22	https://www.instagram.com/p/BeTJKEUFFlp/	23.01.2018	Facts	Plastic	No		
24	23	https://www.instagram.com/p/BeVwGivwlyk5/	24.01.2018	DIY	Upcycling	Yes		
25	24	https://www.instagram.com/p/BeYXGWZJjeC/	25.01.2018	Quote	Fashion	yes		
26	25	https://www.instagram.com/p/Bea5k5FF_X0/	26.01.2018	Other	Insight	no		
27	26	https://www.instagram.com/p/BeddMzNFols/	27.01.2018	Tips	Waste	Yes		
28	27	https://www.instagram.com/p/BegC32nFOU6/	28.01.2018	Tutorial	Upcycling	Yes		
29	28	https://www.instagram.com/p/Bein5dylKj2/	29.01.2018	Other	Plastic	no		

Distribution Categories:			Like amount	Like ratio	Category Repost:	
Tips	48	13%	9542	199	37	77%
DIY	90	24%	27548	306	88	98%
Quote	51	13%	21707	426	8	16%
Facts	34	9%	19061	561	14	41%
Tutorial	49	13%	14653	299	46	94%
Makers	36	9%	7314	203	34	94%
Challenge	18	5%	10277	571	3	17%
Other	32	8%	13766	430	6	19%
Marketing	24	6%	7185	299	3	13%

Distribution Themes:			Like amount	Like ratio
Plastic	21	6%	6485	309
Waste	63	18%	17240	274
Insight	11	3%	2237	203
Consumption	44	13%	24196	550
Upcycling	64	19%	19037	297
Fashion	74	22%	21862	295
Food	41	12%	14985	365
Week	21	6%	6570	313
Chemicals	5	1%	1152	230
Make Change	21	6%	12366	589
Other	17	5%	4923	290

Repost:		
Yes	239	63%
No	143	37%

*#makesmthng*	369
*#upcycling*	123
*#makersgonnamake*	337
*#zerowaste*	186
*#buynothing*	346
*#makesmthngweek*	48
*#DIY*	233
*#handmade*	165
*#makersmovement*	127
*#sustainable*	158
*#sustainability*	26
*#slowfashion*	51
*#selfmade*	111

## Appendix D: Analysis guides

### Textual analysis tools

⇒ Hansen and Machin (2013: 115-151)

#### 1. **Lexical analysis (p. 121)**

- Basic choice of words
- The predominance of specific words? (for example, lots of juristic terms)
- What do they do, are they for a specific audience?

#### 2. **Over-lexicalization (p.123)**

- “Abundance of particular words” (eg. Using a lot of words expressing youth)
- Over description of something -> showing that something is problematic
- Need to persuade becomes very visible

#### 3. **Naming and reference (p. 124)**

- The way that people are named in a text plays an important role
- Eg. In news “father of daughters” instead of Muslim

#### 4. **Classification of social actors (126 -129)**

- **Personalized/impersonalized** (eg. University / name of prof.)
- **Individuals/collectivized** (are people described as individuals or as part of a collective)
- **Specific/generic** (named a person or as a type)
- **Nominalized/functionalized** (people described with what they do or in what they are) -> effect = more official or personal
- **Anonymized** -> can be used to create a sense of obligation where there is none (as not clear who is expecting what)

#### 5. **Pronouns (129)**

- Us/them division -> words like this can be used to align people against each other
- Fairclough (2000:152) says that using \*we\* can be slippery to use as often not clear who is meant with it!

#### 6. **Passive verbs without agents & nominalization (131)**

- Suppression, to obscure something is working with passive verbs
- Also making noun out of the verbs works
- Turning action into a thing, the cause or reason can be obscured (to lose /loss)

#### 7. **Modals (134ff)**

- Verbs which express degrees of certainty (‘may’, ‘will’, ‘must’) + adjectives (‘possible, probable certain)



- Is impact on power of the author, as well as knowledge -> someone using 'will' is different than 'should'

## 8. Hedging (137ff)

- use of words to make something more soft to distance oneself from a words meaning, avoiding to be specific (sometimes, quite often, some say)

## 9. Rhetorical tropes (141)

- **Hyperbole:** exaggeration
- **Metaphor:** reference to other things
- **Objectification/personification:** human qualities are assigned to objects or the other way around
- **Metonymy:** using a word for something closely associated (eg. 'the suits' meaning officials)
- **Synecdoche:** a part represents a whole (avoiding to be specific)

## Visual analysis tools

### Composition:

- **Focus/focalizes:** What draws the focus of the audience?
- **Perspective:** Spatial organization (Rose 2016: 67)
  - foreground/Background,
  - Eye level?
  - Angle
  - gaze of camera
- **Size** (is something very important big in the picture? How are the contrast? What does that do?)
- **Objects/props** (How are objects used? What cultural significance do they have?)
- **Settings** (I sit natural/exotic? What effect does the setting have?)
- **Colours** (p. 64): What is the effect of the colours? (stressing certain elements? Is it harmonious? -> realistic?) Is there a contrast? Same colours in two things? What does that symbolize?
  - Hue (Schattierung)
  - Saturation (Sättigung)
  - Value (lightness or darkness of a color) what does that mean?

### Guiding questions for analysis

1. What or who can be identified in the image?
2. How is the main object/person/group of people portrayed?
1. What signs are present and what do they mean?
3. How is sustainable consumption constructed/presented?
4. How is making instead of consumption represented?
5. How is the community emphasized?

### IF PEOPLE (Rose 2016: 115ff.):

- **Group or individual?** (What does that mean?)

### Representation of body

- **Age** (what is the age of the pictured people supposed to convey? -> wisdom, innocence, senility?)
- **Gender** (stereotypical showing of gender?)
- **Race** (again often stereotypical.)
- **Hair** (what does hair signify in the picture? -> woman often to seduce, sign for beauty)
- **Looks** (stereotypical showing of female/male looks? Also, weight?)

### Representation of manner:

- **Expression** (happy/sad/angry - how is that shown?)
- **Eye contact** (Who is looking at whom (including me) Are the looks submissive? Coy? Aggressive?)
- **Pose** (Who is standing/sitting -> what does that say about social position)

### Representation of activity

- **Touch** (who is touching what with which effect?)
- **Body movement** (Who is active, who is passive? What does that?)
- **positional communication** (spatial arrangement of people -> superior/inferior?; who is intimate with whom and how?)

### Signs (Rose 2016: 119)

- **Icon** (signifier represents signified by being like it -> photo always iconic -> photo of baby iconic sign of baby)
- **Index** (relationship which is culturally different -> a baby soother signifying a room for with baby changing facilities)
- **Symbol** -> arbitrary relationship -> baby symbolizing future
  - o Syntagmatic -> gain their meaning from signs that surround them
  - o Paradigmatic-> gain meaning from contrast to other signs
  - o Metonymic -> signs associated with something else (baby-future)
  - o Synecdochal -> signs as a part of something standing for the whole (Eiffel tower for Paris)

## Appendix E: Analysis material


### List of chosen Posts for the in-depth analysis

	Category	Theme	Nr. of post	Date	Likes	Comments	Content keyword	Link
1	Challenge	Fashion, knitting, sewing etc.	305	26.10.2019	808	37	Clear wardrobe	<a href="https://www.instagram.com/p/BpZeMT8F0gM/">https://www.instagram.com/p/BpZeMT8F0gM/</a>
2	DIY	Upcycling, repairing	119	27.04.2018	2173	34	Mending of pants	<a href="https://www.instagram.com/p/BiEiT1hFByd/">https://www.instagram.com/p/BiEiT1hFByd/</a>
3	Facts	Plastic	323	12.11.2018	5398	21	Plastic packaging of food	<a href="https://www.instagram.com/p/BqFoeE2jcHB/">https://www.instagram.com/p/BqFoeE2jcHB/</a>
4	Makers	Other	250	02.09.1018	247	5	Maker Body positivity	<a href="https://www.instagram.com/p/BnOjgPiAjrQ/">https://www.instagram.com/p/BnOjgPiAjrQ/</a>
5	Marketing	Make smthng week	315	03.11.2018	600	53	Searching Makers for mk week	<a href="https://www.instagram.com/p/BpuYQcODxZH/">https://www.instagram.com/p/BpuYQcODxZH/</a>
6	Other	Consumption critique	337	23.11.2018	3099	73	Shoppers in water	<a href="https://www.instagram.com/p/Bqh1SChA4ie/">https://www.instagram.com/p/Bqh1SChA4ie/</a>
7	Quotes	Making change, ideas and reflections	356	05.12.2018	659	6	Un general secretary	<a href="https://www.instagram.com/p/BrA21yEl-IZ/">https://www.instagram.com/p/BrA21yEl-IZ/</a>
8	Tips & Information	Waste reduction, zero waste life	266	19.09.2018	347	28	Compost at home	<a href="https://www.instagram.com/p/Bn33deelUgj/">https://www.instagram.com/p/Bn33deelUgj/</a>
9	Tutorials	Food	366	16.12.2018	625	21	Cake recipe	<a href="https://www.instagram.com/p/BrDQJyrFeu1/">https://www.instagram.com/p/BrDQJyrFeu1/</a>

