

UNIVERSITY OF VAASA

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Creating Engagement on Instagram
Google's *Made with Code* Campaign

Master's Thesis in Digital Media

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ABSTRACT

The role of social media is constantly growing, which means that brands must follow their audiences and learn to communicate campaigns in new contexts. The characteristics of social media offer these campaigns new opportunities to bind their audience to the goal and values of the campaign. Evoking engagement on social media is a way build a positive relationship. To gain that, however, communicators need to understand what drives engagement on social media.

By combining theories on social media interaction and Aristotle's theory of rhetoric a framework for the analysis is built. Combining these theories proves that ethos (a positive feeling about the communicator), pathos (evoking emotions in the recipient) and logos (proving the message with facts) will evoke engagement on social media postings.

The goal for this research is to examine if Google evokes engagement through its campaign's *Made with Code*'s Instagram captions. The hypothesis is that Google uses a lot of rhetoric means to evoke engagement. This study also aims to testify whether the rhetorical means really evoke engagement on @madewithcode's Instagram postings.

Google's posts on the @madewithcode Instagram channel are studied on the basis of Aristotle's rhetoric means of persuasion. The analysis shows that in almost half of the postings (43 percent) no rhetoric mean at all is used. 27 percent of the posts use pathos, 17 percent ethos. Yet, those postings with rhetorical means evoke higher engagement, which proves the theory of the relationship between rhetoric and engagement right. Therefore a new theory is built in this study, stating that the use of rhetorical means evokes engagement on social media postings.

KEYWORDS: Campaign Communication, Social Media, Engagement, Instagram, Rhetoric

1 INTRODUCTION

During the last decade ways of communication have developed drastically thanks to social media. During the last few years all kinds of communicators have begun to use more and more social media channels themselves, especially as part of campaign strategies. Through social media users of the Internet have turned from passive audiences to active content producers, who connect and actively participate and interact on their favourite channels. Additionally, to the networking between the social media users a new kind of networking between communicators and their audience has become possible too. Facebook, Twitter, YouTube, blogs and other social media channels offer possibilities to speak out whenever one wants and communicate directly with brands. (Trainor 2012: 317) This new form of communication through digital channels is the focus of this thesis.

Social media have become an accepted way of communication and has found a steady place in most people's everyday lives. But even though social media has played an important factor for several years now, still relatively little research is available. Surprisingly a lot of the research is not very up to date either, most was done when social media was still a new phenomenon (between 2008 and 2013). Kaplan and Haenlein (2010) explain why social media platforms are so important. They also offer several strategies of using them. Yet, these strategies are rather advisory and therefore lack empirical support. This is the main reason for this study, the strategies will be proven by checking them on a case-study. As Larry Weber (2009: 25-26) says: "Social media is a new strategy that has the capacity of changing public opinion – every hour, minute, even a second. And why not changing customer's brand attitude?", which supports the saying that communication on social media can be very influential. Creating an emotional bond from the social media users towards the sender of a message through engaging is one mean to change the audience's attitude, and this topic will be researched and analysed in this study.

This study combines three different theories on social media use, engagement and rhetoric, as well as two more supporting theories to build a framework for the analysis.

The various theories will be combined into an entirely new methodology, which states that the use of rhetorical means on social media evokes engagement within the audience. This first chapter of this thesis provides an introduction to the study, its importance in the current state of digital communication and research in the field, as well as the researcher's personal interest to the topic. The background of the study and research problems and objectives are discussed to explain why this topic is especially interesting from not only the academic point of view, but also when planning social media communication and campaigns. In the following chapter the various background theories are presented. These will be combined into a new theory and research methodology about the relationship of social media engagement and rhetoric. Finally, the analysis will study if Google evokes engagement on the @madewithcode Instagram channel and how it does so.

One mentionable issue is the meaning of the term *brand* in this thesis: *Brand* is a known identity of a company or organisation, meaning the essence of what the organisation stands for in terms of its values. *Branding* something means the process of a company or person making descriptive and evocative communications, describing the motives and values of the communicator. This is especially interesting in campaign communication. Every mean of communication aims to evoke feelings in the receivers to leave them with an essence of what the campaign stands for. (Cohen 2011) In this study *brand* and *organization* are used as synonyms. Yet, it must be noted that although this study mentions the term *brand* multiple times, the focus lies on the communicative approach and the new values digital communication offers, especially in terms of interacting with the audience. In this study's case a brand, Google, and its campaign *Made with Code* is researched, but yet the information can be adapted to any communicator and any kind of campaign. The interest lies in a brand as the executor of campaigns. The study's focus lies on the communicative and not marketing approach to campaign communication.

1.1 Research problem and goal

This study gives support to the little existing research about rhetorical elements driving users' social media engagement, which is an important factor for brands and campaigns striving to develop their social media interaction. There has been some scholarly interest addressing 'engagement' in digital communication, but these studies have been predominantly exploratory in nature, generating a lack of empirical research in this area to date. Only Brodie et al. (2014) in their study *Consumer Brand Engagement in Social Media: Conceptualization, Scale Development and Validation* researched brand-audience engagement as well, stating that the audience's "involvement" is parallel to "self-brand connection", thus providing a platform for further research in this emerging area. Yet, they developed a scale to validate the correlation between the audience's engagement and the connection to the brand, which is a different approach to this study. Nevertheless, the outcome of the study can be used as base for this study: Brodie et al. (2014) discovered that engagement and connection to the communicator, in this case the brand, go hand in hand.

This study combines various theories in order to find out how social media can be used in order to evoke engagement (reactions from the audience) and interaction (discussion between sender and audience), with a focus on campaign communication. As will be explained further later, this can be very valuable for the communicator. The main interest lies in the way of communication: this study aims to find out how the chosen organization, Google, addresses the audience of the *Made with Code* campaign on Instagram in order to evoke engagement and interaction. According to Kaplan and Haenlein (2010: 66), "[i]nteraction and feedback are critical elements of all social media" (this will be explained further in chapter 3.4). The theory, according to which rhetorical means and engagement go hand in hand on social media, will later be proven and the analysis aims to find out if Google uses these means of communication effectively in order to create engagement on the @madewithcode Instagram channel. The engagement of the different kinds of postings will also be analysed in order to approve or disprove the theory on the value of engagement, which explains that it binds an audience to the communicator. The

term *engagement* in this study refers to likes and comments, which are an audience's ways of reacting to someone's posts on social media.

The present study addresses the following research questions:

- 1: What kind of rhetorical strategies does Google use to evoke engagement on its campaign's Instagram channel @madewithcode?
- 2: How frequently and in which ways are the rhetoric means employed in the above context?
- 3: To check the theory: do the rhetorical strategies really evoke engagement?

The hypothesis is that Google uses a lot of rhetorical means to evoke engagement on its campaign's Instagram postings. This lies on the theory that rhetorical means really evoke engagement on social media postings. This particular initiative is aimed at young girls and empowers to start them coding and to take part in Google's events. It therefore tries to reach as many girls as possible and make them approachable for the message of the campaign and thereby attach them to the cause through the means of social media should be their main aim. In the next chapter the campaign will be introduced further as a basis for the study. When the spelling is *Made with Code*, the entire campaign is meant, when the spelling is @*madewithcode*, the focus lies on the Instagram channel.

1.2 Research material

In order to find out if and how evoking engagement on social media works through means of communication, one online campaign was chosen to be researched further. This is Google's *Made with Code* campaign. Inbound marketing company Hubspot (Wong 2013) mentions Google as the first of "Eight businesses that nail social media brand consistency", which makes it an especially interesting research target. Next the brand Google and its campaign will be introduced further to set a framework for this study.

Google is a technology company from the US and it specializes in Internet-related services and products. Google is known for always being on the look for great new talents. That is also the target of one of their popular campaigns. *Made with Code* encourages young girls to start coding and to take part in Google's projects and aims to make girls see coding as a way to pursue their dream careers. *Made with Code* includes coding projects like designing bracelets, learning to code animated GIFs or creating beats for a music track. Regularly profiles of girls and women are introduced, who explain how they use code to do what they love. The points of interest can be widely spread and lie in fashion, music, sports or even cancer research. The *Made with Code* channels are also a place for for parents and girls to find more information about new local events, camps, classes and clubs and collaborations with organizations. The aim is to encourage young girls to start coding. (Parker 2014)

This study's interest lies in campaign communication, because the aim of campaigns is to touch a wide audience and make them aware of a certain cause and possibly change their behaviour in a certain way. This study focuses on Google's *Made with Code* campaign, which started in July 2014 and is about to come to an end in summer 2017. This feminism and empowerment topic is important, especially from the point of communication, as it is very timely and currently often discussed in the current media. Various other brands have also done campaigns on female empowerment, focusing on young girls' hobbies and passions, such as Always's *#LikeAGirl* campaign in 2016. The messages of this campaign also was that girl can do the same things that boys do (D&Ad 2015) and is only one example for the many current female empowerment-campaigns. Therefore the feminism topic is another reason for the relevance of this study.

The *Made with Code* campaign was implemented on four different social media channels, which are Instagram, Twitter, Tumblr and Google Plus. Instagram is the chosen channel for this research because compared to the other channels it got the most engagement. To get an overview, 100 postings on Instagram were chosen to be analysed. Those were published between 24th September and 31st December 2016. As a comparison, in the chosen publishing time the Google Plus posts got a maximum of seven likes, Twitter had

between 16 to very occasionally 217 likes, whereas the postings on Instagram always had over 350 likes (table 4). The division of comments looked similar, and therefore Instagram is the most interesting channel to be researched to create engaging content. Instagram is a free image sharing application for smartphones and tablets, but can also be accessed through web browsers. Instagram was launched in October 2010 by Kevin Systrom and Mike Krieger. In 2011 it was already named *App of the Year* by Apple Inc. (Instagram 2011). In April 2012 Instagram had over 30 million users and that was when Mark Zuckerberg, owner of Facebook, bought Instagram and its employees for one billion US-dollars. Instagram has lots of online communities, in which bonds and online friendships are common. (Shontell: 2013) Instagram and online communities will later be introduced in more detail.

