# "DOING GOOD":
# Construction of Meaning
# in Online Fundraising

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**10th Semester Master's Thesis**

Written by
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# Abstract

This thesis studies how 'doing good' is constructed discursively within the world of online fundraising. Through multi-modal discourse analysis, it investigates computer-mediated communication with data drawn from the two fundraising websites, CrowdRise and JustGiving. It draws on theory on ePhilanthropy and humanitarian communication as a conceptual framework to elucidate the meeting between business and charity inherent in online fundraising for charity. It finds its theoretical framework within the traditions of discourse analysis and social semiotic studies. To work with the different modalities on the websites, it relies on a methodological framework drawing on elements from within Norman Fairclough's (2009) approach to textual analysis in social sciences and the approach to multimodal analysis of multimedia presented by Anne Cranny-Francis (2005).

The analysis is divided into two parts, focusing on CrowdRise and JustGiving, respectively, with emphasis on two of three research questions, namely: How is 'doing good' constructed discursively? And which discursive mechanisms are used and what are the effects of such use? The subsequent discussion then deals with the third research question: How do the discursive representations associated with 'doing good' situate online fundraising within the broader framework of humanitarian communication and ePhilanthropy?

Throughout the analysis, it is found that CrowdRise constructs 'doing good' essentially as 'giving back', 'raising money', and 'having fun'. Especially the aspect of 'fun' is a central feature of the website, which has a very particular way of addressing the viewer. Humor is used as a core discursive tool to situate 'giving back' within a structure of 'fun'. Additionally, the website relies on constructing the users as member of the 'crowd'. Through elements of gamification and an informal way of addressing the users at eye level, CrowdRise creates an online sphere for 'doing good', encouraging the users to become members of the CrowdRise community.

On JustGiving, 'doing good' is constructed discursively as giving and engaging with, being a part of, and helping to grow 'the world of giving'. JustGiving situates itself strongly as a fundraising business, emphasizing the platform's role within a grander structure. 'Giving' and 'fundraising' are constructed as active choices tied to offline events such as marathons or weddings. JustGiving expresses the belief that 'everyone is naturally generous' and that the role of JustGiving is to make 'being generous' easier and more enjoyable.

This study argues that communication about fundraising for charity could be understood within the limits of humanitarian communication. However, the analysis also elucidates how the websites play with the boundaries of post-humanitarianism. One the one hand, 'doing good' is, to a large extent, constructed within the structures of "playful consumerism" (Cranny-Francis 2005: XX). At the same time, both websites adhere to universal morality as arguments for 'doing good', by represented 'being

generous' as inherently human and constructing 'giving back' as the right thing to do. Because, as the CrowdRise slogan humorously states: "If you don't give back no one will like you".

What has also become evident through this analysis is that while online fundraising may potentially reach a broader audience than traditional fundraising for charity, it also distances the donor from the receiver. Because of an increased focus on the relationship between user and platform, rather than donor and charity, the world of giving becomes disconnected from the world of helping. While online fundraising has the potential to reach audiences that traditional fundraising methods cannot, the way 'doing good' is constructed also has the potential of further distancing the donor from the 'other' in need of help. 'The world of giving' as constructed on the websites, or what can be termed the 'charity business', focuses predominantly on the act of raising money, rather than where and how this money is put to use.

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# 1. Introduction

This study takes its point of departure in the world of online fundraising for charity. During roughly the last decade, the world has seen a growing number of online initiatives and platforms, the goal of which is to raise money to support offline causes. In the chase for a better world, the Internet has become a vehicle for change, and people across the globe have seen the potential in utilizing the dynamics of the online medium for the purpose of actively making a difference in the world, through raising money for charity. As such, online platforms for (online) activism - elsewhere termed "clicktivism" (Richey, 2012: 27) - and initiatives to help raise money for 'a good cause' have seen the light of day.

According to The Online Giving Study, published by Network for Good and TrueSense Marketing (2013) (based on information gathered from platforms within the Network for Good network), there has been a large increase over the last decade in the number of people who make online donations to charity. From 2002 to 2009, the percentage of people making online donations rose from 4% to 65%. Though these statistics cover only the charities collaborating with Network for Good, it should be noted that this reportedly counted 66,470 charities within the United States, while the donations rose to more than $381 million (Network for Good & TrueSense Marketing, 2013). Thus, though these numbers as such are not representative of the whole online fundraising market, it is a clear indicator of the growth within the sector.[1]

This study focuses on two fundraising platforms, namely CrowdRise (www.crowdrise.com) and JustGiving (www.justgiving.com). Through analysis of these websites, the study takes a discursive approach to elucidating the phenomenon of online fundraising for charity by examining how concepts such as the 'doing good' and 'giving' are represented. The focus is therefore on how charity processes are being made and accomplished discursively on websites communicating dealing with online personal fundraising.

**Finding my Focus**

The idea for this project arose, when I was first introduced to online fundraising as a part of my 9th semester internship. Before applying for my position at a Danish start-up fundraising platform, I had never heard about the phenomenon. But I was instantly amazed by the concept and the ideas behind online personal fundraising – or what is also sometimes termed 'people to people' fundraising.

As I began to investigate the field academically, I found that I kept circling around a process I could not quite define; I was intrigued by something I could not quite put my finger on. I initially focused on the platforms, the business of managing and doing online fundraising, and especially the link between business and charity. I was juggling with concepts such as marketization and commodification on the one hand and humanitarian communication on the other. However, I soon realized that what I was fascinated by was a sort of anonymous entity tying these elements together. I was

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[1] For more information on The Online Giving Study, please refer to www.onlinegivingstudy.org

intrigued by how this complex network of viewpoints and concepts were articulated; how they were being accomplished discursively; how 'doing good' was constructed within the framework of online fundraising.

The above considerations lead to the following research questions:

- How is 'doing good' constructed discursively on the two websites?
- Which discursive mechanisms are used in this construction and what are the effects of such use?
- How do the discursive representations associated with 'doing good' identified on the websites situate online fundraising within the broader framework of humanitarian communication and ePhilanthropy?

## Structure of Study

Having presented the research questions, this section maps out the remaining chapters one by one to provide an overview of the thesis.

In Chapter 2, the conceptual framework is introduced. Here, the relationship between the Internet and society is touched upon, before moving to a more thorough introduction of ePhilanthropy and online fundraising, with focus on the mechanisms that make these phenomena effective. Subsequently, I introduce the perspective on humanitarian communication and more specifically 'post-humanitarianism' presented by Lilie Chouliaraki (2010).

Chapter 3 deals with the theoretical framework for analysis. The first part introduces perspectives on the role of discourse in society and the study of discourse. The second part presents social semiotics and its emphasis on examining semiotic resources. The third and forth parts of Chapter 3 look at humor and the effects of using irony in communication.

In Chapter 4, I introduce my methodological framework. I first explain my methodology and how the theoretical perspectives tie together into the methods used for analysis. I then go on to present the two key methods used, namely the perspective on multimodal analysis of multimedia sources presented by Anne Cranny-Francis (2005), with a subsequent section on layout analysis according to Gunther Kress and Theo van Leeuwen as presented in Cranny-Francis (2005). This is followed by an introduction to Norman Fairclough's (2009) work 'Analysing Discourse – Textual analysis for social research' which provides the basis for analysis of written text. Lastly, Chapter 5 deals with the criteria for data selection, as well as basic introductions to the two websites in question, CrowdRise and JustGiving.

Chapter 6 deals with the actual analysis. This chapter is divided in two: 'Part I – CrowdRise' and 'Part II - JustGiving'. In these sections, I analyze the websites by looking at layout, use of color, icons and images, as well as specific examples of discursive constructions of meaning, to answer the first two research questions as presented in the above.

In Chapter 7, I expand the analysis into a discussion including the concepts of humanitarian communication and ePhilanthropy in order to deal with the last research question.

Chapter 8 concludes on the analysis and ties all of the above together.

# 2. Conceptual Framework

## The Internet and Society

> The Internet is the fabric of our lives. If information technology is the present-day equivalent of electricity in the industrial era, in our age the Internet could be likened to both the electrical grid and the electric engine because of its ability to distribute the power of information throughout the entire realm of human activity. Furthermore, as new technologies of energy generation and distribution made possible the factory and the large corporation as the organizational foundations of industrial society, the Internet is the technological basis for the organizational form of the Information Age: the network.

> (Castells, 2001: 1)

> As the diffusion of the printing press in the West created what MacLuhan named the 'Gutenberg Galaxy', we have now entered a world of communication: the Internet Galaxy.

> (Castells, 2001: 2-3)

So reads the beginning of the 2001 publication "The Internet Galaxy: Reflections on the Internet, Business, and Society" (Castells, 2001). These two quotes constitute only one perspective on the influence of the Internet on current society. However, as using the Internet is becoming increasingly integrated into everyday life, it gets also more important to examine the effects that the Internet has on the social world. To illustrate the importance of various Internet sites, let us conduct a little mind experiment. Think back to a time before finding an answer was equated with 'Googling' and take a moment to think about the ramifications of social media sites such as Facebook. Years from now, if not already, we will not be talking about the Internet – or the world – as 'before' and 'after' Facebook? While perhaps less epoch-making than these examples, the world is seeing a growth in the business of online fundraising. As will become evident throughout this study, the Internet creates a particular framework for communication, which affects our view of the world – and the act of giving.

## Online Fundraising

As 'online fundraising' is a central concept in this study, I find it important to specify what the term covers. In brief terms, online personal fundraising (or 'people to people fundraising' (Hart, 2007)) can be viewed as the possibility for 'the man on the street' to do fundraising for a particular charity of interest. By creating a personal fundraiser or

joining team pages on the Internet, individuals can spread the word about charities they feel passionate about and ask friends, family, and colleagues to donate money for a particular cause. Hence, while the individual may also donate money himself or herself, the goal of online personal fundraising is to share your fundraiser in your social network and invite friends, family, colleagues to donate relatively small amounts. The basic idea is to pool together small amounts of money (donations), which are then passed along to a predetermined charity. All this is done through an online platform, managing all financial issues (see e.g. www.justgiving.com, www.crowdrise.com).

Online personal fundraising as a concept is closely linked to the ideas of crowd sourcing and crowd funding, which are constituted by the pulling together of knowledge from a range of people and getting funding for a project by asking a large group of donors to make small or medium-sized contributions (see e.g. TED presentation on how musicians utilize the idea of crowd funding when asking fans for monetary help (TED 2013)). In recent years, 'crowd sourcing' and 'crowd funding' seem to have become buzz words in the world of business – and particularly, perhaps, in the world of entrepreneurship and small businesses. However, this paper argues, the concepts, and more importantly the overall idea behind, are also very central to the idea of online personal fundraising.

## ePhilanthropy

In a publication on people to people fundraising from 2007, James E. Austin of Harvard Business School wrote the following:

> The ePhilanthropy Revolution continues its evolution. It is a revolution because it is transforming philanthropic resource mobilization structurally, significantly and irreversibly. This transformation is an evolutionary process because it involves technology adoption and behavioural adaptation, both of which require time to test, assess, and adjust. This change process is well underway and accelerating.
>
> (Austin, 2007: xi)

It is clear from the above that Austin views the ePhilanthropy Revolution as a process that changes the way various actors raise money for philanthropic purposes. However, what exactly does 'ePhilanthropy' mean and, more specifically, why should it be understood as a revolution? What is particularly relevant for this study is the idea that technological changes lead to possible behavioral changes as an inherent part of 'behavioral adaptation'.

In its basic sense, ePhilanthropy is philanthropy online. To contextualize, the Merriam-Webster dictionary defines 'philanthropy' as, "goodwill to fellow members of the human race; *especially:* active effort to promote human welfare" (Merriam-Webster Incorporated, 2013). According to Austin (2007), this so-called revolution was initiated by the emergence of WEBSEs (Web-based social enterprises) in the wake of commercial Internet companies. Examples of such enterprises are: online giving directories, click-

to-donate sites, charity shopping malls, online charity auctions, workplace giving systems, etc. Along with what Austin (2007) terms transactional WEBSEs, a range of support WEBSEs were also created. Those were enterprises that developed different kinds of software to, "enable nonprofits to incorporate Internet-based resource mobilization into their fundraising and stakeholder relationship activities" (Austin 2007: xi).

Austin (2007: xi-xii) traces what he terms a revolution in stages. In 2007, the relevant stage was one of 'accelerating adoption'. This indicates a development of online giving from being used by early adopters and growing into something that a lot of people are familiar with. While in 2007, online giving still constituted a relatively small percentage of total giving in the United States, the growth rate indicated an increasing adaptation, as the $250 million raised online in 2000 had been turned into $6 billion by 2006 (Austin, 2007: xi-xii). According to Austin (2007: xi-xii), the next two stages will be 'widespread usage' followed by 'standard practice'. Austin (2007: xii) argues that, "online giving rates track eCommerce usage rates", which means that, "As the population continues to become more comfortable using the Internet for monetary transactions, online giving will also rise".

While the business element of online giving is central to growth, this study argues that the phenomenon cannot be understood in terms of business alone. Rather, a central feature of utilizing the Internet for charity fundraising is the connections created between people and the relationship people develop with the platform or charity for which they donate or fundraise. To elaborate:

> The true power of ePhilanthropy-based methods lies in their ability to do more than simply function as a novel way to raise more money. It lies in the communication and relationship-building promise of Web 2.0. In fact, these are the real drivers of fundraising success both offline and online.
>
> (Hart, 2007: xv)

Hence, many of the mechanisms seen offline are now transferred to, or migrate into, the realm of the Internet. However, it may be argued that while the basic mechanisms are similar, the way the Internet medium is used to convey messages holds implications for the way people view giving to charity, for example. To elaborate, when the means and frameworks change, so do the ways people interact with a particular social process or phenomenon and hence the way it is viewed and represented. Consequently, changes in how the Internet is used changes how both businesses and charities interact with customers and constituents (MacLaughlin, 2007: 3).

The Internet can be viewed as a great platform from where to reach donors that may be beyond the reach of conventional fundraising channels. Adding an extra dimension by allowing the donors to actively participate and contribute in other ways than through simply donating money has proven to be a successful approach taken by several nonprofits (Hart, 2007: xv). Therefore, while for charities, the Internet provides useful technologies for making donating easier, it is also argued that the primary

strength of the Internet is the opportunities for social networking. Therefore, a useful way for charities to view the Internet is by seeing it as, "a communicative and stewardship tool first and a fundraising tool second" (Hart, 2007: xvi). As will be exemplified throughout this analysis, online fundraising is as much about communication and relationship building as it is about anything else.

This understanding can be further underlined by the perspective that at its basic, "people give to people with causes, not to organizations" – or rather "people need to feel a personal connection to the causes and initiatives they choose to donate to" (MacLaughlin, 2007: 4). This perspective is based on a general understanding that, "man is by nature a social animal" (Aristotle, as quoted in MacLaughlin, 2007: 4). This perception ties into the idea that the Internet exists not only of technologies that people utilize in a vacuum. Rather, Web 2.0 is based on the construction and web of connections between individuals all over the globe; on communities of different shapes and sizes – communities that are constantly changing and evolving: "At its core, the Internet, like any other community is a group of people linked by shared relationships, experiences, beliefs and goals." (MacLauglin, 2007: 3).

## Humanitarian Communication

I argue in this study that the communication taking place, and the meaning constructed, on the two websites can be understood within the framework of humanitarian communication. To elaborate, humanitarian communication can be defined as:

> [...] the rhetorical practices of transnational actors that engage with universal ethical claims, such as common humanity and global civil society, to mobilize action on human suffering.
>
> (Chouliaraki, 2010: 108)

Hence, I understand the 'rhetorical practices' in terms of persuasive or informative communicative practices on the website, and the websites as 'transnational actors' in the sense that the communication (the websites) can be accessed across national boundaries via the Internet, while the websites simultaneously engage in transnational activities by allowing support and donations for charities and causes across borders (CrowdRise, 2013; JustGiving, 2013). Furthermore, a key concern on the websites is to mobilize action, typically in the form of donating, becoming a fundraiser and spreading the word about online fundraising. Finally, the websites have as their goals to raise money to alleviate human suffering and injustices of various kinds, be it the fight against an illness or to provide assistance to people in need (CrowdRise, 2013; JustGiving, 2013). It could be argued that this goal of helping others is linked to common sense of humanity, closely connected to ethical concerns, such as what is 'right' and 'just'. It is therefore highly relevant for this analysis to understand the creation of meaning on the websites within the history of humanitarian communication. The argument will be further developed in the discussion (p. 63).

In her paper on post-humanitarianism, Lilie Chouliaraki (2010) elucidates recent tendencies within humanitarian communication, in which focus is moved from an emphasis on a universal sense of morality, to a more reflexive particularism (p. 108). While Chouliaraki (2010) draws primarily on offline campaigns made by various charitable organizations, in this analysis, I extend the idea to the realm of online fundraising, where the messages communicated stem from the platforms rather than the charities. This study investigates whether such communication should be considered within the framework of post-humanitarianism, as examples of 'humanitarian branding appeals' (Chouliaraki, 2010: 108), or perhaps moves towards a new way of conceptualizing humanitarian communication.

Through analysis of campaigns from various charitable and humanitarian organizations from the 1950s to the 2000s, Chouliaraki (2010) illustrates that there has been a change over time in the way humanitarian appeals have been constructed. She argues that recent humanitarian communication draws on the basic tenets of market communication and, "engages us in practices of playful consumerism" (Chouliaraki, 2010: 107). Whereas previous appeals referred to a universal sense of morality to elicit reactions from its audiences, what Chouliaraki (2010) terms 'humanitarian branding' appeals rely more on 'reflexive particularism' (p. 108). That is, instead of directly telling the audience how to react, this form of appeal presents perspectives on e.g. human suffering, but leaves it up to the audience to decide whether and how to (re)act. While Chouliaraki (2010) draws primarily on campaigns for various humanitarian organizations, such as the Red Cross, Oxfam, Save the Children, World Food Programme, and Amnesty International, this project seeks to draw on and expand the framework to include also fundraising platforms as a facilitator of communication about humanitarianism and charity. For that purpose, Chouliaraki (2010) provides a reflexive insight into the world of humanitarian communication. Central to this perspective lies the argument that,

> [...] studying humanitarian communication in terms of its aesthetic properties, that is in terms of the ways in which it uses imagery to establish emotional connectivity between spectator and sufferer, can provide insight into the moral proposals for action that this form of communication makes possible in our culture.
>
> (Chouliaraki, 2010: 110)

Hence, by studying how these examples of humanitarian communication are structured aesthetically, Chouliaraki (2010) elucidates the relationship between the viewer and the person in need of assistance (the sufferer), as well as the ways we are encouraged to act and how we can act in today's (Western) society. Likewise, this study seeks to draw a link between the way 'doing good' and the good cause is articulated and represented online and a contemporary view on charity as an element within a broader structure of humanitarian communication.

In describing the history of humanitarian communication, Chouliaraki (2010) presents three basic groups of appeals. The first consists of 'shock effect' appeals. Chouliaraki (2010: 110) argues that, "Early examples of humanitarian communication [...] rely on a documentary mode of representing suffering in its plain reality". This perspective is very victim-oriented, particularly focused on third-world countries on the African continent, with a colonial gaze, referring to a colonial past to evoke Westerner's collective sense of guilt. It points to a logic of complicity, according to which failure to act equals failure to recognize the historical role of the Western world in creating the uneven world of the present. These appeals can, however, have negative effects such as the 'bystander effect', where no action is taken because negative emotions leave people feeling powerless, and the 'boomerang effect', where negative emotions evoked are turned against the campaigns themselves, because they inspire negative feelings and communicate a form of guilt-tripping (Chouliaraki, 2010, 111-12).

The second group consists of appeals that can be understood as 'positive image' appeals. These focus on the agency and dignity of a personalized sufferer, along with an address to the singularized donor. These appeals strive to create a shared sense of humanity. However, despite dealing with some of the negative effects of 'shock appeals', such communication runs the risk of hiding important elements of complexity, thereby risking misrepresentation (because of the focus on the positive, which leaves little or no room for the negative elements of a particular issue), as well as lack of focus on any structural reasons for a particular injustice or problem. While there are differences between the two styles of appeal, they have similarities in their reliance on photorealism, as well as a, "belief in the power of grand emotions" (Chouliaraki, 2010: 114).

The third group falls under the category of 'branding appeals' and the concept of post-humanitarianism. Before going into further detail, it is important to keep in mind that while this form of appeal breaks with several of the characteristics of earlier appeals, it does not do so completely. Rather, "it does not seek to resolve the contradictions of humanitarian communication but to put them forward in an explicit way" (Chouliaraki, 2010: 114). This form of appeal relies on textual games and "multi-modal juxtapositions: the contrast between different elements of [...] [a] meaning-making system" (Chouliaraki, 2010:115). This could be, for example, ironic distance between language and image, leading to a sense of absurdity, where images of e.g. starving children is narrated through a discourse of diets so commonly heard in a Western context (Chouliaraki, 2010: 115). Another central aspect of post-humanitarian communication, connected to moral agency, is that of an absence of justification, and the non-reliance on universal morality as the catalyst for action (Chouliaraki, 2010). That is, rather than clearly communicating why it is important to take action, post-humanitarian appeals focus on the charity brand and getting people's attention, for then to rely on individual justification to define how and why you should (re)act.

In addition to pointing out a development in the way humanitarian communication has looked over the years, Chouliaraki elucidates, "how each style of appealing represents suffering as a cause for emotion and action, and how, in so doing,

it proposes distinct forms of public agency towards vulnerable others" (Chouliaraki, 2010: 108). Consequently, Chouliaraki represents a view according to which the discursive tools used and the way in which particular communicative material appeal to the receiver affects the response of the audience and the reactions people have towards a particular discourse. Hence, as will be elaborated in the following section, the language used affects the discourse, while the discourse creates a framework for understanding particular issues and thus not only guides how we view a problem or issue but guide also the solutions to such problem or issue. Hence, discourse is closely connected not only to our understanding of the world, but also to the actions people take.

Before moving completely to the study of discourse, however, another highly relevant aspect of recent humanitarian communication appeals to be mentioned is the ease of action seen in the utilization of the Internet as a vehicle for change. This Chouliaraki refers to as the technologization of action; a technologization that makes it easier to engage with a humanitarian cause, because the Internet allows for an immediacy in that you can simply click a 'make donation' or 'sign petition' button (Chouliaraki, 2010: 17).

# 3. Theoretical Framework

## The Study of Discourse

A central understanding in this thesis is that the way we talk about and discuss the world is influenced by, and simultaneously influences, not only our ideational world, but also manifests itself in the physical world around us, through actions and in structures. While words, representations and signs in and of themselves do not change physical issues, they are central elements in the transfer of knowledge, the building and sharing of ideas, as well as the interaction between people in the material world. When people communicate, we not only provide information about an act, we share ideas, opinions, points of view, etc. Communicative interactions do not just simple have the goal of transmitting information (such as 'place item A on the X'), but rather a multitude of functions and therefore also entails a multiplicity of concerns (Gillen & Petersen, 2005: 147). Though this study focuses on mediated messages, communication is essential to human activity, and, therefore, examining how certain notions are communicated within a particular framework serves to elucidate the culture and social build-up of this framework, one could stipulate.

To further illustrate the role of discourse, I draw on the following characteristics presented by Barbara Johnstone (2002: 9, as cited in Gillen & Petersen, 2005: 148): *(1) Discourse is shaped by the world, and shapes the world.* Hence, there is, what one may term, a dialectical relationship between actions in and structures of the world and the discourses used to describe and discuss them. While discourse constitutes only an aspect of for instance the world of online giving, it also shapes this practice. Hence, while we use words and different ways of conceptualizing the world to understand

various social processes, at the same time, we are shaping the processes of this world. To exemplify, by engaging in analysis of meaning making in online giving, this study also has the potential to influence these practices. *(2) Discourse is shaped by language, and shapes language.* Thus, discourse is more than the words or semiotic resources we use to communicate. Though what is communicated on the websites can be understood in terms of sentences, words or fragments of discourses, these fragments are all part of, and at the same time constitute, one or more discourses, e.g. a 'discourse of charity' or a 'discourse of fundraising'. *(3) Discourse is shaped by participants, and shapes participants.* Hence, the discourses used originate from the people making particular utterances, while at the same time shaping their worldviews. This means that it may also be important to examine *who* are 'talking' on the websites, i.e. which voices are present, omitted, or even excluded. *(4) Discourse is shaped by prior discourse, and shapes the possibilities for future discourse.* Therefore, all discourse is influenced by previous discourse, while at the same time setting the limits or breaking the limits for future ways of representing and understanding particular issues. In the contexts of this study, the argument would be that online giving and 'doing good' is closely connected to, and drawing on, previous discourses of giving and the 'good act' known from offline contexts and seen throughout history. That is, an example could be the extent to which online fundraising uses the same wording, concepts and framework of understanding as seen in traditional fundraising; the extent to which concepts and ideas have transferred to the online medium. And vice versa, how utilizing a new medium may alter the way fundraising is talked about, understood and developed overall. While important to keep in mind, these questions, however, reach well beyond the limits of this particular study. Nonetheless, they are closely related to the fifth element, namely: *(5) Discourse is shaped by its medium, and shapes the possibilities of its medium.* Medium in the context of this study could be defined as the technology used to communicate the message, namely the Internet and websites. Finally, *(6) Discourse is shaped by purpose, and shapes possible purposes.* Hence, while a particular discourse sets particular boundaries, that same discourse may in fact also develop, alter and change these boundaries. Discourse, therefore, is a very dynamic entity, much like (and sometime very closely tied to) culture and identity. Hence, studying how certain issues are represented and communicated indicates how particular issues are comprehended within a given context. Different discourses help frame the way we understand and talk about an issue, such as online giving or people to people fundraising.

## Social Semiotics

The main goal of social semiotics is to document and categorize semiotic resources, investigate how such resources are used in specific contexts (historical, cultural, ans institutional), as well as discover and develop, "new semiotic resources and new uses of existing semiotic resources" (van Leeuwen, 2005: 3). This analysis focuses in particular on the second element, more specifically, how semiotic resources are used to construct meaning in the context of online fundraising.

While 'semiotics' is the study of signs, 'social semiotics' adds a dimension by moving the emphasis from 'signs' to the way people use 'semiotic resources'. Hence, rather than looking at signs as something with a predetermined meaning, social semiotics focuses on the use of semiotic resources, "both to produce communicative artefacts and to interpret them […] in the context of specific social situations and practices" (van Leeuwen, 2005: preface). As was indicated in the above, the term 'semiotic resource' is central to social semiotic analysis. But how should we understand and characterize such resources? Van Leeuwen (2005) defines it as follows:

> I […] define social semiotic resources as the actions and artefacts we use to communicate, whether they are produced physiologically […] or by means of technologies […]
>
> (van Leeuwen, 2005: 3)

While the term semiotic resource stems from the idea of the 'sign' as found in traditional semiotics, "In social semiotics the terms 'resource' is preferred, because it avoids the impression that 'what a sign stands for' is somehow pre-given, and not affected by its use" (van Leeuwen, 2005: 3). Hence, in social semiotics, extensive attention is given to the context in which a particular resource is used, examining both the *theoretical* potential of such resource as well of the *actual* semiotic potential, which may be specific to previous use in a particular context. The semiotic potential is the potential that a particular resource has for meaning making. By giving emphasis to meaning potential, social semiotics emphasizes that communication is context specific and that there is no one pre-determined interpretation of a particular semiotic resource. Rather, the meaning depends on the context (van Leeuwen, 2005).

> Rather than describing semiotic modes as though they have intrinsic characteristics and inherent systematic 'laws', social semiotics focuses on how people regulate the use of semiotic resources – again, in the context of specific social practices and institutions, and in different ways and to different degrees.
>
> (van Leeuwen, 2005: preface)

This means, for example, that when studying different modes of communication on the two websites in question, the analysis draws on the context of online giving as established in the previous.

