

Social marketing and social media

**A case study of the social marketing campaign
«Every Child», conducted by Henrik Vibskov
using the visual social media Instagram and
influencers.**



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Summary

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The delivered thesis is filled: 132 438 characters incl. spaces (= 55.2 standard pages)

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Abstract

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The following thesis aims at understanding how social marketing can benefit from the use of the visual social media platform Instagram in order to communicate about some causes or campaign.

In fact, this topic has never been researched previously, even if some authors already explain how Instagram is growing in term of users and content, and which therefore clarifies why brands are becoming more and more interest by advertising on the platform, but no research had yet been done about the visual aspect of this social media.

For this purpose, a case study has been analyzed about the danish fashion designer Henrik Vibskov that used Instagram, collaborating with different influencers, in order to communicate about the campaign « Every Child » he conducted in December 2017 to support Red Barnet. This particular case has been chosen because of being using exclusively Instagram in its communication strategy and also regarding the researcher's previous knowledge about the case, that clarifies the intentions and the functioning of the campaign.

For that reason, this thesis concentrates on the understanding of the visual elements and constructions that lead to the formation of meaning on the social media. Thus, the data sample analyzed is composed of the different Instagram posts that have been publicized by the influencers when advertising for the campaign.

The literature review of this study is constituted of an in-depth understanding of the pre-existing knowledge that exists on the different elements that contextualize the case. First, an overview of social marketing will be given in order to understand the particularities of this field of communication. Then, the author describes the situation of advertising nowadays in society, how it is perceived by the public and the problem it encounters. Finally, visual culture will be introduced in order to situate the context in which viewers are confronted to images and the relation that exist between people and visuals.

Added to this, the authors give a detailed overview of social media and especially Instagram, its functioning, the relation users or brands have with it and its particular visual dimension.

After this, a description is made of the new type of influencers, who they are, their intentions and how works the whole phenomenon of advertising in collaboration with them.

In order to analyze the 20 data gathered, the researcher uses a qualitative method applying social semiotics principles mostly deriving from the theories of T. Van Leeuwen (2006), J. Bezemer and G. Kress (2008), C. Jewitt and R. Oyama (2001).

To begin with, the main traditional semiotic theories will be introduced to contextualize this field, and then social semiotic will be presented with an explanation of its use for this project. Some clarifications will be given about the way this type of analysis works, what can it bring to the research and what type of outcomes should be expected from its application. From there, the main points of analysis that will be studied in the data will be introduced and explained: the discourse analysis, the design of a message, the construction and angles of visuals and then emotions and colors as sources of meaning of the viewers.

The researcher found out that the application of those principles on the data highlighted that Instagram had been an interesting tool used for «Every Child» campaign, and especially when combined with the work of influencers. In fact, technically Instagram proved to be a smart way to share and archive content but furthermore the different semiotic modes it allows showed to be efficient in order to convey enough informations and meanings to the public.

In addition, the use of influencers allowed the campaign to benefit from their community and power of influence on it. Finally, the results of this analysis have been put back into their original context of being a social marketing campaign and taking place into a visual culture. This revealed to be supporting the use of influencers sharing common values with their audience and thus being able to encode the proper information for the audience to decode a similar message than the intended one.

The thesis conclude on a reflection about the limits of the project and the methods used for the analysis. In fact, the project is limited to the analysis of a single-case and using social semiotic which is a context-dependent method. Moreover, in general, communication strategies combine different media tools, thus the findings of the research should be carefully interpreted into their own context.

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Part 1 : Introduction

1. Goals of the Project

The purpose of this research project is to investigate the visual functioning, the creation of meaning and the implications of some posts on the visual social media Instagram. This project focus on the special context of a social marketing campaign, using the social media and working with influencers. Thus, a social semiotic analysis will be conducted in order to consider the possible meaning-making practices found on the visuals of this type of communication campaign.

In order to conduct a visual analysis, the investigator decided to focus on the case study of the danish fashion designer Henrik Vibskov and the campaign he conducted collaborating with influencers in winter 2017 called « Every Child » as part of the overall campaign led by Red Barnet.

2. Background

I, the investigator, had been working in the communication field for few years before doing this project but also had been a social media users for quit a long time, including Instagram.

During a previous experience as an intern in Agency V, fashion PR (Public Relations) agency in Copenhagen, I had worked on different brand's advertising strategies in collaboration with influencers on social media. This form of communication strategy revealed to be surprisingly spread and used by companies, and also mainly providing good results. In fact, I noticed that this business was nowadays more and more used by brands trying to benefit from the recognition of influencers as new opinion-leaders on the market, and main public personalities present on social media.

From previous work experiences and research projects, I already could acknowledge that the classic media (TV, Radio, Advertisement display...) mostly became outdated from the advertising market for different reasons : because of being extremely expensive and so not so accessible for a lot of companies, but also because they do not seem to be especially fitting the new generation and society in term of media use of the public, nowadays more present on social media. Moreover, with some quick research it is easy to understand the importance of social media and especially Instagram. In fact, authors are saying that it is a powerful tool for shaping public opinion especially for the youth (A. Karam Eldin, 2016). Thus this is how I became really interested in learning more about this social media and understanding how advertising on it really function.

I was also really fascinated and intrigued by how influencers are gaining more and more recognition from the public, which obviously explains why companies want to use them or be affiliated to them. But even despite the amplitude of the phenomenon, it is interesting to see that the public still struggle to recognize, or to admit, the marketing part about it. I do not know for which reason or what is the explanation of it, but from a professional point of view, it seems to work and be a smart strategy for brands.

Agency V is in charge of the public relations for different fashion brands, so most of the work done have a mainly commercial purpose. Thus, when it comes to conducting social marketing campaigns, it is always more challenging for the agency because this type of communication has another purpose than only purely commercial. While being an intern there, I had to work once on a social marketing campaign for a client of the agency, by using the same methods we usually do : social media and influencers. Nevertheless, the campaign totally failed because the influencers we contacted refused to work with the product of the campaign.

Thus, when few months later I heard that the agency will have to work on «Every Child» for Henrik Vibskov, I was curious to see how it would go. I knew what the process would be, how we will exchange with influencers, but as every work with influencers, we can never be sure of what they will do or not with the product and the campaign. In agreement with the designer, the agency made a selection of the influencers that should work on the campaign, and that will be gifted the product of the campaign in order to advertise.

Surprisingly for me, « Every Child » campaign worked really good, all of the influencers we contacted posted something on their social media, and our client was totally happy with it.

Financially speaking, social media are more accessible for brands in their advertising and communication strategies since they have a way lower cost than traditional media as TV or magazines for example. And even if we see more and more success story of influencers, as the now famous danish fashion influencer Pernille Teisbaek (552k followers on Instagram, [instagram.com/pernilleteisbaek/](https://www.instagram.com/pernilleteisbaek/)) for example, getting more recognition and settling their power in the communication field, and also in general in our society, it is still interesting to go deeper in understanding how this type of advertising works. And because of my studies, I had already acknowledged the important visual dimension of our society. Thus, this is the reason why I decided to focus on the visual part of this business.

To conclude, because of my previous knowledge about Henrik Vibskov's campaign and the way him with the help of Agency V, conducted « Every Child », I decided to use this precise campaign as a case study to carry out my visual research about this phenomenon.

Thus, the project will be framed by the main research question : How can the use of the visual social media Instagram benefit a social marketing campaign ?

3. Case Description : « Every Child »

Red Barnet is a danish organization supporting refugee children on the run, escaping from war, disaster and human rights violations, whether in their home country or in their country of asylum. The donations collected by the organization are used to provide tents, clothes, food and medicine for those children, but also to support child-friendly centers offering them safety and the opportunity to just live their childhood.

It is the third consecutive year that the Danish fashion designer Henrik Vibskov supports Red Barnet by creating a special dedicated range of products under its own brand in order to give all the sales benefits to the organization afterward. For the 2017 campaign, hoodies made from Henrik Vibskov and some tee-shirt made in collaboration with the Danish artists' group called Superflex, were on sale for adults and children (See Red Barnet website in References page 74).

In order to advertise and inform the public about this campaign, different danish influencers have been contacted and gifted the sweatshirt to relay the information in their personal social media and spread it around them.

What I learnt from being in Agency V and that makes this case especially relevant for this research, is that no other form of advertisement has been directly used by the designer, only social media. Which is an interesting strategy that highlights the designer's confidence in Instagram and its influencer's use, to convey messages such as those of social marketing. In addition, the designer's satisfaction with the campaign, and the different media spin-offs that it has generated (alt.dk, branchebladet.dk, fashionfladen.dk, fashionforum.dk, and MetroXpress, see appendix 1 page 76) underline its effectiveness.

Furthermore, what is interesting in the only dependance on Instagram of this campaign, is that no bias or interference can come from other media. Thus, the analysis of the content published will be representative of the campaign.

Part 2 : Overall Methodology

This part will develop the research methods used in this project to investigate and answer the research question. The chapter focuses on how the topic has been approach and how the case previously described has been analyzed.

1. Research Philosophy

Authors explain that Interpretivism perceives reality as socially constructed, subjective and able to change. There is multiple realities constructed by people's perception of it. For Interpretivists « individuals with their own varied backgrounds, assumptions and experiences contribute to the on-going construction of reality existing in their broader social context through social interaction » (D. Wahyuni, 2012, p.71). Thus, we understand that humans have all their different perspectives, views and experiences, so social reality is subjective and depend of everyone, it may change from one person to another (D. Wahyuni, 2012; C. M. Leitch, F. M. Hill & R. T. Harrison, 2009; M. Williams, 2000).

Then, the authors follow saying that subjective meanings and social phenomena can form knowledge. Researchers go into perspectives and meanings of social phenomenon in order to create social knowledge. In that way, the research is value bond, the researcher is part of the studied phenomenon, he or she can not separate and so will be subjective in the research (D. Wahyuni, 2012; C. M. Leitch, F. M. Hill & R. T. Harrison, 2009; M. Williams, 2000).

D. Wahyuni (2012) also explains that Interpretivism is used for qualitative studies, that provide rich descriptions of social constructs. In that way, case studies are often chosen since they also provide deep understanding of the researched phenomenon on real life and in its natural context.

According still to D. Wahyuni, Interpretivists try to understand the social world from experiences and meanings that everyone attach to it. Nevertheless, in this project, the investigator does not go to meet people and exchange with them to understand their comprehension of reality. Instead social semiotics principles are used to understand how meaning is constructed, while keeping in mind that there is no single truth and even more with social semiotics for which different meanings can be understood depending on people or context. Therefore the dialogue used in this research to understand social reality is based on social semiotic principles and meanings interpreted from visuals.

Finally, M. Williams (2000) clarifies that even if interpretivist research have a degree of subjectivism, and that no single truth exists, some researchers argue that it is still possible to have a degree of generalization from those research.

Thus, this project investigate how nowadays the public, especially Instagram users, give some power to influencers and can bring out some meaning about visual materials that are their posts, so they become influencing messages carrying informations and values. The investigator also assumes that they can be different interpretations of those visuals and that someone's interpretation can still be slightly different from others' perception of those posts. And all this, is done from the context of nowadays society, media, social media and advertising consumption and thus could evolve with time.

2. Research Question

The applied methods and philosophy aim at answering the following research question :

How can the use of the visual social media Instagram benefit a social marketing campaign ?

According to A. Bryman (2016) and J.A. Maxwell (2009) in a research project, the research question intends to clarify the field that is being investigated and to frame the research design. The research question also gives guidance for the researcher, it helps to focus on the particular subject that is studied and to not loose track by going into peripheral useless searches that do not correspond to the precise subject studied.

Furthermore, J.A. Maxwell emphasizes saying that the research question should not be able to be answered after the preliminary research made by the investigator about the knowledge already existing in this field, otherwise the research project can be considered as obsolete and not providing any new interesting informations about the subject studied. Yet, the research question still needs to be feasible, if not, the research project will neither lead to the creation of new skills.

Finally, it has to be said that the research question of this project has not been definitive until late in the research process. In fact, as J.A. Maxwell explains, until the goals and the conceptual framework of a project are not totally clear and detailed, the research question remain adaptable and evolve with the advancement of the project.

Following will be some examples of the earliest questions that were formulated and helped the researcher to finally settle with the main research question mentioned previously :

- What are social media ? What is Instagram ? and how does it work ?
- How does the danish designer conducted the « Every child » campaign without using the classic traditional media ?
- What have been the differences of this campaign compared to if it has used a regular paid campaign ?
- What was the impact of using influencers for a communication campaign ?
- What kind of values does «Every Child» mediate ?
- How does this form of advertisement take place in the visual culture of our society ?
- How this technology is changing the phenomenon ? How does it change the game of social marketing ?

3. Research Approach

The research approach undertaken in this project is a mix between a mostly inductive part with a slight degree of deduction.

In fact, A. Bryman explains that the inductive approach is the one the most used for qualitative research where « theory is the outcome of research with involves drawing generalizable inferences out of observations » (2016, p.23). This meaning that the researcher tries to produce some theories from the findings, corresponding to one of the goals of this project, aiming at concluding on some deriving knowledge available for some further work.

But as A. Bryman adds as well : inductive work also implies a degree of deduction. In fact, a deductive approach consists of a work where « the researcher draws on what is known about in a particular domain and on relevant theoretical ideas in order to deduce a hypothesis » (2016, p. 21).

Nevertheless, regarding the goals of this project and the methods used, it can easily be understood that different point of view can be valuable regarding the visual analysis of some visual content Moreover, this project does not intend to conclude on some true or false hypothesis. Instead, the project focus on some possible analysis of the operation of some visuals and the possible interpretations and uses of their components, based on some previous theories.

4. Research Design

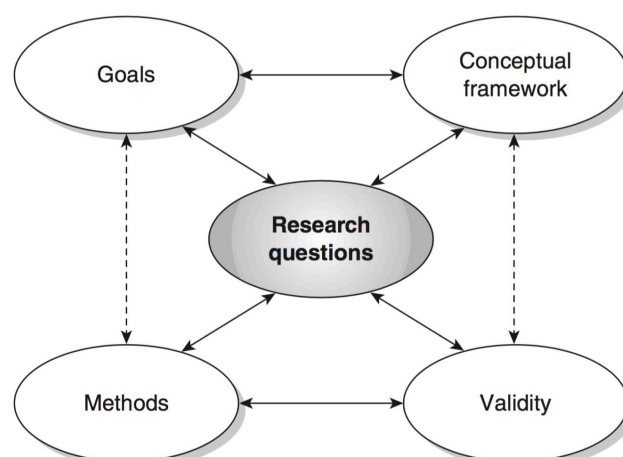
This project looks into how Henrik Vibskov used Instagram as a visual communication tool in order to communicate about the social marketing campaign «Every Child» he conducted in December 2017. That way, the case study is the skeleton of the research.

As K.J. Devers and R.M. Frankel (2000) suggest, the research design of this project started by the elaboration of some preliminary research questions and the identification of the resources available to the researcher in term of knowledge available.