Post 1: in category CHALLENGE (Fashion)

### Textual analysis Post

Post	Analysis & Effect
<p>★<b>BANG</b>★ This is the start of the MAKE SMTHNG Challenge! <b>Swipe</b> left to see all 5 steps.</p> <p>.</p> <p>For the next 4 weeks <b>we</b> have new challenges for <b>you</b> every Tuesday and Friday - all about <b>overconsumption</b> and <b>making change</b> by <b>modifying small things</b> in <b>our</b> daily life.</p> <p>.</p> <p>It <b>would</b> be <b>great</b> if <b>you</b> could <b>share</b> your experiences, pictures and ideas with the <b>community</b>.</p>	<ul style="list-style-type: none"> <li>• Usage of <b>words</b> indicating community, togetherness. (=lexicalization) =&gt; the people also dos this people do not have to become active alone -&gt; small steps at a time can create big things together; together = forcing responsibility on the reader to also take part;</li> <li>• asking reader directly to be part of it and <b>share</b> with others what they do -&gt; direct <b>requests actively to participate</b></li> <li>• Use of <b>social media words</b> indicating for which audience and which context this is (=lexicalization), also imperative= demand!</li> <li>• Many <b>pronouns</b> which indicate firstly “we” as the campaign organizers -&gt; it is a team, not just one -&gt; makes it feel more believable; using you, directly addressing the audience =&gt; intimacy with the audience</li> </ul>

<p>After all, <b>we</b> are doing this <b>together!</b></p> <p>You are also <b>invited</b> to <b>join</b> the Facebook <b>group</b> <b>we</b> created for this challenge  Link in bio.</p>	<ul style="list-style-type: none"> <li>• <b>Words</b> clearly connected to the topic, the indicating words what this is about</li> <li>• <b>Modals</b> are not strong, are showing possibility, asking the reader to do something from own decision, recommendations</li> <li>• <b>Words</b> producing the feeling of <b>positivity</b></li> <li>• <b>Bang</b> = Creating attention</li> </ul>
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### Visual Analysis: Picture 1



	Denotation	Connotation
<b>General description</b>	A girl stands in the middle of a huge pile of clothes	x
<b>Focalizers</b>	The huge amount of clothes takes the attention of the observer, the girl almost gets lost in it	Focus on the clothes is what the campaign probably wants to show, showing the excess of having so many clothes
<b>Perspective</b> - Background? - Eye level? - Angle - Gaze	- foreground shows the girl with the pile of clothes, background the walls of a room - camera is on eye level with person - gaze of camera is at her	- Seems like observer is standing in the room itself -> makes <b>the observer feel included</b> , makes it open and <b>interesting</b> to look at - Gaze of camera and observer is almost accusatory -> standing for that this is <b>a problem</b> and not positive to have so many clothes
<b>Size</b>	- Girl looks small in comparison to clothes pile - Room looks very small because filled with clothes	- Shows the excesses of the clothes, shows this is not normal, it should not be like that
<b>Objects / props</b>	- Pile of clothes around her	- Clothes make her she is hold captive by the clothes, she need help getting out of that pile and getting rid of the clothes - Pile signifying the things which haven't been taken care of
<b>People</b>  Group/individual?  Positional communication	One person in the middle of the picture	x

<b>Representation of body</b> Age Gender	Young, female, Asian  Hair does not have any specific meaning here	- <b>Young and woman</b> -> typical person who would shop a lot and who has a lot of clothes -> representing stereotypes + maybe also the target group of campaign
<b>Representation of manner</b> Expression Eye contact Pose	- Expression is quite neutral, a bit confused, a bit like she does not know what to do - Eye contact is made with the camera, she is looking directly in the eyes of the observer -	- Expression underlines the message of the post, connotating “what should I do?” and “help me with this” the girls asking through her expression -> next post will exactly do that - Through eye contact the <b>observer feels asked for help</b>
<b>Representation of activity</b> Touch Body movement	- She is touching her own hands - Standing still, no movement	- Hands signify insecurity and the little space she has which intensifies the message of needing help - Again “captivity” inside the clothes
<b>Setting</b>	Setting is neutral, a small room with books on the side	- student room?!
<b>Colors</b>	- bright yellow of the frame is very screaming - Her black hair has same color as some of the clothes in the pile - Her shirt is similar to another one in the pile also - Also white of the word “make” is sticking out - Colors of the clothes are dim	- <b>frame gives attention</b> and also gives the picture more color, make sit <b>pop</b> more - similarities with the colors of the girl and the clothes have the effect that she almost looks like part of this
<b>Design aspect &amp; text</b>	- ‘make smthng-frame’ and the make smthng written logo - water mark (red) with Chinese signs and initials - Undertext gives the information that this is a challenge about fashion - Including the important hashtag in the picture as text	- Frame gives the picture some kind of professionalism, sorts it into the design of the whole campaign -> <b>continuity</b> - The written logo -> “make” sticks out and shows what this is about, about doing/making something, a demand - the watermark, symbol for the campaign and meaning the campaign name, “make something” Through one sign being the initial letters SM, something easy that everyone will understand. - The Chinese sign (meaning the same) gives the campaign a more <b>international</b> feeling/ touch - Both are symbols?! - Red being a signal color -> serves the purpose it is made for - Gives all pictures posted a <b>connection</b> and makes them to the campaigns ones even if it is a repost -> corporate design - Here it gives the connection between the Chinese sign and the observer identifying the girl in the picture as Asian

## Visual Analysis: picture 2



	<b>Denotation</b>	<b>Connotation</b>
<b>General description</b>	A girl in front of a big wardrobe full with clothes tries to take out stuff	x
<b>Focalizers</b>	The yellow star shaped label which was inserted into the picture takes the focus of the audience	- It is putting the focus on the text, which is the important part of the picture, a demand to do something as a first step
<b>Perspective</b> - Background? - Eye level? - Angle - Gaze	- Angle is a bit from above, as if the observer/person who took picture was lot taller than the girl in the picture	- Gives it a more observing perspective
<b>Size</b>	- She looks tiny, thin arms and small against the huge wardrobe and big amount of clothes	- The craziness of so many clothes becomes more evident
<b>Objects / props</b>	- Pile of clothes in a wardrobe	- Bringing connection to the first picture
<b>People</b>	“	“
<b>Representation of body</b>	“	“
<b>Representation of manner</b> Expression Eye contact Pose	- No eye contact, the girl turns away from the audience	- Make the viewer interested about which expression she might have, the need to make her turn around, also the possibility to put oneself in her position
<b>Representation of activity</b> Touch Body movement	- Girl is in action, pulling out a piece of clothes out of the wardrobe - Looks like she might be standing on her toes, as she is stretching up	- Doing something, <b>becoming active, starting somewhere</b> - signifies effort and exertion - the reaching out for clothes symbolizes starting somewhere, starting to clear out the wardrobe
<b>Setting</b>	- setting neutral, could be anybody's wardrobe, not much visible of the rest of the room	- giving the <b>observer the feeling, it could be herself</b>
<b>Colors</b>	- screaming yellow is taking the rest of the colors are mixed but mostly darkish or light ones - The grey light doors of the open wardrobe	- yellow also can be a signal color -> signifying something is happening soon (street light) – - doors frame the picture and the putting attention on where the important thing is happening -