While semiotic resources have potential meanings, they also have particular 'affordances'. Affordance can be understood as the potential stemming directly from the observable properties of an object or communicative artifact. However, as a consequence of individuals being subjectively different, the way we view such affordances vary. When faced with a communicative object, different people notice different things - different affordances of the object. Drawing on the logic of Gibbs (1979), van Leeuwen argues that because affordances are objectively there and particular people notice different affordances, meanings are both objective and

subjective (van Leeuwen, 2005: 5). In order words, when reading a particular semiotic 'text' (especially visual), the reader emphasizes particular elements, depending on the context and that person's previous knowledge of similar 'texts' or resources. Consequently, this analysis is influenced not only by objective examination of the semiotic resources of the websites, but also on the context within which it is examined (the conceptual framework and theory presented in the previous), as well as the researcher's background as a student of culture and social studies.

Adding to the view on social semiotics presented by van Leeuwen, Kress & Mavers (2005) argue that in social semiotics, the relationship between form and meaning is never arbitrary. Rather, it is iconic and, more importantly, motivated. Referring to 'signs' rather than 'semiotic resources', Kress and Mavers (2005) argue that because a sign signifies something, it always communicates something; it is always a representation of something. And:

> **Representation** is never neutral: that which is represented in the sign, or in the sign-complexes, realizes the interests, the perspectives, the positions and values of those who make signs.
>
> (Kress & Mavers, 2005: 173)

Hence, one may stipulate, representations always communicate. In fact, one could argue that social semiotics is a theory according to which everything communicates. Hence, any semiotic resource has the potential of giving information about the person speaking, how this person wants to be perceived, how others should relate, etc. (van Leeuwen, 2005: 4). However, though resources, as argued in the above, have no objectively fixed meaning, meanings should always be analyzed in context. The context creates a framework and structure within which to choose from different meaning potentials, hence limiting the possibilities of meaning for a particular communicative resource. Drawing on the terminology and theoretical framework of social semiotics, this analysis argues that examining the way 'doing good' and the good cause is represented on online fundraising websites allows us to also understand at least a fraction of the dynamics of giving in the contemporary world. That is, drawing insights from and elucidating how these ideas are communicated, we learn something also about the inherent culture. As previously argued in the section on humanitarian communication, how we represent certain issues help guide the solutions.

## Humor

As previously indicated, one aspect of the discursive angle of this study is to examine the use of humor and irony in the construction of 'doing good'. Humor is a very peculiar concept. Though familiar to most people, it is difficult to determine clearly what constitutes humor. What is, for example, the link between humor and fun or being funny?

In a broad sense, humor has often been associated with laughter (Attardo, 1994: 10). In an even broader sense, "Linguists, psychologists, and anthropologists have taken

humor to be an all-encompassing category, covering any event or object that elicits laughter, amuses, or is felt to be funny" (Attardo, 1994: 4). Though most people might agree with this perspective, it has also been noted that the, "things that people find humorous seems to change" (Attardo, 1994: 7). Therefore, determining humor by the response people give is a complicated matter. It begs the question: is a comment with a humorous intent always funny? Or does it depend on the response?

Academic disciplines view the issue of humor in different ways. Literary critics, for example, may see "genres" of humor, such as jokes or humorous anecdotes, whereas other traditions do not make this distinction (Attardo, 1994: 5). However, though there has traditionally been no shared definition of humor throughout various disciplines, one common feature, as mentioned, has been laughter (Attardo, 1994: 10). Even this perception, however, has been challenged. As presented in Attardo (1994: 11-12), Olbrechts-Tyteca (1974) presents five problems with this definition, namely: (1) "Laughter largely exceeds humor", (2) "Laughter does not always have the same meaning", (3) "Laughter is not directly proportional to the intensity of humor", (4) "Humor elicits sometimes laughter, sometimes smiles", and (5) "Laughter and smiling cannot always be observed directly". Hence, while laugher may be a response to humor, it is not limited to this context. Furthermore, laughter is not necessarily connected to something being funny. The way people laugh cannot always be seen as a proportionate reaction to a comment made in a particular context. Also, the response to humor may not be laughter but perhaps rather a smile and, finally, people may smile or laugh even without finding something funny, simply because that seems the appropriate thing to do.

While laughter may serve as an indicator of humor, despite the problems with this definition, it only works if one can observe the audience. As a website constitutes communication across borders, to a range of people in the privacy of their homes, etc., drawing on responses for a definition of humor is not possible without extensive field work. Therefore, this analysis must draw on the above to examine humorous *intent,* much inspired by the idea of irony. In fact, this study views irony as a form of humor, and take humor to constitute an umbrella term for at lot similar means of communication that shared characteristics of being non-literal and serious (though it may regard serious issues). Because it is difficult to determine based on the above exactly what constitutes humor in writing, this analysis draws on knowledge on the effects of using irony to defer points about humorous intent also in a broader sense.

## The Effects of Using Irony

Irony can be understood as a social and communicative strategy used to convey a message in a non-literal way, often expressing the opposite of what is actually meant. It is a form of figurative language, according to which meaning is only completely understood when the listener or receiver is able to infer the communicative intentions – the meaning that the speaker or sender is trying to convey. However, irony can have multiple communicative purposes. Depending on the relationship between speaker/writer and listener/reader – or sender and receiver – an ironic comment can

either distance or bond people. This works on two levels: first of all, an ironic comment can have negative consequences if it expresses aggression, which leads to negative emotions in the receiver. Secondly, irony may mute the impacts of a negative comment, thus creating a shared space in which people are able to express negative feelings without it being taken (too) seriously (Gibbs & Colston, 2002: 182-3). Hence, Irony can serve as a mechanism to bond people together, because understanding of ironic comments often depends on understanding of the communicative intentions of the sender, as well as the communicative framework in which the ironic comment is made. Relying on a sense of 'common ground', irony can serve as a mark of intimacy, thereby having a bonding function (Gibbs & Colston, 2002: 183-5). Reversely, one may argue, irony can work to exclude those who do not share the 'common ground' understandings necessary to partake in a humorous or ironic conversation. In fact, another aspect of irony is that it allows for mocking of (absent) third parties (Gibbs & Colston, 2002: 187). Thus, depending on the context, irony may illicit different emotional responses.

There are several ways to express irony, as well degrees of irony in a statement (e.g. weak or strong irony). It is argued, however, that the more contrast there is between a situation and the ironic comment used to describe it, the higher the degree of inferred humor to the context (Gibbs & Colston, 2002: 189). Discontinuity and contrast are therefore central features of irony, along with jocularity (humorous address, as in jokes), sarcasm (e.g. speaking positively to convey something negative), hyperbole (e.g. exaggeration), rhetorical questions and understatements (Gibbs & Colston, 2002: 184, 190).

## 4. Methodological Framework

### Methodology
Having presented the conceptual and theoretical framework of this study, this section presents the methodological framework. It elucidates the various methods used in the analysis and introduces how these should be understood in relation to each other.

This thesis constitutes essentially a study of discourse. Through analysis of two websites, CrowdRise and JustGiving, it studies "language in use" (Fairclough, 2009: 214). However, it is also a study of meaning making – more specifically, how 'doing good' is constructed online. The data for analysis consists of computer mediated communication in the form of websites. Hence, I combine discourse analysis and social semiotic analysis in order to conduct multimodal discourse analysis of computer-mediated communication in the form of websites. In the words of Cranny-Francis (2005: 2), a website constitutes 'digitally-generated multimedia' content, which is, "multi-modal in that they employ different modalities of text – writing, visuals, sound, movement, spatiality – in their construction of meaning making".

Because of the focus on computer-mediated communication, I combine discourse analysis with social semiotic analysis, which allows for examination of meaning making across different modalities. Hence, social semiotics is used as a theory within the

broader spectrum of discourse studies. All modes of communication, including text, images, color, and layout can be understood within the framework of social semiotics. That is, social semiotics combines analysis of various semiotic modes instead of "constructing separate accounts" of e.g. the semiotics of text separated from the semiotics of images (van Leeuwen, 2005: preface), which makes this way of understanding semiotic resources particularly appropriate for the analysis of websites, where different modes are combined on every page – text, color, images, etc.

To elaborate on the discursive perspective, there are generally two broad understandings of discourse within the social sciences, which can be explained as follows:

> 'Discourse' is used in a general sense for language (as well as, for instance, visual images) as an element of social life which is dialectically related to other elements. 'Discourse' is also used more specifically: different discourses are different ways of representing aspects of the world.
>
> (Fairclough, 2009: 214-215)

Hence, discourse can be used to describe the connection of language to the social world, but also more specifically to describe particular discourses, such as a 'charity discourse' or a 'fundraising discourse'. While the role of discourse and language (in a broad sense, including also visuals, etc.) serves a key role in understanding the basis of this analysis, 'discourse' also serves as a guiding tool for doing the analysis; discourse studies is also a method.

Because this study focuses on meaning construction across different modalities within computer-mediated communication, different methods of analysis are used. To elaborate, I draw on tools from different theoretical frameworks to construct my 'methodological tool box'. For analysis of written text, I draw primarily on the framework for textual analysis in social sciences presented by Fairclough (2009). It is worth noting here that while 'text' can be understood in broad terms covering various modes of communication, I utilize the tools and perspectives relevant for linguistic analysis of written text. Additionally, I draw on Baker & Ellece's (2011) 'Key Terms in Discourse Analysis' for appropriate terminology and definitions. To examine visual aspects of the websites such as images, color and layout, I draw on Cranny-Francis' (2005) framework for multimodal analysis of multimedia. For analysis of layout, in particular, I draw on Kress & van Leewen's layout diagram as presented in Cranny-Francis (2005).

To elaborate, combining discourse analysis and the framework of social semiotics with its emphasis on meaning making and meaning construction, this project analyzes websites, examining how 'doing good' is constructed. It analyses how meaning is made across the different modes of communication found on the website – written text, images, colors, and layout, in particular. All of these modalities have the potential for creating meaning. An additional aspect of the analysis is the use of humor, drawing

on humor theory as presented previously, in the constructing a particular identity on the websites.

The analysis focuses on different patterns, tendencies and overall construction of meaning central to the particular page. Hence, because the two websites are different, the analyses differ as well. The research questions presented in the above drive the analyses. I therefore analyze the two websites according to the following parameters: How is 'doing good' constructed? Is humor, and more specifically irony, used to communicate, and what are the implications of such use?

In the following subsections, I elaborate on the methods mentioned in the above under the headings 'Reading the Websites', 'Layout Analysis', and 'Textual Analysis' as well as set forward the criteria used for data selection.

## Reading the Websites

While 'website' is considered a genre, it also has sub-genres, each with its own functions and ways of addressing viewers. By categorizing the websites according to their functions, it is possible to, "locate potentials of the sites" (Cranny-Francis, 2005: 44) – it thus guides the analysis. Below is an overview of the categories presented by Cranny-Francis (2005: 45), as well as their characteristics:

Fig. 1: Website Sub-Genres

| Some types or sub-genres of web site | Characteristics |
| --- | --- |
| Government/Institutional | • serving the public, by giving access to information<br>• creating an identity for that government instrumentality<br>• supporting the instrumentality by buying products |
| Commercial | • selling a product or service<br>• creating an identity attractive to consumers<br>• identifying the provider with the product/service |
| Fan | • providing a creative outlet for the fan<br>• publishing views and/or information about the fan subject<br>• creating a community of fans to share their interest<br>• identifying that fan as a supporter of the fan subject |
| Portal | • providing access to a range of sites offering products and/or services<br>• creating an authoritative identity, so users will return<br>• selling products and/or services |
| Family | • communicating with family and friends<br>• reinforcing the extended family<br>• generating a particular family identity |
| Educational | • serving the clients by making educational services available<br>• creating an environment for self-directed learning<br>• selling the service<br>• constructing an authoritative identity |

(Cranny-Francis, 2005: 45)

How CrowdRise and JustGiving fit into this categorization and how this may the construction of meaning will be investigated in the analysis. First, let us examine the tools and terminology applicable for this analysis.

Following Cranny-Francis (2005), when first encountering the website, one can ask the following questions: Which kind of 'service' does the site provide, if any? How does it address the user? And which visuals are used? (Cranny-Francis, 2005: 46). Having gained an overview, the first step in reading the website is to describe it; to simply look at it and locate different elements on different parts of the site – with basic terms such as 'top right' or 'bottom left'. Locate images, texts, etc. One should also note whether parts of the website are interactive, such as elements being activated by cursor movement (Cranny-Francis, 2005: 46). By describing the placement of different elements, we gain an overview of the layout, or, more specifically, "how different textual elements are arranged in relation to each other" (Cranny-Francis 2005: 46).

Along with images, a website may have various visuals, and according to Cranny-Francis (2005: 49), "visuals performs a series of crucial functions in relation to the identity of the site", as well as in constructing meaning. Other elements such as fonts, layout and spacing may also be considered visual in nature (Cranny-Francis, 2005: 15). Cranny-Francis (2005) argues that,

> [...] visual strategies are not simply chosen for aesthetic effect; or, rather, [...] their aesthetics is inseparable form their politics. They not only attract viewers, but also construct abstract ideas or concepts, and position users to receive those ideas and concepts in particular ways.
>
> (Cranny-Francis, 2005: 53)

Hence, visual elements on a website help in the construction of meaning in combination with e.g. linguistic meaning communicated in the content of written text. Also important to our understanding of the websites and the way we construct meaning is the use of color, because, "use of *colour* in a multimedia text is often a key to its functions, either extrinsic or intrinsic, or both" (Cranny-Francis, 2005: 52). Using an example associated with the American flag, Cranny-Francis (2005) for example argues that,

> Blue is conventionally associated with the mind, with contemplation, intellectual pursuits, and intellectual authority – compared with hotter colours as red and orange that are associated with immediacy, passion, and the body.
>
> (Cranny-Francis, 2005: 48)

In addition to examining how different elements are located on the site, it can also be purposeful to examine how these elements are 'linked': banners, texts, images, etc. This may indicate a 'web of meaning' (Cranny-Francis, 2005: 47). Because of the structure of websites, not only elements on the same page can be linked, but also elements on different pages, as well as entire pages to each other. Being able to navigate between the different pages of a website constitutes movement. According to Nicholas Burbules

(1997: 103, as cited in Cranny-Francis, 2005: 102), "The link … is the elemental structure that represents a hypertext as a semic web of meaningful relations" – and further:

> [...] links do not only express semic relations but also, significantly, establish *pathways* of possible *movements* within the Web space; they suggest relations but also control access to information [...]
>
> (Burbules, 1997: 103, as cited in Cranny-Francis, 2005: 102).

Hence, while links suggests a web of meaning, the way meaning is constructed depends on the way different elements of a website are connected and, furthermore, the order in which various links are clicked. As Fairclough (2009: 77-8) argues, the web format in non-sequential, because it offers a range of choices for moving around the site, thus creating different paths of meaning. However, while this structure enables different readings, it should not be forgotten that the way the website is constructed also creates certain structures within which meaning *can* be constructed; it is also constraining in that it limits movement (Fairclough, 2009: 78). That is, because links lead the user to a particular site rather than another, they create certain limitations for *how* the different elements can be linked. That is, while being able to move between the elements of a website in whichever order you please, movement remains limited to the 'web of meaning' suggested by the authors of the hypertext. While it is possible to navigate this 'web' in different ways, it remains a premade web. When analyzing the websites, it is therefore relevant to examine how the different elements of the sites are linked and how this effects the construction of meaning.

**Layout Analysis**

As indicated in the above, one way to gain an overview of a website is to examine the layout of the various pages. For that purpose, this analysis utilizes a layout diagram (fig. 2) created by Gunter Kress and Theo van Leeuwen based on their studies of a range of visual material in Western media (Cranny-Francis, 2005: 50). According to their findings, the positioning of various elements on a website illustrate its importance, as well as which type of information is offered. It should be noted that layouts might of course break with the diagram. However, the diagram nonetheless serves as a basis for understanding and studying the layout of the websites.

As an overall point, the most important aspects of the image – or in this case, the website – is positioned at the center. This is determined as the 'point of focus'. While elements in the four quarters are all understood as the 'margin', being less prominent than what is positioned in the center, they also contain different information. Information, or text, positioned to the left is understood as 'Given' in the sense that it constitutes information that the viewer is already familiar with (Cranny-Francis, 2005: 52). In the words of Kress and van Leeuwen: "For something to be Given means that it is something the viewer already knows, as a familiar and agreed upon point of departure

for the message" (Kress & van Leeuwen, 1996: 193-194, as cited in Cranny-Francis, 2005: 51). Contrary, elements positioned to the right are understood as 'New', meaning that they represent something which is yet unknown and, "to which the viewer must pay special attention" (Kress & van Leeuwen, 1996: 193-194, as cited in Cranny-Francis, 2005: 51).

Fig. 2: Kress & van Leeuwen's Layout Diagram
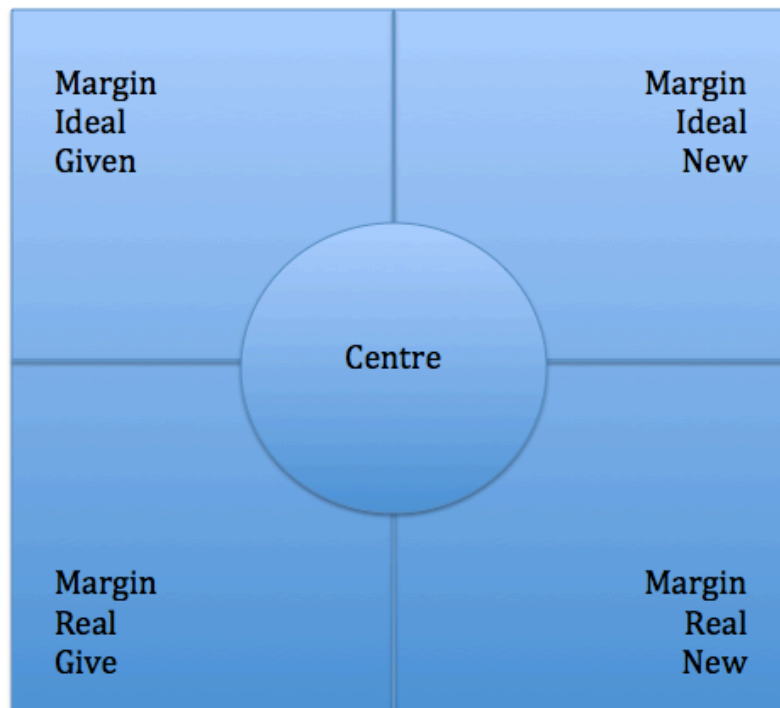


(Vesterholt, 2013, adapted from Kress and van Leeuwen, 1996, as illustrated in Cranny-Francis 2005: 51)

While the layout diagram is vertically divided between 'Given' and 'New', it is horizontally divided between 'Ideal' and 'Real' (Cranny-Francis, 2005: 51). According to this division, information on the top half of the page can be understood as 'Ideal', in the sense that it, "is presented as the idealized or generalized essence of the information, hence also as its, ostensibly, most salient part" (Kress & van Leeuwen, 1999: 193-194, as cited in Cranny-Francis, 2005: 51).

> The real is then opposed to this in that it presents more specific information (for example details), more 'down-to-earth' information (e.g. photographs as documentary evidence, or maps or charts), or more practical information (e.g. practical consequences, directions for action).
> (Kress & van Leeuwen, 1996: 193-194, as cited in Cranny-Francis, 2005: 51)

Hence, 'Ideal' information could be understood as the catchphrases and headlines of a website and the 'Real' as the practical information about how to accomplish what is presented in the idealized information at the top of the page. To exemplify, following the logic of Kress and van Leeuwen's layout diagram, elements placed at the top left corner often constitutes idealized information with which the viewer may already be familiar, while elements at the bottom right quarter constitutes meanings which are often 'Real' and 'New'.

## Analysis of Written Text

For the purpose of linguistic analysis of written text, I draw primarily on the framework for textual analysis within social sciences presented by Fairclough (2009). This source provides very text-focused examples of what one could focus on when doing textual analysis, as well as how various aspects of language in use could be understood.

While the terms used will be explained whenever utilized in the analysis, in the context of methodology, drawing on this framework entails recognition of the discourse tradition from which Fairclough (2009) is making his arguments, namely critical discourse analysis. Hence, while this study does not engage directly in a discussion of the various kinds of discourse analysis, it is found purposeful to give a brief introduction setting the basis for the work of Fairclough (2009), to illustrate the theoretical framework from within which the methodological tools are drawn. In short, Fairclough (2009) describes the perspective as such:

> I have glossed the discourse view of language as 'language as a form of social practice'. What precisely does this imply? Firstly, that language is a part of society, and not somehow external to it. Secondly, that language is a social process. And thirdly, that language is a socially conditioned process, conditioned that is by other (non-linguistic) parts of society.
>
> (Fairclough, 2009: 18-19)

He continues:

> My view is that there is not an external relationship 'between' language and society, but an internal and dialectical relationship. Language is part of society; linguistic phenomena *are* social phenomena of a special sort, and social phenomena *are* (in part) linguistic phenomena.
>
> (Fairclough, 2009: 19)

Hence, while some draw a distinction *between* language and society, following the above perspective, language and society are pieces of the same process (Fairclough, 2009: 19). Consequently, understanding language in use provides also understanding of societal processes. More specifically, examining language in use on the websites in question means furthering an understanding of some of the social processes of online

fundraising. As the role of discourse has already been thoroughly elucidated in the theory, I will not go into further detail at this point.

## Data Selection

This section deals with criteria set up when choosing the data analyzed in this project. Because this study focuses is online fundraising, crowd funding for charity and the ways in which charity, the 'good cause', and 'doing good' are articulated and represented online, data is drawn from online fundraising websites dealing with exactly these issues. While I use 'platform' to refer to CrowdRise and JustGiving in a broad sense as the business that users interacting with, I refer to 'website' when focusing on the actual content visible on the screen. Following this terminology, the websites constitute the data. In the following, we examine the reasoning behind choosing the particular websites analyzed, namely JustGiving (www.justgiving.com) and CrowdRise (www.crowdrise.com).

First of all, I found it important to deal with websites working within the realm of what has become known as 'Web 2.0' – the interconnected web, in which the reader or viewer is not simply subjected to one-way communication but is part of creating the content both directly and indirectly; either by contributing with writing or images, or by giving feedback to the people behind the platforms, thereby influencing the content on and tone of voice of the platforms. To elaborate, while the Internet was initially used for communicating much the same material as in offline sources, what has become known as 'Web 2.0' is an Internet where users engage with communication content and write content themselves, hence making it an interactive unit, where communities can arise and where content creation is never set in an isolated context (Hart, 2007: xv). It is important to clarify, however, that in doing the analysis, emphasis is on the content created by the authors of the hypertext, the websites. This may seem contradictory, but having an interactive website sets certain requirements for how meaning is constructed. That is, the Web 2.0 element influences the way communication is constructed, one could argue. Hence, despite not focusing directly on the content created by the website users, their immediate presence on the websites guides the meaning created on the sites.

As one sub-question of interest is the negotiation of business and charity in the online forum, the websites must have a business element, in the sense that the platforms take a fee and makes some sort of profit. An imperative criterion was that the platform deal with fundraising for charity, and that the funds raised must consequently be directed at a charitable cause of some sort (environmental, humanitarian or otherwise), managed by a third party organization (the websites). That is, the websites should not be doing charitable work, but rather focus their attention on fundraising, hence making it ultimately a fundraising business with emphasis on providing a medium for individual, personal fundraising.

Finally, I chose to focus this analysis on platforms which have English as their primary language of communication. This choice is based pragmatic as well as contextual reasons. Firstly, because the content on the website is communicated in

English, access is not limited to a small group of people. Furthermore, all elements of the websites can be included, without translation and the risk of altering or culturally translating the conveyed message. Secondly, while similar platforms exist in e.g. Scandinavian countries (see for example aforementioned Danish platform, www.betternow.org), some of the leading platforms within the world of online personal fundraising have been based in either the UK or the US.

Based on the above considerations, this study focuses on two particular platforms, as presented in the previous, namely JustGiving and CrowdRise. JustGiving represents the well-established fundraising business, one of the first platforms on the market, and can be regarded as a 'traditional' fundraising platform. CrowdRise, on the other hand, can be viewed as 'the new kid in the class' playing with and challenging the 'traditional' kind of fundraising business and platform that JustGiving has become a leading example of. In sum, analyzing and comparing the two provide insight into not only one small niche of the market but ensures that the analysis made and conclusions reached are more generally applicable.

## CrowdRise

CrowdRise was founded in the fall of 2009. A team of actors, producers and Internet entrepreneurs created a campaign to raise money for the Maasai Wilderness Conservation Trust in connection to the New York City Marathon. Over a period of eight weeks, the campaign raised more than $1 million, and after seeing the effects of small donations, the group decided to create a platform where private individuals could make similar campaigns and raise money for different causes (CrowdRise, 2013: About).

## JustGiving

A little over ten years ago, what has been described as, "the first online fundraising business", (JustGiving 2013: About us), JustGiving, saw the light of day. Founders Zarine Kharas and Anne-Marie Hubys shared the perspective that giving should be a natural part of everyday life. That in fact, all people are naturally generous and try to give as much as they can. The idea behind JustGiving was to make giving as easy and pleasant as possible – making "giving a given" (JustGiving, 2013: About us). Since JustGiving was first introduced, a range of similar platforms and businesses built on the same basis has seen the light of day.

## Note on Referencing

To make referencing throughout the analysis as clear as possible, the description after ":" (e.g. CrowdRise, 2013: About) refers to the corresponding page in the Appendix. For more information, see Appendix A: CrowdRise and Appendix B: JustGiving.

# 5. Analysis

Having developed the conceptual, theoretical and methodological framework, this section deals with the actual analysis. Part I focuses on the CrowdRise website, whereas Part II draws on and expands the findings from Part I through analysis of the JustGiving website. The two sections of analysis are followed by a discussion of the findings within the contexts of post-humanitarianism and ePhilanthropy.

# Part I - CrowdRise

This first part of the analysis focuses on the CrowdRise website. It elucidates various aspects of the website, which are all elements in the construction of meaning. Because this analysis deals mainly with the construction of 'doing good' and the discursive mechanisms applied in constructing the identity of the website, the analysis elucidates elements of the website key to this construction, rather than scrutinizing all aspects of the website. However, though the analysis brings to the fore different examples in isolation, these should not be understood as exclusive units. Rather, the section utilizes different prisms for analyzing elements that are essentially interconnected. Where this connection plays a key role, it is explicitly mentioned.

## Scope of Analysis

When analyzing websites, a central consideration involves where to draw lines and set boundaries for what should be the focus of analysis among the many pages that constitute a website. In examining the CrowdRise website, it quickly became evident that there are certain inherent boundaries in terms of the content communicated. That is, taking the home page as a point of departure, we only need to travel one or two links before arriving at pages of the website that no longer follow the overall layout and look, as presented on the home page. Following the changes in layout are also changes authorship. Therefore, boundaries have been drawn when pages change format substantially, and the main emphasis is no longer on the functions and purposes of CrowdRise directly, but is moved to the content created by the users, organizations, or events in question. Here, the structure of communication is created by CrowdRise, while the actual content is produced by the users. Admittedly, this constitutes a rather artificial limitation, however, for the purpose of analysis it creates a framework from which to take a point of departure. The figure on page 26 serves to exemplify the perspective taken by illustrating the structure of the website, with pages branching out from the home page (fig. 3).