Later in the process, the investigator settled on the case of the specific campaign of Henrik Vibskov because of being a typical case as K. J. Devers and R. M. Frankel suggest as well. In fact, this campaign represent an average case in the field of social marketing campaign using social media. In this way, it does not represent an unusual manifestation of the phenomenon nor a particular exemption to the rule. So as B. Flyvberg (2006, 2011) explains, the case study will enable the researcher to gain some context-based knowledge thanks to an in-depth analysis but will also contribute to create some more general knowledge about the overall field because of being a representative example of the practices.

Because there is no single model for qualitative research design, it has been though and evolved at every stage of the process with the changes appearing in order to end up with a definitive research design in which « the components work harmoniously together, promotes efficient and successful functioning » (J. A. Maxwell, 2009, p.215). H. F. Wolcott (2013) emphasizes explaining that what really matters in the design of a qualitative study is the proper functioning of the final assembly of the different parts, rather than the initial steps.

Figure 1 : Functioning of the design of a qualitative study (J. A. Maxwell, 2009, p.217)



In fact, J.A. Maxwell explains the global functioning and construction of the design of a qualitative study as being an interdependent process between the different components working together in order to answer the research question.

Finally, this project has been made out of an analysis of the existing theories and knowledge about the researched field, followed by an examination of how some social semiotic resources have been used in the Instagram campaign about «Every Child».

The research also provides some knowledge about the work in collaboration with influencers in communication and especially on Instagram to complete the understanding of the campaign. Also, an exploration of some features of the social media has been done in order to understand its functioning and to be able to analyze how can some of its elements be used as social semiotic resources.

5. Research Method

A. Qualitative research

In regards to the work of S. Taylor, R. Bogdan and M. DeVault (2015), when conducting a qualitative research, the investigator is interested into the meaning of things in people's life and in experiencing reality as it is. The investigator studies things as a whole, with their history, their past and the situation they are in. In that sense, qualitative studies are context- dependent and all perspectives are worthy to study. This is why, this research do not claim having only one possible answer, and several points of view can be taken into account.

Then, S. Taylor, R. Bogdan and M. DeVault add that in qualitative studies, the theory has to fit the data, and not the opposite, meaning that the researcher base his or her analysis of the data in regard to the conceptual framework previously found, but does not try to find or create data actually suitable for it. In that way, every elements of the data might not be fully analyzed if the knowledge is not available for it.

Finally, J. W. Creswell (1997) distinguished 5 different types of assumptions that the researcher makes while doing a qualitative study :

- some ontological assumption about the nature of reality : the author explains that reality is subjective and so it exists different kinds of it, depending on the researcher. This is why, while conducting the study, the researcher based her work on different theories and reflected on the different possible perspectives.

- some epistemological assumptions about the source of her knowledge : according to J.W. Creswell, the researcher has to spend time on the field he or she is studying, in order to try to get as close as possible to the topic and so tend to become an insider of the field. Because the investigator had been working in this field and especially because of having done some work for « Every Child » campaign during a previous internship, this assumption has been deeply considered during the process. The researcher reflected on her possible bias in the source of her knowledge during every step of the research.

- axiological assumptions about values : because of the bias previously explained, the researcher will later in the paper reflect on the values of the knowledge created and in her interpretations, but also analyze her position in the study.

- rhetorical assumptions about language : the researcher needs to think and choose her way to write the paper, using the first pronoun or not. This relate to the previous assumptions explained, the research might be personal and reflect the values of the investigator, so the style of writing should also be reflected. In this project, the third pronoun has been chosen, not meaning that the researcher does not bring her own values in it, but more in order to try to avoid as much as possible the bias by also taking distance in the way of writing.

- and finally some methodological assumptions : as explained previously about the research approach, the project is mostly undertaking an inductive logic, studying the topic within its context, with some particular conditions before being able to make some generalizations. Which explain why this project should not be considered as fully objective and as a source of unquestionable knowledge, but more as a source of help for further work or campaign having some similarities with this specific case.

All those paradigms and assumptions depend on the specific research conducted and on the researcher's set of beliefs. Those clarifications are important for the researcher in order to be fully conscious about what can influence the research, but also for the reader to understand how to receive this work.

B. Case study

B. Flyvberg (2011) defines case studies as studies focussing on an individual unit (a person or a community) with boundaries precising in which way the unit will be studied. In that way, case studies are intensive, detailed, rich and so going in depth into the unit of study, compared to cross-unit analysis that might be broader.

The author draws out some strengths and weaknesses of case studies :

- a case study find its strengths in its « depth, high conceptual validity, understanding of context and process, understanding of what causes a phenomenon, linking causes and outcomes, fostering new hypotheses and new research questions » (B. Flyvberg, 2011, p.314). Therefore, this research aims at providing a deep analysis and understanding of how Henrik Vibskov used Instagram and influencer's work in order to conduct his campaign, but also reflects on the meaning that has been created through the use of visuals on the social media and how could it has been possibly received by users.

- but case studies also has some weaknesses because the « selection bias may overstate or understate relationships, weak understanding of occurrence in population of phenomena under study, statistical significance often unknown or unclear » (B. Flyvberg, 2011, p.314). This case study has partly been chosen because of the previous knowledge the researcher had on the context of this campaign. This way, the researcher believes that no important relationships should bias the investigation since Instagram has been the only media used to communicate and the population studied is already familiar to the researcher. Therefore, this project only lack of statistical data about the generalizability of the project and the occurrence of the phenomena.

So case studies are deep and context dependent research, enabling an intense understanding of the studied phenomenon, but also restricting their deep knowledge to the actual phenomenon and so lowering their statistical significance for other cases or situations.

Nevertheless, in another essay, B. Flyvberg (2006) also clarifies some common misunderstandings about case study :

- according to the author general knowledge is not more valuable than practical knowledge, in fact, context- dependent knowledge is at the heart of expert activity. It is from gaining experience on practical cases that then we can move from being a beginner to an expert. Still, the author continues saying there is a need for both knowledge, but context-dependent knowledge and so case studies, should not be considered as not benefiting a field of research because of its specificities. Therefore, even if this project focus on a specific practical case, thus mostly produces specific practical knowledge, it is still valuable in term of knowledge produced that can benefit the field of social marketing and social media advertising.

- we can often generalize from a case study to contribute to scientific knowledge, even if case studies are focussing on a particular unit. In fact, « formal generalization, whether on the basis of large samples or single cases, is considerably overrated as the main source of scientific progress » (B. Flyvberg, 2006, p.226). So, even if case studies have been criticized for long, they can still be considered for creating scientific knowledge. Thus, some of the knowledge produced in this specific research will be able to be generalized to the overall field it is related to as social marketing or social media for example.

- case study is not only limited for formulating hypothesis or doing pilot research it can also be used for theory building. In fact, case studies are not only about anecdote, nor finding proofs, they are also made to learn something and gain experience, so they are not limited to hypothesis or pilot research. Even if this research is limited to the specific case it focuses on, it is still a complete research going further than only formulating hypothesis to investigate later.

- case study are not always bias by the researcher expectations or at least not more than other type of research. In fact, if no hypothesis are already done and no thoughts already made, then the case study can not be utilized to confirm or prove some personal beliefs, but more to analyze which is limiting the bias. Bias exist in all kinds of research and the best way to avoid them is only to clarify as much as possible the researcher's sets of beliefs. In this specific project, the researcher analyzed from the start the sources of her possible bias in order to avoid further confusions. Moreover, the researcher oriented her study on an aspect of the case that she did not know before and had no expectations about, so no hypothesis tried to be justified.

- finally, B. Flyvberg says that general propositions can be developed on the basis of a specific case. Even if case studies are creating knowledge on the basis of a single case, some of the knowledge can still be generalized and applied to other case. In fact, another case having some similarities and fulfilling some common criteria with this specific case of Henrik Vibskov's campaign, could benefits from the findings and the analysis of this research.

It is therefore important to acknowledge all those informations while reading this project, in order to understand how to receive it and how it could fit in a more general environment. Because of focussing on a particular single case, this research have some limitations and specificities, nevertheless, some of the knowledge produced aimed at being used for further research in this field or as tools for marketer's work. No clear marketing strategies will be defined in the conclusion of this work, but some recommendations for further campaign can be outlined. As B. Flyvberg explains, « readers will have to discover their own path and truth inside the case» (2006, p.238).

6. Analysis Method : Social Semiotic

Some social semiotics principles will be applied in this project in order to analyze the data collected. In fact, this type of visual analysis should allow to discern the different meanings produced on the posts on Instagram.

A. Semiotic basis

The semiotic field has been developed originally in the 19th century by R. Barthes, C.S. Peirce and F. de Saussure. Semiotic consists of the study of signs in order to analyze the results of their combination in terms of representation and meanings in textual or visual elements (T. Van Leeuwen, 2005).

F. de Saussure first explained that signs, an object that stands for something else into the public's mind, can be divided into two separate components : the signifier and the signified, the actual sign and the concept it corresponds to (1976 (1916)). Berger, in Moriarty (1995a), add that the meaning constructed comes from a human arbitrary and conventional relation existing between the signifier and the signified. Later, in 2008, J. Bezemer and G. Kress still argue that signs, meaning making element, are still brought in a motivated relation from the interest of the sign maker. So it can be said that signs and their meaning are intentional, which explain why their study is interesting and can unable a deeper understanding of messages and visuals.

Then, in *Rhetoric of the image* (1964), R. Barthes recognizes three different types of messages in visuals : the linguistic message, the pure image and the coded image. From those three elements, R. Barthes concluded that it is the connotation of the image that unable the reader to understand the overall denotation contained in the visual (1980 (1964)). So it can be said that F. de Saussure was looking at signification in a frozen manner, while R. Barthes looked at how meaning change with cultural and historical context.

Finally, C.S. Peirce (1896) looked at the relationship between sign and its object, he identified three types of signs having three different modes : index with a direct relationship to the object, icon that resembles to the object or have similarities with it and symbol that is not directly connected to object but purely connected to it by a conventional or habitual connection. The theoretician explained that it is the use of those three types of signs in communication that enable to convey a meaning in a message (1998 (1896)).

But, as G.Aiello (2006) explains, the issue with the theories developed by F. de Saussure, C.S. Peirce and R. Barthes is that they were not particularly aiming a visual analysis nor interested in ideologies.

In fact, a visual analysis requires several considerations : the analysis of the properties of the text, the social context of production, the context of viewing, the materiality of the text and the relation between the image's subject and the viewer's gaze. However, no theories had been developed in that purpose in older semiotic, this is why it is interesting to look at social semiotic, in fact : «Social semiotics sees signification as social practice, that is, as a process deeply embedded in and affected by existing cultural norms and power structures» (G. Aiello, 2006, p.98).

B. Social semiotic

« social semiotics is concerned with how visual resources are and can be mobilized to act and work on the viewer » (G. Aiello, 2006, p.101)

G. Kress and T. Van Leeuwen (2006) explain that visual structures are not a reproduction of reality, they are the opposite, they create images of reality, and those images are framed by in the interest of the person making them, by the way they circulate and the way they are read. So we can say that they are not formal, but have an important semantic dimension. Thus, it is interesting to look at their construction in order to understand the intentions of the makers of those images.

According to C. Jewitt and R. Oyama « social semiotics of visual communication involves the description of semiotic resources, what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted » (2001, p.134). This is why in this project, a social semiotic analysis will be conducted in order to understand the meaning transmitted.

T. Van Leeuwen (2005) says that semioticians do three things : collect and document semiotic resources, they investigate how semiotic resources are used in specific contexts and finally they discover and develop new semiotic resources and their use.

In fact, semiotic resources are essential in social semiotics, the term «resources» originally derives from the notion of signs, and then from « codes ». In previous semiotic theories, semiotic systems were having codes like set of rules to connect signs and their meaning. So different people talking about the same code could understand and refer to the same meaning, but it can not work for all form of visual communication (highway code is fine for example, but not children drawing).

For something that is related to culture and ruled it is fine, like with strict prescriptions. But when dealing with more creative things, it can not work anymore because people can all have different interpretations and coming from different meanings of things. So, it is the same for images, people can have different interpretations of them, which is an important point for social semiotic. It exists some kind of rules and best practices, common habits etc. but different rules can apply in different contexts. This can be exemplified by the existence of so many different points of view, people look at things from a precise position that have a symbolic power. This is why social semiotics prefers the word «resource» because it avoids the notion that a sign stand for something, with a pre-given meaning, not affected by its use or context (T. Van Leeuwen, 2005; C. Jewitt & R. Oyama, 2001; G. Aiello, 2006).

According to T. Van Leeuwen (2005) the semiotic potential, is the potential of a resource for making meanings. It is the study of how a resource could be used in communication, it does not pretend to be complete since it is made in a specific purpose or context.

Thus, the author follows saying that resources have a theoretical semiotic potential coming from their past uses and potential uses that could be relevant for the users' needs and interests, in a social context. They can be identified in everything we do, make or see because everything can be done, made, or seen in different ways, and so resources can be articulated in different social and cultural meanings.

As stated by J. Bezemer and G. Kress (2008), another thing that social semiotic added to classic semiotic is that the producers' interests of message, but also of the audience of message, are shaped by a social, economical, political, technological and cultural environment in which the signs are made. And the final message can be understood as a interaction of all those elements, opening on a certain meaning. This is why it is interesting to not only look at signs as a formal entity, but more to look at resources in their context, with their different potential meaning and the way they are used.

C. Elements of analysis

1. Discourse analysis

In social semiotic, the analysis of discourse enables the researcher to investigate the question of «what» in communication, it helps to situate and understand the phenomenon.

In order to do this, T. Van Leeuwen (2005) distinguishes different elements to look at :

- actions : things people do, not meaning the activity but the physical movement of the body,
- manner : the way actions are performed (graciously, slowly, etc.),
- actors : the people involved in the practice and their roles,
- presentation : the way in which actors are dressed, how they present themselves,
- resources : tools and materials needed to enact the social practice,
- times : time of the social practice,
- and spaces : space where the action take place.

G. Kress and T. Van Leeuwen (2005) extended M. Halliday's theory of speech act to images in order to understand the action that is intended by the images. In fact, images can invite the viewer to either be offered an information, when there is no gaze asking for a relationship, it offers the participant to the viewer as an information, object of contemplation; or demand something, when the participant looks at the viewer, the gaze demand something from the viewer, demand a form of relationship. So gaze of participants can convey some meaning in visuals, that later can also be supported by linguistic and the use of words and its resources (as typography for example).

Thus, those theories first help to decode the context and main role of some visuals.

2. Design of a message

The design of a message is «the practice where modes, media, frames, and sites of display on the one hand, and rhetorical purposes, the designer's interests, and the characteristics of the audience on the other are brought into coherence with each other» (J. Bezemer & G. Kress, 2008, p.174).