In the analysis the @madewithcode postings will be done on their use of rhetorical means. There will be a visual analysis of the images as well as an analysis of the rhetoric in the captions. Captions can also include hashtags, but @madewithcode usually just uses the tag #madewithcode, sometimes another indicating the theme in the picture (e.g. #thanksgiving or #pancakes). The hashtags are like keywords from the images, but they usually do not give any additional meaning to the statement of the caption. They are hence left out in the analysis.

1.3 Research methodology

This study combines various theories in order to find out how digital media communication can create engagement. The methodology is built by combining theories by Askalani et al. (2012), Kaplan and Haenlein (2010), Peters et al., as well as Vesalainen (2001), who studied Aristotle's theory of rhetoric, and Eyman's digital rhetoric study (2015). As mentioned above, content-oriented engagement is suggested as an important aspect in binding possible audiences to a brand, message or campaign. This theory is supported by Askalani et al. (2012). Their study gives an understanding about what brands

should concentrate on, if they want to evoke engagement and interaction on their social media channels. Peters, Chen, Kaplan, Ognibeni and Pauwels (2013: 286) take an approach into explaining the aspects which are the driving force behind the user engagement on social media. Peters et al. suggest guidelines that prove valuable for designing appropriate social media content, which will evoke engagement on a brand's social media and therefore build a brand community. They explain that the action from an audience towards a brand is an effective way to bind the audience to the brand, evoke feelings and therefore turn them into possible supporters of a campaign.

According to Aristotle, effective persuasive communication uses rhetorical means. Means are classified in three major forms, *ethos*, *pathos* and *logos*. Aristotle's theory explains that in any kind of speech, oral or written, three means of persuasion can be used. The rhetorical means of persuasion are *ethos*, *pathos* and *logos*. If *ethos* is used, the speaker/communicator represents himself as a credible source. When the communication is drawing on *pathos*, it appeals to emotions felt by the audience. Usually these are positive emotions, which the communicator tries to impinge on the receiver. Persuasive communication can also make use of *logos*, which means appealing to reason, by emphasizing the importance of facts and logical explanations. The above setting will be refined further by identifying which of the rhetorical strategies evoke communication. As explained in greater detail below, these strategies include especially touching the receiver's emotions, which makes them feel a bond to the communicator. (Vesalainen 2001: 68-69)

By combining Peters et al.'s theory with Aristotle's theory of rhetoric, guidelines for evoking engagement on social media can be established. Marjo Vesalainen (2001) serves the theoretical framework about the rhetorical means in communication. Furthermore, Douglas Eyman's (2015) study *Digital Rhetoric* is taken into account in order to explain how this works in an online environment. These five opuses offer the theoretical framework for this research, and by combining the theories a new means to research engaging social media content is created. Table 1 gives a simplified overview of the

various works and theories used and combined in this study in order to create a theory and method to research engagement creation on social media by using rhetorical means.

Table 1. The writers and publications of the theories combined in this study

Author	Publication	Theory Used in this Study
Askalani, Rozen and Senn	<i>Identifying, understanding and influencing social media users (2012)</i>	Active and passive social media users
Kaplan and Haenlein	<i>Users of the world, unite! The challenges and opportunities of social media (2010)</i>	Why interaction on social media is so important
Peters, Chen, Kaplan, Ognibeni and Pauwels	<i>Social Media Metrics - A Framework and Guidelines for Managing Social Media (2013)</i>	Driving force behind user engagement on social media
Marjo Vesalainen	<i>Prospektwerbung: Vergleichende rhetorische und sprachwissenschaftliche Untersuchungen an deutschen und finnischen Werbematerialien (2001)</i>	Rhetorical means of speech (by Aristotle)
Douglas Eyman	<i>Digital Rhetoric. Theory, Method, Practice (2015)</i>	Digital rhetoric (including visual rhetoric)

The research will be three-phased, which means that this study will combine different research methods. At first the various theories will be combined into a new research methodology. The first stage of the actual analysis will be qualitative, in-depth examination of Google's social media postings. Aristotle's principles of good rhetoric apply to creating compelling content, which again should evoke engagement. Aristotle's theory about rhetorical means of persuasion will be used to analyse what methods Google uses to emotionally connect with its audience and evoke engagement on the @madewithcode Instagram postings.

An attempt will be made to find out if and how Google uses rhetorical strategies to evoke engagement on the @madewithcode Instagram channel, and which of the strategies are used most regularly. After researching the most popular Instagram posts qualitatively, a quantitative look will be taken into the last 100 postings of 2016, trying to outline what kind of engagement methods @madewithcode uses most frequently. This study also aims to prove the theory right in showing that the persuasive postings actually do evoke engagement, by studying the number of likes and comments on various Instagram posts.

This study begins with introducing social media and the researchable platform Instagram, as well as the specifics of campaign communication. Next an approach into explaining how to create engaging social media postings will be taken, by describing theories on social media interaction and digital rhetoric. As a last step these theories on motives and values, that create engagement, will be combined with Aristotle's rhetoric. This way a new theory on researching the language of social media / Instagram postings is created. This theory determines how engaging social media posts are, by analysing the used rhetorical means. After this theoretical framework is set, a three-phased analysis will be undertaken to research the @madewithcode Instagram postings. The first step is a qualitative analysis, to set an example on how to rhetorically analyse Instagram posts. Then a quantitative analysis will study a population of 100 posts to find out which rhetorical means Google used most often on the @madewithcode postings. Last, on basis of these findings, a check-up on the theory will be done by checking if the postings with rhetorical means really evoke more engagement than those without. The last chapter of this study will be a summary of findings, a mention of the limitations during the research and a look into future study approaches.

2 CAMPAIGN COMMUNICATION ON INSTAGRAM

Now a theoretical framework will be set introducing the platform which will be further studied later. First social media will be introduced as a communication platform, then campaign communication and online communities will be introduced. This chapter offers a look into the concept of social media and then further into the chosen channel, image sharing platform Instagram. Kaplan and Haenlein's study (2010) is very widely used as a theoretical framework for researches in digital communication and Eric McQuail (2010) offers the background to campaign communication. Then a look will be taken into campaign communication, as the researched communication is part of a campaign and those have their own characteristics. The numerous reasons and strategies to evoke engagement through digital communication will then be discussed in the next chapter.

2.1 Social media as a communication platform

To explain *social media* in terms of communication one can take a look into Kaplan & Haenlein's definition (2010). They describe the concept of social media, discuss user generated content and present advice for anyone who decides to utilize social media as a communication channel. Kaplan and Haenlein's study is the basis for a lot of later studies on social media and their definition gives a good insight into what it is. Social media refers to the new era of Internet applications that allow communication between users, that allow their creation and exchange of user-created content (Kaplan & Haenlein 2010: 61). This description explains well how social media differs from other content on the Internet, which is that on these platforms the social media users both consume and create content. Even though social media changes and develops very quickly, the basics have stayed the same since Kaplan and Haenlein's publication, so it still offers a good theoretical background into social media usage nowadays.

Social media emerged around 2006, when user-generated media started growing rapidly and online networks gained popularity. It has ever since had a massive impact on communication and overall behaviour. The steadily growing use of the Internet has made companies in various business sectors to consider a new way of communication with their audiences. Social media had turned into an important source of getting and sharing information as well as awareness, support and empowerment. It allows businesses to effectively and at the same time very cheaply engage with their audience, customers and clients directly. The efficiency is clearly higher than the any other traditional marketing communication tools and can also be measured straight away. (Kaplan and Haenlein 2010)

Traditional media channels such as newspapers and magazines have had to realise that people are nowadays get their news from friends' subscriptions on social media. A study by the Global Web Index presents interesting numbers about social media. In 2015-2016 Internet users had an average of seven social media accounts. Users aged 16-24 were at the forefront of this trend. (Global Web Index 2016a). The Global Web Index also states that web users devote about two hours daily to networking and messaging (Global Web Index 2016b). What else makes the Internet stand out from traditional media, is the possibility of not only receiving messages, but of reacting to them and interacting, both with the rest of the audience and the sender of the message as well. Social media users can click, like, share and comment others' posts, which is a new feature compared to traditional one-to-one or one-to-many communication. The Internet has built a new way of communicating, which offers the possibility for people to interact with each other.

Ever since the beginning of Internet social dimensions and possibilities of engaging and interacting have grown. Kaplan and Haenlein established various theories in the field of media research. These mention social processes as an important element of social media. The media-related elements are *social presence* and *media richness*, the social processes *self-presentation* and *self-disclosure*, which is intimate and immediate. In the latter it is important that more than one communication partner is involved. "The higher the social presence, the larger the social influence that the communication partners have on each

other's behaviour." (Kaplan and Haenlein 2010: 61). Self-disclosure is a crucial step in the development of relationships, but can also happen between strangers, depending on the medium.

There are many different kinds of social media applications. One of them is *content communities*. The main function of content communities is the sharing of media content between social media users. Content communities exist for many different media types, including text, photos, videos and much more. Another kind of social media are *social networking sites*, which enable users to create personal information profiles and connect and communicate with other users. Social networking sites are very popular, especially amongst younger users. (Kaplan & Haenlein 2010: 63) Also notable are the quick changes within the world of social media and how the new social media channels or even updates from the ways of digital communication. For example, the raise of Snapchat determined users to put their messages into video clips of a maximum of ten seconds, which again determines the way of building the message. But this study focuses on the image platform Instagram, which at this point has an unlimited length for posted videos or captions.