To elaborate, in this analysis, the 'Create a fundraiser', 'Find event' and 'Explore causes' sections are not included. It may seem contradictory, as creating a fundraiser constitutes the act of engaging with the website and exploring causes could help us understand how 'causes' are constructed. However, if we travel to these pages of the website, content is created by the users rather than CrowdRise. Admittedly, the structure is created by CrowdRise and it would be interesting to examine how this structure guides and delimits the content created by the users.

However, though it is important that the website engages with the users, what this study is seeking to explore is how CrowdRise communicates within this interdependent structure. Consequently, the analysis focuses on those parts of the website where content is created by CrowdRise; pages that illustrate how the website constructs 'doing good'. Therefore, the emphasis in the following will be on the home page, the 'About' section and the 'IYDGBNOWLY' section.

Fig. 3: Overview of the CrowdRise website



(Vesterholt, 2013; Images: CrowdRise, 2013)

Drawing on the steps on 'reading the website' presented by Cranny-Francis (2005: 45-46), determining the sub-genre to which the website belongs helps to contextualize and create the broad lines within which the communication, constituted by the various semiotic resources on the website, can be understood. Though CrowdRise is in essence a portal, selling a service and providing access to a range of sides offering charity 'products' (fundraising and donating for charities, causes, and events), it also has a commercial dimension, in that it promotes the CrowdRise brand and creates an identity linked to this brand, by e.g. selling merchandise, such as t-shirts, caps, etc. (CrowdRise, 2013: Apparel). Hence, the website provides multiple services in a complex network of semiotic resources, which will be analyzed and exemplified in the following, starting with the layout of the home page.

## Layout – Home page

To recapitulate, layout is used to describe how, "different textual elements are arranged in relation to one another" (Cranny-Francis, 2005: 50). The CrowdRise home page is divided roughly into four sections, defined in the figure below according to function and content (fig. 4).

Fig. 4: CrowdRise Homepage Layout
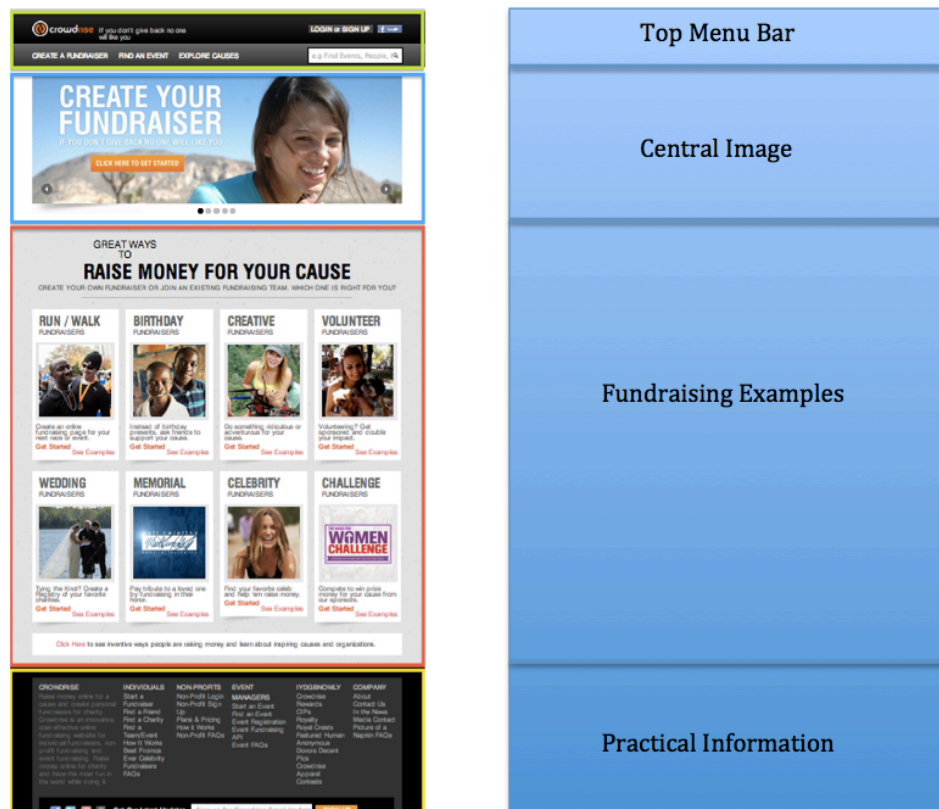


(CrowdRise, 2013: Home Page; Vesterholt, 2013)

At the top, we see a dark section, held in black and grey, consisting of two bars. The top bar (black) consists of the CrowdRise logo, a slogan or catchphrase and two options for logging in and signing up. The grey bar below can be understood as the top menu bar, as it consists of the four links 'create a fundraiser', 'find an event', 'explore causes', 'iydgbnowly', and 'about' as well as a search field (fig. 5).

Fig. 5: Top Menu Bar
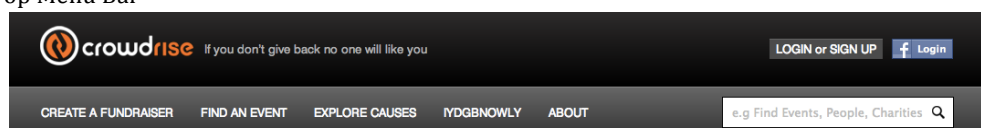


(CrowdRise, 2013: Home page)

The upper middle section consists of a white background with five consecutive images, changing every five-six seconds. Images 1 and 4 refer directly to CrowdRise, while images 2, 3, and 5 provide examples of fundraisers and events on the site. Integrated in the first image is the text 'create your own fundraiser' in big letters, the CrowdRise slogan in smaller letters, and an orange link button with the words 'click here to get started' (fig. 6).

Fig. 6: CrowdRise Slideshow Images



(Vesterholt 2013; Images: CrowdRise, 2013: Home page)

The lower middle section has a light grey background with eight white boxes, each with a heading, an image, and a short descriptive text. Additionally, each box has two links in orange, encouraging the viewer to either 'get started' or 'see examples'. Centered above the eight boxes is a headline stating: "great ways to raise money for your cause", followed by the text: "create your own fundraiser or join an existing fundraising team. Which one is right for you?" (CrowdRise, 2013; see fig. 7, p. 29)

At the bottom of the page, the color scheme again changes to black and dark grey with six columns of information under the headlines: 'CrowdRise', 'individuals', 'non-profits', 'event managers', 'iydgbnowly', and 'company'. Additionally, there are links for sharing on different social media sites, an option to sign up for the CrowdRise newsletter and two links, in orange, for 'Terms of Use' and 'Privacy Policy' (fig. 8, p. 29).

Fig. 7: Examples of Fundraisers
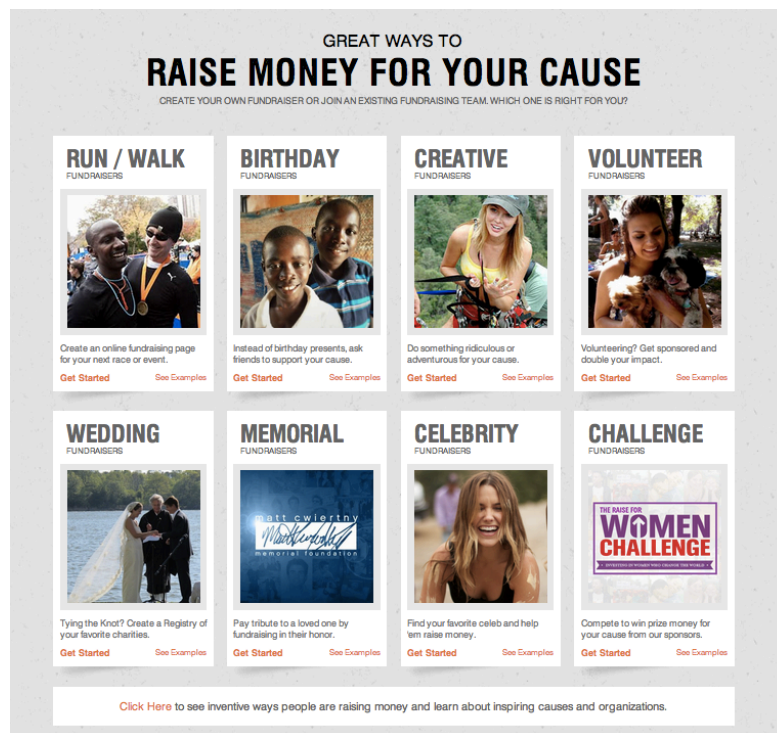
Fig. 8: Practical Information
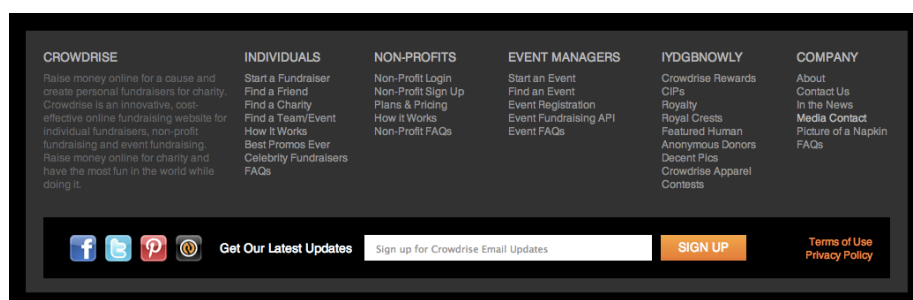
## Kress & van Leeuwen's Layout Diagram

Kress & van Leeuwen's layout diagram allows us to learn more about the layout of the page and how different elements can be understood as pieces of the overall meaning construction. The illustration on page 30 (fig. 9) reintroduces the layout diagram as applied to the website.

Fig. 9: CrowdRise – Layout Analysis
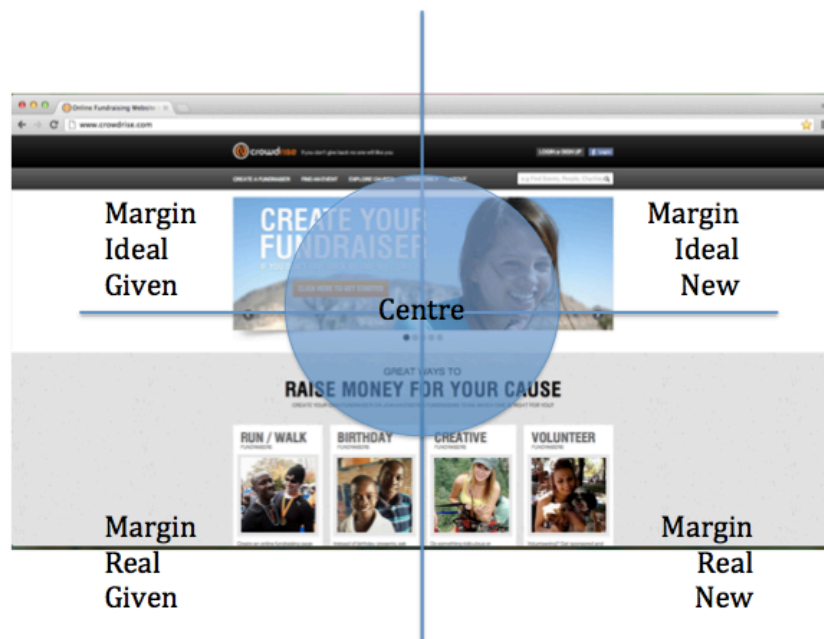


(Vesterholt, 2013: Images: Kress & Van Leeuwen as illustrated in Cranny-Francis, 2005: 51;
CrowdRise, 2013: Home page)

The reader may notice that the layout diagram illustrated in the above covers only part of the page. This is approximately the part that is visible within the viewer having to scroll. That is, the rest of the information falls beneath the 'fold' (similar to the fold-line in newspapers, see e.g. Cranny-Francis, 2005: 35-6). Hence, though not being the actual center when looking at the page in its entirety, based on the part of the website visible without scrolling down, we see that the central point of focus on the CrowdRise website is the image in the upper middle section. Though the images changes every five-six seconds, it can be argued, based on the positioning as well as the idea that websites as a rule of thumb have 10 seconds to engage the user ( (Hart & Melrose, Web Site Benchmarking: Six Criteria for Measuring Effectiveness Online, 2007), 2007: 19), that the first image is the most important one in terms of initial meaning construction. This means that this image serves a central role in providing clues towards an initial reading of the website and its identity.

This first image depicts a young girl, turning slightly from the camera, smiling or laughing. She is the object of focus in front of a scenic background with a bright blue sky which matches her blue shirt, thus creating a link between the two. The girl appears to have the wind in her hair, and in combination with the light and shadow on her face as well as in the background, this suggests that the photograph was taken outside. In the bottom of the photograph part of her hand is visible as if she had just touched her face or removed her hair from her face, with suggests movement. A possible reading of the image is that it represents a carefree environment, with a positive sentiment and room

for enjoyment and laughter; hence, the photograph points towards positive associations and connotations. Inherent in the image are three pieces of written text, namely 'Create your own fundraiser', 'If you don't give back no one will like you' and 'click here to get started' (fig. 10).

Fig. 10: Central image
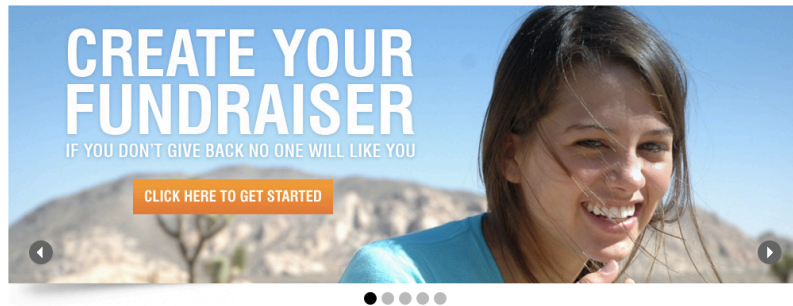


(CrowdRise, 2013: Home page)

Being the central point of focus and possibly the first thing a viewer notices when entering the site, this image constitutes a key element in the site's meaning construction. Positioned in the middle of the image, in a large font size, are the words 'create your fundraiser', which is constructed as an imperative sentence. Imperative sentences do not have subjects and, in terms of speech function, often express requests or demands (Fairclough, 2009: 117). In this instance, the imperative sentence 'create your fundraiser' can be read as an encouragement, a call to action, rather than a demand, as the site has no actual power to make the viewer create a fundraiser, aside from the power of persuasion found in various elements of the site. Underneath, in a smaller size font is the phrase 'If you don't give back no one will like you'. This phrase is semantically linked to the logo and catchphrase in the top left corner (for detailed analysis of the catchphrase, p. 38). One could argue that in this position, the logo and slogan constitute what Kress and van Leeuwen (1996, as in Cranny-Francis, 2005) term 'Ideal' information, in that it offers little direct or actual information. Rather, it constitutes an indirect creation of meaning. We will return to an analysis of the slogan. However, for the purpose of layout analysis, it can be argued that the central image plays a key role in negotiating the meaning of the catchphrase situated in the top left corner.

Whereas the left hand side of the top bar provides 'Given' information in the sense that to access the site, the viewer has somehow been in contact with the name 'CrowdRise' before (e.g. through links or search engines), the right hand site offers the opportunity to login or signup. This could be argued to constitute a subtle option for new information; something with which the viewer must actively engage.

Though, as indicated, several elements of the site follow the framework suggested by Kress & van Leeuwen (1996, as cited in Cranny-Francis, 2005), the site

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also breaks with the diagram, because the central point of focus is not situated as the only element of the center. Instead, the middle of the page is divided into two sections, as illustrated in the previous. That is, the top part, the headline in the lower middle section (2) (Ideal) connects directly to the bold letter sentence in the top middle section (1) (Real) (fig. 11).

Fig. 11: Slogan



(CrowdRise, 2013: Home page, illustrations added)

In fact, 'raise money for your cause' constitutes another imperative sentence, which serves to underline as well as elaborate or clarify the main message above ('create your fundraiser'). Hence, 'create a fundraiser' is exemplified by reference to 'raise money for your cause'.

The following illustration depicts the division of margins as applied to the home page in its entirety (fig 12). Furthermore, it serves to illustrate that when examining the website in its entirety, the central image analyzed in the above is not positioned in the middle. However, as argued in the above, because of the structure of the website, viewers will not normally be faced with the website in its entirety, but simply the top section, falling here under the category 'Ideal'. The viewer needs to scroll down to gain more practical information about the functions and purposes of the website, which then fall within the category of 'Real'.

Fig. 12: CrowdRise Home Page - Margins



(Vesterholt, 2013; Images: Kress & van Leeuwen, as cited in Cranny-Francis, 2005: 51; CrowdRise, 2013)

The eight boxes below serve as further exemplification of what the website has to offer. It can, thus, be argued that the information moves towards a more 'Real' function, providing the viewer with more practical exemplification of the functions and purpose of the website. Hence, it follows the Ideal-Real spectrum presented by Kress & van Leeuwen (as in Cranny-Francis, 2005: 51). Furthermore, at the very bottom of the page, additional information about the website is offered, along with practical information about a range of issues, including legal aspects. What is most relevant here for the meaning creation with focus on 'doing good', in particular, is the information provided on the bottom left. Here we find a short, overall description that serves to briefly explain the purpose and functions of the website.

Drawing on Kress and van Leeuwen's layout diagram has allowed us to determine the most important elements of the site; elements which will be the focus of more thorough analysis in the following. It, thus, sketches a framework within which to understand the various elements in connection to each other, and illuminates the key

elements of central importance to the construction of meaning and identity on the website.

## Color Coding

The first visual pattern of the home page is the use of the color orange. As the layout overview illustrates, the orange color is used when the user is encouraged to click a link and thereby actively engage with the site. Examples of such are: 'click here to get started', 'check it out', 'get started', 'see examples', and 'click here' (fig. 13).

Fig. 13: Color Coding
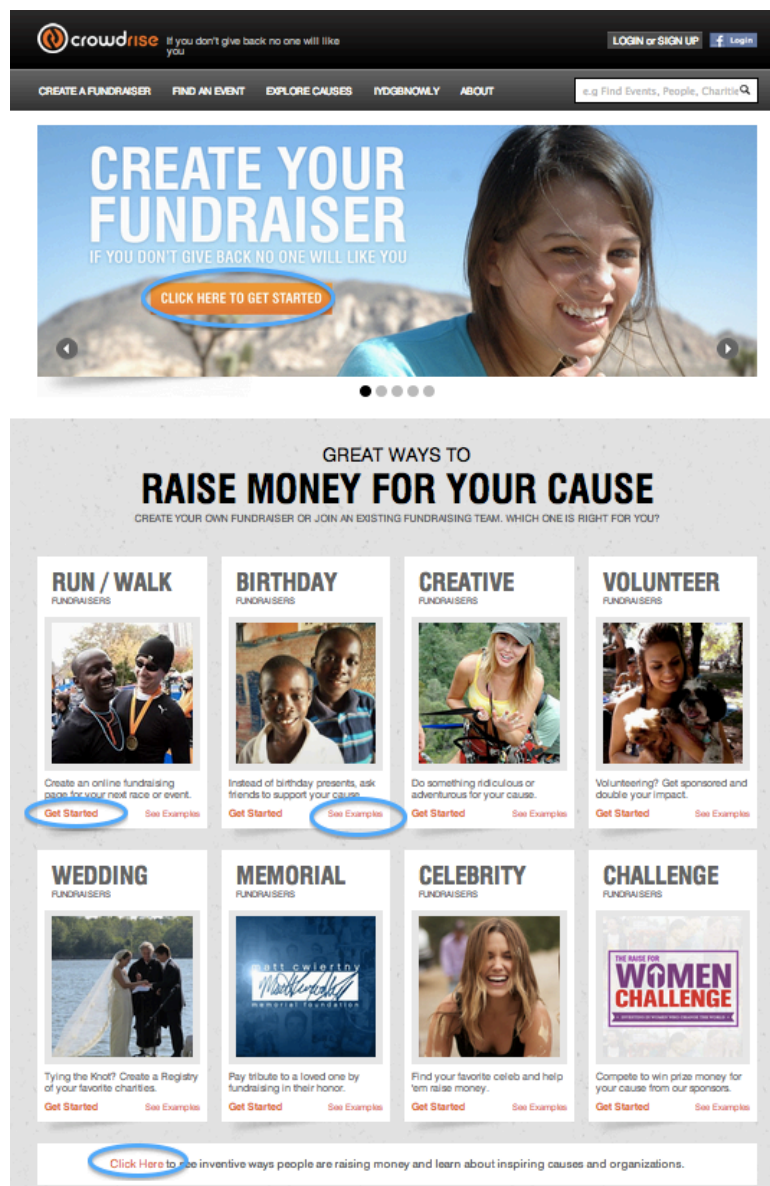


(CrowdRise, 2013: Home page, illustrations added)

Hence, the orange color is associated with doing something, taking action, and engaging with the site. It is interesting to note that in the changing images of the slideshow in the central position, the orange color is used only when linked directly to CrowdRise. When linking to particular fundraising accomplishments, such as running the marathon des Sables or raising money for pandas, the orange color is not used (fig. 14). Hence, the orange color is being continuously linked to CrowdRise and taking action, creating a link between the two concepts.

Fig. 14: CrowdRise Central Image Slide Show – Use of Orange



(Vesterholt, 2013; Images: CrowdRise, 2013: Home page)

If we turn our attention to the top of the page, we see that the CrowdRise logo also has elements of orange, particularly the '-Rise'. Drawing on the connection between the links and the CrowdRise logo, one could conclude that a semantic link is created between taking action, 'doing' something, and engaging with the platform and CrowdRise. Hence, this constitutes an element of the potential meaning created on the website. The color orange becomes a clue or symbol of the CrowdRise identity.

## Let the images do the talking

Another tendency of the home page, visible throughout the website, is a preference for images and a limited amount of written text. As will be shown in the following, the text that does appear is kept in an informal register, borrowing elements (words and phrases) from everyday speech. However, before focusing on the written text, more needs to be said about the use of images. In relation to the imagery on the CrowdRise website, there are three main tendencies, which can all be exemplified with reference to the home page. Firstly, there is a preference for photographs. Secondly, the photographs

are typically of smiling or laughing people, or situations that traditionally have positive associations and connotations (e.g. a wedding).

Fig. 15: Pictures on the CrowdRise Website



(Vesterholt, 2013; Images: CrowdRise, 2013: Home page)

Thirdly, the website is kept in neutral colors and, aside from the orange mentioned in the above, more vibrant colors only appear on the site through images, primarily photographs. While '-Rise' in the CrowdRise logo is in orange, 'Crowd' is in white, a neutral color, much like the background of the website. White is often associated with neutrality or opportunity (as in 'a blank piece of paper' or 'a white canvas'). As the photographs, typically of people, are the main sources of color, one potential meaning is that the CrowdRise website provides a framework or a structure within which the 'crowd', exemplified by the photographs, provide the 'color'; life on the site. That is, the layout of the website illustrates the idea that people 'create' and 'act', an understanding also inherent in the name 'CrowdRise'. To elaborate, the emphasis in the name is on the crowd rising, hence a group of people taking action, and doing something active for a particular purpose – in this case charities and causes.

## Charity and Business

Building on the above, the following section takes on a more discursive focus. We initiate this section by looking at the informative text situated at the bottom of the home

page. This text can be interpreted as informative, in that it describes what CrowdRise is and does, but also ideational and subjective in the it is simultaneously persuasive and encouraging.

> Raise money online for a cause and create a fundraiser for charity. CrowdRise is an innovative, cost-effective online fundraising website for individual fundraisers, non profit fundraising and event fundraising. Raise money online for charity and have the most fun in the world while doing it.
>
> (CrowdRise, 2013: Home page).

In terms of the grammatical and semantic build-up of this description, it consists of three sentences: imperative, declarative, imperative, respectively (Fairclough, 2009: 115-118). It can thus be understood as an encouragement, descriptive information, and additional encouragement. If we examine the two imperative sentences, we see that they have similar structures. Each consists of two clauses, which are paratactically related, which means that the two clauses are grammatically 'equal' or 'coordinate' (Fairclough, 2009: 92). Semantically, the second clause in each of the sentences can also be understood as additive (Fairclough, 2009: 89), in that the first clause can stand alone, while the second adds additional information. This is especially the case with the last sentence: 'raise money online for charity *and* have the most fun in the world while doing it' (emphasis added). This sentence also entails semantic relations of reference (Fairclough, 2009: 94), in that 'doing it' refers back to 'raise money'. Furthermore, the conjunction 'while' indicates that raising money and having fun happens at one and the same time.

The verbs used in the two imperative sentences indicate actions. Following this logic, the core message is to *'raise* money' (x2), *'create* a fundraiser' and *'have* fun'. Examining how these verbs are used, we see that, except for 'have fun', they are followed by a preposition 'for', as well as a noun: either 'cause' or 'charity'. One could argue that 'cause' and 'charity' are elements of the same category; the same semantic field (Baker & Ellece, 2011: 125). However, one could also stipulate that in this context it constitutes a somewhat abstract or weak semantic field, in that the nouns are used interchangeably without specific clarification. To find the meaning associated with this field, the viewer, therefore, has to contextualize the nouns with the rest of the description, within the broader context of the multimodal information available on the website.

One can argue that the text seeks to coordinate raising money with being creative and taking action ('create'), and having fun. As 'raise money online' is mentioned twice, this becomes the key objective communicated in these two imperative sentences. Additionally, the superlative 'most' along with the phrase 'in the world' indicates the degree of fun to be had while fundraising. Arguing that 'fun' is per definition a positive noun, describing something which is amusing, entertaining, enjoyable and the like, 'the most fun in the world' indicates that raising money is more fun that anything else you could do. Also, we see here an example of an informal speech register, similar to what

we might here in everyday conversation. Hence, the semantic field of charity is formulated within the context of fun, indicating that doing charity work, 'doing good', is associated with personal gratification in the form of taking action and, through the actions taken, having fun. Doing charity work, or 'doing good', is therefore associated with enjoyment, with emphasis on the experience, rather than the cause. The person doing the charity work, i.e. the CrowdRise user, is the central actor. The focus is therefore on the act of doing charity work, i.e. fundraising, rather than the cause for which this is done.

Turning our attention to the declarative sentence in the middle, we find information not about what the viewer can *do*, but rather what CrowdRise *is*. Hence, rather than focusing on the opportunities for the user to utilize the website, this describes the essence of CrowdRise as a company. It, thus, points towards what the authors of the hypertext do and are, rather than focus on the users of the website*.* What is particularly relevant here is the choice of adjectives: CrowdRise is 'innovative' and 'cost-effective'. One could argue these to be terms associated often with business discourse, where being cost-effective indicates responsibility and successful management, while 'innovative' indicates thinking out of the box and daring to work with new ways of doing things. This element of communication, therefore, positions CrowdRise within a business discourse. That is, the humanitarian discourse associated with doing good, as illustrated by the semantic field of 'charity', is connected to the world of business through inter-discursive reference to terms drawn from the business world. Hence, CrowdRise, and consequently the act of giving and 'doing good', is constructed with reference also to business discourses, indicating that not only is money raised, but money is also being made. Moreover, it informs the viewer about who can use the website. Individual fundraisers, non-profit fundraisers, and event fundraisers are mentioned. This indicates that fundraising on CrowdRise is about individual people raising money for charity, but also about non-profits and event coordinators utilizing the site. Raising funds is then contextualized within three different scenarios. This is further underlined by the five other headlines in this section of the page. These headlines indicate that the website has a broad target audience, in that it addresses individuals, non-profits, as well as companies or event managers. However, because of the positioning of the text in the bottom left corner, within the Given-Real margin, this information is not contextualized as central to the websites meaning construction, one may argue.

While this short description does provide some information about the discursive meanings constructed on the website, in order to gain a more complex understanding of the purpose and function of the site it is purposeful to move around the site and search for more information. A key element, which has also been mentioned in the above is the central text and, in particular, the catchphrase or slogan.