So it is the whole structure and frame of a message. The different components or categories are :

- first, according to J. Bezemer and G.Kress a mode is «a socially and culturally shaped resource for making meaning. Image, writing, layout, speech, moving image are examples of modes, all used in learning resources. Meanings are made in a variety of modes and always with more than one mode » (J. Bezemer & G. Kress, 2008, p.171). Moreover, « What counts as mode depends on sign makers acting within the needs and understanding of a particular community and its more or less conventionalized practices » (2008, p.172). Therefore, it can be understood that people decide of modes depending on what they are searching, analyzing, what they are interested about. So the study of modes can help to understand the intention

of the producer of a message, it will also reveal some details of the intention of the message maker.

- Modes also have different modal resources, for example writing have syntactic, grammatical or even graphic resources. So modes can be used in different ways to do different semiotic work, they have different affordances.

- A mode and its resources also have to be considered with the medium of distribution they are from. In fact, « medium has a material and a social aspect » (J. Bezemer & G. Kress, 2008, p. 172), a medium is a substance through which meaning becomes available to others, it is the support that will convey the meaning.

- It is also important to notice that medium have a social aspect which is the outcome of « semiotic, sociocultural and technological practices » (J. Bezemer & G. Kress, 2008, p.172), so it is the representation that the medium has in society, in the common knowledge.

- Then, a message also has a site of display that correspond to « the space that becomes available as medium » (J. Bezemer & G. Kress, 2008, p.173) to convey the message.

- Finally, the frame is the available framework of understanding of our society, it is a social frame (in a textbook a frame can be an example, an exercise, a demonstration etc.). « Genres are the semiotic obverse of the social event » (J. Bezemer & G. Kress, 2008, p.173). So the frames or genres also show the social relations of participants in an event.

Those different elements and layers of comprehension can be used to decompose a message into its different components and analyse them. Added to the discourse analysis, it comes to precise and define deeper its context.

3. Construction of visuals

G. Kress and T. Van Leeuwen (2006) establish different meanings out of some visual constructions, basing their reflection on some examples.

First, the symmetry of some elements in a visual can help to create a relation of similarity between them, in order to highlight that the elements belong to the same category. It can create an impersonal, static, dry and conceptual visual. In the contrary, when visuals represent actions, they become more personal, dynamic and dramatic. So places of elements in a visual can tell a story.

Moreover, places of elements can also be linked to the sense of reading of a visual and its signification. Usually, elements on the left of a visual is presented as given information that is already familiar to the reader, serve as a departure point for the message. While elements on the right are new, information not yet known by the reader so that require special attention. Thus, when analyzing a visual, the disposition of elements can already be source of several informations.

Then, physical participants in visuals should be considered as well.

There are two types of participant in a semiotic act : the interactive participants (participant in the act of communication, the ones who speak and listen, write and read, make images or view them) and the represented participants (participants that constitute the subject matter of the communication, its the people, places and things represented in and by the speech or writing or image, the participants about whom we are speaking or writing or producing the image).

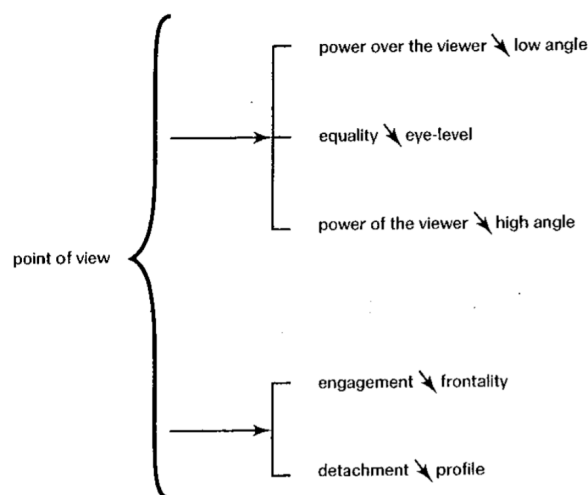
Then, after having noted that difference, G. Kress and T. Van Leeuwen are also interested in the relation that can exist between those participants. «When participants are connected by a vector, they are represented as doing something to or for each other» (G. Kress & T. Van Leeuwen, 2006, p.59). This vectorial patterns is called narrative, opposite to conceptual structures. Thus, analyzing the participants represented in a visual and the relation existing between them can help the viewer to decodes some meaning or intentions behind some visuals. This notion of connexion is not only limited to persons but also valuable for elements in general. In fact, T. Van Leeuwen (2005) explains that disconnected elements will be read in a separate sense and independent, maybe even with a contrasting sense or meaning, while connected elements will be read as belonging together, as continuous or complementary.

Finally, in term of general shape, it has to be noted that in our society, squares and rectangles are the dominant ones, they are in our cities, buildings or roads, the shape of a lot of daily objects we use. «Unlike circles, which are self-contained, complete in themselves, rectangular shapes can be stacked, aligned with each other in geometrical patterns : they form the modules, the building blocks with which we construct our world» (G. Kress & T. Van Leeuwen, 2006; T. Van Leeuwen, 2005).

4. Angle of visuals

The following figure indicates how the angle of the visual in regard to the viewer can convey meaning in a visual.

Figure 2 : Angle of point of view in visuals. (C. Jewitt & R. Oyama, 2001, p.136)



For example, the frontal angle is used in visuals to increase audience identification and involvement with the represented participants.

This information can be used in order to understand the relation created between the participants and the viewer in regard to gazes and angle of visual.

5. Emotion of visuals

D. Feng and K.L. O'Halloran (2012) say that in visuals, emotions are constructed through nonverbal communication as the use of body behaviors like facial expression, body posture and touch.

Because emotions are communication tools, they also take part in the construction of meaning and thus should be considered when conducting a visual analysis.

The research of D. Feng and K. L. O'Halloran focus on the analysis of the visual representation of emotions with the use of emotive behaviors, so resources as facial expression, touch and body orientation. According to the author, those emotive behaviors are not seen as semiotic codes encoding emotive meaning, but as resources that create meaning in social contexts. So they are not closed semiotic systems, there are many possible interpretations of meaning making of those visual forms. In that sense, there is no clear theories making obvious link between some emotive behaviors and there meaning, humans all individually know how to read and make facial emotions.

6. Colours

Colours are important resources in visual communication, they convey meaning. For G. Kress and T. Van Leeuwen (2002) a colour is also a semiotic resource like others : it has signs, it is not only arbitrary or anarchic, but rather motivated by the needs and the goal of the sign-maker. Even if the meaning of colour seems obvious for us, like natural, it is still kind of anarchic.

«Colour clearly can be used to denote specific people, places and things as well as classes of people, places and things, and more general ideas» (G. Kress & T. Van Leeuwen, 2002, p.347). For example, colours of flags denote specific nation states, or also companies use colours to decline their identity. But colours can also be used in a document to increase the reader's attention (G. Kress & T. Van Leeuwen, 2002).

Two types of affordances can be distinguished in colours, two sources for making meaning out of it : the association or provenance, where the colour comes from, where it has been culturally and historically used, where we have seen it before; and the distinctive features of colour, the visual quality with different scales :

- value : the scale of value is the grey scale, going from light to dark. For all humans, light and dark have always been fundamental experiences, in all culture.

- saturation : the scale goes from most intense saturated or pure colours to softest or pale/pastel colour. It has affordances in its ability to express emotive temperatures or kinds of affect, so the scale goes from maximum intensity of feeling to neutralized feeling. High saturation can have a positive signification, exuberant, vulgar etc. while low saturation express more tenderness, coldness or moody etc.

- purity : goes from maximum purity to maximum hybridity. It exists primary and mixed colours, so colours with commonly used names (brown , green, red...) are considered pure, and other colours are perceived as mixed. Pure colours are key signifiers of ideologies of modernity, while mixed colours are key signifier of ideologies of postmodernism where idea of hybridity was positively valued.

- modulation : scale from modulated or textured colour to flat colour. Affordances are various and value-laden. Flat colours are perceived simple and bold in a positive sense, or overly basic and simplified. Modulated colours are subtle or overly fussy and detailed. Nevertheless, it is also related to modality, flat colours are generic colour expressing essential quality of things, while modulate colour show the colour of things as they actually are seen.

- differentiation : scale from monochrome to the use of a varied palette. So from diversity or exuberance as semiotic affordances, to restraint or lack of differentiation. From adventurousness to timidity.

- hue : scale from blue to red. Red for warmth, energy, salience and foregrounding. Blue for cold, calm, distance and backgrounding. Transparent/opaque, sedative/stimulant, rare/dense, airy/earthy, far/near, light/heavy, wet/dry. (G. Kress & T. Van Leeuwen, 2002).

Finally, the authors conclude on the fact that colour differentiation and saturation can also convey meaning. For example, high differentiation and high saturation can be the signifiers of adventurousness, and in the contrary with the absence of differentiation can be synonym of monotony and routine. Saturation can also express the intensity of feeling.

Thus, the analysis of those features can help understanding meanings conveyed by a visual.

7. Role of the Researcher

Some authors explain that qualitative studies are never about pure induction, in fact, « we can never space all of our assumptions about the world, and we all approach our research with some goals and questions in mind » (S. Taylor, R. Bogdan & M. DeVault, 2015, p.9). Bias coming from the researcher are never totally avoidable even with the utmost effort, so the researcher needs to make his or her assumptions and sets of beliefs as clear as possible in order to be aware of the elements that might influence the inquiry (J. W. Creswell, 1997).

Furthermore, conducting a social semiotic analysis involves a certain degree of personal involvement from the researcher. In fact, the investigator has to investigate how semiotic resources are used in the data to convey meaning. Nevertheless, as it has been said previously, resources can be context-dependent and their interpretation can depend on the investigator's background, culture or society. Thus, even if the researcher manages to be as objective as possible, he or she will still struggle to detach himself or herself from his or her deep cultural habits and knowledge. In that sense, this project do not intend to create worldwide knowledge, but rather describes one possible social semiotic analysis of «Every Child» campaign on Instagram.

Finally, a precision needs to be added about the researcher's eye on this project. In fact, because of being part of the communication field and having done an internship at Agency V, fashion PR agency in charge of Henrik Vibskov, the researcher has some prior knowledge and engagement in this field. Because of this background, some elements of this project were not surprising for the researcher, for example the data used. Nevertheless, the social semiotic analysis and the theories on which the analysis is based were still totally new for the investigator. Thus, the notion of « curious eye » developed by I. Rogoff (1998), questioning the correct way to look at things, is still part of this project. This point highlight why it was even more important for the researcher to be able to take distances from the research in order to always inspect if the elements said or used were justified or only taken for granted because of the researcher's background.

Part 3 : Literature Review

The literature review consists of the concepts, expectations and assumptions that can inform the research project. The main purpose of this part of the project is not to cover the whole field, but to focus specifically on the knowledge that can be relevant for this specific project about the themes addressed : social media and especially Instagram, influencers, social marketing and visual culture.

So the following section will bring together the existing theories about the studied field, but also some unpublished work, the own experience of the researcher and some pilot studies. It will end up on drawing the research paradigm : the particular area in which the project is situated, in order to frame the research sufficiently in order to avoid some further bias coming from the researcher. In that sense, it can be said that the conceptual framework is not only descriptive, but also critical about the pre-existing knowledge and the circumstances in which the project will take place (J. A. Maxwell, 2012; Bryman, A, 2016; J. W. Creswell 1997).

1. General Context of the Case

In this part, some different components of the case will be defined and developed in order to have a better overview of the implications of « Every Child » campaign and the context it has been conducted in.

A. Social marketing

Social marketing is «the use of marketing methods to change people's behaviour in areas such as health, education, etc.» (See Cambridge Dictionary in References page 74). The term appears in 1971 in an article of P. Kotler and G. Zaltman, from an attempt to push marketing to be more socially relevant and to apply the new technologies appearing for social change. From there, social marketing rapidly became «a viable subject of research, teaching, and practice» (A. R. Andreasen, 1994, p.108).

Thus, it is the use of marketing theory, skills and practices to achieve social change. It has the primary goal of achieving «social good.» Traditional commercial marketing aims are primarily financial, though they can have positive social affects as well. A social marketing campaign aim at providing informations on important issues, change people's values and beliefs by using the common technology usually used in the private sector (A. R. Andreasen, 1994). To see social marketing as only the use of standard commercial marketing practices to achieve non-commercial goals is an oversimplified view.

« social marketing involves increasing the acceptability of ideas or practices in a target group, that it is a process for solving problems, that it applies marketing thoughts to the introduction and dissemination of ideas and issues, and that it is a strategy for translating scientific knowledge into effective education programs (...) social marketing is distinguished by its emphasis on so-called « non tangible » products - ideas, attitudes, lifestyle changes - as opposed to the more tangible products and services that are the focus of marketing in the business ». (R.C. Lefebvre & J.A. Flora, 1988, p.300)

So social marketing is the field trying to use marketing strategy in order to promote a better agenda in terms of social problems existing in the society. And as for the communication and marketing field in general, it could therefore be asked if social media could be interesting tools to use in their campaign since they proved to be efficient in other fields.

Furthermore, one of the reflection of R. Donovan and N. Henley (2003) (in R. C. Lefebvre, 2004) is that social marketing campaign are using traditional commercial model but for a purpose more complex about individual and social change. So, even if advertising on social media might be efficient for traditional commercial communication, we can raise doubts about its use for social marketing.

The researchers D.R. George, L.S. Rovniak and J.L. Kraschnewski published in 2013 a paper explaining the dangers and opportunities of social media for the medicine field. Even if their paper focus especially on the medical field, the authors still explain that social media already proved to be relevant in the domain of public health because of their ability to influence health and social behaviors. They follow explaining that research showed that social media could be helpful for causes as obesity, smoking cessation, prevention of sexual risk behaviors and other phenomena.

It is therefore interesting to look at the effects of social media for another domain than the medical one in social marketing and to understand its functioning. The study of the case of Henrik Vibskov communicating about support of the child condition will thus allow the research to investigate another subject of social marketing and to go deep into understanding its use of the social media Instagram.

B. Advertising nowadays

First, it has to be noted that according to W. Glynn Mangold and D.J. Faulds (2009) consumers are taking more and more distance from classic form of advertisement as TV, Radio or magazines. Added to this, they demand everyday more control on their media consumption and immediate access to information and news.

Then, there is also an evident desire to avoid ads nearly everywhere. Radio stations promote commercial free listening, and Home Box Office (HBO) boasts commercial free programming that consumers find so desirable that they pay extra for it. Cities are establishing new codes to prevent banner placements on buildings, and new products are being developed to aid consumers in their quest to get rid of unwanted ads (E. Wright, N.M. Khanfar, C. Harrington & L.E. Kizer, 2010). Thus, it can be understood that consumers' behavior changed and they do not want advertisement anymore. So the selling concept has to change as well and the marketing strategy as well.