<b>Design aspect &amp; text</b>	<ul style="list-style-type: none"> <li>- The “cloud” which is part of design concept</li> <li>- Text and the Hashtag are a request/demand</li> </ul>	<ul style="list-style-type: none"> <li>- Looks <b>creative</b>, popping, screaming, gives the impression of <b>being made by hand</b> with scissors -&gt; creativity &amp; self-made</li> <li>- Motivates to get active</li> </ul>
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Visual Analysis: Picture 3



	<b>Denotation</b>	<b>Connotation</b>
<b>General description</b>	Not a photo, an obviously digital designed image with text as the main focus and drawing-like elements representing clothes	x
<b>Focalizers</b>	The focus is the text	
<b>Perspective</b>	Looks like a piece of paper we are having in front of us, no background/foreground etc., 2D	-
<b>Size</b>	-	-
<b>Objects / props</b>	“paper pieces” put together	- Signifying clothes, a dress, a hat, a shirt
<b>Setting</b>		
<b>Colors</b>	<ul style="list-style-type: none"> <li>- Yellow frame very conspicuous</li> <li>- Red in the water-mark and in the “dress”</li> <li>- Blue parts are sticking out</li> <li>- Black text</li> </ul>	<ul style="list-style-type: none"> <li>- yellow = signal color, <b>gaining attention</b> ..</li> <li>- Blue signifying water? Again, <b>connecting to nature</b>, also contrasting the yellow,</li> <li>- Text sticks out, takes the attention</li> </ul>
<b>Design aspect &amp; text</b>	<ul style="list-style-type: none"> <li>- Looks like by hand cut out pieces of pare which then have been made by hand to a collage, representing the clothes.</li> <li>-</li> </ul>	<ul style="list-style-type: none"> <li>- Again, signifies handmade, <b>self-made aspect</b>, although it is clearly done with a computer, showing the <b>crafting aspect</b></li> <li>- Plant leaves look like plants -&gt; signifying <b>nature</b></li> <li>- Signifies <b>creativity</b>, as the collage aspect shows that this are different separate parts which could have been put together in different ways</li> <li>- Also, making new things out of things which one maybe first things can't be made out of it -&gt; <b>upcycling</b> aspect</li> </ul>

### Visual Analysis: Picture 4



	<b>Denotation</b>	<b>Connotation</b>
<b>Colors</b>	<ul style="list-style-type: none"> <li>- Contrasts color of frame to the before coming picture, same background color (pinkish/beige)</li> <li>- Same colors in the “paper pieces” which signify the clothes</li> </ul>	<ul style="list-style-type: none"> <li>- Telling a ongoing story, <b>connecting the post</b> before to this one</li> <li>- Signifying the finding of new combinations! For clothes</li> </ul>
<b>Design aspect &amp; text</b>	-	- Looks a bit like made by children, <b>handmade</b> again

### Visual Analysis: Picture 5



	<b>Denotation</b>	<b>Connotation</b>
<b>General description</b>	One person sitting at a table with a sewing machine on it, repairing clothes	x
<b>Focalizers</b>	The focus lies on the face of the man, and his smile	Focus lies on the <b>fun</b> effect one can have when repairing something



<b>Perspective</b> - Background? - Eye level? - Angle - Gaze	- Observer/camera is on eye level with man - Background is blurred and unfocussed, but people and a big room are visible - Focus of the picture is not in the middle of the image	- Makes him approachable, feels like one is sitting there too, very much in the picture, <b>open</b> feeling
<b>Size</b>	- Because of the perspective his hands look quite big in comparison of the rest	- Focus on the <b>doing/making</b> element, making something with own hands
<b>Objects / props</b>	- a sewing machine - yeans fabric in his hand - on the table other things, scissors and undefinable things are lying around	- sewing machine is symbol for <b>DIY, repairing</b> something - The fabric shows that he is going to do it right now -
<b>People</b> Group/individual? Positional communication	Group of people, but others are out of focus, standing in the background, no face visible	Gives the feeling of <b>community</b> , other people being there
<b>Representation of body</b> Age Gender Race	Middle aged, Black, male	- A very non stereotypical presentation of someone repairing clothes, stereotype idea would be a woman -
<b>Representation of manner</b> Expression Eye contact	- The man smiles and looks happy - There is no eye contact with the camera, he is looking at his hands and what he is doing, still aware of the camera	- Symbolizes fun
<b>Representation of activity</b> Touch Body movement	- Looks like his hands are in the move right now, he is in the movement of doing something with the fabric in his hand - People in background are moving	- Impression of activity and people doing stuff, being busy, movement -> symbolizes <b>getting active</b>
<b>Setting</b>	- Setting looks a bit unconventional, like a big hall or cellar, or garage, because of the lights on the ceiling and visible metal structures in the background	- Could be a <b>community space</b> , a bigger place where people meet, not someone's home
<b>Colors</b>	- Background light colors, white, grey, foreground darker colors, dark grey shirt - There is a lot of contrasts	- Contrasts are shifting the focus to the <b>happy</b> person
<b>Design aspect &amp; text</b>	- The text about the challenge "3. repair your clothes" plus the hashtag buy nothing are on a white and rosa background again inserted with some kind of editing, editing is obvious	- Gives again a impression of creativity, self-made because it looks like a by hand cut piece of paper, <b>unperfect</b> -> motivation to DIY

## Visual Analysis: Picture 6



	Denotation	Connotation
<b>General description</b>		x
<b>Focalizers</b>	Focus lies on the two girls talking	
<b>Perspective</b> - Background? - Eye level? - Angle - Gaze	- Camera is on eye level with girls - Angle is taking away a bit of the second girls body, but showing the mess on the right sight of the room	- Makes it again <b>inclusive</b> , feeling like sitting there with them together, being able to talk to the,
<b>Size</b>	Big pile of clothes	“
<b>Objects / props</b>	“	“
<b>People</b> Group/individual? Positional communication	Two girls interaction with each other, sitting next to each other looking at each other	- Equal positions connoting they are <b>having fun together</b> , getting along well - Connoted the community aspect, doing stuff together with someone else is fun, it works better and makes happy
<b>Representation of body</b> Age Gender	Two young females	- Stereotypical group of people who does a clothes swap, has a lot of clothes
<b>Representation of manner</b> Expression Eye contact Pose	- The visible girl looks excited and happy - They are having eye contact with each other	- A good, <b>positive interaction</b> , talk
<b>Representation of activity</b> Touch Body movement	- Hand movement of the girl with back to camera - Other one is holding clothes on her hand - Both bodies are opened up to the camera, even if one is facing away, they still are both not closing off the observer	- Symbolizes <b>talk and discussion</b> - She wants to start doing something now, eager to start giving away clothes - Inclusiveness, openness
<b>Setting</b>	Room as earlier, boos visible	Students room
<b>Colors</b>	Colors of the photo itself are dim, the “bubble” is quite strong getting out of that, with a pink	- Pink = connection to the <b>femininity?</b>
<b>Design aspect &amp; text</b>	“	“

Visual Analysis: Picture 7



	Denotation	Connotation
<b>General description</b>	3 girls standing next to each other showing their clothes	x
<b>Focalizers</b>		
<b>Perspective</b> - Background? - Eye level? - Angle - Gaze	- Same eye level like girls - Background blurred, focus on them and their face & body and their clothes	- Viewer feels on same level as them, feels <b>addressed and included</b> , the gaze of the camera and observer is on the girls, mainly on the one in the middle
<b>Size</b>	-	-
<b>Objects / props</b>	The props or objects are the clothes they are wearing	
<b>People</b> Group/individual? Positional communication	3 people standing in a row next to each other, on the same Height, same position	- They are all equal in the picture, <b>together</b> , in a group - Signifying community, coming together, fun together
<b>Representation of body</b> Age Gender	3 young females	- <b>stereotypical group</b> of people for clothes swap
<b>Representation of manner</b> Expression Eye contact Pose	- Eye contact with the camera, looking into it - Expression: smiling, happy - They are consciously posing for the camera, very clearly showing that they are aware of camera	- Addressing the observer - Smile signifying <b>fun, happiness</b>
<b>Representation of activity</b> Touch Body movement	- They are having the arm around each other's shoulder - Stretching away their clothes to put the focus on them	- Being <b>friends, having fun together</b> - Bringing a message in the picture, that the observer is supposed to look at the clothes
<b>Setting</b>	Clearly outside, asphalt and stones in background	- Quite <b>neutral setting, could be anywhere</b>
<b>Colors</b>	- Most colors are light grey, white specially in the background, also the clothes of the two left girls - Right girl has a dark red pullover - Strong green for the designed bubble - Colors look natural, like they would when outside	- Red pullovers stick out and the eye lies on it - Colors in the picture are still all dimmer than the design bubble which is on top - > putting the focus on that and also very clearly added later (editing) - Photo presents a very <b>real</b> looking sitting with the colors