## If you don't give back no one will like you

As indicated when examining the layout of the home page, the CrowdRise slogan or catchphrase is: "If you don't give back no one will like you". This section examines this

slogan in more detail, bringing to the fore the different meaning potentials inherent in this short sentence.

The first thing to notice when focusing on the slogan is that it is featured twice on the home page within a relatively small amount of space. Along with its central position, this indicates a central importance of the slogan to the identity of the website. Furthermore, the fact that the sentence is positioned next to the logo encourages a reading of the sentence as a catchphrase or slogan. When comparing the two instances (fig. 16), we see that instance 1 is written primarily in lower case letters (except for the capital 'I' in 'if'), whereas instance 2 is written entirely in capital letters. As indicated by Cranny-Francis (2005: 17-18), the font used has implications for how the viewer sees the text, and, consequently, allows for different readings and meaning potentials. In this case, use of different visual representations of the text creates contrast between the two instances. This contrast is furthered by the black vs. blue backgrounds. The positioning (the central point of focus, as mentioned in the above), as well as the choice of capital letters suggests that instance 2 is most likely to be read first. However, as the illustration above shows, the slogan sentence is in fact subsequent to the short imperative sentence 'create your fundraiser'. How we read this sentence hence affects our reading of the slogan. To elaborate, in 'create your fundraiser' the 2nd person 'you' is clearly singular. We know this, because the noun 'fundraiser' is in the singular (rather than the plural 'fundraisers'). Drawing on this, and assuming cohesion between the two sentences, we can conclude that in 'if you don't give back no one will like you', the 'you' is likewise a 2nd person singular pronoun. Hence, one could argue, the message conveyed has a single reader, the individual, as its target audience; it is directed at the individual.

Fig. 16: If you don't give back no one will like you



(CrowdRise, 2013: Home page; illustrations added)

Looking further at the visual aspect, we see that there is a contrast between the dark (black) background in the top menu and the light blue background in the image. As previously mentioned, contrast is a central feature or mechanism of ironic communication (Gibbs & Colston, 2002). Hence, the contrast in coloring may serve to underlined two possible readings of the catchphrase, one could argue: a literal reading and a humorous reading. The context of the image positions the girl as a possible actor or source of the utterance. This means that the viewer is likely to understand the phrase positively, drawing on associations connected to the image. That is, in the image, we see a smiling or laughing girl, being outside in the sunshine. The positioning of her hand and the hair in her face suggests wind and thus indicates movement. There is something slightly innocent about her, which stand in contrast to a literal understanding of the phrase 'if you don't give back no one will like you'. This suggests that we should understand the utterance or catchphrase humorously, understanding humor here as a non-literal, non-serious utterance. The humorous intent cannot be fully substantiated simply be looking at the catchphrase in isolation, however, the argument will be substantiated in the section entitled, 'It's a napkin' (p. 41).

Returning to the textual analysis, the 'if' in 'If you don't give back no one will like you' indicates a conditional semantic relationship between the two clauses (Fairclough, 2009: 87). This conditional relationship becomes even more evident, if we reverse the negation of the sentence. As the sentence is negated twice, with 'don't' and 'no one', reversing it in a positive manner, it would read: If you give back, [people] will like you. This is a clearly conditional sentence, with 'giving back' being the prerequisite for 'people liking you'. However, the sentence could also be understood as causal (Fairclough, 2009: 87). That is, 'not giving back' (cause) could be understood as the reason for 'no one liking you' (consequence). Both readings of the sentence positions 'giving back' as the essential message. In essence, what the sentence communicates is 'give back or you will not be liked' or, alternatively, inferring the sentence positively: 'give back and you will be liked'. One could argue that it plays into the previously mentioned perspective that, "man is by nature a social animal" (Aristotle, as cited in MacLaughlin, 2007: 4). Hence, key elements are 'giving back' and 'being liked'. Furthermore, it may be argued that 'giving back' in this reading becomes central to the viewer's happiness. Also, the 'back' in 'giving back' indicates that the assumed audience already 'has'. That is, the text could be aimed at people who have either been blessed with something positive, or who have received help themselves and are now in a position where they are able to give back. What are raised here, one could argue, are issues related to what exactly it means to 'give back'. Though seemingly vague, 'Giving back', however, becomes a key constitutive part in the websites meaning creation.

Closely linked to the context of the phrase, particularly in the central image, the tone of voice is informal, borrowing elements from the speech mode, such as the use of the contraction 'don't' instead of 'do not'. Also, the very direct, though at the same time negated, way of communicating can be understood as a feature of everyday speech. Furthermore, if you read the sentence out loud, there is a certain rhythm to it. As the main objective of a catchphrase, one may stipulate, is to be memorable and indicate the

identity of the site, having a memorable rhythm serves to enhance this feature. To summarize, this analysis argues that the catchphrase has two core meaning potentials: a literal reading (theoretical) and a more humorous reading (actual). However, because of the context and register used throughout the website, it seems plausible that the catchphrase has a humorous intent. This could be underlined with reference to the position of the catchphrase within the 'Ideal' margin. To substantiate this claim, the following section examines the particular humorous identity of CrowdRise further.

## It's a napkin

As indicated in the above, particularly when discussing the slogan, CrowdRise has quite a humorous tone in its communication. Reading the slogan alone may not necessarily lead to this conclusion, but pointing out some of the humorous comments spread across the website will. This section does exactly that. Though instances of humor occur throughout the website, the 'About' section illustrates it particularly well – and is therefore the focus of analysis in this section. The first caption on the 'About' page reads:

> CrowdRise is about giving back, raising lots of money for great causes and having the most fun in the world while doing it. CrowdRise is way more fun than anything else aside from being all nervous about trying to kiss a girl for the first time and her not saying something like 'you've got to be kidding me'.
>
> <div align="right">(CrowdRise, 2013: About)</div>

This short excerpt consists of declarative sentences. Hence, rather than encouraging the viewer to do something, it constructs a short description of the essence of CrowdRise. The first part of this quote is very similar to the excerpts examined in the previous, in that it centers on the three pillars of giving back, raising money and having fun. In the quote, we see some markers of informality, such as 'lots of money', 'way more fun', 'being all nervous' and 'you've got to be kidding me'. These are phrases known from everyday speech. In fact, the last phrase constitutes referred direct speech, or 'direct reporting' (Fairclough, 2009: 49), indicated by the quotation marks. Hence, this sentence purportedly refers to something which had been said in a different context and is now being referenced. By constructing the sentence in this manner, it gains the function of what could be understood as an anecdotal reference. What is described in this anecdotal reference is a situation which many people may be familiar with in one way or the other; a reference, which might even evoke a smile. It should be noted, however, that while the slogan on the home page was contextualized within the vicinity of a smiling girl, thus indicating a female voice, this quote evokes a particular gender discourse by referring to 'kissing a girl for the first time'. Furthermore, the presentation of the phrase in the vicinity of a video of male actor and CrowdRise founder, Edward Norton, may enhance this understanding (fig. 17). Hence, rather than constructing one uniform voice, the CrowdRise website exhibits examples of different voices. This, one may argue, could be considered an element of the discursive construction of the 'crowd'.

Informal address and the anecdotal reference construed as a familiar situation serve to place the phrase within everyday meaning making, one could argue. That is, it relates directly to the viewer and attempts to create a shared point of reference, tying the viewer's identity to the identity of the site, by relying on assumed communalities and a shared frame of reference.

Fig. 17: CrowdRise About Page
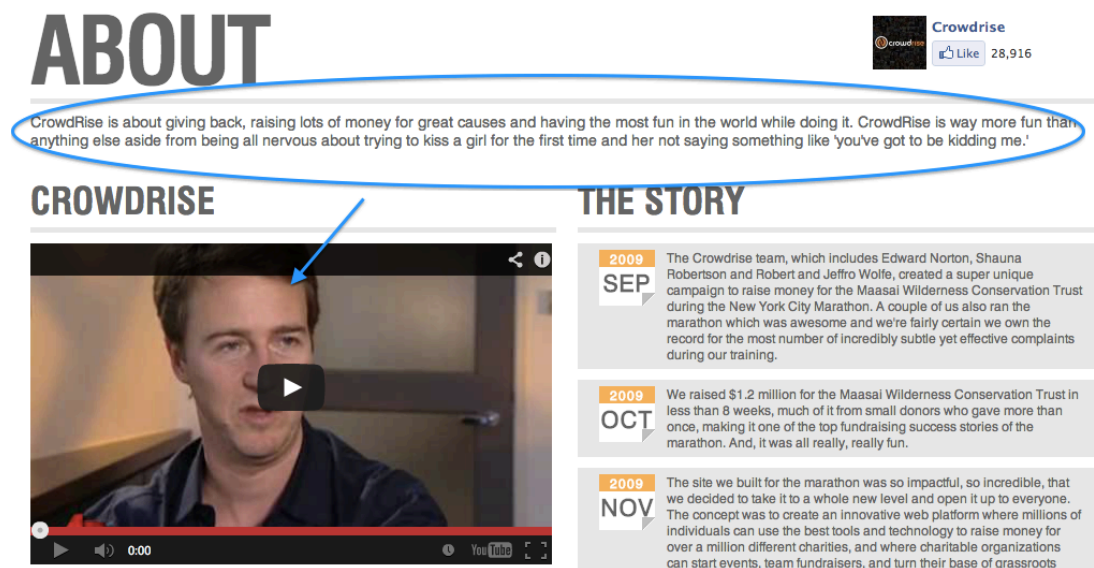


(CrowdRise, 2013: About; Illustrations added)

By drawing on an 'everyday' example, CrowdRise positions itself within the context of everyday, life, and actions, one could stipulate. But why do this researcher claim that it should be understood in a humorous way? Why is it funny? One element of the humor lies in the possibility of people smiling or laughing when reading the text. However, to fully understand the special CrowdRise humor which encourages a humorous reading of the above, we need to take a closer look on the discursive content offered in the 'About' section. On the 'About' page, we have the option of clicking one step further, and being directed to a site entitled 'The CrowdRise Story'. The caption under the headline reads:

> CrowdRise is about raising money online for charity and having the most fun in the world while doing it. The whole CrowdRise story is below but please only read it if you're super bored, or you're writing a paper on ways to give back and you're looking for something to plagiarize. If you just want the really short version of the story, CrowdRise was founded by actor and activity, Edward Norton, producer and activist, Shauna Roberson, and internet entrepreneurs Robert and Jeffrey Wolfe. Crowdrise [sic] was named a "Top 24 Global

Philanthropist" by Barron's and a "Top Fundraising Website" by Mashable. More importantly, you may want to check out this beautiful Picture of a Napkin.

(CrowdRise, 2013: The CrowdRise Story)

The first sentence is the same as on the overall 'About' page, repeating the three pillars of the CrowdRise identity. There is a pattern, however, in the text. It is constructed of a somewhat serious, or at least neutrally informative sentence, a humorous sentence, an informative sentence, and finally another humorous sentence. As we have already analyzed similar declarative, informative sentences, let's instead examine further the humor in the sentences in between. In the first case, one could argue, listing a 'bunch of reasons' not to read the history of the website, referring to the content as something only worthy of reading if you are 'super bored' (informal register), or looking for something to plagiarize, indicates that the content in the rest of the text is not very interesting. Considering the fact that the author of the hypertext has taken the time to actually write the content, however, suggests otherwise. Hence, because the sentence could be understood as inferring the opposite of what is actually meant, it could be understood as ironic. Another possible reading is that the humorous referencing is used to 'lighten the mood'. That is, it could indicate that while the authors of the hypertext may be proud to share information about their accomplishments, they do not want to take themselves too seriously. This is further substantiated by the reference to a random napkin as 'more importantly'. Neither the reference to the napkin, nor the link to the napkin, nor the napkin itself, appears to have any function or purpose other than to illustrate humor. In short, it's just for fun.

Fig. 18: The CrowdRise Story



(Vesterholt, 2013; Images: CrowdRise, 2013)

Should the reader not yet be convinced of the humorous intent on the CrowdRise website, let's look at another example. This one is taken from the full CrowdRise story.

Fig. 19: Baby Pic of Quintas



(Vesterholt, 2013; Images: CrowdRise, 2013)

The text here reads:

> Quintas at Crowdrise [sic] spent the entire month of December writing this. We're including it only because he worked so hard on it but you probably should skip it…. "Our goal at CrowdRise is to make fundraising so fun and addicting that everyone wants to do more of it. The power of the crowd is real, lots of small donations really do add up, and the Crowdrise [sic] community can have a monumental impact on causes around the world.
>
> (CrowdRise, 2013: The CrowdRise Story)

While there is no direct reference, the name 'Quintas' is created as hyperlink taking the viewer to a picture of a young child. The image is accompanied by the text, "Please contact us if you want us to reply with an autographed version of this pic which would be perfect framed in any dorm room or fancy foyer" (CrowdRise, 2013: Baby Pic). Starting with the last sentence first, this could be read as ironic, as it would be strange for anybody to want a picture of a random person, frame it, and hang it in a 'fancy foyer' – unless simply for fun. That is, 'Quintas' is introduced simply as someone who works at CrowdRise, with no further information offered, which suggests that the person is not presented an important element of the meaning making. Also, the main text itself does

in fact concern the functions, goals and purposes of CrowdRise (exemplified e.g. by 'our goal', 'the power of the crowd is real', and 'lots of small donations really do add up') and indicates a belief that the website can and does actually make a difference. It is framed, however, as something of less importance, something which the reader should not even waste time reading. This serves as another example of what some might call (false) modesty, and others might call humor.

To summarize, this section has illustrated that 'fun' on the CrowdRise website is not just communicated by the word itself, but also through the 'actions' and informal discursive references to such by the hypertext authors. The informal register and eye-level, humorous communication illustrated in the above works as a mechanism for constructing a space within which the user is invited to be a part of a group with a shared frame of reference; part of the CrowdRise community. In the following, we examine further the idea of community building and how this space is being discursively accomplished.

## Community Building

As previously mentioned, a central feature in utilizing the Internet for raising money for charity is creating a sense of community among the users. This section argues that CrowdRise creates the structure for such as community feeling in a very unique way, by engaging the users and making their stories central to the meaning created on the website. In the following, we exemplify these processes and their potential influence on the meaning of 'doing good' on the CrowdRise website.

## IYDGBNOWLY

You may find this subheading rather puzzling, and you might have noticed that the phrase 'iydgbnowly' has been mentioned a few times in the previous without further introduction. Whether or not you have found the phrase puzzling or understood it right away, your reaction serves as a concrete example of what this phrase does: namely, includes or excludes; or rather, differentiates between those who understand the meaning, those who are part of the community, and those who do and are not.

Returning for a moment to the top menu bar on the home page of CrowdRise, along with 'About', there is a link entitled 'IYDGBNOWLY'. At first glance, it may not make much sense, but it is in fact simply an abbreviation of the catchphrase analyzed in the above ('If you don't give back no one will like you'). However, while 'IYDGBNOWLY' constitutes an abbreviation, one could argue it to be an unusually long one. Abbreviations generally serve to shorten words and phrases as to make them more manageable. Typically, one would see abbreviations ranging three or four, maybe five, characters, and if longer, typically acronyms are seen rather than abbreviations. These specific abbreviations tend to create sounds similar to that of a word. However, this abbreviation does not read easily and, hence, rather than shortening and simplifying the meaning, it serves to initially complicate it. Why this choice, and what meanings may this communicate?

One argument for using the abbreviation could be found in the technicalities of the website, namely fitting the phrase into the limited space allocated for this particular link in the top menu bar. However, when moving to the site itself, by clicking the link, we see that although there would be enough space in the heading to use the phrase in its entirely, the abbreviation is still preferred. Hence, we may draw broader conclusions about the meaning created on the site with reference to this abbreviation. One could argue that the abbreviation becomes a visual acronym. To elaborate, while trying to read the abbreviation as a word does not make sense, the visual properties becomes a clue for the community created on the website. Hence, being familiar with the abbreviation indicates an understanding of the special use of humor central to the communicative tone of voice on the website. Reading the abbreviation as a piece of visual communication entails understanding the premise from which it originates. It is, thus, closely linked to the use of humor elucidated in the previous. Only when being able to infer the communicative intent, are you part of the CrowdRise community. Hence, to understand the clue and be a part of the community, the user has to understand the 'language' in which it is communicated. It, thus, becomes a prerequisite to have a certain 'CrowdRise' literacy in order to understand the meanings communicated on the site.

## Web of Meaning – and Merchandise

To explore the community argument further, it is purposeful to examine what will be termed the 'community section' of the CrowdRise website. As briefly illustrated in the general overview of the website (see fig. 3, p. 26), the amount of links branching out from the IYDGBNOWLY page is quite extensive, compared to the rest of the website. This indicates a point of interest; a 'hub of activity'. As a separate, but integrated, part of the CrowdRise website, it constitutes its own inherent web of meaning, one could argue. The figure on page 47 illustrates the structure.

What becomes evident when looking at the pages, as illustrated in the above, is that, first of all, the main IYDGBNOWLY page is vertically divided into two 'columns'. The left hand side consists primarily of images under the heading 'CrowdRise Chaos', while small boxes of text under the heading 'The Crowd' characterize the right hand site (see also Appendix A). What is noticeable about the left hand column is that out of ten boxes, two refer to external social media sites, and three direct the users to pages with CrowdRise merchandise, under the headings of 'CR Impact Points', 'CrowdRise Rewards' (linking to the same 'CR Impact Points' page), and 'CrowdRise' apparel (CrowdRise, 2013: iydgbnowly). To other links direct the users to 'The Best Promos Ever' and 'This Month's Contest', while one guides the user to 'Anonymous Donors' (who are not really anonymous). Only the last box takes the user to content created by members of the community, namely 'Decent Pics', showcasing images of users with CrowdRise t-shirts, etc. (see Appendix A for larger version of the overview). Hence, the majority of content, when clicking the links, related to the CrowdRise brand, rather than the community as such. Or rather, the CrowdRise brand becomes an inherent part of the community constructed on the site. Becoming a member of the 'crowd' is the essential goal articulated in this section, one could argue, thereby spreading the CrowdRise name.

Fig. 20: CrowdRise Community Section
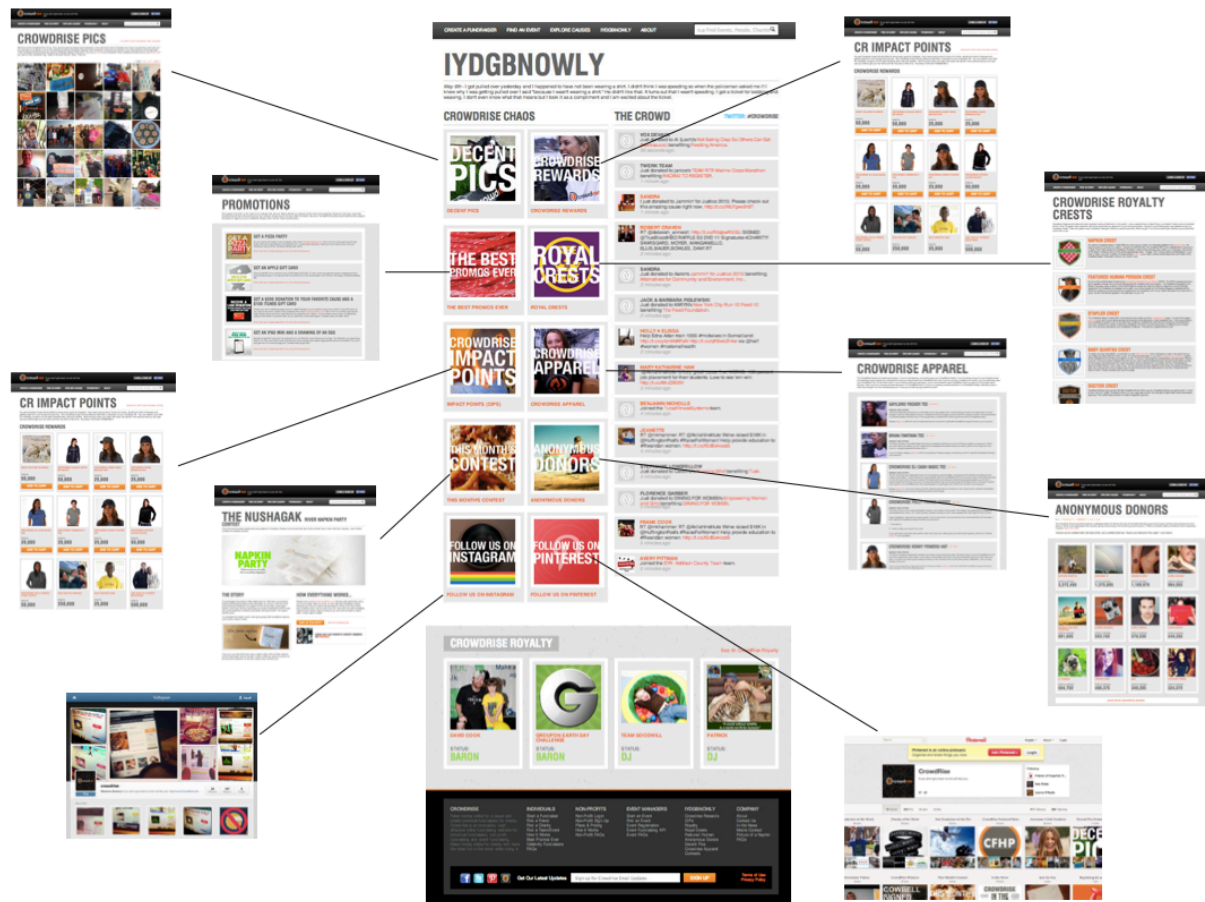


(Vesterholt, 2013; Images: CrowdRise, 2013 – See Appendix B for larger version)

Examining the text on the right closer, it becomes evident that it is a real-time feed showing activity on the site with updates such as the example below. In Kress and van Leeuwen's terminology (as in Cranny-Francis, 2005), what is situated to the right constitutes 'New' information, whereas the 'CrowdRise Chaos' is 'Given'. That is, the content on the left is presented within a structure similar to that seen on the home page, while the user generated content on the right is constantly changing, which means that the user must actively engage with the information.

Fig. 21: CrowdRise 2013 – Example of Feed Post
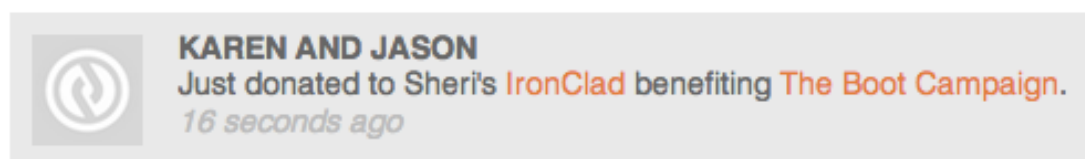


(CrowdRise, 2013: iydgbnowly)

As illustrated by the reference '16 seconds ago', the feed, consisting of short updates about activity on the site, is constantly changing and being updated. One could argue that this is a central feature of building a sense of community, as it showcases the engagement of various users. Also, publicly showing who donates and for what cause constitutes a mechanism that ties closely into the sentiment presented in the catchphrase. That is, while 'giving' is considered a positive, the website constructs a framework within which it becomes important for other people to know that you have given. To elaborate, according to the catchphrase giving back makes people like you, and what the feed indicates is that to make this happen, giving has to be a public act. This argument is further substantiated by a 'glorification' of those users who engage with the site the most. But how is such statuses achieved?

Fig. 22: CrowdRise Royalty
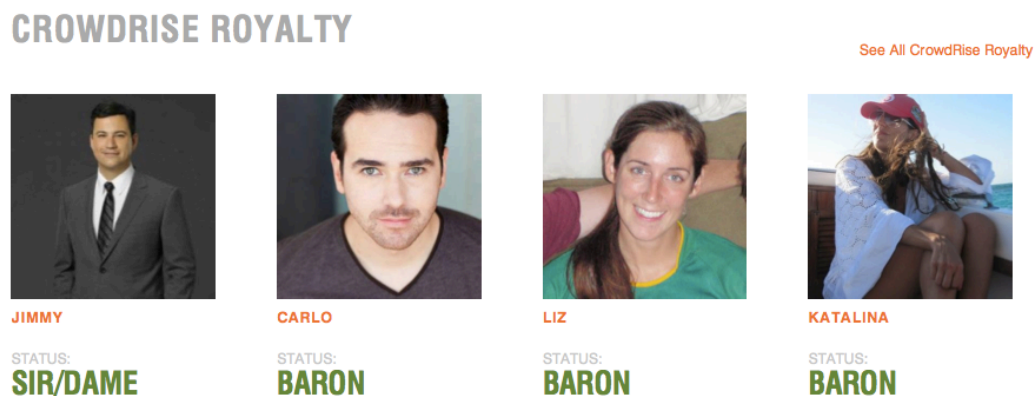


(CrowdRise, 2013: iydgbnowly)

## The CrowdRise Point System

In addition to creating a sense of community through a shared sense of humor and approach to giving back, the CrowdRise website entails an element of gamification in that the users can earn impact points. In short, gamification can be understood as the use of "elements traditionally thought of as game-like or "fun" to promote learning and engagement" (Kapp, 2012: 9). It is argued that, "Game-based techniques or gamification, when employed properly, have the power to engage, inform, and educate" (Kapp, 2013: 10). The impact points earned on CrowdRise can be used for buying merchandise (all with the CrowdRise logo). Furthermore, the users with the highest amount of impact points receive the status of being 'CrowdRise Royalty' (CrowdRise, 2013). Hence, in addition to encouraging people to give back, the website does the same. That is, if people engage with the site, they gain something more than the pleasure of raising money for a good cause. They gain a 'game' experience; an additional experience of "fun". While the gamification element of the CrowdRise website is both interesting and relevant for how the website engages with its users, for the purpose of this analysis, what is central is that gamification serves as additional element of community construction to the meaning constructed semantically and discursively on the website.

Therefore, further investigation of the gamification process falls outside the framework for this analysis and could be the subject of further investigation in its own right.

**Giving Back, Raising Money, Having Fun**

To summarize the conclusions made in the above, meaning is constructed on the CrowdRise website through a network of semiotic resources, tying into each other. The focus of this analysis has been on general tendencies, such as the use of orange to illustrate action, and the neutral pallet of colors for the background upon which images, primarily photographs, create color and life on the site. Layout analysis has revealed the importance of the central image in constructing the identity of the site, especially in combination with the catchphrase. While a semiotic link is created between the two instances of the catchphrase on the home page, the different backgrounds, positions and immediate contexts create contrast between the two. This contrast encourages an ironic reading of the catchphrase, which would otherwise have two potential meanings, namely a literal and a humorous reading. Discursive analysis has established giving back, raising money and having fun as the three pillars on which communication on the site rests.

Fig. 23: The Three Pillars
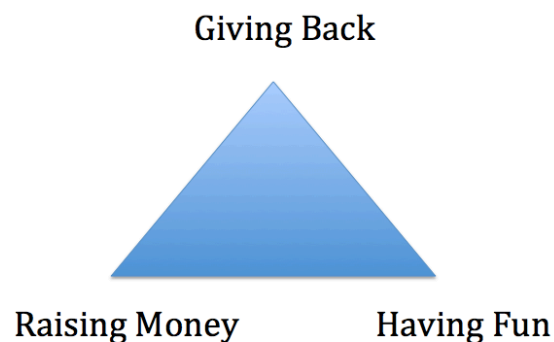


(Vesterholt, 2013)

Hence, 'doing good' is defined as doing something active, engaging with the site, having fun while raising money, and being part of the CrowdRise Community – the 'Crowd'. Esteem is gained by earning impact points. While humor and the use of irony are key elements in creating a sense of community based on shared understandings, the website adds a dimension. Humor is used to communicate the message of fun, and a particular CrowdRise literacy is encouraged to fully understand and become a part of the community. The individual user and personal gratification is constructed as central. Additionally, an element of gamification encourages people to be active in the community, created by a network of users. Hence, the 'doing good' which was initially associated with giving back, becomes also about getting something back in the form of recognition, impact points, or merchandise.