Moreover, in a multi-tasking, over-stimulated society, people no longer have their attention solely on one activity. The television might be on, but it is competing for viewers' attention with magazines, computer emails, texting, and more. So, as consumers become more resistant, advertisers must become more subtle and subliminal. They have to « create something unique, different, exciting, and entertaining in an effort to remain part of the consumer's memory » (E. Wright, N.M. Khanfar, C. Harrington & L.E. Kizer, 2010, p.74).

Furthermore, mass marketing, consisting of targeting to all consumers, is gone and no longer effective. This meaning that marketers have now to create more strategical campaign (E. Wright et al., 2010).

Moreover, « today, digital media are dominating the world » (E. Wright et al., 2010, p.77) and Instagram, with its photo-editing features created « a strong visual oriented culture », showing that pictures were more efficient in term of communication than words (E. Lee, J. Lee, J. Ho Moon, Y. Sung, 2015).

Finally, it has to be noted that with the Web 2.0, users can have now a form of control on communication. In fact, because of the control they have on the media and on applications, consumers can now be directly engaged into the creative process by producing and also distributing the information. They are not passive anymore, but active as co-creators. This is why, since the customer is always at the heart of the process in social marketing, we can understand that social marketers also have to incorporate those new tools into their communication strategy. By being part of the creative process, consumers will increase their loyalty to the topic or the organization and engage with the cause supported. R. Thackeray, B.L. Neiger, C.L. Hanson and J.F. McKenzie (2008) explain that « Web 2.0 allows for sharing, linking, collaborating, and inclusion of user-generated content » (p.339). So for consumers this means that they do not only receive static information, rather they can generate information, share it and give their opinion on it. The authors talk about « collective intelligence ».

C. Visual culture

« Seeing is a great deal more than believing these days » (N. Mirzoeff, 1998, p.3)

According to M. Sturken and L. Cartwright (2001) Western industrialized cultures live in a multimedia environment, surrounded by different types of media present around people all day long. Because those media are vehicles of images in their messages, thus they are central to visual culture.

The authors follow saying that from the 21st century, the global landscape of media changed and became more complex. In fact it has diversified in term of media, but also in term of national and culture boundaries. A lot of new forms of media appeared, printed newspaper became also available digitally, electronic devices have been developed for special effects in the film industry and national television channels became available internationally but also distributed by black markets.

In fact, modern and postmodern cultures are influenced a lot by visuals, the tendency to visualize existence and about creating visual experience, this is why we can talk of the existence of an actual visual culture in which images convey informations through digital interface mostly. This contrasting with before when the world was seen as a book rather than made out of images, as N. Mirzoeff emphasizes (1998). Furthermore, T. Highfield and T. Leaver (2016) and M. Sturken and L. Cartwright (2001) agree on the fact that visuals participate to story-telling and meaning-making.

M. Sturken and L. Cartwright (2001) continue explaining the different types of meaning that images create : first a shared meaning through every viewer and usually preferred by the producer, but also a more personal one of the specific viewer. In fact, the meaning is not only decoded through the passive relation of an image and its viewers, but rather through a complex social relationship that depend of the context in which the image is seen, and also on the interpretation of the viewer. Thus the meaning of an image is not fully controlled and dependent of its producer. Nevertheless, the authors also explain that it is the producer's role to give enough clues to the viewers in order for them to decode the intended dominant meaning. The producer encode the image, and the viewers will decode it.

Moreover, according to them, images are never targeted at everyone, instead they aim to reach and be interpreted by a particular sets of viewers that are linked to the image in a certain way by common style, issues raised or world construction.

Finally, the authors emphasize saying that analyzing an image in order to understand the producer's intention is quit complicated and not always useful since it can not match with the possible interpretations of the viewers influenced

by their own experience, the particular associations they could make or even the context in which they will be confronted to the image.

So for the author, meaning is not inherent to an image, it is constructed through a complex social interaction between viewers, context and the image.

Images are also subject to the judgement of their qualities according to some criteria that depends on cultural codes and shared concepts. Thus, it really depends on the context they are viewed and analyzed, on the codes of a society and of a viewer.

I. Rogoff (1998) or also J. Bezemer and G. Kress (2008) join them on the fact that nowadays we do not only create meanings orally and using text, but also visually by using images containing and conveying informations. Those images can communicate different notions like pleasure or displeasure, they can influence and determine power relations (I. Rogoff, 1998). N. Mirzoeff emphasizes on the importance of visuals saying that visual culture is not only a part of our life, but our actual everyday life instead. He also sees visuals as medium of information and mass culture, that offers a « sensual immediacy that cannot be rivaled by print media » (1998, p.9).

« images are also used to do things to or for or with people : to persuade (advertisements), instruct (patterns for dress making), explain (diagrams in textbooks), warn (image of skull and crossbones on a door) » (T. Van Leeuwen, 2005, p.120)

The digitalization of our society also participate to the change in the use of books, but also to the displacement from text to images as central mode of representation (J. Bezemer & G. Kress, 2008). This highlighting again why images and visuals are increasingly becoming important in our society and so their study even more interesting.

The emergence of this relatively new field about visual culture create new possibilities of reflection on subjects like stereotypes, desires or objectifications. Communicating with visuals enable some new opportunities for marketers to play with objectivities and subjectivities in their message (I. Rogoff, 1998). N. Mirzoeff (1998) explains that with the development of Internet, digital videos, the easy accessibility to high definition TV etc, visualizing will stay as an important feature of our society.

Those different points bring out the interesting link that can be made between social marketing, social media and visual culture. This is why the investigator decided to focus on a special case incorporating those different features in order to investigate this new field, not having been enough researched for now.

2. Social Media

A. Contextualisation

According to P. Gillin (2007) traditional media as TV, Radio or journal already became old fashioned when Websites started to gain importance in society, even if they were still sometimes considered as only online versions of the older media. Websites were still expensive and complicated communication tools, nevertheless, they gave new options to marketers about how to interact with customers. Finally, the field quickly evolved with the appearance of Social Media that had a deep interest since they were enabling more features.

B. Solis and D. Breckenridge (2009) or S. Meraz (2009) define Social Media as any kind of online tool using Internet to facilitate communication. They also enable their users to share informations and opinions with mostly as much influential power than journalists or experts. Social media are made to share content, they can be Weblogs, social networks or online forums. Those platforms started a democratization of the information with the exchange of senders and receivers roles in classic communication habits, giving the public more voice to speak out and share content.

Finally, A. M. Kaplan and M. Haenlein (2010) resume saying that social media are the revolutionary new trend, gaining more users and content and thus becoming essentials to consider for marketing and communication strategies. Therefore, for this reason authors say that « Social media is powerful » (B. Solis & D. Breckenridge 2009, pXVII).

B. Instagram

1. Presentation

Instagram is a social media, launched in 2010, that consists of a mobile photo-sharing application, allowing its users to share pictures and videos. Thus, its specificity compared to other social media as Facebook or Twitter is that it does not consists of text-only contents (E. Lee, J. Lee, J. Ho Moon, Y. Sung, 2015).

Instagram is a relatively new form of communication, that had a rapid growth in the number of its users and uploads. But still, researchers do not have paid a lot of attention to it, this is why it is still interesting to look especially at this media (A. Karam Eldin, 2016).

Today « Instagram is seemingly the most well-known application globally. Generally speaking Instagram is a simple way to capture, customize and share photos and videos with a number of people known as « followers ». As a user, you are free to choose whom you allow access to view what you share » (A. Karam Eldin, 2016, p.250). So Instagram consists of a mix of private and public content depending on users will.

Nowadays, Instagram has more than 300 million monthly active users; 30 billion photos shared, 2,5 billion daily « likes », 70 million daily photo updates (E. Lee et al., 2015).

Therefore, according to A. Karam Eldin (2016), it can be said that Instagram has an enormous popularity and thus became the most important social media platform for advertising and marketing, and is successful in this. Instagram is a tool empowering consumers to connect and share informations, leading to the creation of new spheres of influence, thus impacting on marketer's work (R. Hanna, A. Rohm & V. L. Crittenden, in press).

To finish, with its emphasize on visuals, researchers say that Instagram has created an image machine, playing, storing and manipulating images (N. Carah & M. Shaul, 2016). Therefore Instagram should also be considered when talking about the importance of visual culture in our society.

2. Instagram and users

Without users, Instagram does not have anymore content and so no usefulness, thus it is interesting to look at the relation between the social media and its community.

At its start when it was still run by an independent private company, Instagram was only available on iPhones, thus with a restricted user base because of excluding non-mobile users or even android users. Later, it expended to most of the popular mobile devices and web interfaces, slowly approaching 400 million users until it got bought by Facebook. Thus, T. Highfield and T. Leaver (2016) conclude on saying that the social media evolved from a small kind of private community, to a way more public one, changing its image and position in society.

A study of E. Lee et al. (2015) shows that Instagram users have nowadays five primary social and psychological motives : social interaction, archiving, self-expression, escapism and peeking. The first one, social interaction, is a strong factor, users wish first to establish and maintain social relationships with others by using the social media. Then, they aspire to dispel their loneliness, meet new people through social media and get some social support. They research social

relationships with other users that have similar interests and needs, so they feel a strong connection. Users record their daily events and traces, creating their own cyber documentary. Instagram is also used as a way to express themselves, relaxed, avoid troubles of the reality or peek at others. Overall to escape from their real life and engage with friends.

J. Postill and S. Pink (2012) emphasize this idea explaining that on social media it is possible to find communities, not only virtual, also real communities having shared social interactions, social ties and common interest. Members create a feeling of self-identification, they share knowledge, have a reciprocal familiarity and common sense of obligations. The authors also explain that tools as hashtags are also social medium used to group conversations and create the feeling of belonging to the digital crowd.

Moreover, authors explain that even if Instagram seems to have an important social role for its users, it has also proved to be depending a lot on their active participation (N. Carah & M. Shaul, 2016; J. Postill & S. Pink, 2012). In fact, it can be understood that without users, then the social media loose content, but also loose interactions between users, comments or likes. Thus, if users become inactive on Instagram, then it could become an empty gallery losing its social role.

Social media are thus creating new forms of social interactions and so a crossroad between online and offline worlds, We can therefore conclude that the social media and its users are in a relationship of reciprocity and interdependence with each other.

3. Instagram and brands

In social media, companies create their own account and reach their customers by publishing posts in order to create interaction with them. Depending on the social media and the feature it allow, brands can use text, images or videos in order to also facilitate interactions between users (R. Limongi Franca Coelho, D. Santo de Oliveira, M. Inacio Severo de Almeida, 2016). Thus, Instagram can be used by companies as a communication tools, brands can create their account and share pictures of their products, services, or even offices in order to create some interactions with their customers or « followers ».

In 2014, Instagram slowly allowed particular brands to make promoted posts in user's feed. Before this, the social media was not really using advertising on its platform, unlike the other social media platform. So before this, brands had to earn attention on the social media by getting other users to acknowledge them by following them and using the classic features proposed by the platform (N. Carah & M. Shaul, 2016).

Furthermore, R. Hanna et al. (in press) state that one of the difference between social media and websites is that social media are focussing on the consumer's experience. So for companies using social media, the stakes is to incorporate reach, intimacy and engagement into the company's messages in order to get as close as possible to the community and be listened.

Now the situation changed, brands can track and target users on Instagram and use algorithms to increase the attention. The explore feed of users is being more and more personally targeted to them. « As these platforms become more calculative, more detailed judgment about images may be made » (N. Carah & M. Shaul, 2016, p.80). The presence of brands on the social media and their possibilities evolved and thus create some new opportunities for marketers to use it.

In fact, R. Hanna et al. (in press) affirm the ability of Internet-based media to not only reach the consumers but also to move them from awareness to engagement. Thus, in term of marketing strategy, social media platforms are tools to create experience for users, get their attention and also influence them.

Nevertheless, just as authors explain, this is contrasting with the fact that companies have actually less and less control on the content available about them online. So even if they can directly engage with their customers at a low-cost and in an efficient way, companies see their power and control over their public image and content kind of restricted (E. Lee et al., 2015; A. M. Kaplan & M. Haenlein, 2010).

Moreover, researchers show that through visual social media, consumers and cultural intermediaries recreate and personify brands on their pictures. By affiliating brands to their own content, consumers are actually doing the work of incarnating and communication about the company (N. Carah & M. Shaul, 2016). This highlighting the lost of control companies are having on their own image, but also blurring the communication boundaries between commercial advertisement and public personal intentions.

To conclude, it can be said that social media, and especially Instagram, are extending the work field of marketers, but also providing tools to customers to exchange, create, recommend and thus influence about companies.

4. Instagram and visuals

As said previously, Instagram is a mostly visual social media about sharing pictures and videos, this explaining why visuals are a critical component for it as T. Highfield and T. Leaver (2016) explain.

Instagram also added a feature allowing the users to post some pictures or videos in their « story ». The story consists of ephemeral content, available for 24hours, and following the same confidentiality rules (public to all users, or private only for accepted followers). Nevertheless, T. Highfield and T. Leaver (2016) explain that « visual object might have different symbolism when employed in different ways » (p.17). In fact, when publishing visuals in their story, the intent of the user is different, it is « disposable and brief » (T. Highfield & T. Leaver, 2016, p.16) compared to a classic post that is constructed and maybe more reflected since permanent. So regular Instagram posts and stories do not correspond to the same intention and so might not have the same meanings.

Nevertheless, another type of visuals are also present on the social media : emoticons, also called emoji. Emoji appeared in the 1960s with the well-known yellow smiley face, and now are : « popular digital pictograms that can appear in text messages, emails, and on social media platforms » (L. Stark & K. Crawford, 2015, p.1).

According to authors, emoji have an «iconographic legibility as a signifier of affect, emotion, or sociality» (L. Stark & K. Crawford, 2015, p.5). They are structured by linguistics and social context, cultural and personal conventions, but they still have been created to answer to a world broad comprehension. J. Postill and S. Pink (2012) also explain their utilization as a way to compensate the lack of body clues that can be faced in online communication.

Nevertheless, T. Highfield and T. Leaver (2016) also explain that some emoji should not always be considered as their direct representation, but more on their hidden meaning. For examples, the peach emoji is a well known example of an emoji used for its direct meaning, a fruit, but also to represent parts of the body, the butt. Their symbolic signification also shows that emoji are sometimes used for content and communicate about other than the meaning they have been created for.

«Emoji and emoticons have become crucial elements in the affective mix of relationship maintenance, sustenance, and continuation» (L. Stark & K. Crawford, 2015, p.6). In fact, they have the capacity of giving tone, humors, colors and personality to monochrome social media messages which can facilitate text-based communication. They can convey emotions and story but are limited to their references to and their possible use on media (L. Stark & K. Crawford, 2015).

Because this research focus on the visual aspect of Instagram, the different types of visuals present on the social media will be considered and interpret in the analysis.

3. Influencers

Since the campaign used for the case study has been conducted with the help of influencers on social media, it is necessary to understand what does the title of « influencer » means nowadays in this context.