Communication, engagement and interaction between a communicator and its audience are very important aspects of relationship creation. Peters, Chen, Kaplan, Ognibeni and Pauwels explain the values that these relationships bring. The social value of communication comes from the connections and networks made with other users when interacting and sharing information and content online, and cultural value refers to the cultural norms and habits that are established in an online community that guide the behaviours and intentions of the users (Peters et al. 2013). The Internet has offered new means of interaction between brands or any other campaign executers and their target groups. Through traditional media it was trickier to communicate with a large audience, and especially for the audience to communicate back. Now an increasing number of campaign executers are using social media tools in order to get in touch with their target group and also allow interaction between the social media users themselves. Often several social media channels are used to keep in touch with various audiences. (Casalo et al. 2008: 19)

Yet, this is not always easy. Askalani et al. (2012: 16) explain the difficulties and offer a solution to this tricky subject. Differences in demographics, lifestyle, attitudes, behaviour and loyalty make building relationships with them a challenging. Rather than have a strict strategy to blanket social media with generic content, one should target social media where and how the social media users like it. "Communicate with them, listen to their reactions and this way let your best customers tell where, when and how they'd like to interact." (Askalani et al. 2012: 16).

Online communities are an effective tool for anyone communicating a message to a large audience. They help the communicator understand the audience's needs, values and opinions and this way build loyalty and commitment from the audience towards the communicator, which in this case is the brand. The continuous competition for new, bigger audiences means that especially companies are increasingly interested in building long-term relationships with their target groups and interaction between the users themselves. (Casalot et al. 2008: 19). Peters et al. defined the interactions as "a dynamic, changing sequence of social actions and communication between individuals or among groups" (Peters et al. 2013:288) and the culture as well as the roles between the users are shaped within the network structure and through users' creation of similar content consistently over time (Peters et al. 2013: 289). Researchers state that keeping up active participation in a community is a challenge. Participation in online communities is optional, and the participants can easily leave the community. But as an active, engaging audience as part of a campaign's social media presence is correlated with the campaign's credibility, it is important to striving to keep this interaction going in any case. (Casalo et al. 2008: 21)

2.2 Image platform Instagram

After taking a look into social media as a whole, it is now time to introduce *Instagram* in more detail, as it is the medium that will be further researched in this study. As mobile

communication developed and camera phones became more and more common, the photography social media channels began growing and gaining interest as well. Instagram is a free application for smartphones and tablets. It is an application for sharing photos or videos with other users. The pictures or videos can be taken directly within the app, or be uploaded from the phone's photo library. Most Instagram pictures and videos are cut into squares and there are multiple filters and editing options to be added to the photos before uploading. A filter is a digital layer that, when added to the original picture, is supposed to give the photo an appearance of professional look. Other users can be tagged in the pictures and locations added.

Accounts can follow each other to have new pictures shown on their homepage. The following can work one way, which means that a user can follow @madewithcode without @madewithcode following back. On Instagram, users like and comment on each other's posts. Users can follow other profiles too or search pictures by hashtags and locations. The *hashtag* is an invention of another social media platform, the short message platform *Twitter*. It was developed in 2007. Web developer Chris Messina proposed that Twitter began grouping popular topics using the hash (#) symbol. Adding a hash sign turns any word or group of words into a link, that can be put into captions. When that word is clicked, it will open a view of all posts, that included the certain hashtag, and makes it work like a search-option or a category. (Edwards 2013) Instagram's success might be due to the fact that it is more than just a platform for sharing beautiful photos or views into the users' daily lives. Instagram has uncountable communities, in which online friendships are common. (Shontell: 2013)

Using Kaplan and Haenlein's (2010) definition on different kinds of social media in the earlier chapter, Instagram can be defined as both a content community and a social networking site. As it is a photo sharing platform, it should be counted as a content community, but it goes much further than that. On Instagram the users have profiles that they can fill with any information, as long as it doesn't exceed 150 characters. Users can also add profile pictures and links to their biography. The link-option is especially useful for bloggers, organizations or campaigns, that want to link their homepages for their

Instagram followers to check out. Also is networking, commenting and direct messaging a very typical feature of Instagram, which defines it as a social networking site too. Instagram makes it possible to share pictures, videos, captions and also to record the so-called *Instagram Stories*, which are live and phone-recorded videos and will appear as part of your profile for 24 hours after uploading. Despite Instagram being a picture (and video) sharing platform, this study will mainly concentrate on the written captions, as those usually include the call-to-actions.

Recent studies by the Global Web Index present interesting figures about the use of Instagram. In Mid-June 2016 Facebook-owned Instagram announced that it had hit a milestone of counting half a billion (500 000 000) users. According to the Global Web Index (2016a) it is also the fastest-growing network. Since 2014 the memberships had gone up by 15 percent. The Global Web index also mentions that the strongest membership rises are taking place amongst the 16-24 year olds. In summer 2016 over half of all the users, 58% to be exact, were part of that age group. Interestingly, also the group of 55-62 has more than doubled since 2014. (Global Web Index 2016a) What is even more notable, is that in July 2015 almost 50% of all Internet users (excluding China) used Instagram. That marked a substantial increase of the 17 percent, which were marked in 2013. (Global Web Index 2016b) These numbers show the growing importance of social media, and especially Instagram, in the users' everyday lives. As such the opportunity it presents for brands and campaign communication is evident. This study focuses on the how an audience acts towards a brand's campaign on Instagram.

2.3 Campaign communication

After introducing social media and Instagram, now the specifics of campaign communication will be explained. A campaign has a very characteristic process. Campaign communication is always from one to many, which means the message comes from one communicator (which can consist of several people in reality, but they send out

one message) and is received by a wider audience than just one individual. The aim of a campaign message is to inform the audience and make them react in a certain way in order to achieve planned effects. This is called the *Stimulus-Response Model* (McQuail 2010: 467). This presumes a more or less direct behavioural effect to messages, in line with the intention of the initiator and consistent with the stimulus to act in a certain way, which can be found in the message. McQuail (2010: 469) mentions that this effect can also be a response, implying engagement from the receiver towards the sender of the message. Yet, the senders of the message does not have to be an individual, but more like have an individual message. Originators of campaigns are almost always collective, such as a political party, government, or business firm, rather than an individual. Its "known position in society" (McQuail 2010: 471) will determine its chances of success. Furthermore, campaigns are often concerned with directing or activating tendencies towards social objectives. Media is used to assist to make those planned effects happen. McQuail mentions that usually several channels are used to reach different target groups. (McQuail 2010: 471)

The use of different media to communicate the campaign always has effects on the audience, but it is difficult to plan these effects ahead. The difficulties depend on the number and variety of possible effects. These involve the actions of communicators just as well as the orientations, reactions and following actions of the audience. The effects are actually born from an interaction between sender and receiver of the message (McQuail 2010: 474). McQuail also mentions aspects that effect the span of effects and ways of engaging and interacting.

Trust in and respect for the source can be conducive to influence. There [are] several theories of influence taking account of relationship between sender (or message sent) and receiver. Another possibility is that the way of communicating and addressing the audience is the deciding factor in influencing. The attractiveness or prestige of the sender is another factor that can make a campaign succeed or fail. (McQuail 2010: 470)

Because these factors can be translated into rhetorical means of persuasion, it is interesting to take a look into Aristotle's theory from a campaign perspective as well. But

before that, social media will be explained, as it is the platform where the researchable campaign, *Made with Code*, was executed.

2.4 Brand and campaign communities

As mentioned earlier, engagement between users of social media can be very important for building trust in a campaign or brand. When it comes to digital communication, social media provides numerous opportunities for strengthening and expanding relationships to the audience. The receiver of the message can immediately give feedback, share his thoughts and reactions to what he has just seen or read. The sender of the message also gets immediate feedback on what his audience thinks about the content of the message. This way the sender can react straight away, and therefore social media presents also numerous opportunities to strengthen and expand his communications. This counts for anyone actively using social media, whether individuals or brands.

When signing up on social media one has the possibility to choose between *social networking sites* or *content communities* (or both). On *social networking sites* users can follow and interact with each other. *Content communities* on the other hand are used mainly to content like photos or videos, and are less focused on the connectivity, interactivity and creation of online communities (Kaplan & Haenlein 2010: 63). As explained above, Instagram would be considered as a mix of social networking page and content-based community, as its core concept is the sharing of images with friends and followers. Liking, commenting and also instant-messaging are important factors of Instagram.

The perception of online communicators has lately become one of the most important topics for digital media analysts as well as brands and campaigns online and on social media. According to Kotler, brands aim to build relationships, evoke processes, fulfil promises of value, trigger emotions and build communities (Kotler et al. 2010). As a note, most sources of this chapter concentrate on brand communities, but this information can

be adapted directly to campaign communication as well, because the ways of communicating and the aims are the same. Also in the case of this study a brand's campaign is researched so the theories can be directly adapted.