For a discussion of these conclusions within the broader perspective of post-humanitarianism and ePhilanthropy, please refer to 'Discussion' (p. 63).

# Part II – JustGiving

As previously mentioned, JustGiving prides itself on being one of the first, if not *the* first, online fundraising businesses (JustGiving, 2013: About us). In the following, it will become evident how this website represents a different approach to the act of giving and 'doing good' than what we witnessed on the CrowdRise website. Most prominently, different mechanisms and linguistic tools are used to communicate the identity of the site. Meaning on the JustGiving website is constructed from a combination of written text, icons and a limited amount of photographs. The photographs that do appear on the front page are drawn from either the JustGiving blog or social media sites, such as Facebook and Twitter. Large amounts of text throughout the website warrants linguistic analysis, while limited focus is given to the images. Rather, the focus is on the icons used and the construction of JustGiving within a business context.

## Scope of Analysis

Having examined the CrowdRise website previously, what quickly becomes evident about JustGiving is that the website is structured in a much more complex way. That is, there is much more information offered on each sites, and consequently more links and ways to move around on the site. Despite the prominence of written text over images, similar criteria were set up for the analysis of the JustGiving website as for the CrowdRise website, namely constricting the analysis to pages maintaining the structure and layout exhibited on the front page.

## Just Layout

While it was beneficial for the previous analysis to read the CrowdRise website according to Kress & van Leeuwen's layout diagram because of the preference for image and the very simple build-up of the various pages, a review of the JustGiving website illustrates a preference for written text and icons organized in 'boxes'. The layout of the JustGiving home page can be understood as consisting of six fields (fig. 23). For the purpose of analysis these are categorized as: 'About JustGiving', 'Functions and Identity', 'Social media', 'Services', 'Product', and 'Practical information'. The structure of the site as divided into small 'boxes' or sections is repeated throughout most of the website (see Appendix B). Hence, headlines communicate the main points, while descriptive text alongside icons and illustrations provide further information.

Fig. 24: Layout analysis – JustGiving Home Page.
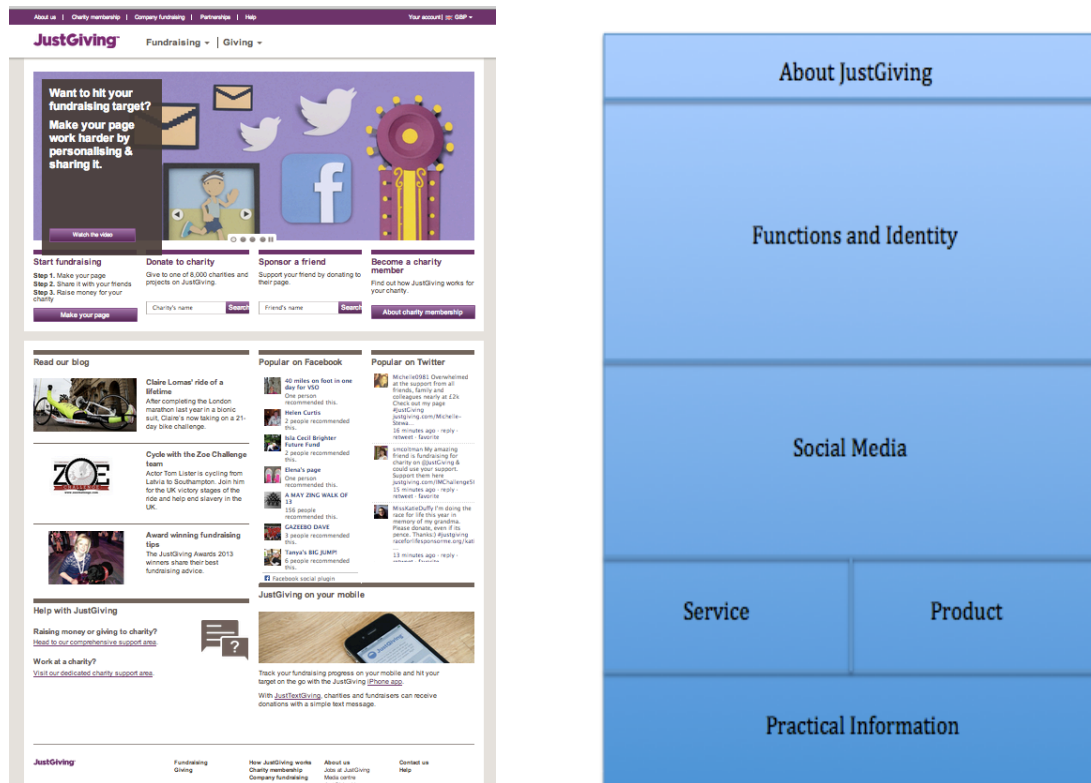


(JustGiving, 2013: Home page; Vesterholt, 2013)

The top menu bar stays constant when moving around the site (see Appendix B), which indicates that the bar contains information which is of central importance throughout the website. Additionally, the central position, 'Functions and Identity' often contains an image accompanied by written text. The main focus in this analysis will be on elements of the 'About JustGiving' and 'Functions and Identity' section, as these provide particularly relevant examples and illustrations of the identity that is constructed on the website, and how 'doing good' is represented.

It could be noted, that in terms of social media, the left hand column 'Blog post' offers content created by the authors of the hypertext, while the right hand column consists of content created by the users, via Twitter and Facebook. Hence, the JustGiving website here illustrates interconnectedness between the website and influential social media sites, thus positioning the website within the context of such sites. This influence will not be examined in further detail, however, as an analysis of the positioning of JustGiving in the social media landscape would be too extensive given the limits of this analysis.

**The Color Purple**
A recurrent feature of the JustGiving website use of the color purple. The overall color scheme is held in neutral colors: white, light and dark grey, and purple. The same purple

is used in the JustGiving logo "G", as in the 'JustGiving' in the top menu bar. Moreover, this color is used throughout the site as a separating device, a visual element, as well as in headlines and link buttons (fig. 24). It is thus a recurrent feature for marking new sections visually, either with lines or headlines.

Fig. 25: Colors on JustGiving
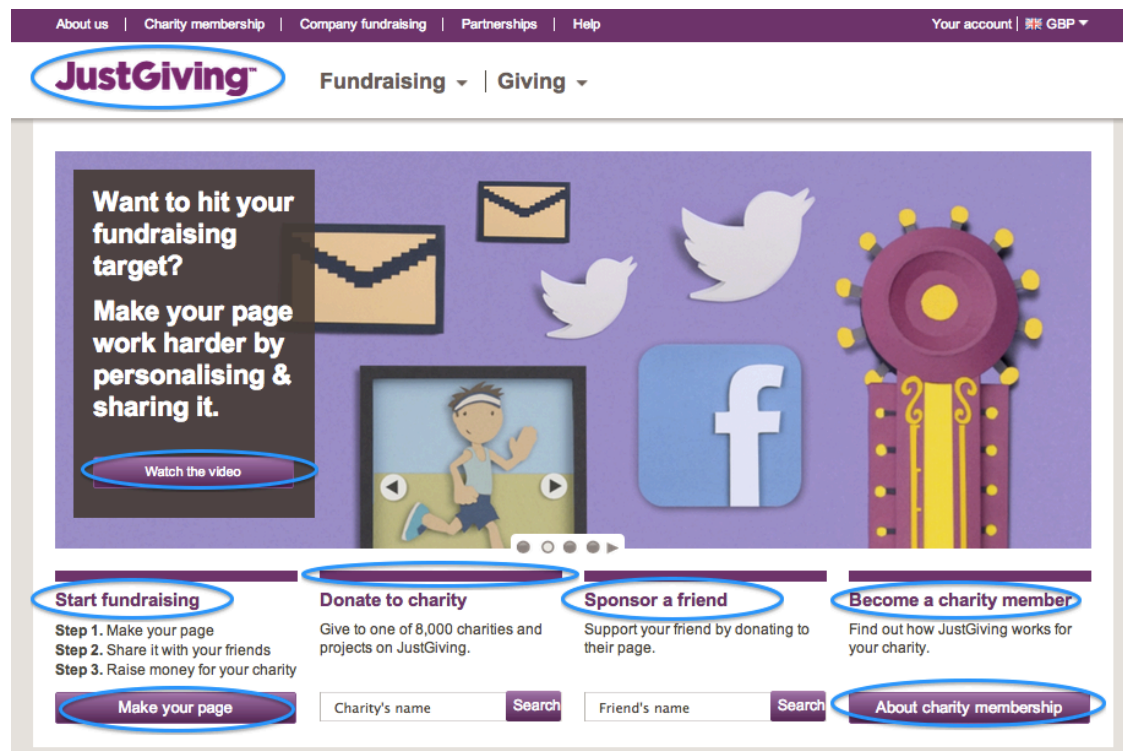


(JustGiving, 2013: Home page; Illustrations added)

Whereas the CrowdRise website ties meaning to the orange color through repeated use in a particular way, the purple color on JustGiving is used more generally throughout the website. To gain an idea of the possible meanings associated with 'purple', I conducted a miniature study of the references made online to meanings of colors. Simply typing 'color meaning' in the Google image search, we get a list of images with a range of meanings associated with purple. Fig. 26 (p. 52) shows a selection of such.

Cross-referencing the words used to describe the meaning of purple we see that the words most commonly featured are: spirituality, royalty, wisdom and dignity. Though this is by no means a scientific study of the meanings of colors, it nonetheless indicates how people tend to understand and use the color purple in range of contexts. In the context of JustGiving, it can be argued to add a dimension of trustworthiness (royalty and dignity). Hence, using one color so prominently creates what could be described as a cognitive link or visual clue between the logo and the rest of the content; it creates a sense of coherence between the different elements on the site.

Fig. 26: The Meanings of Purple



(Vesterholt, 2013 - For websites from where the examples are drawn, please refer to Appendices, p. 74)

## Iconic Giving

Another feature which transcends the various pages of the website is the use of icons. Throughout the JustGiving website, icons are used to underline or simplify the messages expressed in the written text.

Fig. 27: JustGiving Icons



(Vesterholt, 2013; Images: JustGiving, 2013)

As the above collection of icons, taken from across the website, illustrate, the icons share a common design. They are all kept in the signature color and several have similar geometrical features, such as the rounded corners. Some of the icons signify people in various contexts, identified by the written text as trekking, getting married, etc. However, the basic template on which these are drawn may seem familiar from other contexts. That is, similar icons may be seen in public spaces such as buses or public forums (e.g. to guide people to restrooms in airports). Hence, familiar and easily recognizable icons are re-contextualized as semiotic resources in the computer-mediated context of online fundraising to signify actions associated with 'doing good'. This, one could argue, allows for an understanding of the actions within a framework of everyday communication. Because we are faced with similar icons in the material world, one could even stipulate that a link is created between online fundraising and offline actions and events.

If we examine the context of the icons gathered in the above, we find that the icons depicting people typically express movement or action, such as trekking, running, biking, or getting married. This suggests that 'doing good' is construction as *doing something.* To elaborate, rather than being 'good' in and of itself, fundraising is connected to various events in people's lives. Based on the iconic presentations, one could further stipulate that it appeals to a particular group of people. Those who are active, exemplified by a person running, the two people with walking sticks (described in the written text as trekking), and the person in the bottom left corner doing karate moves to defeat bad habits (the icons are used in the context of a 30-day challenge). Additionally, it appeals to people who are about to get marriage, which suggests people at a particular point in their lives, ready to settle down. 'Doing good' in the context of online fundraising is thus tied to physical activities and not just constructed within the online medium. Furthermore, it appeals to a group of people who are active in their daily lives, who are making choices about how they want to live life, and who have the option of 'sacrificing' one of their (luxury) habits in exchange for 'doing good', one could argue.

The icon depicting a person sitting down, with three dots surrounding its head differentiates itself from the other icons. Examining the context, we find that it is used in the context of a 'food forfeit', where people are encouraged to give up their favorite food (such as chocolate) for a certain period of time, and get family and friends to sponsor them (JustGiving, 2013: Fundraising Ideas). In this context, one possible reading of the icon could be that it signifies a person in balance, such as a person meditating. It could, however, also depict e a person juggling. This example serves to illustrate that while icons can communicate events and actions, sometimes the written text in context plays a key role in communicating the implied meaning.

While re-contextualizing familiar icons within the world of online fundraising, the icons also serve to create as sense of coherence within the website. That is, it situates the communication on the various subpages within the same template, which serves to simplify the communication and make it organized and structured. By choosing this design, JustGiving communicates structure and simplicity. In comparison,

had the website been visually messy and unorganized, it could have lead the viewer to perceive the organization as likewise messy and unorganized. Arguing that 'messy' and 'unorganized' are adjectives not beneficial for a company's image, communicating the opposite, however, has the potential of strengthening the identity and image of JustGiving.

Having examined some of the overall tendencies and patterns of the website, we now move to more focused analysis of the most central features in terms of meaning and identity construction, namely the 'Functions and Identity' section, followed by 'About JustGiving'.

## Just Functions, Giving Identity

This part of the front page has been categorized as 'Functions and Identity', because of the information offered, as well as the position of centrality and focus in the overall layout. Much like the previous subject of analysis, this position is filled by a slideshow, consisting of four images, changing every five-six seconds (fig. 27). While the images change automatically, the viewer also has the option of choosing between, and pausing, the images.

Fig. 28: JustGiving Home Page Slide Show



(Vesterholt, 2013; Images: JustGiving, 2013: home page)

While the first and last images relate to the functions of the website, i.e. JustTextGiving and tips on how to create successful fundraisers, the second and third refer to events, i.e. London Marathon and JustGiving Awards 2013. Both of the links in these images guide the user to Facebook photo albums. Cross-referencing the images in the photo-collage, as well as the JustGiving Award photograph, indicates that the images were

taken at the actual events. By depicting events taking place offline, a link is established between online fundraising and offline initiatives. Online giving is, thus, contextualized within offline events such as a marathon or an award ceremony, and thereby becomes part of these events, reversely making these events part of the online experience. Hence, these two images create a link between offline events and fundraising represented on the website. Furthermore, they both serve as examples of successful fundraising. One directly by referring to the JustGiving Award 2013, suggesting that success with fundraising online is awarded offline, the other by referring to an event known for its extensive fundraising potential, namely a marathon.[2]

Underneath the images we see four columns under the headings 'Start fundraising', 'Donate to charity', 'Sponsor a friend', and 'Become a charity member' (fig. 28).

Fig. 29: JustGiving Functions
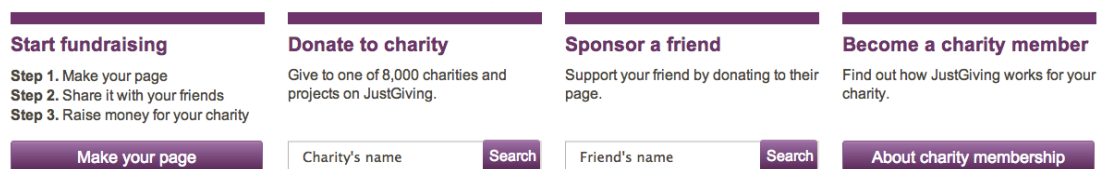


(JustGiving, 2013: Home page)

These four headlines illustrate the different functions of the site, as well as indicate the different target audiences. That is, the site allows the user to donate directly to a charity, to a friend who is doing a fundraiser, or create a fundraiser him- or herself. And lastly, it appeals to charities who may want utilize the website. Contrary to what we saw on CrowdRise, this information is offered in a central position of the home page, indicating importance and relevance. Hence, it becomes central to the construction of the website identity. The short texts underneath the headlines points towards key functions of the websites being 'make', 'share', 'raise', 'give', and 'support'. That is, these verbs indicate how the user can interact with the website, but also help us in our understanding of the creation of meaning on the site.

An important element to notice in the context of the images is the direct link to a list of charities and projects on JustGiving, providing very concrete examples of what a 'cause' might be. In fact, though the noun 'cause' is used sporadically throughout the site, the words 'project' or 'charity' seem to be preferred. Rather than a relatively abstract reference, this serves to make the causes more concrete, indicating exactly where the money raised are put to use.  To learn more about the image and identity of

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[2] Experience with online fundraising indicates that some of the most successful online fundraisers are tied to marathons. The argument can be substantiated with reference to analysis of fundraising success at Boston Marathon 2010:
http://info.firstgiving.com/Portals/73888/docs/final%202010%20marathon%20fundraising%20success%20guide%20.pdf

JustGiving, the next section examines what was previously categorized as 'About JustGiving'.

## About JustGiving

One of the key features which distinguishes JustGiving from the website we examined previously, namely CrowdRise, is the tendency to express the website identity, and consequently contextualize 'doing good' and the 'good cause', through written text accompanied by icons, creating very clear communication. In addition to the elements already examined, this perspective can be substantiated with reference to the top menu bar on the home page, previously categorized as 'About JustGiving'. Here, the viewer is given three pieces of information simply through the logo (and name), 'JustGiving', and the two links 'Fundraising' and 'Giving' (fig. 29). Both hyperlinks are accompanied by small triangles, similar to the point of an arrow. The two headlines are interactive in the sense that holding the cursor over either of the words, a box with additional links appears, providing the viewer with more information about fundraising and giving, respectively. Along with additional hyperlinks, each box contains small photographs of active people – people on bikes and people running into the water (fig. 29)

Fig. 30: JustGiving Clues



(Vesterholt, 2013; Images: JustGiving, 2013: Home page)

Hence, in this rather limited space (and, one may argue, fairly simple in terms of layout and coloring), the viewer is presented with three clues towards a reading of the identity of the website, as well as the perspective on 'doing good' constructed on the website. That is, it is about fundraising and giving – just giving. Though this first excerpt presents the basic framework of the functions of the site, the website viewer may find it beneficial to also visit the 'About us' page to find more information about JustGiving. This analysis follows this trajectory.

## We Believe Everyone is Naturally Generous

The first point of interest in examining the 'About us' page is the headline itself: About *us*. Rather than simply stating 'about', the first person plural pronoun 'us' refers to people, rather than an inanimate object such as a website or a company. Hence, by calling the page 'About us', it is humanized, pointing to the presence of people managing the website. It is, thus, anchored in the 'real world', rather than existing solely in the Internet Galaxy (Castells, 2001). It is, however, not self-evident *who* 'us' is. When clicking the 'About us' link, the viewer is taken to a page which overall follows the general layout of the website. At the top of the page, there is a collage of images, drawn from what appears to be events as well as video illustrations from around the website (e.g. JustTextGiving instruction video). Below this image, we find a box with 'About us' as its headline. Under the headline, we see two columns, one consisting of text, and the other a photograph.

The photograph (fig. 30) features two women in front o a neutral (white or light grey) background (a wall). The woman to the right, who is sitting down, has a big smile on her face, almost as if she is laughing. The second woman, to the left, has a subtler smile. Both are wearing sweaters in grey or white, and fairly neutral pants. As this short review illustrate, the photograph overall is very neutral, without an extensive use of colors or effects. It simply depicts two women. Hence, its meaning potential at first glance entails elements of simplicity and naturalness, one could stipulate. Based on the headline, a logical reading of the image would be that these two women are the 'us' hinted at in the headlines. However, reading through the text, a different reading becomes more prominent. In following, we dig deeper into this and other discursive elements of the construction of identity and 'doing good' within JustGiving's own definition of its functions and purpose.

Fig. 31: JustGiving – About us



### About us

We believe everyone is naturally generous. All over the world, people give when they can. Our founders – Zarine Kharas and Anne-Marie Huby – pictured a world where giving was easier, more enjoyable and inspiring. In 2001 they founded JustGiving and started to make it happen.

First came the fundraising page we're famous for: a radically easy way to share your fundraising story, raise money and collect Gift Aid for your charity.

It was revolutionary. We were the world's first online fundraising business, making donations simpler and safer for everyone. And we're proud to say we've been growing the world of giving ever since: innovating with companies, charities and developers; investing our fees in world-class technology; and helping raise over £1 billion for thousands of charities.

We're creating a future where donating is so inspiring that it becomes part of everyday life. Where giving is a given.

We'd love you to join us.

Find a cause you care about

(JustGiving 2013: About us)

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Let's begin with the first sentence: "We believe everyone is naturally generous". In terms of grammar, this is a declarative sentence in the present tense. The subject 'we' is a 1st person plural pronoun with two possible meanings. That is, 'we' can denote either inclusion or exclusion, in this sense that is can be a particular group talking about themselves as 'we', or it can be a reference including also the reader of the text. In this case, the context of the sentence suggests that 'we' refers to the people behind the website. However, as will become evident in the following, this is not an exclusive 'we', as such. The first indication of who 'we' are would be the two women in the picture to the right of the text. However, as the text goes on to describe two women as the founders of the website, without including them in the 'we', the pronoun or voice of the text becomes an anonymous voice, not visible on the page.

The other pronoun in the sentence, 'everyone', per definition denotes inclusion. It refers to all human beings, one may stipulate, hence creating the potential for anybody taking part in the act of 'being generous'. Additionally, the verb 'is', as the present tense inflection of 'to be' indicates a state of being. These two words are closely linked in the sentence to the adjective 'generous'. A core meaning expressed here is thus that 'people are generous'. In addition to this phrase, the sentence also includes the adverb 'naturally', which denotes something inherently different to being 'created' or 'constructed', one may stipulate. That is, instead of having to actively *do* something to be generous, the belief or understanding (expressed by the initial verb 'believe') here is, rather, that 'being generous' is a natural state of being human ('everyone'). JustGiving, in this simple sentence, is created as being essentially about being generous, an inclusive idea, appealing, or at least referring, to the good in humanity.

Being generous is further contextualized with 'giving' in the subsequent sentence: "Our founders – Zarine Kharas and Anne-Marie Huby – pictured a world where giving was easier, more enjoyable and inspiring" (JustGiving, 2013: About us). Hence, being generous is constructed essentially as 'giving'. This declarative sentence further works to define the 'we' in the initial sentence. As previously stated, a preliminary reading would have suggested the two women featured in the photograph next to the text being the voice behind the text. However, the statement 'our founders', followed by female names, suggests that while the photographs does depict the founders, they are not the voice behind the utterances on the site. This again leaves the voice anonymous. However, being situated on the 'About us', the 'we' is not completely anonymous, as it does construct a voice behind the website; the author of the hypertext.

Other central features in construction of 'doing good' are found within the verb 'pictured' as well as the adjectives 'easier', '(more) enjoyable', and 'inspiring'. That is, 'pictured' (past tense) refers to how the founders envisioned the functions and purpose of JustGiving, when they first created the website. The adjectives 'easier' and '(more) enjoyable' both in the comparative degree, constructs the experience of 'giving' as something which, when JustGiving was founded, was subject to change. Hence, it illustrates that giving was not 'easy enough' or 'enjoyable enough'; or at least, that it could be both easier and more enjoyable. According to this, a change needed to happen.

Taking action thus fall within the structure of the website and the people behind the website.

Whereas CrowdRise, as emphasized in the part I of the analysis, uses very direct language and elements of direct speech, and clearly states "CrowdRise is about…", on the JustGiving 'About us' page, the function and purpose of the website is more indirectly, or subtler, articulated. That is, the corresponding information is found in the phrase:

> First came the fundraising page, we're famous for: a radically easy way to share your fundraising story, raise money and collect Gift Aid for your charity.
>
> <div align="right">(JustGiving, 2013: About us).</div>

Whereas 'sharing' and 'raising' money are elements of meaning construction, which we have seen elsewhere on the site, collecting 'Gift Aid' is new. The reference to 'Gift Aid' constitutes an element of intertextuality, as it, "draw[s] upon, incorporate[s] and recontextualize[s] and dialogue[s] with other texts" (Fairclough, 2009: 17)[3]. That is, 'Gift Aid' is a concept which originates from official documents written by the British tax authorities, referring to the tax refunds available to donors within Britain in the context of making a donation to charity[4]. Incorporating 'Gift Aid' into the discourse of online fundraising, one could argue, serves as an element of legitimation, or authorization, of JustGiving as a constituent within a charity structure, exactly because it refers to a governmental authority with institutional power (Fairclough, 2009: 98).

Fig. 32: JustGiving Donation Flow



<div align="right">(JustGiving, 2013: How it Works)</div>

To elaborate, by illustrating HMRC (HM Revenues & Customs) as an integrated element of the fundraising process, JustGiving constructs itself not only as a computer mediated tool for fundraising, but as a business within the broader framework or society, and more specifically the world of charity. This moves focus, one may stipulate, from

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[3] Note here, that 'text' is not limited to written discourse.

[4] For more information, please refer to: www.hmrc.gov.uk/individuals/giving/gift-aid.htm

JustGiving as a website for fundraising, to a business in the charity sector. The following examines further how the business aspect of JustGiving is constructed on the website.

**The Business of Charity**

If we return to the 'About us' text, the third paragraph explicitly refers to JustGiving as a fundraising business. The paragraph reads:

> It was revolutionary. We were the world's first online fundraising business, making donations simpler and safer for everyone. And we're proud to say that we've been growing the world of giving ever since: innovating with companies, charities and developers; investing our fees in world-class technology; and helping raise over £1 billion for thousands of charities.
>
> (JustGiving, 2013: About us).

In addition to directly stating that 'we were the world's first online fundraising *business'*, other references serve to situate JustGiving within the world of business. Hence, 'innovating with companies, charities and developers' and 'investing our fees in world-class technology' overtly constructs JustGiving as a company that engages with other companies, charities and developers, make revenue, and make choices about how to reinvest the money made through the website. As illustrated in the figure below (fig. 32), JustGiving clearly states that charities pay the company a fee to utilize the site.

Fig. 33: How JustGiving Works
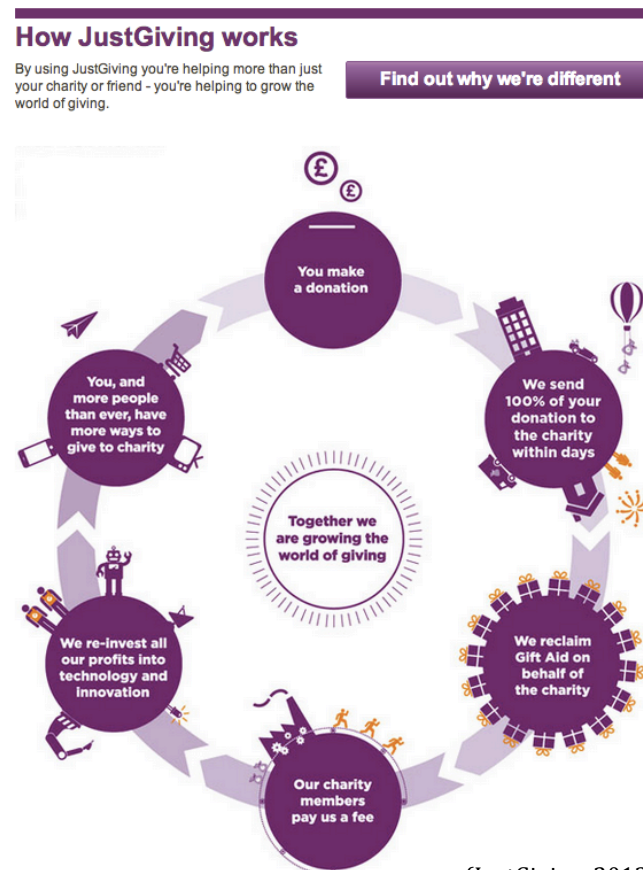


(JustGiving, 2013: How JustGiving works)

Above this illustration, it is stated that, "By using JustGiving you're helping more than just your charity or friend – you're helping to grow the world of giving" (JustGiving, 2013: About us). This ties back into the idea of change presented in the above. The text, in combination with the illustration of an (infinite) circle, constructs 'doing good', and in particular online fundraising, as being in constant flux, always changing. Following this logic, there continues to be ways of making giving online 'easier' and 'more enjoyable'.