Several authors explain that nowadays influencers are people deriving from a career shift, having a passion for social media, some kind of knowledge and opinions, and most of it, willing to share it with a broad online community (P. Gillin, 2007; B. Solis & D. Breckenridge 2009; E. Keller & J. Berry, 2003). Indeed, social media are tools easily allowing and giving the opportunity to people to share information and so take the place of influencer, or reference person for the public. In fact, those authors follow arguing that those influencers develop a powerful voice and thus gain the ability to impact markets and challenge companies. Therefore it can be said that those random persons got empowered by social media and became new authoritative people having some influence in the society.

According to P. Gillin (2007), the more « professional » influencers will behave, the more knowledgeable and engaged they will be with their community. Thus, they have an easier ability to influence others, by doing word-of-mouth or by sharing informations on their social media.

Gladwell explains in *The Law of the Few* that « some individuals are more influential than other at spreading information, trends, and behavioral practices » (S. Schmidt & R. Olson, 2008, p.199). He also suggests that advertising for social change should target only at highly influential people that he calls « Mavens ». Those Mavens, or most commonly called influencers, underline the power of social networking, they have ties with a large number of people and special skills that they use to gather people in a common interest. Mavens have a lot of knowledge on some topics, products or services that they collect and then share with their large community (S. Schmidt & R. Olson, 2008; E. Wright, N.M. Khanfar, C. Harrington & L.E. Kizer, 2010).

Influencers have this power of starting a buzz by spreading the information they received around them and can easily start word-of-mouth trends by using their charisma and social influence (E. Wright et al., 2010). Therefore, we can understand why brands try to get closer from them and use their capacities in order to try to create a trend around their products or services.

Part 4 : Empirical Section

1. Data Collection

A. Method

Bryman (2016) says that the data collection is a key point of a research project.

For some research, data can be obvious or even already existing (K. J. Devers & R. M. Frankel, 2000). This is the case for this project. The data are actually the informations found on Instagram linked to the campaign, and information in this context mostly mean users' posts.

As previously explained, the researcher had some previous knowledge about the case, so already an idea about what kind of data she will be able to find. Nevertheless, the data collection still has been conducted as if this previous knowledge did not exist to avoid bias. Moreover, it can also be said that the researcher was familiar to the functioning of Instagram, so no technical difficulties has been encounter to conduct the research, and anyway since the technical functioning of the social media is not part of the project, therefore it will not be detailed.

The researcher first searched if a dedicated account had been made for the campaign by using the key words « every child ». None was found so the investigator continued her research using other clues to find the users posts about the campaign.

In order to gather those posts, the researcher started to go into the personal account of the designer, to investigate if he had communicated something about the campaign. The single post found related to « Every Child » (see appendix 2 page 81) is the first data of this project. Moreover, it helped to initiate the research process by giving some more clues about how to find the rest of the data. In fact, the post contained a long description, some tags and hashtags. So the researcher continued the data collection by researching on Instagram the different hashtags given on the first post found and apparently linked to the campaign, and by visiting the other accounts corresponding to the tags. Furthermore, the hashtags and tags found were making sense since they correspond to the campaign's key words, to Red Barnet, to Henrik Vibskov, or containing the slogan of the campaign « Every child ».

So the data collection has been conducted with the use of the following hashtags

- : - #everychild
- #savethechildrenselfie
- #henrikvibskov
- #vibskovredbarnet

For the other data found, the researcher had different elements in order to verify that the posts were actually linked to the campaign : first with the date of the post, corresponding or not to the period of the campaign (December 2017), then with the presence of tags or hashtags linked to the campaign, to the designer or to the organization, if it was the visuals of the campaign, and of course with the presence of the actual product or not.

The research of the data was done on the computer platform of Instagram in order to make it technically easier. In fact, the mobile application was limiting the research because of being too small and not really practical for conducting so big research. It has also been made with the researcher personal account since Instagram requires an account in order to be accessible. To save the data, because the researcher could not download the pictures or posts from the social media, classic screenshots have been used to save them and to have an easy and fast access to the data later.

Limitations of the data collection :

First, it has to be noted that only the public posts were available to the researcher. In fact, private publications coming from private Instagram account are not showed when doing a research on the social media. Only users « following » the private account and accepted by it, can access its content. Nevertheless, since the project focus on the data made in order to advertise for the campaign, we can think that the interesting posts for this project are public and therefore accessible to all. Advertisement made on private account will be less accessible to users and so have less reach and thus be less efficient.

Furthermore, the researcher could only access to posts on user's timeline, not to stories. Because of being available only for 24 hours on Instagram, some stories could have possibly been found if the data collection had been done during the campaign, but since the data were collected long after, stories were not available anymore. This will limit the project and the analysis to the permanent Instagram posts only.

Finally, the researcher is aware that some data might be missing, there is no tool or proof that ensure the researcher to have found all the posts related to the campaign. For example, if a user posted something about the campaign without putting any tags or hashtags related to it, then it will not be part of the hashtags' research and have no link with the other posts. Nevertheless, we can assume that most of the advertising posts for the campaign would not be private and contain enough informations to link them to the overall campaign, otherwise they would have less reach and limited informations for the consumer. Furthermore, it is anyway more relevant for the case study to look at the main posts rather than focus on posts with a smaller impact.

All the data found were grouped in the document in Appendix 2, page 81.

B. Overall remarks about the sample of data

Some general statements can be said about the sample and are interesting to look at in order to describe and understand the case.

First, it can be noted that during the data collection, the investigator found that the hashtags used for the campaign seemed to be also used for other social marketing campaign and so a lot of other posts were related to them. During the research of the data, the investigator had to scroll for long and go in the past in order to find the posts actually related to Henrik Vibskov's campaign and not to another one (from Unicef for example). Furthermore, the investigator also found out that some of the hashtags used to gather the data were not specific to Henrik Vibskov's campaign, especially the #everychild, but to Red Barnet in general.

Because the hashtags being commonly used, the researcher also found some posts of the previous campaigns conducted by Henrik Vibskov for Red Barnet. Posts from the previous campaigns have not been taken and used as data since they are not related to the case study focussing only on the campaign of December 2017. The difference with older posts could easily be made thanks to the date of the publication first, but also due to the differences of the products of the campaign.

Some of the data found were using several hashtags, and so were part of different of the hashtag's research of the investigator. Duplicates were removed of the data summary in order to not bias the results.

C. Campaign and use of Instagram

It can be noted that all the Instagram accounts that are part of the data are linked to a danish person. Moreover, most of the accounts are from danish famous personalities, models, actor or fashion influencer.(D1, D2, D3, D4, D5, D6, D7, D8, D9, D11, D16, D17, D18, D19, D20).

NB : the owners of the Instagram account found in the sample will be called « participants » for the analysis. In fact, those persons were not directly or willingly participating to the research, nevertheless their role in the study is the same than a regular participant of an interview for example.

As said previously in the methodology part about data collection, the investigator has no other proof than her own previous knowledge to explain that the data are advertisement. In fact, no information is attached to the data explaining that they are not only classic post, but posts sponsored by the designer and made especially to promote the campaign.

General remarks about the sample :

- the sweatshirt appears on all of the pictures
- 11 pictures are including at least one child
- 9 pictures are showing a single person
- 6 of the posts are using the official pictures of the campaign
- Each post is using at least one hashtag
- 4 posts do not contain tags in the description

D. Analytic description of the data

This part will provide an analytic description of the data in order to exemplified their basic construction. The purpose is to describe the data in their simplest way in order to understand the different elements that compose it.

Since all the data are constructed the same way, the analytic description will be done on the first data found as a generalizable example.

The first data founded was one posted by the actual designer of the campaign, Henrik Vibskov, on the 20 December 2017, period of the campaign. (see D11 in appendix 2, p.81) The post contain different elements : 3 pictures (2 of the campaign, and the last one is the pack-shot of the product), the name of the account, a long description containing text, hashtags and tags, 4 comments, 549 likes, the date of the post, and the feature allowing the user to like and comment it.

Figure 3 : Screenshot of Henrik Vibskov's Instagram post about «Every Child» (corresponding to D11)



The two first pictures, from the campaign, represent children from different ages, wearing the sweatshirt of the campaign and carrying some placard with the name or logo of the campaign on it. The pictures of the children have been taken on the totally white background.

The text starts by explaining some commercial modalities about getting the product before Christmas, how to get the product and the amount of products still available. Then it quickly explains the project made with Red Barnet and the purpose of it, the collaboration with the group of artists Superflex, and ends with thanks to other persons having participated to the project and to the other persons having made a post about the campaign. It also contains some tags bringing to Superflex and Red Barnet Instagram accounts, and some hashtags relevant of the campaign.

The other data found are constructed in the same way since Instagram only allows one format of content. Only the content of the elements change, like the text description, the picture, the amount of likes etc.

All the other pictures contained in the data represent some people wearing the product of the campaign, alone, by two, and sometimes with children.

The data are coming from different public Instagram accounts, as explained previously, and have been posted on the social media between the 10/12/17 and the 31/12/17, period of the campaign.

2. Data Analysis

According to A. Bryman (2016), when using qualitative data for a research, they have to be broken down into their different components in order to be analyzed. The author follows saying that this data reduction is fundamental for the researcher in order to reduce the large body of informations into smaller ones that can then be analyzed. Therefore, for this analysis, the different Instagram posts will be divided into smaller components deriving from the possible points of analysis found previously in the literature review.

Moreover, different layers of comprehension of an Instagram post can be discern : the picture itself, the hashtags, the tags on the picture, the description of the post, the date etc. Some elements of the layers might require a previous knowledge in order to be understood, nevertheless, the viewer does not need to know the whole context of a post to be able to analyze it visually. As T. Highfield and T. Leaver (2016) explain, it only creates different layers of comprehension or

meaning. This method will be used in the analysis, the researcher will look at the different layers and modes that can be found in the data in order to understand the different possible meanings.

As seen in the literature review, the social semiotic models being used in this paper in order to analyze the data mostly derived from the work of J. Bezemer, G. Kress and T. Van Leeuwen. Then, the results from this analysis will be linked to the other theories found in the literature review about visual culture and social marketing in order to understand the meaning they might convey.

A. Instagram framing the campaign

From the social semiotics theories, we can say that the medium of distribution used for all the data and the campaign is the social media Instagram. As A. Karam Eldin (2016) says, this underline the will of the participants and the designer to use one of the most well-knowns and popular social media application. Moreover this draw the initial will to use the modes allowed by Instagram, combining a visual and some text.

Then, the site of display of the data is the standard shape of an Instagram post, allowed by the social media. The participants had no choice or options regarding this component of the message. One thing that can be noted about it is that it has a rectangle shape, and divided into rectangles areas. Regarding T. Van Leeuwen (2005), it corresponds to the most used shaped in our society, which in that sense looks familiar and natural to us. Furthermore, T. Van Leeuwen also explains that the disposition of elements matter on a visual. Elements on the left, so the picture in an Instagram post, is presented as given and serve as a departure point for the reader, while elements on the right, so the description, comments and likes are new informations that require more attention. So the construction of the site of display on Instagram is actually made in a way that users first see the picture, and then get to its description where they can get more informations about it but also are able to end up writing a comment or adding a like to the post. So comments and likes are favored by the construction of the site of display.

Finally, the frame or genre of the data correspond to the available framework of understanding of it in our society (J. Bezemer and G. Kress, 2008). As R. Hanna et al. (in press) explain, Instagram is a platform empowering its users to connect, share and recommend some informations. Moreover, R. Thackeray, B.L. Neiger, C.L. Hanson and J.F. McKenzie (2008) insist on the coherence of this functioning with social marketing putting consumers at the heart of campaigns. We can finally add to this that the participants are influencers, and as noted in the literature review, they are highly influential people, the message can be seen by the other Instagram users as a qualitative information and recommendation.

So those informations show us that there is a real purpose and coherence for Henrik Vibskov to use Instagram as a communication medium for «Every Child» campaign. First, its composition, way of framing the content and the fostered sense of reading seem to fit the purpose of the campaign, about making consumers discover a product and then explaining them the purpose and the cause behind it, but also insists on the co-creative process by letting some consumers producing the campaign as they feel it and enabling Instagram user's to share, react or participate to the campaign.

B. Images and their producers

The main mode used is picture. In fact, even if Instagram allow users to post videos or moving images, none of the data contain it. All the participants chose to post a picture.

J. Bezemer and G. Kress (2008) explain that the use and content of modes depend on the sign maker decision and his or her needs to address his or her message to a special community. So they are voluntary and depict the intentions of the participants. Applied to the visuals of the campaign, we can think that almost all of the participants had the intention of putting forward the product of the campaign since they all wear the sweatshirt on the pictures, highlighting the purpose of the campaign with the use of the text in the description and bring out the link of the designer with the campaign since they all mentioned his name, used tags or hashtags to refer to him.

In fact, the common element between all the data is the sweatshirt, on every picture, the participants wear it.

The analysis of presentation as presented by T. Van Leeuwen (2005) permits to highlight that some of the participants have accessories like hat (P1, P3, P9, P19) or glasses (P18 and P20), but for a lot of them, the sweatshirt is the only piece of their outfit that we can distinguish on the picture (P1, P2, P8, P9, P12, P17, P18, P19, P20). This point really shows the importance the product has on the pictures.

Moreover, it can be noted that this type of sweatshirt is really basic and widespread, and in the data it is represented as worn by men, women but also children. This might reflect the idea that it is kind of universal and can correspond to a wide type of person, it is a master key that can correspond to as many different situations that there is different data representing the sweatshirt worn in different contexts by different persons.

The main colour of the product is a dark blue, which makes it quite discreet and easy to wear. Nevertheless, this classic aspect is broken down by the presence of the logo in front and the choice of its color. In fact, the logo is specific to the campaign and drawn in a quite light, intense and hybrid colour coming from a mix between red and orange. From G. Kress and T. Van Leeuwen (2002) scales of qualities of colours, it can be said that this colour conveys an idea of positivity, exuberance, differentiation and warmth, conveying intense feelings and energy.

So the choice of this type of product as communication product shows the will of Henrik Vibskov to try to reach and makes the campaign fit for a broad audience.

Furthermore, the analysis of the actors present in the visuals explained by T. Van Leeuwen (2005) shows that all the participants to the campaign are famous personalities and influencers. They have a strong presence on Instagram and a large community (see appendix 2 p.81 the amount of followers). So from this role they have on the social media, we can then understand the role they likely had in this campaign. Because of being influencers, they can more easily circulate information through their community and advertise for a product or a cause as the one for « Every Child » (S. Schmidt & R. Olson, 2008; E. Wright, N.M. Khanfar, C. Harrington & L.E. Kizer, 2010).

So, one might think that Henrik Vibskov used influencers and their presence on social media to advertise his campaign. Nevertheless, as Gladwell suggests (in S. Schmidt & R. Olson, 2008), the advertisement aiming at a social change should target at highly influential people, in order to later allow them to share it with their community trusting on their skills and so using the ties they have with those people. Therefore, the campaign showing the influencers wearing the sweatshirt might influence their community to reproduce it and wear it as well. So we can say that Henrik Vibskov used this phenomenon of influencers on social media, gaining from their « professional » aspect and their community. The designer probably tried to gain from the power of influencer of being able to start a buzz, spread informations around them and make word-of-mouth advertisement (E. Wright et. al, 2010).