More and more brands work hard with the aim to create online communities. Their goal is to build relationships with their target group, get feedback from their audience and strengthen the brand and campaign messages. Earlier brand communities were built by their fans themselves, but now brands are starting to create communities as part of their communication strategies. (Gummerus et al. 2012: 859) The attraction to build and deepen this kind of relationship is due to the fact that members of those communities tend to see the brand or campaign in a very positive light. Later they are inclined to behave in a favourable manner towards the brand or campaign. Communication strategists are interested in using that in order to build long-term relationships between brands and audiences, in other words between a sender and receivers of a message. (Brown et al. 2008: 284)

A social media platform provides the brand and its audience new ways and means to get in touch with each other. A brand's or campaign's goal is to build a community in order to get in touch with a loyal audience-base, affect their perceptions of the brand, to share information and learn from their target group. Brown, Carlson and Suter (2008) divide brand communities into two categories: social and psychological communities. The *social brand community* consists of of the brand and its audience. The brand itself professes to be an active member of the community and is committed to forming social relationships. The *psychological brand community* in turn is an unlimited number of brand admirers who feel a sense of community with other users despite the absence of social interaction from the brand itself. (Brown et al 2008: 284f) When a communicator aims to build a community himself, he has to be active and engaging as well, so in this study the focus lays on social brand communities.

Further, Kaplan and Haenlein (2010) explain that all social media communities have three common characteristics, through which the users participating in the community can get

social and practical benefits: Communities enable the social presence of the communicating parties by being in touch with the audience. Also a community existing in social media helps reduce uncertainty or confusion, as information can be brought to the users immediately. Furthermore these communities give an opportunity of self-promotion. This way one has an opportunity to influence how other members of the community perceive a communicator, in this case executers of campaigns. (Kaplan & Haenlein 2010: 61)

Hautakangas and Noppari (2012) researched how fashion bloggers act on social media and stated that young people present their lives very naturally in public online communities: sharing content and participating in the network is part of their everyday life. According to the researchers, "the self-presentation built in online communities and the life-story they share with others online is a big part of the image these people have of themselves" (Hautakangas & Noppari 2012: 13). Members of an online community behave in very many different ways, but for most of them this behaviour plays a strong role in building their own identity. Apart from that many of them enjoy to follow other members, their behaviour and engagement in the communities as well. (Gummerus et al. 2012: 860)

Jeremy Goldman in his work *Going Social* suggests brands to engage with audience online in order to reach the brand's goals. He summarizes the strategy for engagement very shortly: the communicator should not ask its followers to buy, or possibly donate (depending on the brand's goal), directly, but instead build a relationship to his audience. Later the audience will remember the brand positively and act in its favour (Goldman 2013: 53). Goldman also explains that whereas press releases are written in a standardized business tone, social marketing content should have a unique voice and suggest the audience to engage, which a professional business text rarely does. There are plenty ways to add layers of engagement, which will be explained further in the following chapters. In any case it is important to make the brand "human and emotional and to get the users to care about the [...] organisation, and the audience will be considerably more engaged." (Goldman 2013: 64)

3 EVOKING ENGAGEMENT ON SOCIAL MEDIA

After taking a look into what social media and Instagram are and how campaign communication is done, this chapter will focus on how users can act on social media and the importance of engagement and interaction. It will be explained why engagement is the main goal of social media campaigns. Social media is suggested as a tool for anyone executing campaigns to build positive relationships with its audience. It is suggested that high attitudes towards the communicator (i.e. a positive opinion of the communicator's motivations and values) will lead to high engagement on social media. (Brodie et al. 2013: 107) This engagement again builds an emotional bond from the audience to the communicator. Brodie et al. define engagement in online social platforms as an audience's presence, cognitively and emotionally. They explain that an engaged audience must have a long-lasting psychological connection with the communicating brand in order to participate and interact. Engagement is defined as "a personal connection to a brand as manifested in cognitive, affective, and behavioural actions". (Brodie et al 2013: 107)

Given that interaction is facilitated by social media, and that social engagement is one key element in building a relationship between communicator and audience, it is important to research how that engagement from the audience is performed and what a communicator can do to evoke engagement. Communication is the basis for a relationship between human beings. The exchange of messages and meanings in different environments are interaction. (Fischer & Reuber 2010: 1) There are many different definitions of each type of interaction. Vos and Schoemaker (2008: 16) define that communication and interaction is the exchange of messages among those who are aware of each other's direct or indirect presence. The information exchanged between the parties are sent, received and interpreted partly consciously and unconsciously. When the communicators exchange information, symbols, and signs through a certain medium, such a computer, they talk about forwarded (instead of direct) communications. (Vos & Schoemaker 2008: 16) In the case of social media not only words are means of communication, but the action of "liking" a post is a new act of communicate a certain meaning.

The Internet is a social arena, where millions of people meet and interact with each other. According to Brodie et al. (2013) the ever-growing and evolving Internet has made it possible that anyone's audience now plays an active role and can act and interact real-time. Communication, for example campaign communication, has shifted from one-to-many to many-to-many. Apart from social media applications, online communication tools include discussion forums, e-mail, websites and blogs. New tools allow new and more effective engagement possibilities, which enhance the interactional experience, which again can make the social media users feel more attached to a certain communicator. Brodie et al. also mention the emotions and experiences of the audience as the cognitive and affective responses towards the communicator, which in this study is Google and its *Made with Code* campaign. (Brodie et al. 2013: 107)

3.1 Active and passive social media usage

Next two different kinds of social media users will be introduced: active and passive users. The chapter gives a preview and a first understanding into what someone communicating through social media should concentrate on if he wants to evoke engagement on the social media channels. Why this engagement and therefore a large amount of active social media users are so important, will be explained in more detail later.

There are lots of different ways to interact with other users on the social media networks. Askalani et al. (2012: 7) describe that different kinds of users can be distinguished by how active or passive they are on the site. Depending on the kind of website or social media network, users can look at pictures, watch videos, post or comment their thoughts, click on links, click on symbols (like hearts or thumbs-up signs) to show that they like something that was posted, share a post to the user's own feed, or simply scroll up and down the page just looking at the posts without engaging at all.

The terms *active usage* and *passive usage* (Askalani et al. 2012: 7) refer to how one user uses the different engagement options on a social media platform. *Active usage* means online engagement and interaction with other users, through the many features on a social media website, such as commenting on other user's feeds, posting and sharing own status updates on the own wall, uploading photos or videos, and using the inbox or chat feature. All this should be done on a rather regular basis for a user to be considered as active. Whereas an active participant would make use of all these activities, a passive participant would be less involved with the online features. He would be on social media, but he wouldn't leave a trace of himself. A passive user would simply scroll up and down their or other users' social media profiles, reading the posts and looking at the pictures and videos, but he wouldn't leave a like or a comment. Nor would he post any content himself. (Askalani et al. 2012: 7)

Askalani et al. (2012: 7) give examples for grouping social media users by their activity. They divided individuals across four quadrants that are positioned according to the interaction between their own online exposure (low/high), which means posting updates and pictures on their own walls and social media feeds, and participation type (passive/active), by which he refers to the engagement on other users' posts. The quadrants are mediated by the amount of perceived trust and control a social media has. An active user "actively control[s] the dialogue and freely share[s] personal details" (Askalani et al. 2012: 7).

Askalani et al. describe the social media usage through the help of Figure 1, which explains that the user's level of social media exposure and activity is highly correlated with the level of trust in social media and its other users. The X-axis represents the user's level of exposure on social media, the Y-axis stands for the user's participation in social media, which correlates to the trust. Combining these two axes, four different quadrants emerge, which stand for four different behaviours users can have on social media platforms.

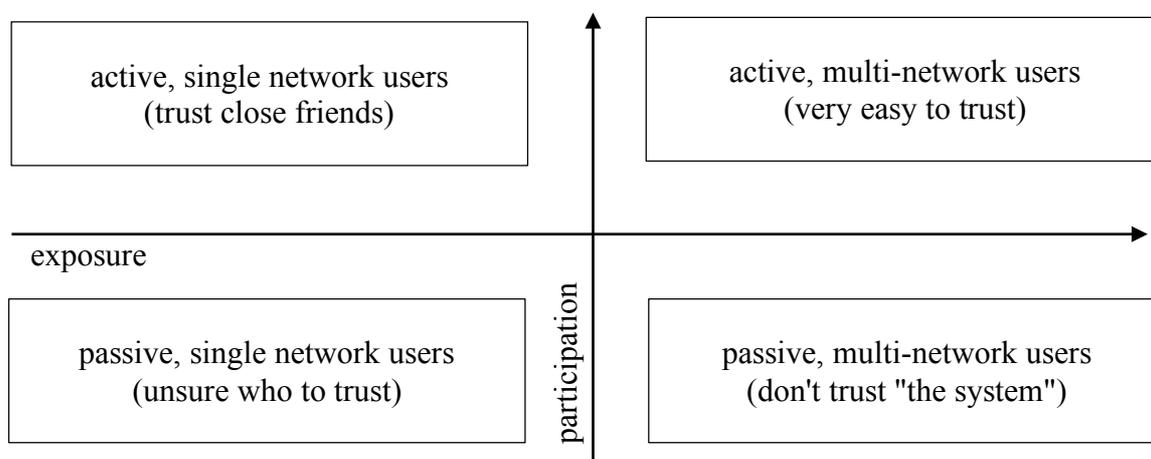


Figure 1. Social Media Usage Framework (Askalani et al. 2012: 7)

The figure (1) is divided into four quadrants, all explaining different variations of social media usage. In the lower-left quadrant are users with little perceived control and low levels of trust. They protect themselves by limiting their involvement. On the lower right are multi-network users, who are just as passive. They perceive their information through various social media channels, but rarely, if ever, share any information of their own. In the upper-left quadrant are the active users, that are only on one social media platform though. They have high trust in this channel, actively share information with the circle of friends.

Facebook, for instance, is one channel, that has a lot of users who decide to only connect with their real-life friends, and these users are not afraid to share information there, as they know that only their "real" contacts will have access to those. On the top right-hand corner, we have very active multi network users. They have high perceived levels of control and trust, and are comfortable on lots of social media platforms. Many of them actively discuss with other users and have no fear of sharing their own content.