<b>Design aspect &amp; text</b>	- The bubble is very much about their heads	- Almost like a cloud shadowing them, form of a leave, again cut out and self-made look - The water-mark this time is a bit lost and not really main focus
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Post 2 in category DIY (Upcycling)

### Textual analysis – post 2

<p>It's a Fashion Fix - another amazing <b>#haulternative!</b></p> <p>When <b>we</b> wear clothes we <b>adore</b> again and again, they can start to show signs of wear and tear. A rip, a missing button or a stain should <b>never stand in the way of you</b> and a <b>good</b> outfit. <b>Don't throw them out</b>, give them a fashion fix. <b>Make your clothes last longer by repairing them when they need it. Get creative; make your broken seams, holes and tears into a fashion statement.</b> <b>@clunfordga</b> used <b>cool</b> fabric and <b>colorful</b> yarn to mend the holes in her years. <b>We</b> think it looks <b>great</b> - if not even <b>better</b> than a plain jeans. Also mending isn't hard to do, with a bit of practice <b>you will</b> master basic mending skills.</p> <p><b>Tag someone with a ripped jeans!</b></p>	<ul style="list-style-type: none"> <li>• Using the hashtag to make people ask what that means, gives some kind of authority, as it is something already existing -&gt; <b>create interest</b></li> <li>• <b>Verbs</b> which are imperatives, demanding something from the reader to do, to get active</li> <li>• <b>Direct request</b> to do something now online</li> <li>• Some 'we' means the society in general, taking in the reader into a collective, others are just the 'we' of the campaign makers</li> <li>• <b>Showing</b> the reader that they can do something, in this case to look good, have a nice outfit, feel good, positivity</li> <li>• Empowering, arguing it is not difficult, easy for everyone to do a small step.</li> </ul>
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### Visual Analysis – picture 1



	<b>Denotation</b>	<b>Connotation</b>
<b>General description</b>	Close-up of a jeans being inside an embroidery frame	x
<b>Focalizers</b>	Focus is in the embroidery frame and the inside broken part of the jeans	
<b>Perspective Angle</b>	- Picture is taken from above, looking down	- Gives the impression of camera being the person sitting there to repair, either way having this on the lap or on a table in front

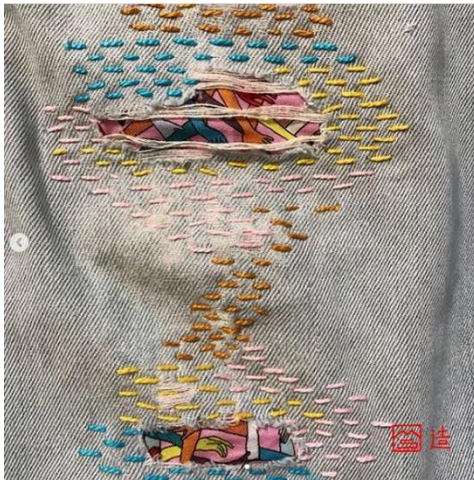
<b>Size</b>	Because of close up, the hole in the jeans looks really big	
<b>Objects / props</b>	<ul style="list-style-type: none"> <li>- A scissor</li> <li>- Yarn</li> <li>- A needle</li> </ul>	<ul style="list-style-type: none"> <li>- All props signify that they will be used soon, they are lying there ready to be used and the observer makes the connection of putting the yarn into the needle</li> </ul>
<b>Setting</b>	Setting Is not visible as close up, nothing can be seen of the surroundings	-> universality
<b>Colors</b>	<ul style="list-style-type: none"> <li>- colors are all fitting together, scissor is rose, finding itself again the fabric being put under the ripped part, yellow of yarn the same</li> <li>- embroidery frame has a strong orange/peach or</li> </ul>	<ul style="list-style-type: none"> <li>- The colors coming back again in different aspects, gives it a <b>fashionable</b> feeling, it looks nice</li> <li>- Frame and strong color direct the attention</li> <li>- <b>Creativity</b> and diversity</li> </ul>
<b>Designs aspect</b>	<p>No frame around the picture, but a the #hualternative (a hashtag used by another campaign to promote freshening up wardrobe without buying new one)</p> <ul style="list-style-type: none"> <li>- Water- mark</li> </ul>	<ul style="list-style-type: none"> <li>- Looks very much like a promotional image for repairing in general</li> </ul>

### Visual Analysis – picture 2



	<b>Denotation</b>	<b>Connotation</b>
<b>General description</b>	More near close-up of the jeans, next step of the embroidery	x
<b>Focalizers</b>		
<b>Perspective</b>	Very near close-up, taken from above	Feeling of having the fabric directly in front, feeling motivated to touch it
<b>Size</b>	x	x
<b>Objects / props</b>		
<b>Setting</b>		
<b>Colors</b>	Blue, yellow, and rosa of the embroidery yarn find themselves again in the fabric under the hole	Feeling of <b>harmony</b> and <b>good taste</b> again Not just repairing, also making it art work, <b>nice looking</b>
<b>Designs aspect</b>	Just water-sign as usual	Adding it in the picture in the corporate design and signifying all the other aspect of the mark as above

### Visual Analysis – picture 3



	Denotation	Connotation
<b>General description</b>	Close-up with the finished mended jeans, showing the stitches in detail	x
<b>Focalizers</b>		
<b>Colors</b>	<p>Colors form a new form which almost looks like a hourglass, or a tree connecting the both broken parts</p> <ul style="list-style-type: none"> <li>• Colors look realistic, seems like no filter or something has been used</li> </ul>	<p>Again, looks nice, very <b>appealing</b> and cool, like something you want to do yourself, artistic, creative</p> <ul style="list-style-type: none"> <li>- Tree might symbolize nature?</li> </ul>
<b>Designs aspect</b>		

Post 3 in Category FACTS (Plastic)

### Textual analysis post 3

<p>A study shows that about 8.3 billion tonnes of plastic <b>have been</b> produced since the 1950s. So <b>why</b> in the world do supermarkets still sell bananas, cucumbers and <b>even</b> single garlic cloves wrapped in plastic?! In <b>some</b> countries like Germany ecological vegetables are packaged in plastic <b>even</b> more often than regular ones. <b>Bizarre!</b></p> <p><b>Why is that?</b> Supermarkets state that packaged fruits and vegetables last longer. Especially <b>organic</b> products tend to go bad quicker if they are not protected by the plastic. While this sounds reasonable, the consequence <b>should</b> not be wrapping up everything. The <b>consequence should</b> be that customers <b>adjust</b> a little bit. If cucumbers last not quite as long, <b>we should</b> just <b>eat them</b> quicker.</p> <p>Another reason <b>supermarkets state:</b> organic food is only separated from <b>non-organic food</b> by the plastic packaging. If it was loose, how would consumers know what <b>they</b> are buying?</p> <p><b>Well,</b> how about marking veggies and fruits with a</p>	<ul style="list-style-type: none"> <li>• <b>Rhetorical question</b> = engaging the reader, nice to read</li> <li>• <b>Passive verb</b> use -&gt; cause or reason is not clear</li> <li>• <b>Asking question</b> and then answering It themselves also making the reader engaged and interested but also gives a bit of a “how stupe are they”, as if the account already has all that answers -&gt; <b>power</b> + certainty</li> <li>• <b>“why in the world”</b> =&gt; very colloquial -&gt; seeming near to the reader, easy understandable + exaggeration</li> <li>• <b>‘others’</b> they give information which might not be believable -&gt; suppression, not giving sources or reasons.</li> <li>• over-lexicalisation of <b>words</b> regarding the theme, plastic, organic food and food packaging -&gt; this is the topic it is about, need to persuade that bad</li> <li>• ‘even’</li> <li>• here red is <b>negative words</b> -&gt; making clear which side one is one, suggestive for reader</li> </ul>
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<p>sticker or laser tattoo? ✂</p> <p>What can we do about it? start a conversation with supermarket staff that you want unpackaged options, and try to buy as little fresh food wrapped in plastic as possible. This way chains might realize that their customers would prefer buying another way. ✂</p> <p>photo by: <a href="https://www.instagram.com/hyperuranios">@hyperuranios</a></p>	<ul style="list-style-type: none"> <li>• there is a <b>idea</b> for what consumer can do right now, demand to change behaviour (it is indirect formulated!)</li> <li>• <b>Hedging:</b>, using some -&gt; diffencing from it, showing this is not what we want</li> <li>• Modals show middle amount of certainty 'should', as they do not want to come across too strong</li> <li>• imperative verbs -&gt;</li> <li>• <b>even</b> -&gt; underlying, how bad it actually is, making the attention on that even bigger</li> </ul>
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Visual Analysis:



	Denotation	Connotation
<b>General description</b>	We see a surface which has different things lying on it. In the central is a watercolor painting which shows bananas packed in plastic packaging.	x
<b>Focalizers</b>	<ul style="list-style-type: none"> <li>- Painting in the middle takes most of the attention,</li> <li>- the written text "Are we Buying Food or plastic" is the second thing to take the attention (as it is coming out of the blue background)</li> </ul>	<ul style="list-style-type: none"> <li>- Text is a question, which makes the reader <b>engaged</b> and ask himself, tries to answer and reflect the question</li> <li>- Painting looks very <b>realistic</b>, so observer might ask him/herself if this is a photograph or a photograph of a painting -&gt; the double level of picture in picture might be a bit confusing?</li> </ul>
<b>Perspective</b> <ul style="list-style-type: none"> <li>- Background?</li> <li>- Eye level?</li> <li>- Angle</li> <li>- Gaze</li> </ul>	<ul style="list-style-type: none"> <li>- painting lies central in the middle, main focus of attention, framed by other objects laying around almost like a frame</li> <li>- Image is 2D, not so much background and foreground but because things lie over each other it still has a 3D effect</li> <li>- Angle of the view is from a high up to down, as if the viewer would be sitting at this table having painted that picture,</li> <li>- near distance to the objects</li> </ul>	<ul style="list-style-type: none"> <li>- The angle draws the attention to the bananas in plastic almost in the center of the picture</li> <li>- Angle makes the <b>viewer to the eye of the camera</b></li> </ul>
<b>Size</b>	The biggest aspect in the image is the watercolor painting, other things look very big as photo was taken from very near	<ul style="list-style-type: none"> <li>- Gives the audience the feeling of being very <b>near</b>, as if this still life would be <b>touchable</b> right now -&gt; creates a feeling of <b>realness</b></li> </ul>

<b>Objects / props</b>	<ul style="list-style-type: none"> <li>- Plant on the left side</li> <li>- Different pens and pencils on the right side</li> <li>- Watercolor dish on the top, lying on the painting paper block</li> <li>-</li> </ul>	<ul style="list-style-type: none"> <li>- Plant is a symbol <b>for nature</b>, giving the reader a contrast to the bananas in plastic which stand for "unnatural"</li> <li>- Pens and watercolor give the feeling of <b>artsyness, of self-made</b> and also the directness of the picture just been painted (pens = syntagmatic sign for art/self-made, just in this context)</li> <li>- Bananas standing for all kinds of fruits and vegetables being sold packed everyday where it is totally unnecessary. Still Banana itself has specific implications (imported in West, carbon foot print high, pesticides high)<sup>14</sup> when thinking about <b>sustainability</b> and environmental impact -&gt; this adds a more sustainable focus</li> </ul>
<b>Setting</b>	The setting is a very neutral setting, not really saying a lot about where the picture has been taken, could be anywhere -> universality	That this could have been taken anywhere in the world, gives the post a <b>universality</b> , which speaks to every person viewing this
<b>Colors</b>	<ul style="list-style-type: none"> <li>- Water-mark in red sticks out</li> <li>- Light green of the plant in contrast to the light blue background of the painting which is almost screamingly bright</li> <li>- Background/surface things are lying in is white/grayish</li> <li>- Colors are realistic (Banana = Yellow etc.) and the rest of the photo looks realistic, not manipulated or as if used a filter</li> </ul>	<ul style="list-style-type: none"> <li>- the watermark, symbol for the campaign and meaning the campaign name</li> <li>- green being the color <b>of nature</b> and hope</li> <li>- the light blue color as the background of the painting gives an impression of <b>water</b>, as if the bananas would swim in water.</li> <li>- Realistic impression makes the reader feel like he/she is the one who just painted this picture -&gt; message of "you can do stuff yourself too"</li> </ul>
<b>Designs aspect</b>	<ul style="list-style-type: none"> <li>- Water mark (on all posts)</li> <li>- no design around the pictures as in other posts sometimes -&gt; giving artist full attention?</li> </ul>	<ul style="list-style-type: none"> <li>- Same as on others</li> </ul>

Post 4 in category MAKERS (Other)

### Textual analysis post 4

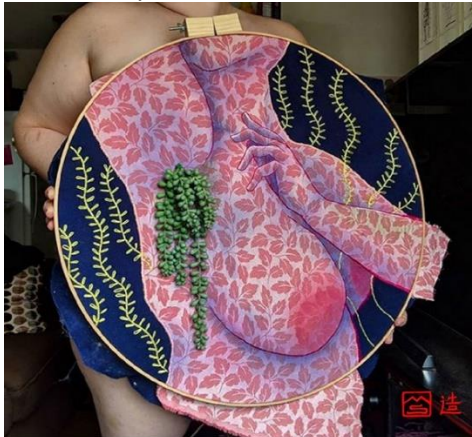
<p>Happy #selflovesunday! ✨  Maker and feminist Casey Fitzgerald (@hyenabones) is an ambassador for #bodypositivity. She spent uncountable hours, lots of watercolor paint, multiple fabrics, floss and a plastic plant to create this impressive self portrait. With her way of #craftivism, Casey wants to demonstrate that she</p>	<ul style="list-style-type: none"> <li>• 'uncountable' = hyperbole</li> <li>• personalized way of talking about her, saying her name =&gt; gives a more near feeling to the reader, better connection) even full name, creating connection between reader and object</li> <li>• Positive words for her and negative words for the fashion industry "doing" this to people though 'propagating' bad things</li> <li>• naming: 'ambassador' -&gt; giving authority, putting her up to something special, besides than any other woman</li> </ul>
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<sup>14</sup> There has been quite a lot of discussions about pesticide use in banana production (<https://sverigesradio.se/sida/artikel.aspx?programid=2054&artikel=5613727>) as well as about workers conditions and monoculture in banana production (<https://www.theguardian.com/environment/2010/feb/07/boycott-latin-american-bananas-lucy-siegle>) in the media.