Finally, it can be said that because of some previous external knowledge, coming from a work experience in Agency V, the investigator new for sure for most of the post that they were advertising for the campaign, asked and controlled by Henrik Vibskov and his PR agency. Nevertheless, trying to have a non bias look at the situation, the investigator realized that there was no other proof that the data were advertisement, and not classic personal posts. So the use of influencers in social marketing and marketing in general create this confusion for the public about not being able to recognize advertisement where it is. Regarding the fact that consumers are trying to avoid advertisement nowadays (E. Wright et al., 2010), then advertising in a « hidden » way by using social media and influencers might be a smart solution for brands to avoid being boycotted by the consumer.

C. Scenario of the pictures

It can be said that when there are several persons in one of the pictures, the two persons are always close to each other, or even having a vector connecting them as carrying each other hands for example. So, regarding G. Kress and T. Van Leeuwen (2006) and D. Wahyuni (2012) theories, it can be said those visuals have a narrative structure and that the persons are doing something to or for each other, and this linked to the other semiotic resources analyzed as conveying some positive emotions or intentions, then it can be understood as doing something positive to or for each other. So, as part of a social marketing campaign, this aspect is underlining the fact that social marketing is mostly about supporting a good cause. And when one of the participants is a child, then it really depicts the idea of doing something good for children. Furthermore, if we look at emotions with the theory of D. Feng & K. L. O'Halloran (2012), it can be noted that a lot of the participants (D2, D3, D5, D7, D8, D9, D12, D18, D20) are smiling and having an happy face on the pictures, conveying positive emotions.

Their body postures are quit natural and putting forward the sweatshirt of the campaign. It can be said that it emphasizes the positive and simple atmosphere.



Figure 4 : Screenshot of @isitcharlie Instagram post about «Every Child» (corresponding to D8)

Figure 5 : Screenshot of @runglifberg Instagram post about «Every Child» (corresponding to D3)



Moreover, from the theory of G. Kress and T. Van Leeuwen (2006), we can distinguish different participants in the pictures. The interactive participants is the one sharing the image, creating the Instagram post and owning the Instagram account.

The represented participants can actually be interpreted different way. It can obviously be the persons present on the picture, so confuse with the interactive participant. But it can also be the designer if it is « the participant that constitute the subject of matter of the communication » since the goal of the messages are to talk about it. And this is supported by the presence of the sweatshirt on the picture that again send back the viewer to think about the designer and the campaign, not only the owner of the account.

In term of angle of the pictures, it can first be said that all the picture are taken in a frontal angle which, link to C. Jewitt and R. Oyama (2001) theory, indicates an intention of engaging the viewer by representing the participants frontally looking at the audience. Then, the pictures from the data 1, 3, 4, 5, 7, 8, 9 , 10, 11, 12, 13, 14, 15, 16, 19, 20 are taken at the eye-level that convey a feeling of equality between the participants and the viewer. The pictures P2, P6, P17 are having an high- angle which depict for C. Jewitt and R. Oyama (2001) a power given to the viewer, in opposition of the picture P18 taken with a low-angle putting the power over the viewer.

Finally, when looking at the use of colors in the picture, it can be seen that most of the pictures that are part of the data have been taken in a light atmosphere and have a quit high degree of saturation, the colors are bright and have an high intensity. For G. Kress and T. Van Leeuwen (2002), this can express emotive temperatures, intense feelings. If we link this to the previous findings regarding emotions found in the pictures, then we can say that the colors strengthen deeply the positive emotions conveyed by the faces of participants on the pictures.

Then, one detail that can be noticed is that the logo of the campaign, drawn on the sweatshirt is easily distinguishable on the picture and this mostly thanks to its color. In fact, even if it mostly has a central position on the pictures, above all it is made with a bright hybrid color around red or orange color tones, which brings it out. This enables a quick distinction of the logo for the viewer and so an easy recognition of the campaign.

Finally, regarding the site of display of the message, it can be said that the white background of Instagram contrasts and permits to bring out the pictures posted by the users.

D. Other modes and resources on the pictures

The second mode used is text, every Instagram post contain a description made by the user on the top right corner. This mode is also available to use for the other users by adding written comment under the description. So, as J. Bezemer and G. Kress (2008) explain, it is the combination of those different modes that create and convey meanings. And again, as R. Thackeray et al. (2008) explain, the comments enable the users to be co-creator of the campaign and the information.

Regarding the text mode, different things can be noted, first 60% of the participants used the english language to communicate which can depict an intention of being more broadly understood than if they had used danish, only the danish part of their community could have understood them.

Also 75% of the participants (D1, D2, D3, D4, D5, D6, D8, D9, D10, D12, D13, D15, D17, D19, D20) used emoticons in their description in order to attract attention, give color and personality to their message (L. Stark & K. Crawford, 2015).

Finally, most of the participants used the tag and hashtag system allowed by Instagram in order to add information to their message, to create some links between their post and the designer or the organization, but also to make their post easier to find out when researching with tags or hashtags on the social media.

In fact, the campaign is linked to other ones and other posts on Instagram because of the use of hashtags and tags. Linked to J. Postill and S. Pink (2012) theory, it can be interpreted as a will from the influencers to link « Every Child » single campaign to a broader community sharing some common values and type of information about social marketing and children support. This, opening on the creation of a feeling of belonging to a common digital crowd that users and viewers of the posts could hang on to. This need also correspond to the motives described by E. Lee et al. (2015) about Instagram users seeking to establish social relations through the social media and dispelling their loneliness by feeling belonging to social group.

Moreover, from a strategical point of view, it can also be said that the use of common hashtags with other campaigns or organizations might help « Every Child » to reach a broader audience, to appear in more research, having common interests and values. In fact, the hashtags are also a way to had more reference to the campaign on the social media.

To conclude, the presence of the campaign on Instagram, combined with the use of hashtags proved to be a solution for archiving the designer's campaign since the investigator has easily been able to find out about the previous ones when trying to search for the one conducted in December 2017.

E. Relation between the participants and the viewers

If we look at actions from T. Van Leeuwen (2005) theory, we can see that the pictures of the data represent participants posing in front of a photograph, in fact, it can be seen that the participants are calm and not in movement, but more openly posing for the picture. Some of them (P2, P3, P4, P5, P7, P8, P9, P10, P11, P12, P13, P14, P15, P16, P18, P20) are even looking directly at the camera which insist on the idea that the participants were intentionally posing for the picture. Moreover, as T. Van Leeuwen (2005) explains, the gaze of the participants might also depict an intention of creating a relation with the viewer or not. The participants directly looking at the camera indicate for T. Van Leeuwen that they intend to create a relation with the viewer, in contrast with P1, P17 and P19 that look in another direction that could mean that they are simply offering the information to the viewer, but not trying to create any link with them.

3. Discussion of the Analysis

From this analysis, we can conclude on the fact that it is the combination of the semiotic resources available and enabled by the modes of Instagram, that the designer with the help of influencers, managed to convey meanings and informations about the campaign.

The analysis and the theories gathered in the literature review showed that conducting the campaign « Every Child » on Instagram was a smart way to reference it and archive it on the social media. Nevertheless, a deeper research about targeting should be conducted in order to understand if the use of Instagram and the related work with the influencers was actually the most efficient. In fact, it can be asked if the target of social marketing campaign supporting the child condition, is actually able to be reached through the use of the social media.

Then, as S. Taylor et al. (2015) explain, this qualitative study is context- dependent, in that way it has to be acknowledge that the study is made on a special case, at a precise time and in a precise space, and by someone in particular. So the analysis is also context- dependent and might have some slight differences when conducted in another context or by another investigator. Nevertheless, the researcher still believe that the main studied point and main findings would not be so different and at least not contradictory.

The main intention that can be drawn out of the analysis is the advertising purpose of the posts. In fact, the use of the modes are always referring to the campaign and some text description even mentioned how to buy the product. Moreover, thanks to the discourse analysis we can see that the sweatshirt is of great importance on all of the pictures, which really put it forward to the viewer and clarify a lot the purpose of the campaign : selling the sweatshirt to earn benefits for Red Barnet. But we can still say that, as seen in this precise case, sponsored advertisement on social media can be tricky for the consumers or users of social media since they have no indication about it. Nevertheless, regulations coming from the state and from organizations protecting consumers are being developed in order to make it more transparent. We can therefore ask how long will this phenomenon be used and what will be the modifications brought by regulations, for the brands, but also from the reactions of consumers to it.

Even if «Every Child» was mostly conducted in the danish market, it can be seen from the analysis that there was still a clear intention to be understood by the largest community possible regarding the use of english in the text mode. This, added to the fact that the Instagram accounts that participated to the campaign were public, and with the use of some common hashtags, highlight a will to reach a broad community and to try to appear to as much as possible on the social media

research. In spite of that, it can still be said that the influencers stayed coherent in their communication and did not use too broad and unrelated popular hashtags only in the purpose of appearing in as many researches as possible. This point really shows the coherence and full of good sense of the participants, trying to target as much as possible their message to the interested community.

In terms of angles of the visuals, we can see some differences in the data. But mostly, the pictures depict an idea of equality between the participants and the viewers. We can ask if this was a conscious intention from the participants knowing that the campaign is realized in order to collect money for children care and support, in order to engage people and reflect a sense of equality between humans. In fact, it is an invitation to be part of the movement and so to share the notion of equality between people and that we should all contribute to providing the ones in the need some help in order to reconstruct this notion of equality. So with the use of gaze, the participants invite the viewers to not only engage with them, but also engage with the campaign.

Then, the fact that all the participants were wearing the sweatshirt, and not only posting pictures of the campaign or of the sweatshirt alone highlight the notion introduced by N. Carah and M. Shaul (2016) saying that Instagram can be used to personify a brand. In fact, all the participants used their own body and image to advertise about the campaign, but they also used their own words to talk about the campaign as they wanted. They really « personified » the brand and the campaign, making it looking more close to people compared to a classic commercial made with models and where the image is transformed a lot afterward on a computer. Moreover, the emotions are adding a point to this, with positive emotions and depiction of a natural and simple atmosphere, it personifies even more the brand and the campaign. All this, exemplified the notion of co-creator and collective intelligence developed by R. Thackeray et. al (2008).

Regarding the theories explained about visual culture, it can be said that the viewers are confronted to the data and the images they contain on their personal social media. The images arise from an influencer's account that they probably follow if they end up seeing the post. This means that they have a particular relationship with the influencer and they might be impacted by his or her words. So in this context, the viewers are probably behaving as an open audience, ready to listen and to consider the informations given by the influencers. Moreover, this relationship between the influencers and the viewers can be at the origin of a form of trust coming from the viewers, and since they have no indication of being confronted to an advertisement, they might be not expecting it at all, and thus open to receive the information compared to if it has been a more traditional advertising format. Their interpretation of the message and especially the image may therefore be biased by their relationship with the influencer and the context in which they are confronted to the Instagram post.

Furthermore, what can be said regarding the theories developed by M. Sturken and L. Cartwright (2001) is that even if the text descriptions are written in both Danish and English, the campaign is still shared by Danish influencers that address their message to their community that might be sharing some values as Gladwell explains about Mavens (S. Schmidt & R. Olson, 2008). Thus, the choices of construction and representation that have been made by the influencers when taking the pictures should correspond to the ones of the viewers since they are their communities. Therefore, the viewer's interpretation of the images should not be so far from the encoded meaning of the image's producer.

Finally, it could be criticized that the campaign was limited to Instagram, and so reaching only Instagram users. Nevertheless, even if restricted, this campaign has been related afterwards by some media as [alt.dk](#), [MetroXpress](#), or even [branchebladettoj.dk](#). This point highlights the importance of Instagram as a source of information, even for journalists and its power to spread a message.

4. Ethics

J.A. Maxwell (2009) explains that ethical aspects are more and more addressed for qualitative research. They have to be carefully studied, bearing in mind that they are involved in every aspect of the design (method, goals, research questions, validity concerns etc.).

In the context of this specific case study, ethical considerations have been reflected, especially for the data collection. Nevertheless, Instagram is an open space, everyone having an Internet connection and a device on which the Instagram application is available, can then open an account and have access to the data. Moreover, Instagram users are free to decide if they want their account to be public or private, and also free to chose what they want to share on the social media (see Instagram Confidentiality in references).

For this project, only public data available to all Instagram users, from public accounts, have been used for the analysis. That way, the researcher was legally allowed to use them.

5. Conclusion

The study of the case about «Every Child» campaign conducted by Henrik Vibskov in December 2017 highlighted several interesting points.

Social semiotics principles mostly developed by the work of J. Bezemer, G. Kress and T. Van Leeuwen have been applied to 20 Instagram posts communicating about the campaign in order to discern the meanings and informations contained and communicated by the visuals.

Fragmenting the data into different smaller components allowed the researcher to actually understand the overall functioning of the data.

In this precise case, Instagram showed to be an interesting platform to use to communicate and also leave a permanent, or at least long time trace of the campaign on the social media. This point could be a valid argument for other social marketing campaigns aiming at a social change and needing a long enough strategy to impact on the target, since traditional media only have a precise timeframe of action.

The data showed to be conveying a lot of informations thanks to the use of visual, text descriptions and also with the use of the tools available on the social media as tags or hashtags. General informations about the campaign were communicated, but also feelings or emotions giving more character to the message.

In this precise case, the use of influencers showed to be an interesting strategy. In fact, in addition of benefiting from their community and capacity to influence, influencers also fit perfectly social marketing campaigns because they are personalities for which their community tend to trust and rely on, and thus follow their advice. Influencers are a source of inspiration for their public, about fashion, lifestyle, but also for causes and social engagement. This is at the origin of a positive context in which viewers are confronted to the messages and images, and it allows a probably easier transmission of the informations.

Finally, it can be said that even if «Every Child» was only advertise through Instagram and thus only reaching the community present on the social media, Instagram is still not making any difference between countries, there is no geographical limitation, thus the content is available to everyone on the application. Therefore, it still allows a broad reach and a lot of possibilities for marketers. For example, in the campaign «Every Child», when summing up all the communities of the influencers that participated, it makes an overall community of almost 300 000 followers reached, added to all the other users that might have seen some posts even if they were not following the influencers. Added to the fact that social media advertising is way cheaper than traditional media, it makes a good value for money for companies.

**Part 5 : Critical
Reflection and
Discussion of the
Research**

1. Validity of the Qualitative Study

In order to analyze the validity of the project, the researcher needs to ask himself or herself the following questions : how can the research be wrong ? what are the alternative interpretations, how can the data support our idea ? or why should we trust the results ? (J. A. Maxwell, 2012).