Askalani et al. explain that marketers can learn a lot from this matrix approach to social media behaviour. Social media engagement is what they should be aiming for, and that

again requires the "active provision of trust and control mechanism for users to leverage in their social media experiences. The more users trust that their personal information is both secure and firmly within their control, the more likely they are to migrate to the upper-right quadrant of behaviour and increase brand engagement." (Askalani et al. 2012: 7). Engagement again is a sign for an emotional bond from the audience to the communicator, and that's the basis of successful communication. Therefore campaign communicators should concentrate on building engagement on social media. How this can be done will be explained in the following chapters.

3.2 Motives and content that evoke engagement

Explaining how engagement can be evoked is an important basis for the following analysis. Peters, Chen, Kaplan, Ognibeni and Pauwels (2013: 286) in their work *Social Media Metrics - A Framework and Guidelines for Managing Social Media* take an approach into explaining the aspects that are the driving force behind the engagement on social media. First they take a look into the motives, later into the content that can evoke interaction and engagement. These motives and content strategies will later play an important role in defining which of Aristotle's rhetorical means are crucial in evoking engagement and interaction on social media.

Peters et al. (2013: 286) also offer an explanation of motives that will evoke communication on social media. The first of these motives is *intellectual value*, which means the quality of the content. This is based on the values and motivation of the content, as well as the motives of creativity and uncertainty reduction. The second motivational structure is *social value*, which means the "platform activities and social ties" (Peters et al. 2013: 286), which through socializing and social identity builds social ties. As the third motive *cultural value* is named, which describes the community culture that is born from engaging on social media and gives a "we-intention" (Peters et al. 2013: 286), a feeling of belonging together in a community with a mutual culture. These motives are

defined to be one of the reasons, why users engage on social media. Peter et al. also advice to reflect on the motives when analysing outcomes from engagement on the social networks.

Peters, Chen, Kaplan, Ognibeni and Pauwels (2013: 289) also describe what kind of content can be found on social media and summarized these into three aspects; *content quality*, *content valence* and *content volume*. Content *quality* describes the characteristics of the posted text, what type of narratives are used and what the content's purpose is, as well as the interactivity vividness. Content *valence* refers to the emotions that the content communicates and content volume means the amount of content that is produced by a user or within a social media platform. Content *volume* refers to the amount of communication. (Peters et al. 2013: 287) These three aspects of content are used to explain why user engagement is important. Peters at. al. mention that brands have to replace control with (positive) influence by using the aspects above, which will evoke engagement and build relationships between communicator and audience.

3.3 Rhetoric as a tool for social media communication

After explaining how important communication and engagement is in building a bond towards a communicator on social media, the rhetorical means of persuasion have to be explained further. They will later prove to have a significant role in evoking conversation and therefore the bond mentioned above. As earlier mentioned, the aim of a campaign messages is to inform the audience and persuade them to act in a certain way in order to achieve planned effects. McQuail (2010: 467) calls this the the Stimulus-Response Model. Therefore it can be said that persuasive communication is an important factor of campaign communication. This chapter presents an overview of Aristotle's classical theory of rhetoric and his three rhetorical means, which are also called means of persuasion. The sender of a message can make use of rhetorical strategies to persuade the receiver of the message and make him react in a certain way. This study focuses on the

aim of making the audience engage on the social media channels. Whilst being introduced to the various rhetorical means, one should keep Peters et al.'s motives and content theory in mind, as they correlate strongly with Aristotle's rhetoric. This theory on rhetoric mainly relies on Vesalainen's (2001) study of rhetorical elements in advertisement, which explains the traditional theory to add layers of engagement, rhetoric by Aristotle, and Eyman's (2015) theory of digital rhetoric.

Rhetoric is defined as the art of speaking or writing effectively (Vesalainen 2001: 68). Traditionally, rhetorical analysis has concentrated on oral speech only. However, researchers are no longer confined to such texts but use rhetorical analysis on other forms of communication too. It is often explained that written messages can be considered as "written speech" and therefore Aristotle's theory can be used (Eyman 2015: 12). Therefore contemporary study of rhetoric is associated with the analysis of persuasive communication, not minding about the type of "speech" anymore. "[...] Nearly all human acts of communication engage rhetorical practice (whether explicitly acknowledged or not), then rhetoric-as-method can be applied to all communication events", explains Eyman in his study on digital rhetoric (Eyman 2015: 12). More recently, rhetorical analysis has also been extended to cover posts and comments written online like in forums, blogs and social media. Researchers have also widened their contemporary rhetorical studies to include visual elements and pictures too. Rhetoric has been a central part of Western education to train speakers and writers to effectively move their audiences.

The means of persuasion in Aristotle's theory are *ethos*, *pathos* and *logos*. These so-called *means* or *rhetorical proofs* are types of rhetorical appeal that can be used in oral or written speech. The use of *ethos* appeals to the character of the communicator. If *ethos* is used, the speaker or communicator represents himself as a credible source. In this context that appeals to the ethics, morals, standards, values of the communicator, and the principles of communication are particularly important. When the communication is drawing on *pathos*, it appeals to emotions felt by the audience. Usually these are positive emotions, which the communicator tries to touch in the receiver. Finally, persuasive communication

can make use of logos. That means appealing to reason, by emphasizing the importance of facts and logical explanations. (Vesalainen 2001: 68-69)

The above setting will now be defined further in the following subchapters, so they can later be used to find out if and how Google uses these strategies to evoke engagement in its campaign, on the @madewithcode Instagram channel. One aim is to find out which of the strategies is or are used most regularly. Furthermore, Aristotle's theory of rhetoric will be combined with Peters et al.'s (2013) guidelines for managing social media, which were explained in the chapter *Evoking engagement on social media*. Peters et al. have researched how interactive marketing is built and by combining their research results to the contents of Aristotle's theories, we will find out which means are most effective in order to evoke engagement on social media. In the following subsections the means ethos, pathos and logos are introduced in detail.

3.3.1 Ethos

In this subchapter the rhetorical means of ethos will be introduced. Ethos and pathos are both means of persuasion that address the emotions of the receiver. Ethos appeals to the *character traits and values of the sender* and how he presents himself to the audience. This is a big part of how credible and reliable the receiver finds both the sent messages and the communicator himself. Especially in marketing and advertising ethos is an important factor, as a brand or campaign always wants to be seen in the most positive way, so it's seen as a sympathetic player in the market. A company can use a certain choice of text and way of narrative to make their self-picture as positive as possible. (Vesalainen 2001: 84)

Vesalainen also stresses that ethos has a reassuring task, which has to do with the sender's credibility. It's easier to trust the message, if the communicator seems trustworthy. That's why he stresses how important it is to give a positive picture of oneself. If the sender seems positive and sympathetic, the message will be easier to adapt. Aristotle says that

the sender is the most credible, when the following three tasks are fulfilled: benevolence, compassion and a positive approach. These make a communicator trustworthy and easy to believe. (Vesalainen 2001: 84)

Ethos is a very important factor in campaign communication. The communicator wants its image to be as positive as possible for the campaign to be trustworthy and positive, and that's why it aims to evoke sympathy in the receiver. All this gives a positive feeling about the sender. A communicator of campaigns can use different methods to share a positive image about himself. He can talk about himself, the originator behind the campaign, directly, or use linguistic means that give a certain feeling about him. These means can be narrative tools, such as a certain choice of words and grammar. (Vesalainen 2001: 85-87)

Goldman's social media handbook *Going Social* (2013) has several chapters focusing on creating engagement on social media, and he starts by saying the following:

One of the first steps you have to take when getting started in social marketing is to establish a basic framework for who your organization is: your voice, your personality, and your approach to interacting with customers. All these things will significantly impact how you become known online. In essence, how you engage will determine your social brand. (Goldman 2013: 38)

Further, Goldman stresses that a brand's social voice should reflect its corporate culture (Goldman 2013: 41) in order to sound authentic and approachable. In order to foster high engagement, it is important to be approachable (Goldman 2013: 50). Especially if the users care about the communicator and his values, the "audience will be considerably more engaged". (Goldman 2013: 64) Therefore the role of ethos is important when creating engagement on social media, as users prefer to interact with users, whom they perceive as sympathetic. In the analysis the @madewithcode postings will be researched on how the Google presents itself and the campaign to the audience.

3.3.2 Pathos

In this chapter the second emotional rhetorical appeal, pathos, is introduced. Like ethos, it also addresses emotions, but this time not by evoking positive feelings towards the communicator, but by *addressing the feelings*, experiences and memories of the receiver of the message. Pathos appeals to the receiver's persona. What happens in the recipient is important, as pathos tries to change his emotional state. Touching the reader's *emotions* or *humouring* him. Therefore it is important to take the recipient's personality into account. The text is the interaction tool between the sender and the recipient. Often pathos raises strong feelings in the recipient, which is different from ethos, which builds a positive self-image of the sender. Pathos aims to make the receiver receptive to the sender's message. (Vesalainen 2001: 87)

In campaign communication a brand attempts to sensitize its target group for the campaign's message and to make them receptive to the campaign's claims. These arguments can try to persuade the potential audience to evoke a certain reaction or feeling towards the communicator. Therefore, the role of the recipient is very important, as the communicator must take into account who the target group is, and aim the messages to this specific audience. It is important to address the target group in a right way, in order to get through to the right audience. Vesalainen stresses that a recipient is generally open to emotions if the message refers to his personality. (Vesalainen 2001:87)

A message has various possibilities to arouse emotions. One easy way is *direct speech*. It creates the feeling of interaction between the advertiser and the recipient and the recipient will get the feeling that he personally and his interests are taken into account. The communicator gives the impression that he knows the recipient's needs and wishes. By using *questions*, the recipient will feel like he is invited into the discussion and he will feel like a valued interlocutor. This way an "emotional, ethical and appealing access" (Vesalainen 2001: 126) will be established between the communicator and the receiver. This is the basis of communication. (Vesalainen 2001: 126)

Jeremy Goldman advises communicators to directly encourage the audience to comment on the campaign's content. He explains that it is often hard to get the audience to commenting, and often a "like" is the only engagement people are willing to do if they enjoy the posted content. Therefore, Goldman advises to "ask questions [...] that implicitly encourage more specific feedback." (Goldman 2013: 61) This can be done by direct speech or by postings in the form of questions. It will later be researched if Google directly addresses the audience of the *Made with Code* campaign on Instagram or if the postings aim to evoke emotions.