<p>loves herself the way she was made  - no matter what the beauty and fashion industry are propagating in their commercials.  Let's keep up the spirit and embrace ourselves. 😊</p>	<ul style="list-style-type: none"> <li>• not direct demand of activity, but a an ideas about what to take out of thus</li> <li>• creating the feeling of a 'we' which is the people following this account -&gt; community</li> <li>• passive verb -&gt; being not her fault like she is, supporting the argument!!</li> <li>• Hashtag takes attention directly on what this is about, gives attention and authority, as a hashtag which has been used already</li> </ul>
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Visual Analysis



	Denotation	Connotation
<b>Focalizers</b>	Green plastic plant takes attention and focus of observer	Screams <b>feminism, naturality</b> , woman as natural being, nature
<b>Perspective</b> - Background? - Eye level? - Angle - Gaze	- Background is dark, not really visible, the whole picture is mostly taken by the art piece she is holding - Angle is a bit from down to up, not on eye level as the eyes are hidden and also more up then the focus of the camera - Gaze of the camera lies on the middle of the picture + art piece	-
<b>Size</b>	-	-
<b>Objects / props</b>	- Big embroidery frame with a fabric inside	The way the embroidery frame looks and how it is hold by the person, takes all the attention on it - Leaves on the fabric = nature - Hear (being the plant) = feminist sign for naturality, having hair = natural - Breast being sign of femininity
<b>People</b> Group/individual?	One individual, hidden by the art piece	
<b>Representation of body</b>	White female She is naked (or supposedly naked),	- Not fearing to show herself and her representation on the picture Signifying <b>empowerment</b> - The (possible) nakedness takes the attention

<b>Representation of manner</b> Pose	She poses obviously for the camera, showing the art and herself at the same time to the observer	
<b>Representation of activity</b> Touch Body movement	<ul style="list-style-type: none"> <li>- She is holding the piece of art in front of herself hiding behind it</li> <li>- No visible body movement, she is standing still</li> </ul>	<ul style="list-style-type: none"> <li>- The picture is symbolizing her, like a self-portrait</li> <li>- She becomes the <b>art</b> piece herself; she is part of it</li> </ul>
<b>Setting</b>	Look like a usual living room, a bit of couch and TV visible in the background	Very usual and almost <b>universal setting</b> (might not totally be universal)
<b>Colors</b>	<ul style="list-style-type: none"> <li>- Very colorful, strong colors,</li> <li>- red/pinkish coming out well,</li> <li>- Blue very dark giving a background</li> <li>- Pink leaves</li> </ul>	<ul style="list-style-type: none"> <li>- <b>Creativity</b></li> <li>- Girly</li> </ul>
<b>Design aspect</b>	Water-mark	-

Post 5 in category MARKETING (make smthng week)

### Textual analysis post 5

<p>MAKE SMTHNG IS LOOKING FOR INFLUENCERS!</p> <p>Do you want to play a key role in building the #makesmthng community? We are looking for influencers from all over the globe who are focused on consumption topics &amp; everyday life tips on craft, repair, fashion, upcycling, food, DIY, etc. to help us amplify the MAKE SMTHNG message to new audiences. .</p> <p>So if you have already rediscovered the art, craft and joy of making such as homecooking, fixing electronics, upcycling used goods, growing our own food, making our own cosmetics; ditching plastic and sharing your clothes, bikes and homes with each other - great! Now it's time to connect to learn from each others experience and knowledge and in this way become more visible and strong. That's why we need YOU! .</p> <p>Declare yourself part of our movement and share your maker experiences, pics, skills and knowledge with us and tag your great projects with #MakeSmthng, #DisruptBlackFriday, or #MakeChangeNow.</p> <p>. Talk about the issue of overconsumption and consumerism with your followers by writing a post about MAKE SMTHNG.</p> <p>. Make your own tutorial and contribute it to our pool on www.makesmthng.org/tutorials/</p> <p>. We will offer you all the information and resources you will need for your Social Media posts. In return, you will get your portrait featured on our website www.makesmthng.org and you will be featured as a MAKE SMTHNG Ambassador in an IG story on our MAKE SMTHNG channel ( 15k followers). .</p> <p>You want to be part of the MAKE SMTHNG Movement and become an Online Ambassador? Let us get to know you and contact us at makesmthng@greenpeace.org! .</p>	<ul style="list-style-type: none"> <li>• directly speaking to the reader, making him/her part of a collective we or directly talking to the reader itself with 'you'</li> <li>• constructing clearly that it is about the community with the campaign, making it a positive thing</li> <li>• clear instructions what to do to become active -&gt; a mix between doing something online right now, and doing something offline -&gt; imperative verbs -&gt; demand</li> <li>• making the reader a 'maker' -&gt; making them feel good, professional about what they are doing</li> <li>• telling the reader that they are great, giving positive feeling, say the 'need' the reader with being personally spoken to</li> <li>• the typical topics are wordly mentioned, to make clear what this is about, giving examples for the topics to make it more easy to understand</li> <li>• making the reader clear which positive outcome they have and how great they are -&gt; positivity</li> <li>• very clear high degree of certainty, power of the account, promising that this will happen!</li> <li>• asking direct questions to the reader</li> </ul>
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Visual Analysis:



	Denotation	Connotation
<b>General description</b>	Women standing together and looking in camera	x
<b>Focalizers</b>	The women are the main focus	
<b>Perspective</b> - Background? - Eye level? - Angle	- Women are in foreground, in background visible is a big hall/industrial room - Picture on eye level, frontal angle	-
<b>Size</b>	x	x
<b>Objects / props</b>	x	x
<b>People</b> Group/individual? Positional communication	Group of 5 people standing in a row, facing the camera. - Arms around them - Person right is turned towards the other with body, but face in direction of camera	- Impression of <b>community, group, friends</b> - They like each other - It is visible that they doing something together, that they have a <b>common aim</b>
<b>Representation of body</b> Age, Gender, Race Looks	All 5 are White women, young, maybe middle aged look somehow fashionable, modern and nice	- Stereotypical again as it is <b>women</b> - All good looking, looking a bit alternative
<b>Representation of manner</b> Expression Eye contact Pose Touch Body movement	- Smiling - Looking open and direct into camera (being self-confident) - The pose for camera, very natural - They touch each other's arms, shoulders - Standing still	- Symbolizing <b>fun</b> , togetherness - <b>Confidence</b> -> feeling good when being an influencer
<b>Representation of activity</b> Touch Body movement	• No real body movement, static standing for the picture	
<b>Setting</b>	Background signs/thing takes attention Looks like a hall, some kind of old warehouse	Makes it feel like some kind of initiative, gives background about what they could be doing there - Warehouse style could be creative space, has this connotation of a repurposed space
<b>Colors</b>	- Yellow of the frame - Colors are dim, more dark and light colors on the women	- Giving the picture something more interesting, more popping

	<ul style="list-style-type: none"> <li>- Signs and thing in the background are very colorful, blue sticks out</li> <li>-</li> </ul>	<ul style="list-style-type: none"> <li>- Blue + yellow = complementary colors (making each other brighter when together)</li> </ul>
<b>Designs aspect</b>	Picture frame + water-mark	“

Post 6 in Category OTHER (consumption critique)

### Textual analysis

<p><b>Shop till we drown?</b> This picture taken by <a href="#">@claudiamanzoph</a> in Venice is such a <b>great</b> symbol of what is <b>wrong</b> with <b>our</b> current consumerist system - we are <b>shopping</b> beyond <b>our</b> planets finite resources and contributing to <b>climate change</b> and extreme weather events <b>like</b> this flooding in Venice. <b>And for what?</b> We already know that shopping does not make <b>you</b> happy. Its just providing us a short kick of satisfaction that fades away after roughly <b>24 hours</b>. Do we <b>really</b> want to <b>risk</b> our future on this planet for <b>hording</b> more stuff? <b>Making</b> and <b>creating</b> things <b>yourself</b>, mending and <b>loving</b> <b>stuff</b> you already own, <b>buying</b> second hand, <b>sharing</b> and swapping fashion can be so much <b>fun</b> and save the planet important resources: One t-shirt less already saves as much drinking water a human can drink in three years - <b>2700l</b>. And fashion fades. Life on earth is the <b>most</b> <b>precious</b>, <b>beautiful</b> luxury <b>we</b> can never <b>buy</b>. Happy Buy Nothing day!</p>	<ul style="list-style-type: none"> <li>- <b>catchy phrase</b> -&gt; very good connection to the picture, gets people attention.</li> <li>- using the numbers ('24h') gives the things they say more believability, seems like scientific data (even without a source)</li> <li>- Asking <b>rhetorical question</b> -&gt; making the audience engage, ask themselves</li> <li>- <b>pronouns</b> are very important here, creating the feeling of responsibility for reader, putting everyone together</li> <li>- Putting climate change and flooding together (even if not exactly knowing that that is the reason for this one)</li> <li>- <b>'risk'</b> is a scary, strong word, showing the reader what is at stake here</li> <li>- creating the feeling of doing something in <b>community</b>, is fun and is the right way to deal with the issues.</li> <li>- through connecting to a 'day' connecting even more <b>authority</b> to this</li> <li>- three <b>strong adverbs</b> in a row -&gt; stressing this aspect with the "over-doing" and also objectification</li> <li>- mentioning what it is about, the not buying over and over again</li> </ul>
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### Visual Analysis