Returning to the middle paragraph, it starts in the past tense, with the verbs 'was' and 'were', describing the process when JustGiving was first founded. In the third sentence, however, the tense is changed so the present. This sentence lists some of the accomplishments JustGiving has had, since the platform was founded. In contrast to the way we saw accomplishments communicated on the CrowdRise website, on the JustGiving website, it is clearly stated that 'we are proud'. Relevant particularly in the context of the above, this third sentence also positions JustGiving as being part of 'growing the world of giving'. This suggests that giving and 'doing good' is not just about fundraising on the JustGiving website, but an element within a broader framework of charity and giving, as illustrated above (fig. 32).

In broader terms, one could argue that the section of written text in its entirety constructs a narrative (Baker & Ellece, 2011:73), with a beginning, middle, and a future, rather than and 'end'; a narrative in which the viewer becomes a key actor in creating change. To elaborate, the last paragraph returns to the present tense with the declarative statement: "We're creating a future where donating is so inspiring that it becomes part of everyday life. Where giving is a given" followed by another declarative sentence: "We'd love you to join us" (JustGiving, 2013: About us). The inflection of the verb 'create' in the present progressive tense indicates an ongoing action; something which is happening as we are reading the text. Hence, it is a process which has not yet been finished; donating has not yet become a part of everyday life for everybody. This is underlined by the invitation for the reader to 'join us'. While the 'we', as argued in the above, is anonymous, the viewer is here invited to join in the 'us', hence constructing the 'we' as an inclusive unit. The last sentence is then tied to the first, in which it was established that 'everyone is generous'. Like the illustration of the process, one could argue, the text comes 'full circle'. This last sentence, 'we'd love you to join us', takes fundraising from something you can do online, and JustGiving from being a web-based tool, to constructing giving and fundraising as a form of movement. A movement everybody is welcome to join simply by being generous; by entering actively into the world of online fundraising.

Additionally, the phrase 'giving is a given' is constructed as a alliteration, with the 'g' sound repeated in both 'giving' and 'given'. Furthermore, the two words have similar sounds, making the phrase catchy and memorable. It, thus, works to sum up the aim of JustGiving in a memorable.

## Join Us Grow the World of Giving

We have seen in this section of the analysis that 'doing good' on JustGiving is constructed according to three main parameters, namely giving as a given, JustGiving as

a fundraising business and online fundraising as an active choice. The name 'JustGiving' itself suggests that 'doing good' is about the act of giving in its simplicity. It has also been established that while everyone is considered naturally generous, a central feature of JustGiving is making giving easier and more enjoyable, indicating that giving is not yet a natural occurrence in people's lives. Additionally, fundraising, and consequently the 'doing good' as subject of analysis, is contextualized with reference to being active and *doing* something. Hence, even though an initial reading of the name would suggest that the act of giving in itself is enough to constitute 'doing good', the website constructs 'doing good' as actively fundraising online and making an active choice to incorporate fundraising into everyday life. Though JustGiving is supposedly based on the belief that everyone is naturally generous, the construction of meaning on the website suggests that people need the right fundraising tool to actively include giving into their lives; to make giving a given. This perspective is closely linked to the prominent construction of JustGiving as a fundraising business. Hence, while JustGiving may be based on the belief that everyone would give if encouraged to do so, the website represents it as the job of JustGiving, as part of the world of giving, to illustrate and present such encouragement, one could argue.

# 6. Discussion

In the previous analysis, the focus has been on the discursive construction of 'doing good' on the two websites, examining the potential meanings of various semiotic resources in terms of language, images, layout and icons. This section broadens the scope of analysis, returning to the concepts presented in the beginning, through a discussion of the computer mediated communication in the context of humanitarian communication and ePhilanthropy. Hence, it draws on the conclusions made in the previous analysis to discuss the meaning of 'doing good' in online fundraising within a framework that goes beyond that which is visible on the websites.

**Online Fundraising as Humanitarian Communication (?)**
To briefly summarize the key points of the previous analysis, on CrowdRise 'doing good' is constructed based with the structure of 'giving back', 'raising money', and 'having fun'. Through the slogan, "if you don't give back no one will like you", 'doing good' is also connected to 'being liked'. Across the website, humor is used to communicate 'fun', seen e.g. in the reference to a random napkin or telling a story with a hyperlink to a picture of a young child, simply introduced as 'Quintas at CrowdRise'. These images have no apparent function than being fun and entertaining - a feature which transcends the remaining communication on the site. To elaborate, 'doing good' is constructed through eye-level communication and informal anecdotal references that have the possible effect of evoking a smile. A feeling of community is encouraged through a shared frame of reference and terminology, exemplified by the section entitled 'IYDGBNOWY'. Only when able to read this collection of letters as referring to the slogan, 'if you don't give

back no one will like you', and accepting the very particular way of communicating, is the user situated as part of the community. Additionally, CrowdRise relies on elements of gamification to retain its users, through the distribution of 'Impact Points' and the opportunity to win and buy CrowdRise merchandise.

The JustGiving website, on the other hand, discursively situates itself within a business framework, emphasizing JustGiving as 'the world's first online fundraising business', with reference to 'innovating with companies' and 'investing our fees in world-class technology' (CrowdRise, 2013: About). As presented in the previous, reference is made to 'growing the world of giving', illustrated by a circle showing the process from donation, receiving fees from charities, and investing in technology. JustGiving does not create an isolated online space for 'doing good'. Rather, it communicates an integration of the website into everyday (offline) life. This is seen, e.g. through the use of icons referring to actions and events, as well as the use of images from offline events, such as marathons and the 2013 JustGiving Awards. At the same time, while 'doing good' in the form of either donating or fundraising is constructed as an active choice (30-day challenge, fundraising when getting married, etc.), 'being generous' is presented as inherently human, through the statement on the 'About us' page: 'we believe everyone is naturally generous'. Hence, a link is established between being a generous person and actively engaging in online fundraising. Additionally, while JustGiving underlines the business element of online fundraising, it also constructs the 'we' in the 'About us' text as an inclusive 'we', and invites the viewer to 'join us' 'grow the world of giving' (JustGiving, 2013: About us). Hence, while the business element is foregrounded, 'business' is not constructed as an inanimate object, but rather as a project created and managed by people. This can be further underlined by the reference to the two co-founders on the 'About us' page.

While the websites illustrate two different approaches to meaning making in terms of 'doing good', the communication on the sites also have some communalities. As a consequence of essentially being fundraising businesses, both websites highlights the act of fundraising and focus on getting people to engage with the website through donating or fundraising. We saw this, for example, in connection to the orange 'calls to action' buttons on CrowdRise, encouraging the users to 'click here to get started', as well as the central phrase 'create your fundraiser' (CrowdRise, 2013: Home page). But also on JustGiving, users are encouraged to 'join us' 'grow the world of giving' (JustGiving, 2013: About us; How JustGiving Works). Hence, in the terminology of both websites, raising money online is presented as a key objective of engaging with the sites. However, as indicated in the above, the websites express this objective in very different ways and with quite different prominence given to the business element of online fundraising.

In addition to drawing on business discourse and language, as summarized in the above, JustGiving also draw on inter-textual reference to the governmental system, when including 'Gift Aid' in the donation flow and as an element of the fundraising process (JustGiving, 2013: How it Works; How JustGiving Works). This situates JustGiving within 'the world of giving', as illustrated by 'How JustGiving Works' (see p.

60). Hence, one could argue, JustGiving becomes a part of the 'charity business'. CrowdRise, however, gives little direct prominence to the business element. Rather, the 'serious' or organizational management site of CrowdRise is downplayed amidst humorous references to napkins, pictures of babies, etc. Furthermore, while it on JustGiving is stated that 'we are proud' of their accomplishments, on CrowdRise, these are humorously constructed as something of less importance; something that the viewers should not even waste their time reading. This illustrates the very characteristic form of communication found on CrowdRise, where much information on the pages elucidated in this study is surrounded by humorous comments and what almost appears to be an insistence on diverting from any reference to CrowdRise as a business. That is, the *absence* of references to CrowdRise as a business outweighs any occurrence of such references, one could argue, despite the website essentially engaging in business activities, such as providing a product and selling merchandise. Hence, while CrowdRise may function as a business, it is not discursively constructed as such on the main parts of the website analyzed in this project.

To summarize, the two websites draw on different strategies for attracting and retaining their users: JustGiving is constructed as the trustworthy partner verified by the British Government (Gift Aid) and part of a structural system aiming at 'growing the world of giving'; and on the other hand, CrowdRise has a particular focus on creating a community and building a relationship with the users, where users need to master a particular literacy to become members of the 'crowd'.

As mentioned in the beginning of this project, within the world of online fundraising, it has been argued that people need to feel a personal connection to the causes and initiatives they choose to donate to (see e.g. p. 7). However, as established through analysis of the two websites, that relationship can also be established between a user and a fundraising platform, such as CrowdRise or JustGiving. To exemplify, we have seen in the analysis that the application of orange whenever the user is encouraged to take action, e.g. 'click here' or 'get started', serves to establish a link between taking action and the name 'CrowdRise'. Consequently the CrowdRise logo, an indirectly the CrowdRise brand, becomes highlighted. As argued in the analysis, the orange color comes to symbolize the CrowdRise identity. While the 'Crowd-' part of the logo is white, the '-Rise' is orange, further underlining the encouragement for the crowd to take action. Being a user of the CrowdRise platform means being a member of the CrowdRise community and, consequently, a member of the 'crowd'. As established with reference in particular to the 'IYDGBNOWLY' section, or what was previous defined as the 'community section' of CrowdRise, a certain 'CrowdRise literacy' is needed to fully understand the meaning communicated, namely 'If you don't give back no one will like you'. This substantiates the perception that understanding the content on the CrowdRise website entails understanding the particular humorous, eye-level, informal register used throughout the website. As presented in the initial sections on humor and irony, irony relies on a share frame of reference and a connection between sender and receiver (see e.g. pp. 15-16). Similarly, the particular form of address on the CrowdRise website and the way the community feeling is constructed and encouraged has the

potential of creating a tie between the user and the platform. As indicated with reference to the gamification elements of CrowdRise, such as 'CrowdRise Impact Points' and CrowdRise merchandise, the users are encouraged to engage with and interact with the website. Hence, the communication serves to encourage the user to establish a relationship with the platform.

On the JustGiving website, the community element may appear less prominent because of the emphasis on JustGiving as an inherent part of a fundraising or charity business. However, the perception that 'everyone is naturally generous', followed by the encouragement to 'join us', works to create what could be understood as a more abstract sense of community. To a larger extent, JustGiving positions itself within the broader framework of the 'world of giving'. It, however, retains the connection between user and platform by inviting the user to 'join us'. This could be further exemplified for example by the icons encouraging the users to use JustGiving to fundraise in connection with various events or experiences. On JustGiving, fundraising and 'doing good' is tied to offline initiatives, thus constructing online fundraising, an JustGiving in particular, as a helpful tool in making 'giving a given'. The accomplishments listed on the 'About us' page, along with the expressed desire to show how effective JustGiving is ('How JustGiving Works'), serve to invite the users to engage with this particular fundraising platform rather than others, one could argue; it serves to 'sell' the platform to the user.

As indicated in the above, and throughout the analysis, 'doing good' on CrowdRise and JustGiving is constructed in the context of 'giving back', 'raising money', 'giving' and 'growing the world of giving'. What has become evident is that the act of giving, and engaging with the websites, is the central meaning of 'doing good'. Hence, rather than helping other people directly, the 'good' thing to do is to do online fundraising, using the websites. As indicated in the above, rather than establishing a relationship between e.g. donor and receiver, or donor and charity, the core relationship is established between user and website.

While offline fundraising and communication has traditionally been between donor and charity, as seen e.g. in the appeals analyzed by Chouliaraki (2010), this study argues that online fundraising facilitates a shift from 'donor - organization' to 'user - platform'. By inserting fundraising websites into the donor-receiver equation, one could argue, the distance between donor and receiver is extended. Not only does the website constitute an extra link, but the establishment of individuals as fundraisers creates yet another. That is, giving in its simplest form can be understood as one-step process: the donor gives to the receiver. Facilitating this through a charitable organization adds at least another link, making the process: donor to organization, organization to receiver. Even this is a simplified version of the process, as there are usually more donors; there may be more steps within the organization; and only in rare cases are the donations directed at one individual. With the websites, this process is complicated even further, as contact between the charitable organization and the donor is articulated through both the website and the fundraiser. It was argued in the previous that people donate primarily to people and causes they know; that "people give to people with causes, not to organizations" (MacLaughlin, 2007: 4). Spreading out the process creates more links

for people to be familiar with, which could potentially increase the donation amount. However, at the same time, it increases the distance between the donor and the receiver. One key question then becomes, it is more important to raise money for a 'good cause' than to communicate what such causes might be?

I argued in the beginning of this project that online fundraising appeals on the websites could be understood within the perimeters of humanitarian communication based on a list of parameters. Let's briefly reexamine those characteristics. As previously presented, humanitarian communication can be understood as:

> […] the rhetorical practices of transnational actors that engage with universal ethical claims, such as common humanity and global civil society, to mobilize action on human suffering.
>
> (Chouliaraki, 2010: 108)

I argued initially that online fundraising websites can be understood within this framework, because the platforms are essentially transnational actors and their existence within the fundraising business situates them, perhaps indirectly, as actors engaging with universal ethical claims, especially in terms of mobilizing action on human suffering (p. 8). However, as has become evident throughout this analysis, while these, or similar, incentives may lay at the basis of the websites, those are not the arguments used to engage users.

The reader may recall that Chouliaraki argues that a post-humanitarian branding appeal, "engages us in practices of playful consumerism" (Chouliaraki, 2010: 107). We further learned that this form of appeal relies on textual games and multi-modal juxtapositions as, "the contrast between different elements of (…) [a] meaning-making system" (Chouliaraki, 2010: 115). As illustrated throughout the analysis, and summarized in the above, CrowdRise continuously shifts between humorous appeals and providing serious information, thus incorporating any information on the site in a structure of 'fun'; foregrounding the humorous communication and backgrounding the more serious or practical information. Furthermore, the slogan in the context of the smiling girl allows for a humorous reading, while reading the slogan literally may leave some people offended. The contrast between a literal and a humorous reading is underline by a visual contrast in the different backgrounds. This, one could argue, serves as an example of such textual games and juxtapositions that Chouliaraki argues to be a common feature of post-humanitarian 'branding appeals' (Chouliaraki, 2010). But does that mean that online fundraising communication can be seen essentially as an example of post-humanitarian communication? To establish this, we need to examine more features of the communication.

Another central feature of 'humanitarian branding' appeals is the lack of justification for taking action, or rather a shift from reliance on using a universal sense of morality as the key instigator for action to, what Chouliaraki terms, 'reflexive particularism' (Chouliaraki, 2010:108). That is, reasons for why it is important to do something to alleviate human suffering are not explicitly expressed, but rather left up to the individual viewer. While JustGiving, like CrowdRise, constructs 'doing good' as an active choice, it also presents the perspective that all human beings are essentially generous ('we believe everyone is naturally generous'). What is implied in the context of the website, one may argue, is that generosity should be expressed through online fundraising; by donating and taking part in the world of giving, thereby helping it to grow. Whereas JustGiving in some ways provide an example of the category of post-humanitarian 'branding' appeals found in the work of Chouliaraki (2010) being applicable also, to some extent, to the world of online fundraising, the message communicated on JustGiving is complex. While more emphasis is given to constructing JustGiving within the world of fundraising and what could be termed the 'charity business', than to the causes and charities as such, the idea that everybody is naturally generous does in fact draw on universal morality to encourage users to utilize the website. Hence, 'doing good' is simultaneously constructed as the 'right thing to do', while the identity of the site is promoted much within a discourse of business – the charity business.

As argues previously, CrowdRise foregrounds the brand and the concept of online fundraising more than the actual causes and charities, emphasizing the link between the platform and the user, rather than the relationship between donor and charity. Furthermore, the justification for 'giving back' is articulated simply as 'if you don't give back no one will like you'. Hence, 'giving back' is constructed with the individual 'doing the giving' as central rather than the 'other' receiving (I will return to this argument briefly). Furthermore, the earning of esteem and impact points when engaging with the website constructs 'giving back' as an element of personal gratification, rather than in terms of universal morality. However, at the same time, the slogan 'if you don't give back no one will like you', one could argue, discursively constructs 'giving back', or 'doing good', as being the intelligent choice. Hence, while it is framed as a matter of personal happiness, it could also be argued to indicate that not doing good would be unwise, indirectly constructing 'giving back' as simply the right thing to do. It, thus, less obviously, draws, on universal morality to encourage users to engage with the website, to some extent.

It could be argued that though the intentions behind the websites may be good, as expressed e.g. on JustGiving, construction of websites as hubs of activity for fundraising for charity creates, or works to enhance, a disconnect between the world of giving and the world of receiving. To elaborate, as illustrated in the above, inserting the websites into the donor-charity-receiver process, though it has the benefits of possibly reaching people who would not normally engage with charities and fundraising (see e.g. pp. 6-7), increases the distance between the donor and the receiver. Hence, much like 'positive image' appeals in Chouliaraki's (2010) terminology, this construction risks

distancing the donors and fundraisers even further from the 'receivers', i.e. the causes for which people essentially donate and fundraise. Though fundraisers may communicate about the charities and causes, and charities may communicate about their projects, on the websites the 'other' is absent, essentially constructing the world of giving as separate from the world of helping others and utilizing funds to alleviate human suffering of various kinds. As illustrated throughout this analysis, discontinuity and distance are features of both websites. Because the donor connects primarily with the fundraiser or the website; the fundraiser with the website and only partially with the charity; and the website foregrounds itself rather than the charities and causes, the donor may learn little about the causes which they choose to support. The information that they may come across is most likely communicated by the fundraisers rather than the charities.

While online fundraising may increase the amounts of money raised for various 'causes', what effects does it have on the act of doing good, that it is constructed, at least discursively, with the user and the platforms in focus, rather than the 'other'? Any concrete answer to this question falls well beyond the limits of this study. However, what can be learned from this analysis is that despite of the many benefits of online fundraising, it should be kept in mind that the way giving is constructed on the websites influence not only the way people view online fundraising, but also negotiates a way of comprehending 'doing good' essentially as something external to the act of helping others. In short, it separates the world of giving from the world of helping.

# 7. Conclusion

In this thesis, I set out to investigate how 'doing good' is discursively constructed on the two websites, CrowdRise and JustGiving. Before moving to an overview of the conclusions, it is purposeful to reintroduce the research questions, which reads as follows:

- How is 'doing good' constructed discursively on the two websites?
- Which discursive mechanisms are used in this construction and what are the effects of such use?
- How do the discursive representations associated with 'doing good' identified on the websites situate online fundraising within the broader framework of humanitarian communication and ePhilanthropy?

Through analysis of different modalities such as layout, imagery, color, written text and icons, a theme has been established in the discursive representation of 'doing good' on the two websites. 'Doing good' is presented linguistically primarily as 'giving back', 'raising money', 'having fun', 'being generous', 'giving' and 'fundraising'. A common feature of these representations is that they focus on the act of giving and the individual 'doing good'. The relationship between user and website is emphasized, rather than the relationship between donor and charity, or donor and receiver.

In Part I of the analysis, it was shown that CrowdRise constructs 'doing good' within the framework of 'giving back', 'raising money', and 'having fun'. Especially 'fun' is a central feature of the website, articulated with humor as a communicative tool. A very particular CrowdRise humor is communicated through interaction between images and written text, as well as in anecdotal references held in an informal register. Images and links with no apparent function other than being funny encompass information about the functions and purpose of the website. Though practical information is given, is it is contextualized within humorous appeals, articulating 'fun' discursively. Layout analysis revealed the central image on the home page as important to the construction of meaning in terms of the slogan or catchphrase. This catchphrase has two potential meaning: a literal and a humorous. The context of a smiling girl suggested that the comment 'If you don't' give back no one will like you' should not be understood literally. However, at the same time, the website constructs 'doing good' within a community structure, where users can earn impact points and esteem by engaging with the site; with accomplishing a prominent position within the crowd as a key feature. Additionally, it requires a particular CrowdRise literacy to fully understand the communication on the CrowdRise website. Understanding the humorous references and engaging with the website constitutes being part of the 'crowd'. CrowdRise constructs the 'crowd', alongside individual gratification, through elements of gamification as central to the fundraising experience, thus construction 'doing good' essential with the individual and the relationship between user and platform in focus.

In part II of the analysis, we examined the JustGiving website. While the JustGiving website initially seemed more complex than CrowdRise is terms of layout, it fairly quickly became evident that it is rather less complex, due to clear communication. JustGiving positions itself strongly as a fundraising business, highlighting its position within a broader structure identified as the 'world of giving'. Doing fundraising is constructed as an active choice connected to offline initiatives, being active, and incorporating 'doing good' into the structure of everyday life. JustGiving is presented as the preferable tool for doing online fundraising. Its identity is articulated, amongst other elements, through inter-textual reference to documents written by the British tax authorities, thus legitimizing JustGiving as a fundraising business within a grander social structure, extending well beyond the limits of the website.

One central difference between the two platforms is that while CrowdRise relies on humor to communicate a message of "fun", and discursively downplays its role as a business, JustGiving very overtly positions itself as a fundraising business, within the world of fundraising; or, as it is represented on the website, the 'world of giving'. However, the websites also share common features. Both emphasize the relationship between user and platform, rather than donor and receiver, or donor and charity. Additionally, both focus on the individual user, through personal address. While the JustGiving website does not have a community section similar to the section on CrowdRise, both highlight the inclusion of the user into a broader group or structure, either through being part of the 'crowd' or helping 'grow the world of giving'. Though utilizing different semiotic resources in constructing 'doing good' within the framework of the websites, both platforms essentially position themselves within the structure of ePhilanthropy. That is, while JustGiving overtly contextualizes online fundraising within a business discourse, CrowdRise has extensive focus on the brand and the CrowdRise name, through e.g. the selling of CrowdRise merchandise. In many ways, being a member of the 'crowd' entails sharing the message of the brand. This last feature can also be seen as characteristic associated with post-humanitarianism.

In the last section, it was established that both website play with the boundaries of humanitarian communication. The focus is moved from the cause, or even the charity, to the act of 'doing good' itself, essentially contextualized as engaging with the platforms. While 'doing good' is constructed through multi-modal juxtapositions and elements of contrast, both websites, however, also indicate an adherence to universal morality as a facilitator of 'doing good'. Hence, reasons for engaging with the websites are constructed as the right thing to do.

In conclusion, the two fundraising platforms discursively constructs a disconnect between the world of giving and the world of helping, through extensive focus on the user-platform relationship, rather than the donor-receiver relationship. Hence, the 'other' in need is absent within the communication on the websites. While online fundraising may be a popular and effective tool, this thesis argues that the we should not lose sight of the way we communicate about humanitarian issues and 'doing good'. While constructing 'doing good' within the framework of fun or everyday activities, making 'given a giving', may increase the amount of donations, the question remains: Is

it more important to raise money, than to communicated about the underlying reasons for why help and resources are needed in the first place?

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# Appendices

Appendix A: CrowdRise
Appendix B: JustGiving

# CrowdRise: Home page



CrowdRise 2013 - www.crowdrise.com - Retrieved: May 3, 2013 (14.06)

If you don't give back no one will like you

CREATE A FUNDRAISER     FIND AN EVENT     EXPLORE CAUSES     IYDGBNOWLY     ABOUT

e.g Find Events, People, Charities

# IYDGBNOWLY

*April 29th* - If everything is cyclical when are we going to start wearing those amazing wigs that the Founding Fathers wore? I would love to be involved with that movement.

## CROWDRISE CHAOS
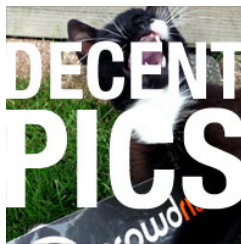


**DECENT PICS**



**CROWDRISE REWARDS**



**THE BEST PROMOS EVER**



**ROYAL CRESTS**



**IMPACT POINTS (CIPS)**



**CROWDRISE APPAREL**





## THE CROWD

**TWITTER: #CROWDRISE**

**KEN**
Just donated to Kayla's ARL Paws Over Pittsburgh benefiting Animal Rescue League Shelter & Wildlife Center.
*45 seconds ago*

**JOSE TIRADO**
Just donated to Michael's Team Murphy benefiting CHICAGO POLICE MEMORIAL FOUNDATION.
*49 seconds ago*

**NICOLE H & JIM N**
Just donated to John's KRF2013-13.1 benefiting KORTNEY ROSE FOUNDATION.
*52 seconds ago*

**KATHLEEN WALSH**
Just donated to Tristan's Worlds Greatest Shave HBS benefiting The Leukemia & Lymphoma Society.
*1 minute ago*

**CARMEN RAMIREZ**
Just donated to Laurie's Team Murphy benefiting CHICAGO POLICE MEMORIAL FOUNDATION.
*1 minute ago*

**TILLY EVANS**
RT @KayJayBeeAUS: And just when you think @jonnyjlm, can't be any more perfect, he runs for charity to save sick children! <3 DONATE http://t.co/sWIC8nPkPD
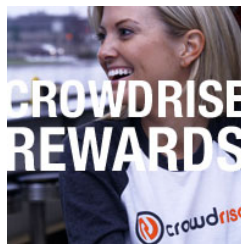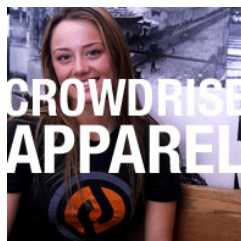*2 minutes ago*

**KAYLA KRAUS**
Just donated to Kayla's ARL Paws Over Pittsburgh benefiting Animal Rescue League Shelter & Wildlife Center.
*2 minutes ago*

**THE HUA FAMILY**
Just donated to Noreen's Run For Camp H.O.P.E. benefiting ROBERT L SWEENEY MEMORIAL FUND INC.
*2 minutes ago*

**GARY & CYNTHIA BOGATAY**
Just donated to Doug's Run to Cure CF - Pgh Marathon 2013 benefiting CYSTIC FIBROSIS FOUNDATION.
*2 minutes ago*

**KARINA**
And just when you think @jonnyjlm, can't be any more perfect, he runs for charity to save sick children! <3 DONATE http://t.co/sWIC8nPkPD
*2 minutes ago*

**DAVE, MILTRA & STEVEN BRESSAN**
Just donated to Aaron's Cutch's Crew for Pirates Charities benefiting PIRATES CHARITIES.
*3 minutes ago*

**LAURIE SLACK(JACK MCINNIS)**
Just donated to Haymakers For Hope's Tom Sheehan benefiting Haymakers For Hope.
*4 minutes ago*

**KATE KIRKPATRICK**
Just donated to Don's Run for Chinese Orphans benefiting China Care Foundation Inc.
*4 minutes ago*

**PERRY MCCOURTNEY**
Just donated to Alexandra's KVHS annual Mutt Strut benefiting KENNEBEC VALLEY HUMANE SOCIETY.
*4 minutes ago*

FOLLOW US ON INSTAGRAM

FOLLOW US ON PINTEREST

## CROWDRISE ROYALTY

See All CrowdRise Royalty

**JIMMY**

STATUS:
**SIR/DAME**

**CARLO**

STATUS:
**BARON**

**LIZ**

STATUS:
**BARON**
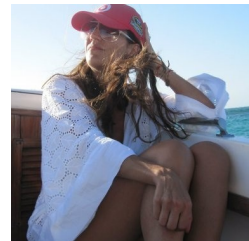
**KATALINA**

STATUS:
**BARON**

---

**CROWDRISE**

Raise money online for a cause and create personal fundraisers for charity. Crowdrise is an innovative, cost-effective online fundraising website for individual fundraisers, non-profit fundraising and event fundraising. Raise money online for charity and have the most fun in the world while doing it.