3.3.3 Logos

The last of the three rhetorical means is logos, which does not appeal to emotions, but logics. Logos is the logical content of a message, which contains *facts* and *arguments* that prove that the message is true. Logos answers the question of how credible and legitimate the content is. Vesalainen explains that after first appealing to the recipient's "heart", now his "brains" will be assured too. Logos proves that the content of a message is true.

In order to fully convince a recipient, it is important to logically explain it too. Aristotle explained that all the questions why, where, when, how and by what means must be answered in order to make a message fully convincing. If the recipients knows all the details about reason, place, time, circumstances etc., he will be more confident in trusting a message, than when only his emotions were addressed. (Vesalainen 2001: 90-92) It will later be researched if Google shares statistics, facts or other arguments as part of the *Made with Code* campaign's communication.

3.4 Rhetoric for the analysis of digital communication

After taking a look into the classical rhetorical theory by Aristotle, it's now time to take a look into a newer form of rhetorical analysis, *digital rhetoric*. This is especially important

because in this study campaign communication on a digital platform, Instagram, will be researched. The theory in this chapter is based on *Digital Rhetoric: Theory, Method, Practise* by Douglas Eyman (2015). Through examples of digital rhetoric theories, both traditional and new methods are examined for the tools they provide that can be used to both study digital rhetoric and to potentially make new forms that draw on digital rhetoric for their persuasive power. Digital rhetoric has not yet become established as an individual field of study, (Eyman 2015: 12) but it can be very easily explained. It is the application of Aristotle's rhetorical theory to digital texts and online performances. Digital rhetoric takes shape within the framework of classical rhetorical theory.

Eyman (2015: 18) mentions the question if traditional rhetorical methods can be used to new, contemporary forms of communication, or if new methods and theories need to be developed in order to analyse these. He states that possibly the traditional notions of communication have expanded and become more complicated. He mentions that the rhetorical analysis of e.g. digital communication is quite similar to visual rhetoric analysis. The focus does not only lie on the text or message (spoken or written), like in traditional written and spoken communication, but also outside of it. This broadens the available opportunities to apply rhetorical theories to new communication platforms. In contemporary communication, there are various new objects to study, such as visual communication of online postings, computer science, game design and Internet research as well as traditional forms of communication.

This means when researching contemporary means of communication by using the means of rhetoric, one has to take a much broader, interdisciplinary look on various aspects of the message, both in and outside the message. When focusing on the digital text, the traditional theories can be used, but additionally to the written message, the context, platform and visual form of the message have to be taken into accountancy as well. Computers technologies have made a completely multidimensionality and materiality possible in the world of communication. The boundary of traditional rhetoric and contemporary rhetoric runs clearly between analogue and digital means of communication. (Eyman 2015: 18)

Eyman suggests new areas of development. His main message is the following: there are still speeches and print texts, and even online communication, that is as straight forward as it was when Aristotle established his theory of rhetoric, and his rules still apply to this kind of communication. And also, the traditional rhetoric provides the primary theory and methods for the field of new, contemporary communication, but these objects of study must also be studied from other perspectives. This is when digital rhetoric is taken a further look into, and at this point the term digital must be defined further. (Eyman 2015: 18)

3.4.1 How digital rhetoric differs from traditional rhetoric

First the term *digital* will be explained, so a further look into the new kind of rhetoric, which is digital rhetoric, is taken. *Digital* is the opposite to its autonym *analogue* and is characterized by the usage of computerized technology. Digital media and computer technologies have established a whole new multidimensionality and materiality in communication. Digitalism is a new form of production, enabled by new communication technologies (outside of speech and print). Digital media, including Internet, social and mobile technologies, has strongly affected and expanded the ways in which we communicate, including the creation, dissemination and consumption of news and information. Especially Web 2.0 and social media have evolved to form a global communications layer that has reshaped personal and professional interaction in our time. A strong characteristic of digital communication is that it is a many-to-many networked environment. Digital communication allows communication between people and across various boundaries, if they are geographical, organizational or other and therefore digital communication is a new open and dynamic way of communicating. (Eyman 2015: 53-54)

There are various characteristics through which digital communication and new media differs from traditional communication and media. There is a new possibility to combine

artistic forms and technology in a message. Also a user can communicate with the sender of the original message and with other users. Hypermedia offers the opportunity of the linking separate media elements to one another, by posting them together (text and picture) or linking them to the original post through hyperlinks. Immersion is the simulation of a three-dimensional environment and narrativity means non-linear story forms and the individual way of telling a story. (Eyman 2015: 54) What should be mentioned as well, is that analogue or traditional communication can be digitalized. This is an important requirement for multimedia production, and this way all advantages of digital systems can be taken. (Eyman 2015: 19-20)

In October 1989 the term *Digital Rhetoric* was first presented, when Richard Lanham lectured on computer-mediated communication and rhetoric. Lanham explained that classical rhetoric provides the best theoretical frame for researching digital communication, which is communication through the means of a computer. But at this point Lanham only focuses on digital text. In 1993 he then broadens his study by explaining that the hypertext, such as links and the publishing context, have to be taken in consideration as well. As digital technologies then continued to develop, hypertext soon meant including variety of media, such as pictures, video, audio, animation, that were all part of the publication, but exceeded the form of traditional speech or print documents. Therefore, the interest in exploring the possibilities of digital media, and the rhetoric of digital media increased. (Eyman 2015: 17-25)

In 1997 the first establishment of digital rhetoric as its own theory was published in Zappen et. al.'s *Digital Rhetoric: Toward an Integrated Theory*. It focused on four major areas, which are the use of rhetorical strategies in production and analysis of digital text, identifying characteristics, affordances, and constraints of new media, the formation of digital identities and the potential for building social communities. (Eyman 2015: 44) This defines how digital rhetoric should be analysed additionally to the traditional rhetorical strategies, that count for digital text. This framework still holds up well and was only slightly redefined ever since. Eyman's updated list of what is part of digital rhetoric is the following: inquiry and development of rhetoric of technology, the use of

rhetorical methods for uncovering and interrogating ideologies and cultural formation in digital work, an examination of the rhetorical function of networks and the theorization of agency when interlocutors are as likely to be software agents (or "spimes") as they are human actors. (Eyman 2015: 44)

Finally, I want to present the definition that Eyman uses to summarize his first chapter on digital rhetoric. In his words "the term *digital rhetoric* is [...] defined as the application of rhetorical theory (as analytic method [...]) to digital texts and performances." (Eyman 2015: 44) He also emphasizes that digital rhetoric uses all of the rhetorical methods, that might be needed to analyse a digital message. Those may be those methods of traditional rhetoric in order to analyse written messages or visual rhetoric for images, and being an interdisciplinary field, it may also "avail itself of methods drawn from a wide range of related disciplines", such as e.g. code studies, human-computer interaction, that may help to analyse and understand the full message in its right context. (Eyman 2015: 44-45)

By applying Eyman's theory to the theories presented before, it is proven that contemporary communication, such as online and social media communication, can be researched by using Aristotle's traditional rhetorical means. Yet, apart from only analysing the means in the written communication, the publishing platform and other media, such as hyperlinks, images, videos or animations also have to be taken into consideration, as they play an important role in the multimediality of contemporary communication and therefore digital rhetoric.

The later researched postings are published on the image-sharing social media platform Instagram, and consist of either image and a caption. It is not possible to insert links in Instagram captions, so this is not relevant for the study. But because Instagram posts always include visual content, now the basics of visual rhetoric will be explained further, so later the chosen Instagram-postings can be analysed visually as well.

3.4.2 Visual rhetoric for Instagram's image analysis

As visual rhetoric is an important method within the digital rhetoric context, this chapter will explain the basics of visual rhetorical analysis, which will also be taken into account in the later analysis. For this study visual analysis is especially important. Instagram is originally a platform for sharing images, and even though messages are strongly communicated and other users addressed through the captions below the images, the pictures themselves are still in the main focus of the particular social media channel and play a role in the rhetoric persuasion as well. Eyman (2015: 49) explains that it is hard to establish a singular definition for visual rhetorical analysis. As one of its key factors he mentions it being anchored by verbal text or cultural context, which defines how the audience perceives the message of the image.

Visual rhetoric in digital rhetoric can be researched in various contexts. Examples could be "examinations of visual objects represented digitally to considerations of web [...] design, to the decoration of the physical objects we use to access online information and carry out digital communications" (Eyman 2015: 50). Images, videos and animations can be posted in digital communication as part of the message, either on their own or to support a written message, and therefore they are part of the rhetorical message that has to be analysed in order to understand its full meaning. This is why visual rhetoric and digital rhetoric are strongly intertwined, although visual rhetoric is only one part of digital rhetoric analysis.