	<b>Denotation</b>	<b>Connotation</b>
<b>General description</b>	Two women outside on a square, in water knee high having shopping bags with them	x
<b>Focalizers</b>	Focus on the two women in the middle	
<b>Perspective</b>	- Perspective is from a few meters away. Showing the whole body of the women	
- Background?		
- Eye level?		
- Angle		

- Gaze	- On eye level, photographer also standing - Background is blurred -	
<b>Size</b>	The pillars in the back look big, and high	Symbolizing old buildings
<b>Objects / props</b>	Shopping bags	Symbolizing <b>prosperity, money</b> , especially the Louis Vuitton sign
<b>People</b> Group/individual? Positional communication	<ul style="list-style-type: none"> <li>• Two women in the middle, two people very blurred in the back</li> <li>• Woman are walking next to each other, one turning</li> <li>• People in the back (blurred) talking to each other, holding something up, “saving it from the water”</li> </ul>	They are not clearly together there but the assumption can be made, that they are walking together, even if not looking at each other - Things need to be protected from water => water scary, but also things (shopping bags) seem to be of importance for women
<b>Representation of body</b> Age Gender Race; Hair	<ul style="list-style-type: none"> <li>• Female, Asian</li> <li>• Long hair which is flying around in the wind</li> <li>• Stylish look, modern</li> </ul>	<ul style="list-style-type: none"> <li>• Stereotypical representation of people shopping a lot, women with long hair and nice clothes</li> </ul>
<b>Representation of manner</b> Expression Eye contact Pose	First woman open mouth, screaming Other one looking a bit back, squinting, No eye contact with each other or with camera	<ul style="list-style-type: none"> <li>• Both show a surprised, almost fighting expression, if this would be in a different setting one could think, they are not fine at all and maybe scarred, but because of shopping bags this almost give a satisfying feeling,</li> <li>• Woman looks scared about her shoes, holding them up to protect</li> </ul>
<b>Representation of activity</b> Touch Body movement	Both women are walking, carrying bags One holding her shoes up high	Very active picture, one can almost feel the wind against which they are walking
<b>Setting</b>	Very unusual, the town of Venecia Water everywhere, it is clear that this is not normal, how it is supposed to be	<ul style="list-style-type: none"> <li>• Water shows standing for flooding, in this context for <b>climate change</b></li> <li>• Its clear this is not a normal situation</li> <li>• Venecia standing for old city, tradition, a lot of visitors -&gt; climate change destroying this with the flooding</li> </ul>
<b>Colors</b>	Surrounding and water grey The big orange bags of the women	<ul style="list-style-type: none"> <li>• Grey water giving the impression of being dirty, not nice clean water</li> <li>• Puts the focus on the bag</li> </ul>

Post 7 in category QUOTE (make change reflections)

#### Textual analysis

<p>🌐 Right now the climate conference in Katowice (COP24) is in full swing - world leaders are getting together to make decisions on how to implement the Paris agreement. The aim is to create a “rule book” to make stable commitments and raise ambitions to keep rising temperatures below the two-degree target.</p>	<ul style="list-style-type: none"> <li>- urgency of ‘right now’, also reader feels very directly included</li> <li>- text feels very professional, lots of UN words -&gt; making it more believable but also a bit unusual for the account (-&gt; lexical aspect)</li> <li>- sentence with “we have already stope” feels a bit confusing,</li> <li>- direct suggestion for what to do now -&gt; a online solution, using the hashtag, motivating, imperative verbs = demanding</li> </ul>
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<p>While this seems like a high level issue, climate heating is an <b>issue</b> that <b>connects all of us</b> - either because <b>we</b> contribute to it through the way we <b>consume, travel and eat</b>. Or because we already stopped <b>wasting products</b> that are produced and transported with lots of <b>fossile fuels</b>.</p> <p><b>You</b> have to say something to the <b>decision makers?</b> Use <b>#takeyourseat</b> and <b>make your voice</b> heard. The issue of climate change matters to all of us since it <b>will change all of our lives</b>.</p>	<ul style="list-style-type: none"> <li>- Climate change and climate heating as words which are very much <b>trigger words</b> for the topic, everyone will directly understand what this is about</li> <li>- <b>decision makers</b> -&gt; collectivized + <b>functionalized</b> =&gt; givin not a clear view on who those are, but here important is that they are the one making decisions</li> <li>- direct spoken to reader again with the <b>pronouns</b> =&gt; intimacy</li> <li>- change our lives in the end -&gt; shows importance and possible impact things might have, very <b>strong ending +</b> very high degree if <b>certainty</b>, power of the writer to argue that</li> <li>- community aspect again, making reader feel we are all in this <b>together</b> -&gt; putting the feeling of responsibility on them</li> <li>- <b>'issue'</b> = somehow very</li> </ul>
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### Visual analysis



	<b>Denotation</b>	<b>Conotation</b>
<b>General description</b>	A text perceptible as a quote, written in black letters on yellow background	Quote signifies this are smart words, being published like this it is expected that this is important, know person saying something important
<b>Focalizers</b>	The attention is drawn to the text but as it is sticking out of the yellow background	
<b>Perspective</b>	x	
<b>Size</b>	x	x
<b>Objects / props</b>	The world is pictured in its typical way, as a round ball with the green, blue land.	- Typical <b>symbol for climate change</b> , the need to take care of the world -> "save the earth"
<b>Setting</b>	x	
<b>Colors</b>	- Yellow background - Whit around the globe finds itself again in the white of the word "make"- > connecting the upper part of the picture to the lower one -	- Yellow taking the attention again
<b>Designs aspect</b>	Design aspect here high importance, very clean not a lot of things, just the plain text and the quote + water mark and make something logo <ul style="list-style-type: none"> <li>• Text and world are making a form of from narrow to wide in the middle, back to narrow</li> </ul>	<ul style="list-style-type: none"> <li>• Very <b>esthetic</b> way of presenting the quote</li> <li>• Focus is on quote as not that much other things here</li> </ul>

Textual analysis

<p>Did you know how precious food scraps are? Once they go back to the earth they return nutrients to the soil which makes it healthy and fertile to grow new food. 🍏🍏 When they get tossed in a landfill, this system gets disturbed.</p> <p>So here are some tips by @Sustainabilityoverselfies on how to compost at home:</p> <p>Put stock-worthy scraps like the ends of carrots, onions, garlic, leek and potatoes in a jar 🥕 - some people even use worms to decompose their scraps and to produce soil.</p> <p>You can also collect your food scraps in the freezer and then bring them to a local compost-place. Maybe there is someone with a garden or a farm in your neighborhood?</p> <p>Keep citrus peels to make your own vinegar and all purpose cleaner. 🍋 Just put the peels in the pantry for a few weeks, strain it and dilute the mixture 50:50 with water.</p> <p>Have you ever tried to compost at home?</p>	<ul style="list-style-type: none"> <li>• direct question to reader -&gt; creating interest</li> <li>• 'tossed' negative word to make clear that this is which is not good, giving a *not care* feeling ; clearly showing that something is not correct, if this is thrown away -&gt; 'disturbed'</li> <li>• tagging the person with the idea creates more believability</li> <li>• asking people to actively answer, and engage with the comment through that, at the same time also giving the idea for actually doing something right now at home (offline)</li> <li>• suggestion to get together with other people to make it more easy</li> <li>• clearly demanding and intimate language, directly speaking to reader</li> <li>• It is tips -&gt; formulated arguing that it is against nature, if this is not happening, the system or nature -&gt; we must follow it</li> </ul>
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Visual Analysis




	Dennotation	Connotation
<b>General description</b>	Two bottles with lid on a table	x
<b>Focalizers</b>	Bottles, but firstly the labels with the text	
<b>Perspective</b> - Background? - Eye level? - Angle - Gaze	- Bottles in front are in focus, background is blurred, close up - Angle = camera on same Height with bottles, looking not like if standing in front of them	- Angle gives the picture a very advertising feeling, this does not look like something someone would have standing around like that at home
<b>Size</b>	Bottles look very big as close up	
<b>Objects / props</b>	- Cardboard labels - Text on label - Lemons	- Labels = reusing, upcycling, sustainability - Glass standing for sustainability, repurposing, looks hipster