**INDIVIDUALS**

Start a Fundraiser
Find a Friend
Find a Charity
Find a Team/Event
How It Works
Best Promos Ever
Celebrity Fundraisers
FAQs

**NON-PROFITS**

Non-Profit Login
Non-Profit Sign Up
Plans & Pricing
How it Works
Non-Profit FAQs

**EVENT MANAGERS**

Start an Event
Find an Event
Event Registration
Event Fundraising API
Event FAQs

**IYDGBNOWLY**

Crowdrise Rewards
CIPs
Royalty
Royal Crests
Featured Human
Anonymous Donors
Decent Pics
Crowdrise Apparel
Contests

**COMPANY**

About
Contact Us
In the News
Media Contact
Picture of a Napkin
FAQs

Get Our Latest Updates

Sign up for Crowdrise Email Updates

SIGN UP

Terms of Use
Privacy Policy

192.168.100.192

Fundraise Online • Online Fundraising Pages • Internet Fundraising Website • Event Fundraising • Charity Fundraisers • Raise Money Online • Raise Money for a Cause • Online Fundraising Site • Personal Fundraisers • French Kiss - © 2013 Crowdrise

CrowdRise 2013 - www.crowdrise.com/iydgbnowly - Retrieved: May 3, 2013 (13.54)

www.crowdrise.com/about

**crowdrise** If you don't give back no one will like you

LOGIN or SIGN UP    Login

CREATE A FUNDRAISER    FIND AN EVENT    EXPLORE CAUSES    IYDGBNOWLY    ABOUT

e.g Find Events, People, Charities

# ABOUT

Crowdrise
Like 28,998

CrowdRise is about giving back, raising lots of money for great causes and having the most fun in the world while doing it. CrowdRise is way more fun than anything else aside from being all nervous about trying to kiss a girl for the first time and her not saying something like 'you've got to be kidding me.'

## CROWDRISE

Ed Norton and Famous Friends Donate

0:00 / 1:29

The CrowdRise community was named a "Top 25 Best Global Philanthropist" by Barron's. We beat Oprah. And, Mashable named CrowdRise something like "the best place to raise money online for your favorite causes." CrowdRise is one of the fastest growing online fundraising websites. We used to try to keep CrowdRise a secret but we're making a slight change and encouraging you to tell two friends and one person who you don't like all that much about the site.

CrowdRise is a unique blend of crowdfunding, social networking, contests, and other nice stuff. If you don't understand how easy it is to raise lots of money for your cause on CrowdRise, please check out the How It Works page, contact us, or just ask any fifteen year old. Here's a nice quote. We bribed the person who said it with lots of licorice:

*"CrowdRise is a phenomenal fundraising platform that really helps us broaden our reach"*
— Mary Wittenberg, President, New York Marathon

## THE STORY

**2009 SEP** The Crowdrise team, which includes Edward Norton, Shauna Robertson and Robert and Jeffro Wolfe, created a super unique campaign to raise money for the Maasai Wilderness Conservation Trust during the New York City Marathon. A couple of us also ran the marathon which was awesome and we're fairly certain we own the record for the most number of incredibly subtle yet effective complaints during our training.

**2009 OCT** We raised $1.2 million for the Maasai Wilderness Conservation Trust in less than 8 weeks, much of it from small donors who gave more than once, making it one of the top fundraising success stories of the marathon. And, it was all really, really fun.

**2009 NOV** The site we built for the marathon was so impactful, so incredible, that we decided to take it to a whole new level and open it up to everyone. The concept was to create an innovative web platform where millions of individuals can use the best tools and technology to raise money for over a million different charities, and where charitable organizations can start events, team fundraisers, and turn their base of grassroots supporters into a base grassroots fundraisers.

**2009 DEC** Quintas at Crowdrise spent the entire month of December writing this. We're including it only because he worked so hard on it but you probably should skip it… "Our goal at Crowdrise is to make fundraising so fun and addicting that everyone wants to do more of it. The power of the crowd is real, lots of small donations really do add up, and the Crowdrise community can have a monumental impact on causes around the world."

**2010 JAN** One of Crowdrise's awesome customer service people, who prefers to remain anonymous but his name is Falco, got a bracelet from his girlfriend's parents for Christmas. He thought they were joking but they weren't.

**SEE THE FULL STORY**

## CROWDRISE IN THE NEWS

CNN    abcNEWS    The New York Times    THE HUFFINGTON POST    WALL STREET JOURNAL    USA TODAY    MTV

## FUNDRAISING PLATFORM FOR THE WORLD'S FINEST CHARITIES

ROBIN HOOD
TARGETING POVERTY IN NYC
**ROBIN HOOD**

The Nature Conservancy
**THE NATURE CONSERVANCY**

GRASSROOTSOCCER
**GRASSROOT SOCCER**

American Red Cross
**AMERICAN RED CROSS**

If you don't give back no one will like you

CREATE A FUNDRAISER      FIND AN EVENT      EXPLORE CAUSES      IYDGBNOWLY      ABOUT

e.g Find Events, People, Charities

# EXPLORE CAUSES

We recommend spending at least six hours a day exploring Crowdrise. Check out all the inspiring fundraisers and show your support by giving some money and telling everyone you know about it. Don't be surprised if you get totally addicted to the sight. Before you start to email us about any mistakes on this page, please know we used the wrong version of site (sight) in the previous sentence on purpose. Sorry about it.

IAN SOMERHALDER FANS ARE
**CROWDRISING**
**FOR THE PLANET**

Check out their page and help them raise $10,000
for the Ian Somerhalder Foundation

CHECK IT OUT

## FUNDRAISING CATEGORIES

### ANIMAL
WELFARE

**ARL PAWS OVER PITTSBURGH**

69% Raised of $150,000 Goal

Start Your Own            See All

### ARTS
CULTURE AND RECREATION

**TEAM HOLE IN THE WALL BOSTON MARATH...**

79% Raised of $175,000 Goal

Start Your Own            See All

### CIVIL RIGHTS
& SOCIAL ACTION

**TEAM BEIT T'SHUVAH LA MARATHON 2013**

103% Raised of $125,000 Goal

Start Your Own            See All

### CRISIS
INTERVENTION

**COUNTER-PROTEST THE WBC AT VASSAR C...**

2308% Raised of $4,500 Goal

Start Your Own            See All

### DISEASE
& DISORDERS

### EDUCATION
FUNDRAISERS

### ENVIRONMENT
FUNDRAISERS

### HUMAN
SERVICES

**TEAM HOLE IN THE WALL
BOSTON MARATH...**

79% Raised of $175,000 Goal

Start Your Own     See All

**TUFTS MARATHON TEAM
2013**

$311,755 Raised

Start Your Own     See All

**MARATHON TOURS &
TRAVEL**

90% Raised of $44,000 Goal

Start Your Own     See All

**AMERICAN RED CROSS**

$831,245 Raised

Start Your Own     See All

## WORLDWIDE
FUNDRAISERS

## POVERTY
HUNGER & SHELTERS

## RELIGION
& SPIRITUALITY

## YOUTH
DEVELOPMENT

**AMERICARES**

$73,474 Raised

Start Your Own     See All

**TEAM PROJECT HOPE
BOSTON MARATHON 2...**

$192,645 Raised

Start Your Own     See All

**TEAM TRINITY 2013
BOSTON MARATHON**

188% Raised of $35,000 Goal

Start Your Own     See All

**TEAM JOHN HANCOCK**

96% Raised of $150,000 Goal

Start Your Own     See All

---

Get Our Latest Updates    Sign up for Crowdrise Email Updates    SIGN UP    Terms of Use
Privacy Policy

192.168.100.192

CrowdRise 2013 - www.crowdrise.com/give/causes - Retrieved: May 3, 2013 (14.06)

If you don't give back no one will like you

CREATE A FUNDRAISER     FIND AN EVENT     EXPLORE CAUSES     IYDGBNOWLY     ABOUT

e.g Find Events, People, Charities

# THE CROWDRISE STORY

Crowdrise is about raising money online for charity and having the most fun in the world while doing it. The whole Crowdrise story is below but please only read it if you're super bored or you're writing a paper on ways to give back and you're looking for something to plagiarize. If you just want the really short version of the story, Crowdrise was founded by actor and activist, Edward Norton, producer and activist Shauna Robertson, and internet entrepreneurs Robert and Jeffrey Wolfe. Crowdrise was named a "Top 25 Global Philanthropist" by Barron's and a "Top Fundraising Website" by Mashable. More importantly, you may want to check out this beautiful Picture of a Napkin.

## SEPTEMBER 2009

The Crowdrise team, which includes Edward Norton, Shauna Robertson and Robert and Jeffro Wolfe, created a super unique campaign to raise money for the Maasai Wilderness Conservation Trust during the New York City Marathon. A couple of us also ran the marathon which was awesome and we're fairly certain we own the record for the most number of incredibly subtle yet effective complaints during our training.

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## JANUARY 2010

One of Crowdrise's awesome customer service people, who prefers to remain anonymous but his name is Falco, got a bracelet from his girlfriend's parents for Christmas. He thought they were joking but they weren't.

## FEBRUARY 2010

Our petition to make Impactful and Incent real words was shot down by the Webster family and we had to redo the entire Crowdrise site.

## MARCH 2010

Falco, our anonymous customer service person, found out his girlfriend was cheating on him so they broke up. He didn't give back the bracelet.

# APRIL 2010

We decided we had nailed the Crowdrise Point program by limiting voters to dentists who lived west of the Mississippi. Then we decided that was a terrible idea and we changed everything so that the entire community could vote on the best fundraisers and volunteers in the world and the top vote getters would win awesome prizes.

# MAY 2010

We settled on our slogan, If You Don't Give Back No One Will Like You, and officially launched Crowdrise.com. Big deal, right.

# JUNE 2010

Way, way more human people posted projects on Crowdrise than we ever imagined. Charities started getting real money, lots of donors and fundraisers won some really good stuff and I considered getting a little botox. Just around my eyes.

# JULY 2010

Multiple times a day people were contacting us asking why random people they didn't know were donating to their cause and even fundraising for 'em. Was it a mistake? It wasn't. People started clicking around the site, finding projects that were awesome and getting involved with them. It was only a couple months but we were pretty sure the site was sort of working.

# AUGUST 2010

Lots and lots of talk about Sponsored Volunteerism. Whether you're volunteering in the gulf for your spring break or doing community service after school, you should get sponsored and raise money for your favorite charity the exact same way a marathoner does it. You should watch this video to learn more about it.

# SEPTEMBER 2010

Sophia Bush became the first Crowdrise DJ, we partnered with Network For Good and we removed every exclamation point from the site. If you can find an exclamation point on Crowdrise that was typed by us instead of a normal human person please email us and we'll add 1000 Crowdrise Points to your account.

# OCTOBER 2010

Our incredible and unprecedented partnership with the ING New York City Marathon really got going. Crowdrise was also named second best site ever by Fish People Magazine. Really there is no Fish People Magazine but if there was they would have likely given us an award.

# NOVEMBER 2010

The ING New York City Marathon crushed their goal of raising a million dollars a mile and the campaign could not have been any more successful or fun. Falco has decided to give his bracelet away as a prize. Please do something decent for the world and then email Falco and you'll be signed up to win it.

# DECEMBER 2010

We launched the Crowdrise Holiday Fundraiser Thing (CHFT) with a bunch of sort of famous people including Seth Rogen, Kristen Bell, Barbra Streisand, Ashton Kutcher and Mandy Moore. Anyone on Crowdrise can join the CHFT and Judd Apatow is giving $3,000 to the top three non-celebrity holiday fundraising campaigns. We also moved offices for the third time in six months reflecting our crazy growth and complete lack of foresight.

# JANUARY 2011

We re-read this Crowdrise Story section that you're reading right now and realized that our verb tenses are all over the place. Deeply embarrassed, we promptly returned the award we won in 2010 from the International Grammar and Gerund Association (IGGA). Besides that, we had a very nice January. We hired EventGirl, launched the Crowdrise Impact section, and started giving away a Crowdrise Eli Cash Tee on Facebook and Twitter every day. More importantly, we started building a super secret website that will allow ghosts to fundraise. More to come on that soon.

## FEBRUARY 2011

February, 2011 was the month perhaps marked by the most controversy in our short history at Crowdrise. The Crowdrise Featured Human People challenged the people who landed on the Impact page to a game of red rover in The Swamp in Gainesville, Florida. The Impact people won but apparently they wore illegal cleats and the end result of the match was a plethora of minor injuries and lots of ill will. More importantly though, almost every news publication in the world called the match the most charitable game of red rover ever and, for that, we're quite honored. Less importantly, we went live with our Start An Event Page which means that every human person can now start their own fundraising event...pretty cool.

## MARCH 2011

March was consumed by all the amazing people on Crowdrise fundraising for disaster relief efforts in Japan. Passionate donors and fundraisers gave relentlessly until everyone kicked in $500k and then the Ogawa family matched it. And, the fundraising definitely didn't stop there. Crowdrise DJ, Amanda Darby, summed it up best when she posted simply...This Is Why We Crowdrise.

## APRIL 2011

The Crowdrise Crest Thing launched in April. Same with the ING New York City Marathon campaign for 2011. Lots of other stuff happened too but we don't feel like writing about it.

## MAY 2011

May was the first month we embraced a mandatory Crowdrise dress code for our staff as well as the people fundraising on the site. Crowdrise staff as well as Crowdrise fundraisers all over the world were made to dress as fancy magicians. Needless to say, it was an extraordinarily successful mission that culminated in the entire White House press corps dressing up as Houdini on Memorial Day.

## JUNE 2011

Crowdrise opened its first retail shop in Detroit, Michigan. The goal behind the retail shop is to be the first company in the philanthropic space to open a store. We sell nothing but it's still a really good idea and we feel incredibly forward-thinking.

## JULY 2011

We launched the Crowdrise Royale account and, shortly thereafter, The Philanthropic Commission, perhaps the most notable made up group of philanthropists in history, called it "the best change to charity the world has ever seen." We also closed down the retail shop that we had opened in June so that we'd have more time to focus on our hair.

## AUGUST 2011

We launched social login. Pretty sure that means you can sign up and login to Crowdrise using your Facebook, Twitter, Gmail, etc. account. It's pretty cool and we never think anything is pretty cool. Except for sometimes. We were also named one of the Top 12 Internet Activists changing the world by Mashable. Probably the best August ever.

## SEPTEMBER 2011

Not positive what happened at Crowdrise in September but Michigan got through the month undefeated so the Brady Hoke era has started off great. The Tigers had an amazing second half of the season and won their division. Perhaps most surprising, the Lions went 3-0 in September and look especially awesome after a comeback win against the Vikings.

## OCTOBER 2011

Someone at CrowdRise considered running for President but then decided that no one likes him and he got out of the race.

## NOVEMBER 2011

At one point in the month, Pandora at CrowdRise played Faithfully by Journey and then a couple songs later we got Journey's Wheel in the Sky. Little did we know that it was set to the Journey station. I'd like to say that covers it but my girlfriend said that I didn't have to go to her ten year high school reunion with her…gets no better than that.

## DECEMBER 2011

We got a leak in our office so we moved to a new office. We got a pool table. So, instead of making giving back fun, our new goal at CrowdRise is to be the best pool players ever. Also, we launched a ridiculously awesome campaign with Mozilla Firefox and we won some awards. Really.

## JANUARY 2012

January was our best month ever for so many reasons. Michigan beat Virginia Tech in the Sugar Bowl and we launched our new CrowdRise Impact Points thing. Now, for the first time, the CIPs you earn for donating, fundraising, getting votes and dealing with our foolishness are redeemable for awesome stuff for you or for charity. Please note, we always say we had the best month ever but this time it's true. We always say that also.

## FEBRUARY 2012

Boston Marathon runners started fundraising like crazy for their race in April. And, we learned that Boston, in addition to being the world's oldest annual marathon, also consistently wins Best Smile in the Marathon Mock Elections. I have no idea what that means.

## MARCH 2012

March was an awesome month at CrowdRise. The LA Marathon and NYC Half had record-breaking years on CrowdRise and the number of fundraising campaigns that begin with the letters O and T increased by nearly 17%.

## APRIL 2012

Because the brain is finite and current CrowdRise staff couldn't think of anything good anymore, we let everyone go and we're now rotating fifth grade classes to drive all key decision-making at CrowdRise. First on the agenda was a kick ass Earth Day Challenge with Groupon that raised a whole mess of money for green charities.

## MAY 2012

May 2012 was so much better than May 2011. We created a widget so that you can show your fundraisers on your own site, blog, etc. Click here for an example. We also took part in the annual Puppet and Ascot walk from Detroit to Lansing. All the puppets wear ascots and talk about noodles for the entire ninety mile trek. Email us if you know the movie and we'll add 500 CrowdRise Impact Points for you - Nobody's looking for a puppeteer in today's wintry economic climate.

## JUNE 2012

After learning that our use of the word Impactful in the November, 2009 update was wrong, we spent the entire month reviewing words with a small think tank in Prague. Starting in 2013 the words Impactful and Incent can now be used at your leisure. But, the words Guy and Forthright will be struck from the english language. Also, Hope to Haiti, Push Ups for Charity and Lollipop's Online Donor Drive finished up. Great examples of Sponsored Volunteerism, getting your supporters to sacrifice something without running 26.2 miles and such a cool way to make a fundraiser that could seemingly be elusive really tangible.

# JULY 2012

We launched a new version of voting on the site. Now, everyone gets to vote for the human people who are the best at giving back and everyone who gets votes gets CrowdRise Impact Points. And, CIPs are redeemable and awesome so you should get so many of 'em. Obviously, we recommend never voting for anyone who is taller than you.

# AUGUST 2012

In the neopagan wheel of the year August begins at or near Lughnasadh (also known as Lammas) in the northern hemisphere and Imbolc (also known as Candlemas) in the southern hemisphere. - Wikipedia

# SEPTEMBER 2012

September was the 17th or maybe the 23rd best month at CrowdRise. Pretty good considering they're both prime numbers. We launched partnerships with Words With Friends and the Bank of America Chicago Marathon. We also briefly changed the name of the site from CrowdRise to StreetHippo and then changed it back to CrowdRise. Everyone who made a donation while we were called StreetHippo gets to be mean to their hygienist…not on their next dentist visit though, the one after that.

# OCTOBER 2012

Usually we have nothing particularly interesting to say in this section and we end up talking mostly about soap or licorice. But, October was actually decent. So, here goes...We had some pretty awesome campaigns going like the Martha Stewart Thanks for Giving Campaign for Hunger and the Half the Sky Movement fundraiser. But, perhaps most importantly, the Detroit Tigers went to the World Series. Then they blew it. That's all.

# NOVEMBER 2012

November was a pretty decent month. The Mozilla Firefox Challenge started with a whole slew of charities and celebrities raising lots of money and giving away amazing prizes. And, we had our hardest word scramble: OONISHEHPSSTTY. If you know the answer to the word scramble, email us with a link to your page at Latika@CrowdRise.com and we'll add 300 points to your account and tell three people you're smart. For real. Oh, and no cheating.

# DECEMBER 2012

December was fine. Here are some highlights. More notes than highlights, actually...

- The Mozilla Firefox Challenge was great and crazy and fun and complete chaos all at the same time. Most importantly, everyone involved CrowdRised like mad and raised so much money for lots and lots of amazing causes.
- So much hyperbole in the previous post.
- The CrowdRise marketing squad crushed the Customer Service and Event teams in the 44th annual CrowdRise Olympics.
- A couple of the offices below us got mad at us for doing too many line dances. Really.
- What does hyperbole mean?
- I got 17 comments on my hair. The number of comments on your hair must be a prime number. Obviously.

# JANUARY 2013

Like the rest of the world, in January, we just cleansed. The first week, we ate only avocados and kettle corn. The second week we tried a new kind of soup with bananas and herbs. The third week, we only sipped hot liquids that started with the letter B and then in the fourth week, we ate four kinds of spicy stir fry. We feel the same as we did in 2012.

Here are a couple other notable things that happened in January:

- The Mozilla Firefox Challenge ended and we turned $100,000 in cash and prizes into a million dollars for charity. Amazing.
- We refreshed our site which basically means we gave it a facelift. Just think of it as a little botox and a nose job.
- We started the JobRaising Challenge with Huffington Post and Skoll Foundation designed to raise lots of awareness about unemployment and help put Americans back to work.

That's all.

# FEBRUARY 2013

Usually we don't have much to say about February since it's so cute and short, but this year we have a few notes.

- The JobRaising Challenge with The Huffington Post and Skoll Foundation raised a crazy amount of money and awareness about unemployment.
- The Aveda Earth Month 2013 campaign for clean water issues kicked off and our hair at CrowdRise has never ever looked better.
- We started a new thing where we wear PJ's on Tuesdays. We call it PJ Tuesday although some are heavily petitioning to have that changed to Jammy Tues.

# MARCH 2013

March was the best month ever. That may not be true but it felt like the right thing to say. The Clinton Foundation Millennium Network decided to use CrowdRise for their friend-to-friend fundraising which is pretty awesome. And, Ian Somerhander's Foundation decided to put a Fundraise button on their site and link it to their home page on CrowdRise. And, Hope to Haiti, University of Michigan and iMentor all launched really great new sponsored volunteerism campaigns. And, we tried to launch gluten-free fundraising but no one really cared about it. Okay. That's all.

---

**CROWDRISE**

Raise money online for a cause and create personal fundraisers for charity. Crowdrise is an innovative, cost-effective online fundraising website for individual fundraisers, non-profit fundraising and event fundraising. Raise money online for charity and have the most fun in the world while doing it.

**INDIVIDUALS**

Start a Fundraiser
Find a Friend
Find a Charity
Find a Team/Event
How It Works
Best Promos Ever
Celebrity Fundraisers
FAQs

**NON-PROFITS**

Non-Profit Login
Non-Profit Sign Up
Plans & Pricing
How it Works
Non-Profit FAQs

**EVENT MANAGERS**

Start an Event
Find an Event
Event Registration
Event Fundraising API
Event FAQs

**IYDGBNOWLY**

Crowdrise Rewards
CIPs
Royalty
Royal Crests
Featured Human
Anonymous Donors
Decent Pics
Crowdrise Apparel
Contests

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                                                                                         Privacy Policy

192.168.100.192

Fundraise Online • Online Fundraising Pages • Internet Fundraising Website • Event Fundraising • Charity Fundraisers • Raise Money Online • Raise Money for a Cause • Online Fundraising Site • Personal Fundraisers • French Kiss - © 2013 Crowdrise

**CrowdRise 2013 - www.crowdrise.com/about/the-crowdrise-story - Retrieved: May 3, 2013 (14.05)**

If you don't give back no one will like you

CREATE A FUNDRAISER    FIND AN EVENT    EXPLORE CAUSES    IYDGBNOWLY    ABOUT

e.g Find Events, People, Charities

# PICTURE OF A NAPKIN

BACK TO ROYAL CRESTS

You think this is just a napkin, but it is actually a giant rubber napkin that's never been used outside of Jamsfried, Ohio. Just joking…it's a napkin. A proud napkin. Simple and beautiful.



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**CrowdRise 2013 - www.crowdrise.com/about/napkin - Retrieved: May 22, 2013 (19.25)**

If you don't give back no one will like you

CREATE A FUNDRAISER    FIND AN EVENT    EXPLORE CAUSES    IYDGBNOWLY    ABOUT

e.g Find Events, People, Charities

# BABY PIC OF QUINTAS

BACK TO ROYAL CRESTS

Please Contact Us if you want us to reply with an autographed version of this pic which would be perfect framed in any dorm room or fancy foyer.



Outfit not by choice

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**CrowdRise 2013 -     www.crowdrise.com/about/baby-pic  Retrieved: May 22, 2013 (19.27)**

**crowdrise** If you don't give back no one will like you

LOGIN or SIGN UP    f Login

CREATE A FUNDRAISER    FIND AN EVENT    EXPLORE CAUSES    IYDGBNOWLY    ABOUT

e.g Find Events, People, Charities

# CROWDRISE APPAREL

The CrowdRise brand is all about giving back. If you're volunteering, you should wear your CrowdRise Hoody. If you're raising money for your favorite cause by breakdancing for twenty-four consecutive hours you should wear your CrowdRise Hat, and if you're running a marathon for charity, you can definitely wear your CrowdRise Tee. On the other hand, if you're doing nothing to give back, you're not allowed to wear CrowdRise. Sorry for saying 'on the other hand.' Anyway, when you're on campus and see someone in a CrowdRise Hat or if you're on subway and see someone in a CrowdRise Hoody, definitely show a little love and give 'em the nod because you'll know you're both trying to save the world.
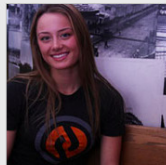
## GAYLORD FOCKER TEE    BUY NOW

**HERE'S THE STORY:**
I wore the Gaylord Focker tee on a first date and it was instant love. Turns out the girl was much taller than me and thought I was her little brother's friend. I ordered the shrimp bisque and she had the cranberry soufflé. We talked about our favorite season and the irony of flying squirrels. It ended with a text hug and we went our separate ways.

Please email me with the name of Gaylord Focker's cat and I'll add 500 CrowdRise Impact Points to your account.
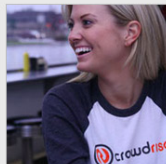
## BRIAN FANTANA TEE    BUY NOW

**HERE'S THE STORY:**
The Brian Fantana Tee adds instant bulk to your forearms without so much as lifting a weight or a soup can. When you walk down the street, you will most likely be stopped and asked where you take jujitsu or how high your box jump is. Just get prepared and deal with it.

If you're bored, please email me with the song Brian Fantana sings in Anchorman and I'll add 500 Crowdrise Points to your account.

## CROWDRISE ELI CASH BASIC TEE    BUY NOW

**HERE'S THE STORY:**
The Eli Cash tee was made specifically for volunteering, second dates, and going to the dentist. According to one made up volunteer, "I wore this tee on a second date just like CrowdRise told me to do and I really wish someone told me it's not cool to sit on the same side of the table as the girl because everything was going great up until then. I haven't heard from the girl since but I will say that before I sat on the same side of the table as her, she said I looked really good in my CrowdRise tee. She was probably lying though and I didn't like her that much anyway."

Please email me if you can name one of Eli Cash's books that he mentions in the movie and I'll add 500 CrowdRise Impact Points to your account. Not telling what movie though.

## CROWDRISE POLLY PRINCE HOODY    BUY NOW

**HERE'S THE STORY:**
The Polly Prince is the most comfortable hoody in the history of the world. The hoody is so great that it makes you less stressed than usual. So, if feeling really relaxed makes you feel more stressed then don't get the Polly Prince.

Less importantly, here are two movie quotes. If you know which one comes from the movie that Polly Prince was in we'll add 500 CrowdRise Impact Points to your account.

1. Raindance.

2. I had no idea you could milk a cat.

If you get what movie the other quote is from we'll give you nothing but you should still guess it just for fun. Please email me your guesses.
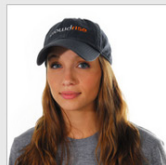
## CROWDRISE KENNY POWERS HAT    BUY NOW

**HERE'S THE STORY:**
The Kenny Powers is reserved for people who wear a hat almost every day. We don't know much at CrowdRise but we do know a good hat. As an aside, if you wear a hat as often as we do, we recommend taking off your hat when you walk in a room but making sure everyone sees you do it so they think you're being really respectful, like a young Winston Churchill.