On social media images, videos and animations play an important role. Pictures can attract attention, inform or motivate, and especially evoke emotion (Vesalainen 2001: 153). Often people first look at a picture before reading the accompanying text, and the picture is what draws the attention to the posting in the first place. The attention drawn to images depends on the content of the picture, i.e. the image motive or the formal design aspects of the image (contrast, colour, surprising compositions). Additionally, pictures can also mediate information or illustrate the information accompanying the picture (e.g. in an image caption). In visual rhetoric every detail is a conscious, communicative decision;

the colours, form, medium, and size are all chosen on purpose and can be analysed as part as part of a rhetorical analysis. (Vesalainen 2001: 153)

Vesalainen (2001: 154) also points out that visual communication works differently than verbal communication, because messages from images are received faster by the brain, than written messages. Visual communication is apprehended faster and in an easier way, because it usually evokes emotions straight away instead through slowly reading and analysing a written message. (Vesalainen 2001: 154) Therefore when analysing @madewithcode's Instagram postings later, first the images will be researched before taking a look into a captions, because that is the way that the Instagram user's brain would naturally do it too.

3.5 Building a theory between rhetoric and engagement on social media

In the analysis a look into the Instagram postings which received the most engagement will be taken and further those are studied in order to find out what methods Google used to evoke engagement on the Instagram channel. In order to do so, a new research method will be created by combining the various theories presented in the framework in chapters 3 and 4. It has now been explained how social media and engagement on social media has been researched, and how rhetoric in various types of media have been researched. The next step is to combine these theories to one theory of rhetoric and engagement on social media, so both can be studied at the same time.

Therefore a new methodology will be developed by combining various theories about social media engagement and rhetorical means of persuasion. Two theories in particular will be used, which are the theory of rhetoric means of persuasion by Aristotle, which was found in Vesalainen's study (2001) on the use of rhetorical conventions in German and Finnish advertising brochures. Vesalainen/Aristotle's theories will be supported by Douglas Eyman's (2015) research on digital rhetoric, which explains the use of rhetorical

means in an online surrounding. The rhetoric will be combined with the theory of engagement on social media by Peters et al (2013) in order to create a new methodology to research postings on social media in terms of how they should be phrased in order to create user engagement. These theories are supported by two more publications, which will give a basic framework of the online platforms.

Peters, Chen, Kaplan, Ognibeni and Pauwels (2013) explain what contents and motives of messages will evoke engagement by online audiences. Their recent study *Social Media Metrics: Journal of Interactive Marketing* gives up-to-date information on the subject of this thesis: evoking engagement in social media. Yet, their study doesn't give precise tools to research messages, which is why this study combines their theory with Aristotle's rhetoric means. Peters et al.' theory is translated into Aristotle's words and this way easy tools for analysing messages on their means of evoking engagement are created.

As described earlier, in Peters et al.'s theory content *quality* describes the characteristics of the posted text, what type of narratives are used and what the content's purpose is. Content *valence* refers to the emotions that the content communicates. (Peters et al. 2013: 287) As defined by Aristotle, types of narratives, the content's purpose and emotions are means of persuasion. This way the three means of persuasion can be defined as means of evoking engagement on social media. Therefore the rhetoric means are now to be introduced further, so they can be used for the research in the analytics part.

3.5.1 Positive self-presentation as a basis for user engagement

Peters et al. (2013: 287) stress that content characteristics, narrative style and the speaker's tonality (positive or negative) are the most important means to evoke engagement on social media. If the audience perceives the communicator as sympathetic and positive, the audience will feel closer to him and as if they're on the same level. That is the basis for interactive communication. An audience will only communicate with someone it perceives as sympathetic, trustworthy and reliable, and who's motives and values the

audience believes in. (Peters et al. 2013: 287) By combining the engagement theory by Peters et al. and Aristotle's rhetoric mean of ethos, which also stands for motives, values and a positive self-presentation, it can be said that the mean of ethos evokes engagement. This is why it is so interesting to later research Google's social media postings from the perspective of self-presentation.

Apart from the content, Peters et al. also take a look into the motives, which are another driving force behind engagement on social media. The first of these motives is *intellectual value*, which means the quality of the content and how trustworthy it seems. This is based on the values and motivation of the communicated message. The value and motivation of a message are definitely part of ethos as well, which is why I can certainly say that ethos is one mean that will evoke engagement on social media. In the analysis I will aim to find out if Google works on presenting itself as a brand and the Made with Code campaign in a positive light, in order to set a basis for audience engagement.

3.5.2 Addressing the audience to evoke engagement

Peters et al. (2013: 288) highlight "the importance of interactive content on diverse cognitive, affective, and behavioural outcomes." Another possibility to create a personal relationship and a feeling of interaction towards the receivers is to phrase words or sentences in a certain way. The recipients can also feel involved by using certain *pronouns*. The pronoun "we" would include both the communicator and the receiver and gives a feeling of intimacy between both. Addressing the recipient by using "you" gives a sense of direct speech, and the recipient feels like the speaker is taking him, his interests and desires, into account. *How the audience is addressed* is another important factor when the sender wants the recipient to be receptive to a message. This way the recipients get the feeling that the message is meant just for him, although the target group on the Internet is actually large and impersonal. (Vesalainen 2001: 126). Online rhetoric study deals with the rhetoric of persuasion, which takes place in a digital environment and therewith differs by having one sender but a big amount of receivers. When studying rhetoric, it

must be noted, that even though ethos and pathos both focus on the recipient's feelings, ethos raises feelings towards the sender, whereas pathos raises emotions inside the recipient and towards the topic of the message.

Peters et al. (2013: 287) explain that evoking emotions, such as anger, anxiety or joy (*content valence*) is one of the most important aspects in order to evoke interaction through original marketing messages. "They find that content is more likely to viral when it reflects anxiety, anger, or awe, but even more so when it is practically useful or surprising." (Peters et al. 2013: 288) By combining Peters et al.'s theory of online interaction with Aristotle's rhetoric means of persuasion again, we can define that then appeal of pathos is one way to evoke engagement on social media.

Apart from the content, we can also take a look into the motives, which can also be a driving force behind engagement on social media. The second motivational structure (described in chapter 5.1.1) is *social value*, which means the social ties on social media. The direct speech and inclusive pronouns which are part of Aristotle's pathos definitely build these social ties. As the third motive *cultural value* is named, which describes the community culture that is born from engagement on social media and gives a "we-intention" (Peters et al. 2013: 286), a feeling of belonging together in on community with a mutual culture. This is also part of pathos and can for example be reached by the use of the pronoun "we". Due to this accordance between Aristotle's and Peters et al.'s theories it is proved that pathos is one mean to evoke engagement on social media. It will later be researched if Google uses addresses emotions or uses pronouns or imperative to address its campaigns audience and therefore make them engage.

3.5.3 Logical arguments as a credible basis

Next we will take a look into guidelines that prove valuable for designing appropriate social media content, which will evoke engagement on a the campaign's social media and therefore build a community. Peters, Chen, Kaplan, Ognibeni and Pauwels (2013), which

has served as the guide on how to evoke engagement on social media in this study. Logical arguments are not mentioned in the *Content* section of Peters et al.'s study. They merely stress the emotions and narrative style of the posted content as means of evoking engagement on social media. But beyond the characteristics of the content, Peters et al. also researched and defined which motives of messages evoke engagement. As the first of these motives Peters et al. mention *intellectual value*, by which they mean the quality of the content. The quality is based on the values and motivation of the content, as well as the motives of creativity and uncertainty reduction.

Logos, which appeals to the logical facts and arguments of a message, is also one mean to support the credibility of the message. One of its main tasks is to prove the high value of the content and therewith reduce uncertainty, as Vesalainen (2011) explained in her study. If the recipients of a message knows all the details about reason, place, time, circumstances etc., he will be more confident in trusting a message and its sender. This is why logos can also be counted as one mean of evoking engagement, although it is not quite as significant or strong as ethos or pathos. Later will be researched if posts on the @madewithcode campaign Instagram account use a lot of numeral facts or logical arguments.

3.5.4 Ways to create engagement on social media

Next a figure (figure 2) that forms the framework to the later analysis. The figure also visualises the merge of the various theories on social media engagement and rhetoric. Figure 2 suggests that on social media the communicator can employ diverse rhetorical strategies for the purposes of persuasion towards the recipients. That way he can evoke engagement amongst them. For example, appeal to the authority's trustworthiness can serve the ends of ethos since this strategy aims at enhancing the credibility of the communicator, which is part of ethos. That equals the speaker's tonality, which according to Peters et al. (2013: 286-287) evokes engagement on social media. Further, the answerer can use pathos-related strategies such as direct speech in order build a feeling of social

ties between the sender and the recipient. Finally, rhetorical strategies serving the ends of logos may include appeal to reason, for example, and that will reduce uncertainty.

For this study several theories on social media and rhetoric have been combined into a new theory. Figure 2 visualises how ethos, pathos and logos equal the content and motives by Peters et al., that create engagement and sets the theoretical framework for the analysis. It should be mentioned that several rhetoric means of persuasion can be used together as well, even though is not illustrated in the figure.