In qualitative studies, it is often that there is no formal comparisons or statistical control available to check the effect of variables used and the results of the research. So the investigator needs to use as much evidence as possible during the process in order to avoid having too many plausible alternatives. The risk of the research also have to be identified soon in the research process so the researcher is aware of them and can manage to avoid them.

J.A. Maxwell (2009) identifies 2 main threat to validity in qualitative studies :

- the researcher bias : they can appear in the data collection or analysis when the researcher's theory, values or perceptions can bring him or her to misinterpret the informations. The bias can not be fully eliminated or even standardized, but the main goal is actually to understand how can they influence the study.

- and the effect that the researcher can have on the study or on the individuals studied, also called reactivity : since it is impossible to eliminate the influence of the researcher, the main goal is again to try to understand it so it can be used in a productive way.

In this project, the researcher based her reflection on several theories and previous research in order to try to avoid as much as possible her bias by having diversified sources of informations. Moreover, it could be said that the researcher might have been pushed to some misinterpretations or to some conclusions because of her previous experience in Agency V linked to Henrik Vibskov. Nevertheless, because this bias has been made clear since the start of the research, and so reflected at every step of the project, we can assume that its repercussions on the research have been minimized.

Furthermore, the research does not implies the physical contribution of some participants, so the second point of validity can be put aside regarding the data collection. Since the researcher had no direct contact with the participants, that way the participants can not have been bias by the research.

J.A. Maxwell (2009) also gives some validity tests that can be used depending on the threat and the type of the research. From the several ones the author listed, the following have been reflected in regard to the project :

- about intensive, long-term involvement or rich data : the author suggests to collect data on a long period and to be involved in the research field for long enough time in order to have a better insight and as representative sample as possible. Those points can not be fully appropriate for this project since the sample used is actually constituted by all the available data to the researcher. The process of gathering data for this research is not time- dependent. Nevertheless, it can be said that if the research process had started by the time of the campaign, then the researcher might have found some data in the Instagram stories of the influencers, only available for 24 hours. Furthermore, the only effect of time on the data regards comments and likes of users on the posts, that might have changed with time. But those elements can never be totally stable, so there is no precise or preferable period to gather the data. It could actually be argued that it can be preferable to wait few months between the posts of the picture and collecting the data since it is leaving time for Instagram users to be confronted to the picture, and then to comment or like, or not react at all.

- Triangulation : getting informations and methods from different source. In fact, the conceptual framework of this project gather a lot of different theories and research in order to avoid being bias by the use of a single methodology.

- Comparison : implicit comparison can help with the interpretability of the case. Nevertheless, none similar research exist on a visual analysis of Instagram posts. So the researcher can not try any comparison.

J.A. Maxwell (2009) also introduces some importances reflections about generalization. First, the value of a qualitative study also depends on its generalizability, meaning if it is representative enough of a larger population. The research conducted does not assume to be generalizable to a broad audience, more to be an example of how it can work in this special case. In that way, the researcher do not intend to create some general knowledge that could be applied to other project, more some references that can be reflected in an upcoming project using the same elements.

Finally, the sampling do not have to be extended to the population in order to generalize the founding, but the theory has to be developed in order to be possibly extended to other cases. The sample of data used can not change, but the theory can be developed for a larger population. Even if this research has been conducted on a special case, so with a limited sample, the knowledge created can still be applied to other social marketing campaign conducted on Instagram or, to some extend, other visual social media.

2. Social Semiotics' Cultural Aspect

Apart from the limitations of social semiotics and its dependance on the researcher previously explained, a general cultural reliance should also be acknowledged.

G. Kress and T. Van Leeuwen explain that grammar means « rules of appropriate linguistic practice or behaviour » (2002, p.344) that can be linked also to the notion of correctness. Thus, the issue when analyzing resources is that they might be linked to their grammar, not with resources itself. So the grammar of resources is divided between several small groups having shared convention between their members, but there is no universal grammar and no universal conventions that can be applied worldwide in every society or culture. Moreover, M. Sturken and L. Cartwright (2001) emphasize saying that semiotic work shows that meanings of an image are different according to different context, times and viewers. Therefore, it can be understood that the outcomes of this research could be different in another context, but also in another time or if the analysis had been conducted by another researcher.

This is why, even if the researcher tries to have less bias as possible and to be as objective as possible, her grammar, the resources analyzed and their interpretation will inevitably refer to socially established conventions from a certain culture. Nevertheless, in this project, the case study, the data and their analysis are all dependent from the same context, so they mainly all refer to the same standards. Then, it is left to the reader to understand in which manner and from which context should this project be understood.

Furthermore, according to M. Sturken and L. Cartwright (2001) explaining that meaning is not inherent to an image, but rather constructed through a complex social interactions, it can be said that this project looked at the context in which the viewers have been confronted to the images and the different elements that might have influenced their interpretation of the encoded meanings. Thus, the data with the message they contain have been analyzed into their specific context and the meanings interpreted by the researcher should be close form the viewers ones.

Finally, as C. Jewitt and R. Oyama (2001) explain, visual social semiotics is not always sufficient enough to make a full analysis and might require some other type of analysis as social theories for example. Thus, it is once again important to insist on the purpose and intentions of this project in order to not confuse the reader about how to receive it. This research do not aim at making a complete analysis of the use of Instagram in a social marketing context, but only to analyze some visual components and the interpretations that can be made of it, in this special context of Henrik Vibskov's « Every Child » campaign.

To be more thorough, this project would especially require a deeper psychological analysis of Instagram and social marketing advertisement's perception from the customer.

3. Dependence of the Project on Instagram

First, it can be said that Instagram and social media in general are evolving really fast and gaining new functionalities or features possibly changing their overall functioning. This is why, T. Highfield and T. Leaver (2016) insist on the fact that research focussing on Instagram might be outdated quickly because of those evolutions. In that way, it is important to remember when reading this paper that the research takes place between December 2017, creation of the data, and June 2018, end of the project. Later modifications of the social platforms will therefore not be discussed in this paper.

Moreover, as explained in the literature review, the social media works with algorithms and other technical tools that have not been taken into consideration into this research paper. In fact, it can be asked if for example, conducting the data collection from the personal account of the researcher could influence on the type of data found or if some could have been put forward because corresponding to the recommendations of the researcher. Nevertheless, this project do not look into the targeting part of the campaign, nor to the order of appearance or classification of the data. Therefore, the technical aspect of Instagram should neither have influenced the analysis or the findings of this research.

4. Reflection on the Chosen Case

This case study permits to exemplified the main researched phenomenon about social marketing using social media in their communication strategies.

First, it has to be noted that in the case of Henrik Vibskov communicating for «Every Child» campaign, Instagram was the only media used to advertise. Thus, marketers could argue that another strategy, encompassing other communication tools combined together might be more efficient, and it would also be interesting to analyze how those tools interact with each other and also what would be the reaction of the public. In fact, the exclusive utilization of Instagram showed to be a form of communication more personalized as N. Carah and M. Shaul (2016) explain about targeting, but also about incarnating the brand. Whereas, the utilization of traditional media that usually have a bigger reach can be interesting, nevertheless, it can also make the message of the communication less personal and thus less be appreciated by the public that is trying to avoid advertisement nowadays as explained by W. Glynn Mangold and D.J. Faulds (2009).

Therefore, the case of «Every Child» campaign was adequate to study an independent campaign, not associated to any other communication tool, even more since this project especially focussed on Instagram. This point needs to be acknowledged for the understanding of the research and its context, and when discussing about the validity or generalizability of the analysis.

Then, it can be said that this analysis focus on a particular type of social marketing, having as main cause the support of child conditions. Once again, it could still be interesting to look at another type of social marketing in order to see if the outcome of the study would be the same, and if the use of social media could still be interesting.

Moreover, this precise case was also benefitting of the help of some influencers, and it is important to keep in mind that it exists different types of influencers, having different communities and probably not all working the same way. Therefore, we could think that they might not have the same kind of influential capacities when participating in a communication campaign.

Furthermore, social media and especially Instagram, showed to be an open space in term of geographical reach. In fact, no distinction is made between user's of different countries, therefore, for social marketing that can be a field hopping to reach an international target, Instagram can be a smart tool to use if the cause is broader than a national one.

As explained previously, the project has some limitations, nevertheless it is still anyway an example of the researched phenomenon and thus totally valid. In fact, the researcher's experience in Agency V showed the extent of the utilization of social media in order to communicate, being more and more important and widespread. Thus, the case of Henrik Vibskov is not rare or harmless, it fits into a general trend, and so even if each case has its own specificities, they still stay all included in an bigger similar trend and way of doing.

Then, the case study enabled the researcher to discern the different interesting points in using Instagram in the context of social marketing communication strategy as : the longevity of the campaign because of the permanent archiving space allowed by the social media, the features available as tags or hashtags permitting to link the posts with other informations, the visual construction of the posts on Instagram enabling the use of different modes, the benefit of reaching a large community, firstly the community of the social media thanks to the algorithms and recommendations to users, but also benefiting of influencer's communities, but mostly the ability to use visuals conveying emotions and representing people's behavior, but also giving the opportunity to visually show something as a product for example or to demonstrate something with the use of videos.

To conclude, the chosen case studied allowed the researcher to exemplified the researched phenomenon of social marketing using visual social media in order to communicate to their audience. The campaign conducted by the danish designer Henrik Vibskov for Red Barnet demonstrated several arguments about how can Instagram be an adequate communication tool benefiting a social marketing campaign.

Part 6 : Conclusion

Social media encompasses a wide range of online, word-of-mouth forums including blogs, company-sponsored discussion forums and chat rooms, e-mailing, ratings websites and forums, Internet discussion platforms, and social networking website.

When reflecting on a social media advertising strategy, marketers need to identify their target and its social behavior, in order to select the right platform and type of information to communicate. In fact, every social media platform has its own particular way to engage its users, its own features allowed for users and thus are not all equivocal. Here in this project focussing especially on Instagram, its mostly visual character, combined with the other modes available on the platform, proved to be able to benefit from different manner a social marketing campaign aiming at supporting the child condition through fundraising coming from the sell of sweatshirt.

Furthermore, even if social media are strong and cheaper communication tools, what the author R. Hanna, A. Rohm and V. L. Crittenden (2011) say is that the mistake of some companies is to forget that the best strategy is still to have a mixed-media strategy, combining social media and also classic media. They have different purpose, work in a different way, and so they complement each other and are necessary to a campaign. Even if as seen in the literature review, social media are growing and taking more importance in the society, they still do not replace traditional media.

Moreover, with the lack of transparency from advertisers on Instagram, we can and also should now have a critical view on social media. In fact, the current lack of regulations due to the rapid evolution of social media gives the opportunity for marketers and influencers to not empathize on the advertising purpose of some content, and therefore fool the customer that is not able to distinguish real information from advertisement. We can thus wonder if social media, and especially Instagram, are not losing their first social characteristic to become platforms mostly overrun by advertisement and influencers.

Finally, companies, and especially social organizations should stay careful in their use of social media. In fact, Instagram for example proposes now different options to kind of « cheat », for example buying followers, likes on a picture, or also augmenting the suggestions of post to users with the use of algorithms. Nevertheless, organizations communicating through social media need to stay coherent and keep some transparency since social marketing is a serious field, supporting important causes, and thus a field in which people need to be able to trust, otherwise they will never change their thoughts or behaviors.

To conclude, as N. Mirzoeff (1998) explained that seeing is more valuable than believing nowadays, which can possibly explain how Instagram might have become so important and used in our society, thanks to its major visual dimension. Thus, it gives a reason for the utilization of social media in social marketing communication strategies, but also in communication in general.

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2. Web

Cambridge Dictionary : <https://dictionary.cambridge.org/dictionary/english/social-marketing>

Instagram Confidentiality : [https://help.instagram.com/155833707900388/?helpref=hc_fnav&bc %5B0%5D=Aide%20sur%20Instagram&bc%5B1%5D=Confidentialit%C3%A9%20et%20s%C3%A9curit%C3%A9](https://help.instagram.com/155833707900388/?helpref=hc_fnav&bc%5B0%5D=Aide%20sur%20Instagram&bc%5B1%5D=Confidentialit%C3%A9%20et%20s%C3%A9curit%C3%A9)

Red Barnet : <https://redbarnet.dk/nyheder/vibskov-og-superflex-stoetter-sammen-boern-paa-flugt/>

Part 8 : Appendices

1. Articles about «Every Child»

ALT

EUROWOMAN

BÆREDYGTIGHED I HVERDAGEN

10 ting, der både stiller din shoppetrang og gavner din omverden

DEL PÅ [f](#) [●](#) [t](#) [●](#) [p](#) [●](#) [✉](#)

Det er ikke spor svært at fjerne den dårlige samvittighed, når du svinger dankortet. Det handler bare om at fylde din kurv med velgørenhed.

AF KRISTIAN HINDØ-LINGS | 08.DEC.2017 | [MODE](#)

Her er 10 ting, der både stiller din shoppetrang og gavner din omverden



1. T-shirt, Superflex for Red Barnet, 300 kr. Hættetrøje, Henrik Vibskov for Red Barnet, 600 kr.: Den danske designer Henrik Vibskov støtter for tredje år i træk Red Barnet af økologiske T-shirts og hættetrøjer til både børn og voksne. I år kan man købe en T-shirt med motiv af Superflex og en hættetrøje, der er designet af Henrik Vibskov selv. Al overskuddet går til Red Barnets arbejde – blandt andet for børn på flugt.

BRANDS

Vibskov, Superflex og Red Barnet i humanitært designsamarbejde

REDAKTIONEN - 7 DAGE SIDEN



Foto: Henrik Vibskov

Den danske designer Henrik Vibskov støtter børn på flugt gennem salg af økologiske t-shirts og hættetrøjer til børn og voksne.

Med initiativet Every Child støtter Henrik Vibskov for tredje år i træk Red Barnets arbejde for børn på flugt. I år er det muligt at få fingre i en ny økologisk hættetrøje designet af Henrik Vibskov og en økologisk t-shirt, hvor artworket er designet af kunstnergruppen Superflex. Al overskuddet går til Red Barnet.

FashionFladens julegave-guide 2017

Julen nærmer sig med hastige skridt, ja faktisk er vi allerede halvvejs mod juleaften i dag, d. 12. december '17. Derfor giver vi dig her vores bud på, hvad du kan give i gave til både hende og ham.

Årets julegave kan også støtte en god sag



Foto: PR

Designer Henrik Vibskovs projekt, Every Child, sætter for tredje år i træk fokus på krisramte børn på flugt. Når du køber designet, går overskuddet til Red Barnet og i år kan du købe en t-shirt med artwork af Superflex og en hættetrøje i Vibskovs eget design. Om initiativet siger Henrik Vibskov:

"Jeg som person kan ikke stoppe krig, men vil igennem dette projekt prøve at gøre en bare lille ydmyg forskel. Det er vigtigt, at vi hjælper folk, der befinder sig eller flygter fra krig og kaos – især børn, siger han."