If you know what show inspired the Kenny Powers please email me and we'll add 500 CrowdRise Impact Points to your account. This is the best day ever.

CrowdRise 2013 - www.crowdrise.com/community/apparel  - Retrieved May 30, 2013 (19.03)

# CrowdRise Overview

**crowdrise** If you don't give back no one will like you

LOGIN or SIGN UP    **f** Login

CREATE A FUNDRAISER    FIND AN EVENT    EXPLORE CAUSES    IYDGBNOWLY    ABOUT

e.g Find Events, People, Charities

# ABOUT

**Crowdrise**
👍 Like   28,998

CrowdRise is about giving back, raising lots of money for great causes and having the most fun in the world while doing it. CrowdRise is way more fun than anything else aside from being all nervous about trying to kiss a girl for the first time and her not saying something like 'you've got to be kidding me.'

## CROWDRISE

Ed Norton and Famous Friends Donate
0:00 / 1:29

The CrowdRise community was named a "Top 25 Best Global Philanthropist" by Barron's. We beat Oprah. And, Mashable named CrowdRise something like "the best place to raise money online for your favorite causes." CrowdRise is one of the fastest growing online fundraising websites. We used to try to keep CrowdRise a secret but we're making a slight change and encouraging you to tell two friends and one person who you don't like all that much about the site.

CrowdRise is a unique blend of crowdfunding, social networking, contests, and other nice stuff. If you don't understand how easy it is to raise lots of money for your cause on CrowdRise, please check out the How It Works page, contact us, or just ask any fifteen year old. Here's a nice quote. We bribed the person who said it with lots of licorice:

*"CrowdRise is a phenomenal fundraising platform that really helps us broaden our reach "*
— Mary Wittenberg, President, New York Marathon

## THE STORY

**2009 SEP** The Crowdrise team, which includes Edward Norton, Shauna Robertson and Robert and Jeffro Wolfe, created a super unique campaign to raise money for the Maasai Wilderness Conservation Trust during the New York City Marathon. A couple of us also ran the marathon which was awesome and we're fairly certain we own the record for the most number of incredibly subtle yet effective complaints during our training.

**2009 OCT** We raised $1.2 million for the Maasai Wilderness Conservation Trust in less than 8 weeks, much of it from small donors who gave more than once, making it one of the top fundraising success stories of the marathon. And, it was all really, really fun.

**2009 NOV** The site we built for the marathon was so impactful, so incredible, that we decided to take it to a whole new level and open it up to everyone. The concept was to create an innovative web platform where millions of individuals can use the best tools and technology to raise money for over a million different charities, and where charitable organizations can start events, team fundraisers, and turn their base of grassroots supporters into a base grassroots fundraisers.

**2009 DEC** Quintas at Crowdrise spent the entire month of December writing this. We're including it only because he worked so hard on it but you probably should skip it… "Our goal at Crowdrise is to make fundraising so fun and addicting that everyone wants to do more of it. The power of the crowd is real, lots of small donations really do add up, and the Crowdrise community can have a monumental impact on causes around the world."

**2010 JAN** One of Crowdrise's awesome customer service people, who prefers to remain anonymous but his name is Falco, got a bracelet from his girlfriend's parents for Christmas. He thought they were joking but they weren't.

SEE THE FULL STORY

## CROWDRISE IN THE NEWS

CNN   abcNEWS   The New York Times   THE HUFFINGTON POST   WALL STREET JOURNAL   USA TODAY   MTV

## FUNDRAISING PLATFORM FOR THE WORLD'S FINEST CHARITIES

ROBIN HOOD
TARGETING POVERTY IN NYC
**ROBIN HOOD**

The Nature Conservancy
**THE NATURE CONSERVANCY**

GRASSROOTSOCCER
**GRASSROOT SOCCER**

American Red Cross
**AMERICAN RED CROSS**

# CrowdRise: Overview Community Section



Vesterholt 2013 - Images drawn from www.crowdrise.com

# Appendix - JustGiving

Selection of pages on  JustGiving:



JustGiving 2013 - www.justgiving.com - May 16, 2013 (13.40)

**JustGiving Home Page**

**JustGiving**

Fundraising ▾ | Giving ▾

Want to hit your fundraising target?
Make your page work harder by personalising & sharing it.

Watch the video

**Start fundraising**
Step 1. Make your page
Step 2. Share it with your friends
Step 3. Raise money for your charity

Make your page

**Donate to charity**
Give to one of 8,000 charities and projects on JustGiving.

Charity's name    Search

**Sponsor a friend**
Support your friend by donating to their page.

Friend's name    Search

**Become a charity member**
Find out how JustGiving works for your charity.

About charity membership

**Read our blog**

**Claire Lomas' ride of a lifetime**
After completing the London marathon last year in a bionic suit, Claire's now taking on a 21-day bike challenge.

**Cycle with the Zoe Challenge team**
Actor Tom Lister is cycling from Latvia to Southampton. Join him for the UK victory stages of the ride and help end slavery in the UK.

**Award winning fundraising tips**
The JustGiving Awards 2013 winners share their best fundraising advice.

**Help with JustGiving**

Raising money or giving to charity?
Head to our comprehensive support area.

Work at a charity?
Visit our dedicated charity support area.

**Popular on Facebook**

**40 miles on foot in one day for VSO**
One person recommended this.

**Helen Curtis**
2 people recommended this.

**Isis Cecil Brighter Future Fund**
2 people recommended this.

**Elena's page**
One person recommended this.

**A MAY ZING WALK OF 13**
156 people recommended this.

**GAZEEBO DAVE**
3 people recommended this.

**Tanya's BIG JUMP!**
6 people recommended this.

Facebook social plugin

**JustGiving on your mobile**

Track your fundraising progress on your mobile and hit your target on the go with the JustGiving iPhone app.

With JustTextGiving, charities and fundraisers can receive donations with a simple text message.

**Popular on Twitter**

Michelle0981 Overwhelmed at the support from all friends, family and colleagues nearly at 12% Check out my page #JustGiving justgiving.com/Michelle-Stowe...
16 minutes ago · reply · retweet · favorite

smoolman My amazing friend is fundraising for charity on @JustGiving & could use your support. Support them here justgiving.com/IMChallenge5!
15 minutes ago · reply · retweet · favorite

MissKateDuffy I'm doing the race for life this year in memory of my grandma. Please donate, even if its pence. Thanks:) #justgiving raceforlifesponsorme.org/kat
13 minutes ago · reply · retweet · favorite

**JustGiving**

Fundraising
Giving

How JustGiving works
Charity membership
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Jobs at JustGiving
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JustGiving 2013 - www.justgiving.com - May 15, 2013 (18.01)

# JustGiving Fundraising Ideas

About us | Charity membership | Company fundraising | Partnerships | Help          Your account

## JustGiving™

Fundraising ▾ | Giving ▾

Fundraising home    Fundraising ideas

From beginners' bike rides to ultimate cycling challenges, get inspired and get on your bike.

Find a cycling event

### Get started

Whoever your charity helps, it's your fundraising that makes it possible. That's why you deserve the best tools and support.

1 Make your page
2 Share it with your friends
3 Raise money for your charity

**Make your page**

### Low on fundraising ideas? Here's a little bit of inspiration...

The sky's the limit - how about a parachute jump? Or try raising money as well as your heartbeat with a mountain trek, a swim-a-thon or a cycle event.

#### Trekking

Difficulty: **Medium**

Looking for an adventure, something to tone your thighs and raise money for charity? Dig out those boots.

Fast facts:
- The average amount raised by an active trekking page in 2010 was £1,266 – more than double the average for other pages.
- 14,865 trekking pages were created in 2010.

See an example of a trekking page

### Support a project

There are hundreds of projects on JustGiving, grassroots campaigns all around the world that you can support by donating or fundraising.

🔍 Find a project you're interested in

Donate or fundraise and spread the word.

Follow the project's progress and see your support making a real difference.

Feel great and do it again!

### Need any help?

You might find what you're looking for here:

→ How do I set up a fundraising page?
→ How do I fundraise in someone's memory?
→ How do I fundraise as part of a team?
→ How do I find and change my text code?

If you have another question, head to our support area or contact us

### Make your page stand out

Use photos to tell a story (and say thank you)

Show your sponsors what their donation can do

Keep your supporters and page up to date

### Are you using the latest tools?

Take your fundraising to your friends, with our Facebook app.
Use the app so your friends can sponsor you without leaving Facebook

Fundraise on the go, with our iPhone app.
Download the app and find the people and causes you care about.

### Find an event

Looking for a fundraising challenge? Find the event for you in our calendar

### Find a charity

There are more than 9,000 charities and projects from all over the world on JustGiving. Find the cause you want to support

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**JustGiving**

**Fundraising**
Giving

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Company fundraising

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JustGiving Netherlands

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JustGiving 2013 - www.justgiving.com/en/fundraising/fundraising-ideas
Icons copied May 15, 2013 (18.03) - Overview May 28, 2013 (19.23)

# JustTextGiving

About us | Charity membership | Company fundraising | Partnerships | Help          Your account

**JustGiving**          Fundraising ▾ | Giving ▾

JustTextGiving for Fundraisers

THUM85

Afspilningsliste

▶  🔊  0:00 / 1:03                    ▣  ⓘ  YouTube  ⌞⌝

## JustTextGiving by Vodafone

Are you in the UK and fundraising for a UK charity?

Whatever network you're on, JustTextGiving lets anyone donate to you by text.

It's free, easy to set up and every penny goes to charity.

Make your page to create your unique code

## How to get started with JustTextGiving

It's simple, free and fast. If you're in the UK, and you're fundraising for a charity based in the UK, your friends, family and supporters can sponsor you by text message.

Make a page | Personalise your text code | Share it far and wide | Your supporters do the rest

"In the run up to the event, I texted my JustTextGiving code to all of my friends, letting them know how to donate by text message at the same time. I also linked the JustTextGiving app on my smartphone to Facebook, which notified my friends about my fundraising."

**- Noel McTigue, fundraiser for Whizz-Kidz**

## How to make a donation

Whatever mobile network they're on, your supporters can simply text your unique code and an amount of £1, £2, £3, £4, £5 or £10 to 70070.

You'll be able to see these donations on your page – and they'll be included in your fundraising total.

Don't forget to remind your supporters they can still add Gift Aid to their donation to boost your target.

Your code ——→ WAML93
With the amount ——→ £5
To 70070 ——→ 70070

### See how other fundraisers are using JustTextGiving

Claire Lomas became the first person to complete a marathon in a bionic ReWalk suit.

Jamal Tariq raised over £1600 by text, see how he promoted his code.

Read more ideas for how you could use your JustTextGiving code

## Get your fundraising support pack

Help us raise money to fix our old roof

Don't miss out on your free fundraising pack, download it now to get help promoting your JustTextGiving code to your friends and family.

Get started today, make your page and personalise your code and share it with your supporters.

Download your free support pack

### Videos from fundraisers

The Bald Mountain Crusade
cozzie1967

10 Cool fundraising ideas with JustTextGiving
simonpainter

Can you tell your **** from your elbow?
bigdavesb

JustTextGiving Compilation
cozzie1967

JustTextGiving - A sweet way to donate
TheYoYoTu...

## Why Vodafone and JustGiving?

**Vodafone Foundation**

We want to make giving easy. By making text donations free to use, charities can benefit from the power of mobile with every penny going to where it's needed most.

JustTextGiving is an exciting partnership between Vodafone and JustGiving, supported by The Vodafone Foundation (registered charity 1089625).

### Need any help?  ❓

You might find what you're looking for here:

→ How do I set up a fundraising page?
→ How do I find and change my text code?
→ How do I make a text donation?

If you have another question, head to our support area or contact us

**JustGiving**

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JustGiving 2013 - www.justgiving.com/justtextgiving

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# How JustGiving Works

**JustGiving**™    Fundraising    | Giving

About us    Work with us    Press    Contact us

## How JustGiving works

By using JustGiving you're helping more than just your charity or friend - you're helping to grow the world of giving.

Find out why we're different



You make a donation

We send 100% of your donation to the charity within days

We reclaim Gift Aid on behalf of the charity

Our charity members pay us a fee

We re-invest all our profits into technology and innovation

You, and more people than ever, have more ways to give to charity

Together we are growing the world of giving

View an accessible text-only version

"JustGiving has developed a range of exciting products which we believe will help maximise net income for Whizz-Kidz. Having analysed our data, we decided that, despite JustGiving's fees remaining at their current level, we should promote the service to our supporters as our preferred supplier to deliver greater returns."

- Whizz-Kidz

**JustGiving**™

Fundraising
Giving

How JustGiving works
Charity membership
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JustGiving 2013 - www.justgiving.com/en/about-us/how-justgiving-works
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# JustGiving - 30-day Challenge:

About us | Charity membership | Company fundraising | Partnerships | Help     Your account

**JustGiving™**   Fundraising ▾ | Giving ▾

## Give up and give

① Choose your 30-day challenge
② Make a fundraising page
③ Share it with your friends
④ Remove all temptations
⑤ Make a difference to a cause you care about

Are you taking on an ambitious 30-day challenge? Email us your story

### See the difference 30 days can make

Whether you're going to give up your favourite luxury, or just need to get motivated to abandon a nasty habit, it's time to set yourself a 30-day challenge.

Best of all, you can do it in the name of one of the 8,000 deserving causes on JustGiving.

**Coffee**

**Tempt-o-meter:** Intense & jitter-inducing

**£ saving:** Give up three coffees a week and you'll have an extra £24 to give to charity.

**Best way to give:** Make a one-off donation to a cause you care about. Or make a fundraising page and get your friends to sponsor you, for extra motivation.

**Substitute to get you through the 30 days:** Strong tea on tap will help with the caffeine withdrawals.

### Make a page for your challenge

**Make a fundraising page**

### Support a cause you care about

**Find a cause**

Work for a charity and want to get involved? Email us to find out more

### Get your company fundraising together

Set up your personalised company page on JustGiving.

Find out about company fundraising

### Make a donation anywhere with JustTextGiving

**JustTextGiving™ by vodafone**

If you're in the UK, your friends can donate directly to your fundraising page by sending a text message.

Find out more about JustTextGiving

### Need any help?

→ Head to our support area
→ or contact us

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Fundraising
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JustGiving 2013 - www.justgiving.com/en/30-day-challenge
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# JustGiving FAQs

**JustGiving™**          Fundraising  | Giving

## FAQs - Find a clear, instant answer to your question, 24/7

Click here if you're a fundraiser or donor    Click here if you're a charity    Click here if you have a company profile

**Popular questions**

**Popular questions**

**Popular questions**

What are Verified by Visa and MasterCard SecureCode?

How does JustGiving pay donations to our charity?

What is Company Fundraising by JustGiving?

How do I add money that I've raised offline?

How do I create an appeal page?

Do I need a Company Fundraising page?

I donated but I didn't tick the right box to add Gift Aid. What should I do?

How can we accept donations via Facebook?

How do I create a JustGiving page from my company page?

Can we add a donate button to our website?

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**JustGiving™**

Fundraising          How JustGiving works     About us              Contact us
Giving               Charity membership        Jobs at JustGiving    Help
                     Company fundraising       Media centre
                                               JustGiving blog
                                               JustGiving Japan
                                               JustGiving Netherlands

Find us on

Terms of service    Privacy    Cookies    Security    Accessibility    Developer tools    Site map

JustGiving 2013 - www.justgiving.com/en/help
Icons copied May 15, 2013 (18.04) - Overview May 28, 2013 (19.14)

## JustGiving™

**Fundraising** | **Giving**

About us    Work with us    Press    Contact us

## How it works for a typical donation
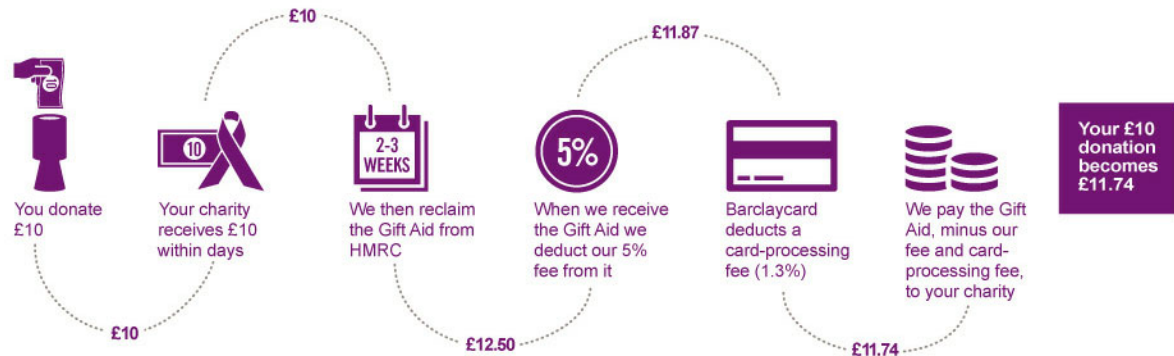


## Our fees

When you donate using JustGiving, we pass on 100% of your donation to the charity within days.

We then reclaim an extra 25% for the charity in Gift Aid from HRMC. Our technology enables us to reclaim this tax relief much more quickly than a charity could themselves.

Once we have successfully reclaimed Gift Aid for the charity, we take a fee. It's between 2% and 5%, depending on the amount the charity has raised (plus a card-processing fee of up to 1.3% for a credit card, charged by our partners Barclaycard and PayPal). Charities also pay £15 a month (plus VAT) to be a JustGiving member.

If you're making a donation in a currency other than pounds sterling (GBP), the payment-processing fee may be different. See the payment-processing fee for your currency.

## This is how it works

You donate £10.

Your charity receives £10 within days.

We then reclaim the Gift Aid from HMRC(which takes 2 to 3 weeks) + £2.50

When we receive the Gift Aid we deduct our 5% fee from it - 63p

Barclaycard deducts a card-processing fee on pounds sterling (GBP) payments (1.3%) -13p

We pay the Gift Aid, minus our fee and card-processing fee, to your charity.

Your £10 donation becomes £11.74.

**In summary: when you donate £10, your charity receives £11.74.**

## Our record of innovation



We re-invest our fees into building world-class technology to grow the world of giving. From text donations to company fundraising, we create more ways for more people to give.
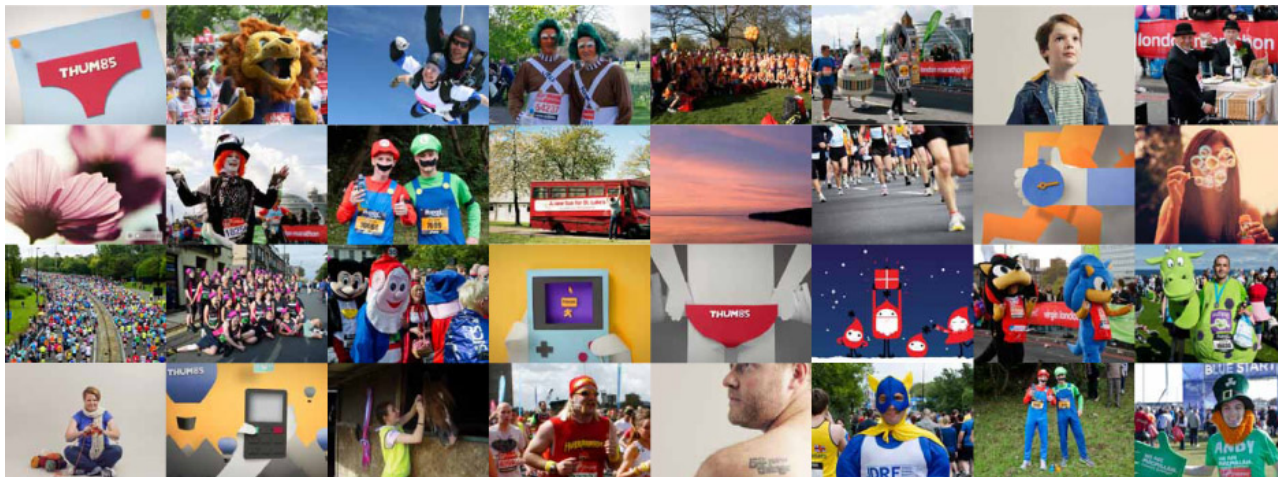
Find out about our products and services

## About us



Our founders pictured a world where giving was easier, more enjoyable and inspiring. In 2001 they founded JustGiving and started to make it happen.

Read more about our story

"Thanks to the many innovative and effective fundraising tools JustGiving has created, both on the web and on mobile, our supporters have raised significantly more than ever before."

**-** Macmillan Cancer Support

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## JustGiving™

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                                              JustGiving blog
                                              JustGiving Japan

JustGiving 2013 - www.justgiving.com/en/about-us/our-fees - May 15, 2013 (18.22)

**JustGiving™**          Fundraising  |  Giving

About us    How JustGiving works    Our products and services    Our fees    Jobs    Media centre    Contact us



## About us

We believe everyone is naturally generous. All over the world, people give when they can. Our founders – Zarine Kharas and Anne-Marie Huby – pictured a world where giving was easier, more enjoyable and inspiring. In 2001 they founded JustGiving and started to make it happen.

First came the fundraising page we're famous for: a radically easy way to share your fundraising story, raise money and collect Gift Aid for your charity.

It was revolutionary. We were the world's first online fundraising business, making donations simpler and safer for everyone. And we're proud to say we've been growing the world of giving ever since: innovating with companies, charities and developers; investing our fees in world-class technology; and helping raise over £1 billion for thousands of charities.

We're creating a future where donating is so inspiring that it becomes part of everyday life. Where giving is a given.

We'd love you to join us.

Find a cause you care about

### How JustGiving works



More charities recommend JustGiving than any other online fundraising tool.

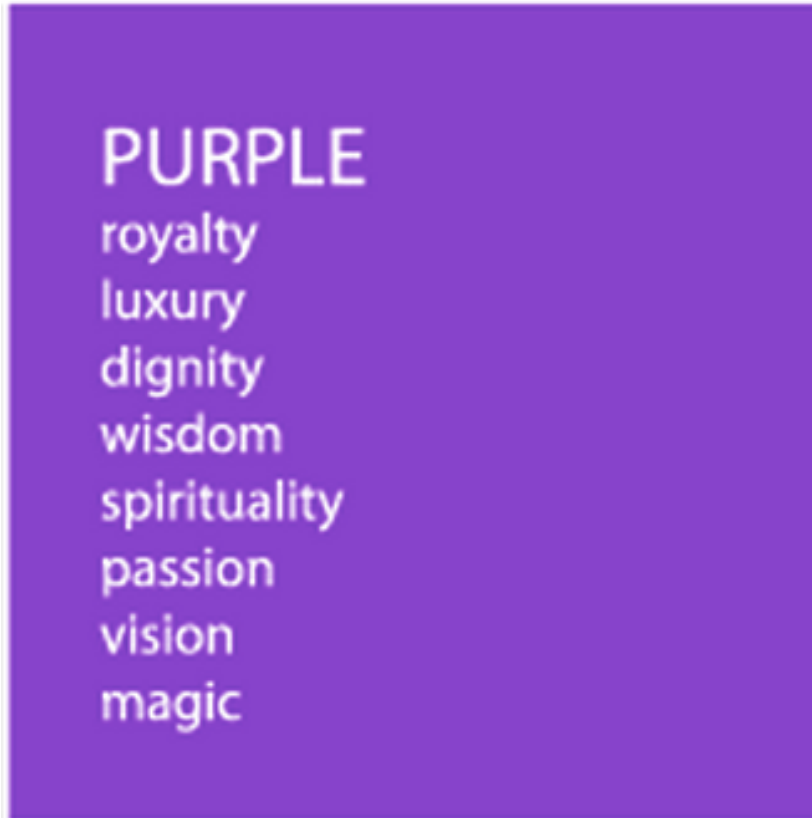Find out why we're different

### Our record of innovation



We re-invest our fees into building world-class technology creating more ways for more people to give.

Find out about our products and services

"A refreshing game changer for online fundraising in Australia. Our fundraisers have been waiting for something new and exciting. With the JustGiving platform, they have found it."

**- Australian Cancer Research Foundation**

"Having carefully reviewed all the options available to us, we firmly believe that JustGiving offers the best value and highest quality fundraising platform on the market."

**- Marie Curie Cancer Care**

**JustGiving, 2013 - www.justgiving.com/en/about-us - Retrieved: May 12, 2013 (15.43)**

# Appendix - Color Meaning: Purple

**Image 1:**



PURPLE
royalty
luxury
dignity
wisdom
spirituality
passion
vision
magic

Source: http://stefansikorski.wordpress.com/visual-literacy-secondary-research/the-meaning-of-colour-in-photography/
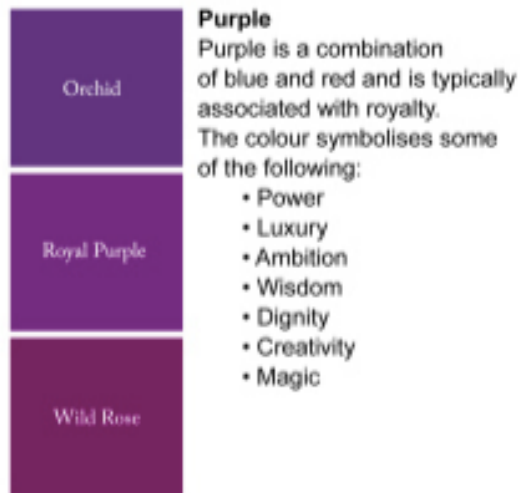Retrieved: May 24, 2013 (20.15)

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**Image 2:**



**Purple—**Spirituality, royalty, mystery, wisdom, transformation, independence, enlightenment, respect, wealth

Source: http://www.docstoc.com/docs/14720787/Colors-And-Their-Meanings
Retrieved: May 24, 2013 (20.15)

**Image 3:**



**Purple**
Purple is a combination of blue and red and is typically associated with royalty.
The colour symbolises some of the following:
- Power
- Luxury
- Ambition
- Wisdom
- Dignity
- Creativity
- Magic

Orchid
Royal Purple
Wild Rose

**Image 4:**



*purple*

ROYAL
MYSTERIOUS
ARROGANT
LUXURY
CHILDISH
CREATIVE
SADNESS

**Image 5:**
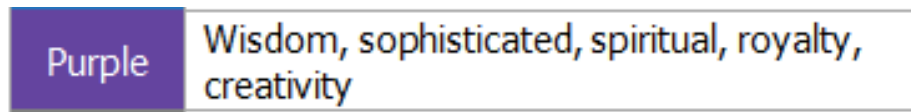


http://presentation-company.com/workshop-news/color-meaning/
Retrieved: May 24, 2013 (20.15)

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**Image 6:**



Source: http://www.noisypost.com/general/what-colours-say-about-you%E2%80%A6.html/attachment/colour-meanings-298x300
Retrieved: May 24, 2013 (20.15)

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**Image 7:**



Source: http://www.webdesignerdepot.com/2012/08/the-psychology-of-logo-design/
Retrieved: May 24, 2013 (20.15)

**Image 8:**



Source: http://creatage.com/color-meanings-in-design/
Retrieved: May 24, 2013 (20.15)

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**Image 9:**



| | Purple | Royalty, spirituality, nobility, spirituality, ceremony, mysterious, transformation, wisdom, enlightenment, cruelty, arrogance, mourning. |
|---|---|---|

Source: http://www.docstoc.com/docs/23540423/Color-Symbolism-Chart
Retrieved: May 24, 2013 (20.15)

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**Image 10:**



Source: http://www.arttherapyblog.com/resources/color-meanings-symbolism-charts/#purplecolorchart
Retrieved: May 24, 2013 (20.15)