		<ul style="list-style-type: none"> <li>- Text makes clear this is waste reduction, sustainable way of zero waste living</li> <li>- Lemons are connected to being exotic also</li> </ul>
<b>Setting</b>	White wall, table and a plant in the back Very empty room, not much visible from the actual room though	<p>The strong, but blurred line of the table ending gives the picture a very sorted feeling, positively empty setting</p> <ul style="list-style-type: none"> <li>- Universal</li> <li>- Plant symbolizing natural aspect again, environmentally</li> </ul>
<b>Colors</b>	<ul style="list-style-type: none"> <li>- Green in the back (plant) quite strong</li> <li>- White background and brownish table quite blend, dim</li> <li>- -the veggies in the glasses quite string colors</li> </ul>	<ul style="list-style-type: none"> <li>- Bottles are having the attention because colorful</li> <li>- Colorfulness gives creative aspect again</li> </ul>
<b>Designs aspect</b>	Water-mark	

Post 9 in category TUTORIAL (food)

### Textual analysis

<p><b>Check out</b> the Gingerbread cheesecake recipe by <a href="#">@bos.kitchen</a>. No bake, no dairy, gluten free and <b>soo delicious!</b></p> <p>Plus: it <b>only</b> takes 15 minutes to make.</p> <p>For the base you need:</p> <ul style="list-style-type: none"> <li>1 cup pecan nuts</li> <li>1 cup buckwheat</li> <li>2 tsp WelleCo Super Elixir</li> <li>1 tsp ginger</li> <li>½ tsp all spice</li> <li>1 cup dates, pitted</li> <li>1 tbsp molasses</li> <li>½ tsp salt</li> </ul> <p>.</p> <p>For the filling</p> <ul style="list-style-type: none"> <li>1 can coconut milk</li> <li>2.5 cups cashews, soaked overnight in cold water</li> <li>2 tsp vanilla extract</li> <li>¼ cup maple syrup</li> <li>½ cup coconut oil</li> <li>1 tbsp cinnamon</li> <li>½ tsp all spice</li> <li>1 tsp ginger</li> <li>½ tsp ground cardamom</li> <li>½ tsp salt</li> </ul> <p>What to do:</p> <p> Line the bottom of a 20cm springform cake tin with greaseproof paper. Prepare crust by adding pecans and buckwheat to a food processor and grinding to a fine crumb. Add in all remaining ingredients until it forms a sticky dough. Press into lined cake tin evenly and set aside in the fridge.</p> <p>.</p>	<ul style="list-style-type: none"> <li>• very easy to read and follow, exactly shown like a recipe in a cooking book</li> <li>• all verbs are written in imperative, but that is natural as it is a recipe</li> <li>• ‘check out*’ -&gt; typical social media language, would not be used for conventional situation</li> <li>•</li> </ul>
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<p>🍰 Prepare filling by rinsing the cashews well in clean water and draining. Add to food processor with all other filling ingredients and blend on high until really smooth and creamy. Depending on the power of your machine, this can take around 10-15 minutes. The mixture should become smooth and pourable. If it's too thick, add ¼ cup of water at a time, but only after blending throughly.</p> <p>🍰 Pour filling on top of the crust and set aside in the freezer for at least 5 hours, ideally overnight. Take out an hour before serving so it can thaw out to a creamy texture. Top with fresh fruit, pecans and cacao nibs before serving.</p>	
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### Visual Analysis



		Denotation	Connotation
<b>General description</b>		We see a cake on a glass plate in the center of the picture, surrounded by decorative props like grapes.	x
<b>Focalizers</b>		Taking all the attention is the cake in the middle, and especially the fruits on the cake, two open cut figs take the attention of the observer.	??
<b>Perspective</b> Background Eye level Angle Gaze	-	<ul style="list-style-type: none"> <li>- The cake on the plate is clearly in the foreground, the background is slightly blurred to put the focus on the cake, mainly on the fruits and nuts on top, as the foreground part of the cake is slightly blurred too.</li> <li>- Other objects lying in the front of the picture are clearly visible and in focus.</li> <li>- The picture is taken in the way that the observer looks at it slightly from above, but it is still almost on eye level.</li> </ul>	<ul style="list-style-type: none"> <li>- The used focus on the cake and the fruits make the picture look a bit <b>unreal</b>, like floating -&gt; makes it somehow very special and <b>interesting</b> for observer</li> <li>- Angle makes it look like if observer would be sitting at the table and the cake is standing the table directly in front of observer -&gt; makes it very <b>inclusive</b>, the camera is the eye!</li> <li>- The fruits in the foreground look almost like touchable -&gt; make it <b>very appealing</b></li> </ul>
<b>Size</b>		The cake is photographed quite near which makes it appear big on the first look, but at the same time the fruits on top seem very big in comparison to the rest of the cake.	?

<b>Objects / props</b>	<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• In the Background a glass with fir-branches are visible</li> <li>• Also visible on the edge are cones with white paint</li> <li>• A light chain gives yellow light in the background</li> <li>• A piece of cake has been cut out and lies in front of the picture on the table, being cut off</li> <li>• Fruits lying around in the background and spread on the table</li> </ul>	<ul style="list-style-type: none"> <li>• Decoration gives a Christmassy feeling, especially the branches and the light chain are typical symbols for Christmas and winter, white paint symbolizing snow = meaning winter - &gt; winter coziness = <b>positive</b> feeling</li> <li>• The glass plate gives a somehow fancy and old-school feeling, it is a plate a grandmother might have -&gt; connotes tradition? -&gt; connection between <b>tradition and modernity -&gt; reusing?</b></li> <li>• Light chain -&gt; light in the dark, could symbolize <b>inspiration and creativity</b></li> <li>• The cut-out piece of cake makes the observer feel like he/she would be sitting at this table and is going to eat this cake right now -&gt; gives the <b>urge</b> of eating cake and <b>wanting to make this</b></li> <li>• The fruits lying around almost give a messy vibe, of just having decorated the cake right now and having forgotten some of the fruits on the table -&gt;?</li> <li>• Fruits are generally a <b>symbol for nature</b>, specifically figs a <b>symbol for extravagance</b> (as they are fresh not buyable everywhere and always)</li> </ul>
<b>Setting</b>	<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• The setting is quite neutral, the props and lightning gives the setting something specific, but the table itself on which the cake stands could be everywhere.</li> <li>• The setting reminds a typical still-life set up which could be used in a painting also<sup>15</sup></li> </ul>	<ul style="list-style-type: none"> <li>• The <b>neutrality</b> of the setting gives the observer the feeling this could be everywhere, also in her/his own table.</li> <li>• The perfect setting almost makes the observer feel intimidated; one might ask if it is possible to make such a beautiful cake but at the same time it makes the observer want to eat / make it</li> </ul>

<sup>15</sup> Still-life paintings as well as photography are very typical kind of pictures in art (see Martineau P (2010) *Still life in photography*. Los Angeles, Calif: J. Paul Getty Museum).

			<p>yourself because it looks so good. Also, the <b>perfect</b> looking cake shows that vegan food can be as good and ‘professional’, as ‘normal’, not plant based food, bringing out the positive aspects and feelings towards a <b>vegan</b> cake</p> <ul style="list-style-type: none"> <li>• The still-life gives the observers something known, something following specific <b>artistic rules</b>, and at the same time the feeling of artsyness</li> </ul>
<b>Colors</b>	–	<ul style="list-style-type: none"> <li>– White table as contrast to the dark grapes and the dark bottom of the cake, and the darker plant in the background, almost mirroring the light color of the cake</li> <li>– Lightening and colors a very smooth, making everything look</li> <li>– Looks a bit unrealistic, as a filter has been used. Red of the open figs and blue/black of the grapes is very strong, sticking out of the other, more dimed colors</li> <li>– Cake and dark/red fruits, as well as bottom of cake give a strong contrast</li> <li>– Color of the figs and the water-mark are the same almost</li> </ul>	<ul style="list-style-type: none"> <li>– Strong colors of the fruits make the picture look appealing, they also stress the <b>natural elements</b> in the picture</li> <li>– Dim colors give a cozy and warm feeling -&gt; connotes <b>positivity</b> and a good feeling</li> <li>– Contrast of colors</li> </ul>
<b>Designs aspect</b>	•	• Water-mark sticks out and	(like in others, discussed above)