Find t-shirten og hættetrøjen på [Everychilds hjemmeside](#).



Foto: Henrik Vibskov x Superflex. Fotograf: Jeppe Gudmundsen

Ugen i mode

Nyheder fra ind- og udland: byBiehl popper op i København, G-Star rykker ind i Danmark og en række vindere til Fashion Awards 2017.

08.12.2017 | Kultur › | af Sofie Ringtved Jensen

f  TIP OS

Street style

Navn: Nikolaj Dinsen.

Beskæftigelse: Ingeniør.

By: København.

Hvad har du på?
»Paradeband fra Peru, Edwin-sweater, Gucci-T-shirt, Week-day-jeans og Hummel-socks.«

Hvor finder du inspiration?
»Naturen, jeg bliver inspireret af sommer og sommerens farver.«

Hvad er dit favorit-item?
»Mit paradeband fra Peru.«



NIKOLAJ DINSEN/ILLUSTRATION: RAGNAR TUNBY

Soulland overbeviser med Nike-samarbejde

VELLYKKET. Efter det danske herreskøjtermærke sidste år begik deres første samarbejde med sportsgiganten, er Soulland nu stærkt på banen med en kollektion, der er lige så slidstærk som sin forgænger.

AF MICHAEL SCHMIDT Med designernes fortid i det danske skøjtermiljø er københavneren Soulland et oplagt match for Nike SB, der er mærket skøjterbørsting. Det bedste bevis er mærket sidste år, hvor Soulland satte sit præg på både sko og tøj for det amerikanske sportsskøjtermiljø.

Følgelig har det til tider 'TRILAY', og mens det første samarbejde hyldede det københavneriske skøjtermiljø, sender den nye kollektion budskabet om skøjterkulturen i det nordlige Californien.

Resultatet er en nyfortolkning af Nike-skøjtermodeller 'Dark High' og 'Dark Low' med fokus på materialer, mensmønstre og farverige de-



Soulland og Nike leder sig inspirere af skøjterkultur i Californien. »

taller som et dobbelt Nike-kode på den hvide silhuet. 'Det har været en fornøjelse som designer og skøjterbørsting at arbejde med en skøjter som 'Dark' -skoen. Særligt på grund af den kreative frihed, vi fik til virkelig at opdatere designet', fortæller Soulland-designer Rasmus Ager i en pressemeddelelse.

Calvin Klein præsenterer nyt stærkt kamagnehold

SONN. Tidligere på året præsenterede Calvin Klein et stærkt hold til deres MTV-kamagne, der bød på prominente afroamerikanske musikere som Solange Knowles, Dev H-

nes og Kehlani. Nu blander det amerikanske tøjmærke op for næste kapitel, hvor en ny dominerende gruppe agerer blikfang. Medlemmerne stammer fra rap-crowd ASAP Mob, her-



Calvin Klein har valgt medlemmerne af rap-crowd ASAP Mob til deres nye kamagne. »

Fransk luksusmærke får sin egen webshop

AF MICHAEL SCHMIDT »PARADIS. Mens rygterne i flere måneder har roret om et skifte i chefledelsen hos det franske modehus Céline, er mærket nu aktuelt med flere glædelige nyheder.

Som et af de sidste luksusmærker har Céline nemlig overtaget sig til internettet og villet dække op for en webshop, der forhandler hele sortimentet af det eftertragtede mærkes tøj, sko og andre accessories på Céline.com.

Dermed følger det understiglende franske modehus i fodsporene på brands som Gucci og Louis Vuitton, der har

omfavnet netthandelen efter mange år, hvor det kun var muligt at shoppe luksusmoderne i fysiske butikker.

Céline er blevet kendt for sin skulpturelle og feminine stil, der tildækket værdierne designerne Phoebe Philo har gjort mærket budstifter til et tilfældigt for tilhængere af arkitektoniske ledetræk, søjlestrukturer og dyrebare.

Danske fans af det franske design må dog vente sig med tilfældighed. Indtil videre præsenterer e-handlen nemlig kun i Frankrig. Det forventes dog, at webshoppen udvides til resten af Europa i løbet af 2018.

Netflix-stjerne arbejder for Miu Miu

KAMPJON. Når man er en af de mest omtalte skuespillere i en af verdens allerstørste populære tv-serier, er det naturligt, at man kommer i modebranchens søgelys – og således også

selvbetjener fra biografen 'Stranger Things'. Millie Bobby Brown, der spiller Eleven, har allerede lavet en aftale med Calvin Klein, og nu er det også tædt efter Sadie Sink, der spiller skolekammerat Max Mayfeld i anden sæson. Hun er allerede en del af Miu



Sadie Sink. »

Style guide

Stilsikre huer mod vinterkulden

HØVEDBEKLEDDING. Den første sne er faldet, og det er tid til at beskytte sig mod minusgrader med en varm hue. Den praktiske hovedbeklædning kan nemt blive en stilfuld tilføjelse til garderoben. Væk opmærksomhed med en frisk farve, eller skub et ridet look med en mere klassisk brun. »



Hue fra Onkela's, 485 kroner. Den bløde hue i ridet materiale vil fange øret og klassiske udtryk som en af kashmirerne, der er nemme at gendekke, og den vil så særligt eleganter til en lang friske i udt.

Hue fra Peak Performance, 800 kroner

Med sine rødder i skitvet det amerikanske mærke, leverer Peak Performance accessories mod vinterkulden, og designer har her tilmed lavet et cool udtryk skabt af den lette moderskaber til gel Cabours.



Hue fra The Workers Club, 550 kroner. Bød er en af verdens mest populære farver, og den fungerer rigtig godt som base, der giver en farveudtryk til stoffene eller næret mørke gendekke.



PHOTO: JEFFREY MATHIASSEN

Vibskov støtter udsatte børn

VELGØRENHED. Den danske designer Henrik Vibskov vil med overskuddet fra en ny kollektion støtte børn på flugt.

AF MICHAEL SCHMIDT Mere end 100.000 mennesker har den danske designer Henrik Vibskov og projektet 'Every

Child' tidligere doneret til velgørenhedsforeningen Red Barns arbejde med udsatte børn i hele verden.

Nu er den sprælske designer aktuel med en minikollektion af økologiske T-shirts og hænder for børn og voksne og vil med overskuddet fra salget for tredje år i træk støtte Red Barns projekter, der hjælper børn på flugt.
















I 2015 blev vi alle meget opmærksomme på, at børn kom til den danske grænse helt alene uden forældre og uden forældre, og derfor stude vi projektet 'Every Child'.






Der skal stadig humanitære katastrofer i forskellige lande med børn involveret i krig med frygtelige oplevelser på ryggen. Jeg som person kan ikke stoppe krig, men vil gennem

dette projekt prøve at gøre en lille del af forskellen i lyden det fra designeren til pressen.

De navnløse hænder er samt en T-shirt, skabt af kunstnergruppen Superflex, kan købes i Henrik Vibskov-butikken i København og på linestrid. big-art.com. Overskuddet fra salget af tøj og ubeskrivet til Red Barnet.

2. Data summary

Posts	Naming (P=Picture, D=data)	Account (followers)	Position of the user	Date of the post	# Hashtags	@ Tags in the description	Likes	Comments	@ Tags in the picture	Language used in the description	Link to the post
	P1, D1	@glitteronglitterof (31 400 followers)	Singer	16/12/17	<ul style="list-style-type: none"> redbarnet henrikvibskov vibskovredbarnet savethechildrens elfie everychild 	<ul style="list-style-type: none"> redbarnetdk henrikvibskov louistvede 	991	14	<ul style="list-style-type: none"> redbarnetdk henrikvibskov 	Danish	https://www.instagram.com/p/Bcw71L0nAE4/?taken-by=glitteronglitterof
	P2, D2	@hannigohr (8 589)	Model	14/12/17	<ul style="list-style-type: none"> redbarnet savethechildrens elfie everychild 	<ul style="list-style-type: none"> henrikvibskov superflexstudio redbarnetdk 	121	6	<ul style="list-style-type: none"> henrikvibskov superflexstudio redbarnetdk 	English	https://www.instagram.com/p/BcO6PpFjN8/?taken-by=hannigohr
	P3, D3	@runeglifberg (43 300)	Professional skateboarder	17/12/17	<ul style="list-style-type: none"> everychild savethechildrens elfie 	<ul style="list-style-type: none"> redbarnetdk 	546	1	<ul style="list-style-type: none"> henrikvibskov superflexstudio redbarnetdk 	English	https://www.instagram.com/p/Bc0NEazH8nN/?taken-by=runeglifberg
	P4, D4	@nemesisbabe (17 400)	Fashion influencer	10/12/17	<ul style="list-style-type: none"> everychild savethechildrens elfie 	<ul style="list-style-type: none"> idaredmusic henrikvibskov 	174	4	No tags	English	https://www.instagram.com/p/BchwKFIWck/?taken-by=nemesisbabe
	P5, D5	@ceciliethorsmark (9 096)	Communication director in a fashion organization	17/12/17	<ul style="list-style-type: none"> everychild savethechildrens elfie 	<ul style="list-style-type: none"> henrikvibskov superflexstudio redbarnetdk 	262	11	<ul style="list-style-type: none"> henrikvibskov superflexstudio redbarnetdk 	English	https://www.instagram.com/p/Bc0Lsffgnd/?taken-by=ceciliethorsmark
	P6, D6	@juleblichfeld (4 837)	Model, influencer, fashion redactor for a women's magazine	16/12/17	<ul style="list-style-type: none"> everychild savethechildrens elfie 	<ul style="list-style-type: none"> redbarnetdk 	249	11	<ul style="list-style-type: none"> henrikvibskov superflexstudio redbarnetdk 	Danish	https://www.instagram.com/p/BcwWfyDc0/?taken-by=juleblichfeld
	P7, D7	@sillehenning (8 276)	Mode expert for a TV show and consultant in fashion	22/12/17	<ul style="list-style-type: none"> everychild savethechildrens elfie henrikvibskov superflex redbarnet 	<ul style="list-style-type: none"> henrikvibskov redbarnetdk 	193	7	<ul style="list-style-type: none"> henrikvibskov redbarnetdk 	Danish and English	https://www.instagram.com/p/BdAPO12HaBQ/?taken-by=sillehenning
	P8, D8	@isitcharlie (4 015)	Model	17/12/17	<ul style="list-style-type: none"> everychild savethechildrens elfie 	<ul style="list-style-type: none"> henrikvibskov 	99	5	<ul style="list-style-type: none"> henrikvibskov_bo utique 	English	https://www.instagram.com/p/Bcy_NH4AxHQ/?taken-by=isitcharlie
	P9, D9	@lars_hjollund (198)	Actor	22/12/17	<ul style="list-style-type: none"> deto umapuma jul2017 altergodt nissen everychild henrikvibskov 	No tags	65	16	No tags	Danish	https://www.instagram.com/p/BdACsugHgs/?taken-by=lars_hjollund
	P10, D10	@cvmrageri (3 642)	Watchmaker	21/12/17	<ul style="list-style-type: none"> TAK henrikvibskov redbarnet 	<ul style="list-style-type: none"> henrikvibskov redbarnetdk henrikvibskov_bo utique 	47	2	No tags	Danish	https://www.instagram.com/p/Bc9a1CtAcnS/?taken-by=cvmrageri
	P11, D11	@henrikvibskov (49 600)	Fashion designer	20/12/17	<ul style="list-style-type: none"> everychild savethechildrens elfie henrikvibskov 	<ul style="list-style-type: none"> superflexstudio redbarnetdk henrikvibskov_bo utique jepegudmunds enholmgreen madsrosen maibritteg 	548	4	No tags	English	https://www.instagram.com/p/Bc72LUxn8XW/?taken-by=henrikvibskov
	P12, D12	@redbarnetdk (5 993)	Organisation	20/12/17	<ul style="list-style-type: none"> julegave redbarnet henrikvibskov 	<ul style="list-style-type: none"> henrikvibskov henrikvibskov_bo utique 	121	5	<ul style="list-style-type: none"> jonaskindholm 	Danish	https://www.instagram.com/p/Bc7XXUbn6TI/?taken-by=redbarnetdk
	P13, D13	@redbarnetdk (5 993)	Organisation	17/12/17	<ul style="list-style-type: none"> TAK henrikvibskov redbarnet 	<ul style="list-style-type: none"> henrikvibskov henrikvibskov_bo utique 	89	2	<ul style="list-style-type: none"> henrikvibskov 	Danish	https://www.instagram.com/p/Bczwn3Hn1V/?taken-by=redbarnetdk
	P14, D14	@superflexjakob (2 148)	Artists	14/12/17	<ul style="list-style-type: none"> henrikvibskov Superflex EveryChildCamp aign RedBarnet onetwothreeswin g 	No tags	67	1	No tags	English	https://www.instagram.com/p/BcSkU-uHyCr/?taken-by=superflexjakob
	P15, D15	@cristina_bellaga mba (307)	Unknown	13/12/17	<ul style="list-style-type: none"> everychild henrikvibskov savethechildren 	<ul style="list-style-type: none"> henrikvibskov superflexstudio redbarnetdk henrikvibskov_bo utique 	27	1	No tags	English	https://www.instagram.com/p/Bcp-NHixJ/?taken-by=cristina_bellagamba

	P16, D16	@jepppegudmundsenholmgreen (389)	Photographer	13/12/17	<ul style="list-style-type: none"> redbarnet henrikvibskov superflex instagram instamood bestoftheday picoftheday photography photo goexplore jepppegudmundsen.com instago 	No tags	38	1	No tags	English	https://www.instagram.com/p/Bcpm1hjLcw/?taken-by=jepppegudmundsenholmgreen
	P17, D17	@ohlandmusic (84 400)	Singer	31/12/17	<ul style="list-style-type: none"> everychild 	<ul style="list-style-type: none"> henrikvibskov superflexstudio 	2342	21	No tags	English	https://www.instagram.com/p/BdX0SnjFuw/?taken-by=ohlandmusic
	P18, D18	@janhellesoe (10 800)	Mentalist on a TV show	21/12/17	<ul style="list-style-type: none"> everychild redbarnet vibskov 	No tags	436	7	No tags	Danish	https://www.instagram.com/p/Bc-MXqnHFN2/?taken-by=janhellesoe
	P19, D19	@agencyvcph (9 033)	Fashion PR agency	20/12/17	<ul style="list-style-type: none"> everychild 	<ul style="list-style-type: none"> henrikvibskov redbarnetdk 	84	6	<ul style="list-style-type: none"> henrikvibskov redbarnetdk glitteronglitteroff 	English	https://www.instagram.com/p/Bc7l8AuF_6b/?taken-by=agencyvcph
	P20, D20	@asoland (3 868)	Creative director in fashion	16/12/17	<ul style="list-style-type: none"> everychild 	<ul style="list-style-type: none"> henrikvibskov superflexstudio redbarnet 	150	4	No tags	Danish	https://www.instagram.com/p/BcwoiKBj0EO/?taken-by=asoland