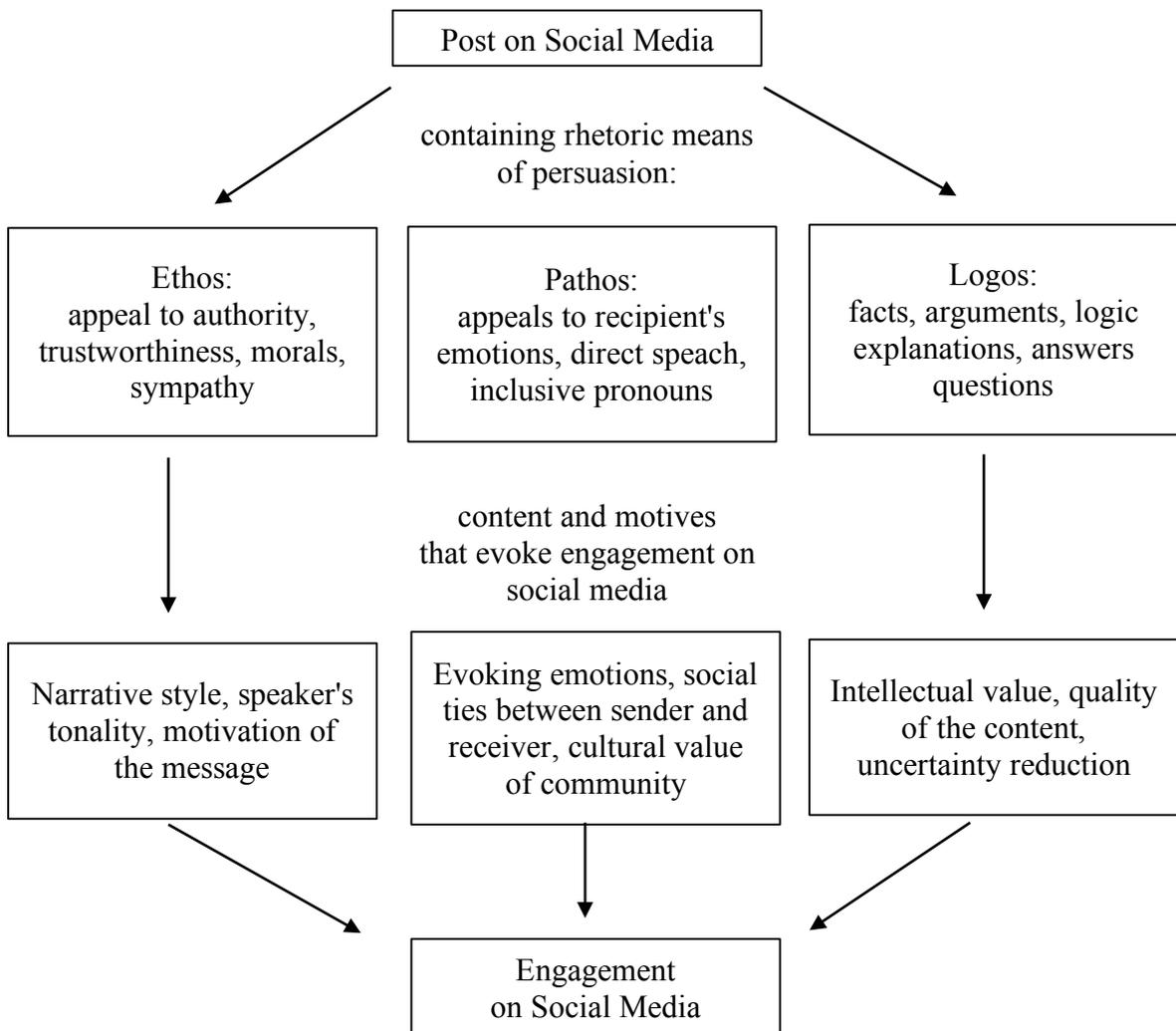


Figure 2. Framework of how rhetoric evoke engagement on social media

On the basis of this theory the @madewithcode Instagram postings will be researched in the next chapter. Both the posted image and the caption will be looked into. These posts were chosen by the high engagement (likes and comments) they received. Later all posts between 24th of September and 31st of December 2016 will be taken a look into and they will be divided into the different rhetorical means they used the strongest. It will be researched if those postings with means of persuasion in the images and captions actually evoked higher engagement, as stated in the hypothesis and the combination of theoretical approaches.

4 RHETORICAL MEANS AND ENGAGEMENT ON @MADEWITHCODE

The present study addresses the question of which rhetorical means Google uses to evoke user engagement on the *Made with Code* campaign's Instagram postings. This will be researched in this chapter. Instagram posts can be divided into the categories of textual elements of captions and visual elements of pictures or videos. The captions on @madewithcode's Instagram account are usually from two words to six sentences long and written in easy language, excluding any coding language or the like. Some captions also contain emojis, which are little pictures or faces that can be included in the text. Yet, those do not have to be considered in the analysis, as they never add any value or additional information to the caption (often the emojis visualise something mentioned in the text and often they show girls' faces and laptops to represent the campaign).

The chosen posting platform is a social media channel, so this analysis will be a digital rhetorical analysis. As explained in the chapter *How digital rhetoric differs from traditional rhetoric* a study of the visual rhetoric is always part of analysing messages that were posted in an online environment in connection with images, videos or animations. It can be said that the image and its caption always go hand in hand. First the Instagram user sees the picture, so that is what catches his attraction and the message of the image is received faster by the brain, than the message of a written text (Vesalainen 2001: 154). Therefore it is important to take a look into the visual rhetoric first. Yet, the actual message is told through in more detail and preciseness in the captions, so after taking a look at the image, the caption and its communicative elements will be analysed further. A caption can be defined as a text type and therewith studied by using Aristotle's theory of speech. As explained earlier, in modern rhetorical studies text is considered to be written speech.

Of the researched 100 Instagram posts, only two had a stronger meaning in the pictures than in the (very short) captions, and these two exceptions were left out of the statistics. In this analysis the last 100 posts of 2016 are studied, as @madewithcode posted approximately three pictures per week. The use of rhetorical strategies in

@madewithcode's Instagram postings will be reviewed by the order of ethos, pathos and logos specified in the research framework above. Postings without any rhetorical means will also be taken into account.

First comes the detailed analysis of the postings. First the qualitative features of the rhetorical strategies are examined to set a framework for the quantitative analysis, then the frequency of the engagement will be measured. For the qualitative analysis postings that stand out through their number of likes and comments are chosen. The average like and comment amount on @madewithcode's Instagram account was between 600 to 800 likes and around ten comments. Approximately once a week there was one post with an exceptionally high amount of likes and comments, and those always correlated. These postings were picked out for the quantitative analysis.

As a last step the amount of engagement evoked by the rhetorical means on @madewithcode is reviewed, to check if the theory created for study proves to be right. The theory, which was created for this study by combining various theories on social media engagement and rhetoric, stated that the use of rhetorical means evokes more engagement, than using no rhetoric in the postings. A quantitative research is produced by generating numerical data or data that can be transformed into useable statistics to prove a hypothesis right or wrong. In this study I aim to quantify the correlation between the use of the rhetorical means and the engagement on @madewithcode's Instagram postings.

As explained earlier, campaign communicators aim to create engagement on their postings. Their goal is to build relationships with their target group, get feedback from their audience and strengthen the relationship by building emotional bonds. If a post has an outstanding number of engagement, that shows that evoking engagement was successful. This is the reason to select posts with most engagement for further analysis. Those posts are categorized by using Aristotle's rhetoric theory, and by explaining why and how particular means of persuasion were used. If the comments a post received were notable, those might be mentioned as well. Those can help to get a picture of what kind

of engagement the posting created. The qualitative analysis forms the basis for the quantitative analysis and shows, how the postings are researched during the quantitative analysis. In the quantitative analysis the last 100 posts are analysed using the same method as in the qualitative analysis.



Picture 1. No Rhetoric (Instagram 2016a)

Only in four cases during the entirety of the last 100 postings the amount of engagement did not correlate with the theory of rhetoric. In these cases the caption was a very straightforward statement without the use of any rhetorical means, and yet the post got a lot of engagement. Picture 1 is an example, it displays a girl with colourful hair sat at a computer and the caption states "Rainbow hair, code flair.". The post got 1291 likes and over 53 comments. But this was a clear exception, so these four cases won't be taken into consideration.

4.1 Rhetorical means in @madewithcode's Instagram posts

In the next subchapters exemplary Instagram posts from the @madewithcode account will be analysed on terms of the means of rhetoric. The selection was made by choosing the most popular (most likes and comments) example for each rhetorical mean during the researched time frame. If one rhetoric has different ways to be used, more than one example are presented. It is important to do the qualitative analysis first, to set a basis for the quantitative analysis. The qualitative analysis of the different rhetorical means visualises how the postings are analysed and the quantitative analysis will be done.

4.1.1 Self-presentation on @madewithcode

Picture 2 is an example of a post using the rhetorical mean ethos, which appeals to the character traits and values of the sender and how he /she presents himself to the audience.



Picture 2. Ethos (Instagram 2016b)

Google regularly shares similar introduction posts of girls, who are part of the Made with Code campaign. This particular post (picture 2) has 1,133 likes and 23 comments. A girl, who is joining the campaign, is introduced on the @madewithcode Instagram channel. This is a series of postings, all with photos of girls (who code) on a brightly coloured background and with stylized illustrations and handwritten notes in the background. These pictures and introductions are posted on the @madewithcode channel about once per month, always introducing a different girl, who represent Google and the campaign. The pictures draw attention, as the chosen background colours are always very bright, the girls smile happily and make the picture therefore inviting and the background illustrations are so detailed that they intrigue the audience to look further.

These introductory postings of girls was how @madewithcode originally started getting into this theme of images and illustration, in 2017 almost all of the posted images on the @madewithcode account were illustrated in this style. This is a strong sign for Google still working on *Made with Code's* posting strategy and corporate design, and it started off with these introduction posts. Through these postings the followers can get an insight of who is behind the campaign. This kind of postings give an insight into how down to earth and humane the participants are. This evokes a feeling of sympathy and also equality towards the communicator, as the target group of the @madewithcode campaign are young girls, similar as "Anna", who is described in this post. The description includes very down-to-earth details, such as Anna's love for hiking and her cat, that the audience can identify themselves with. In the picture Anna is wearing a t-shirt and jeans and jumping happily, and a tent, hiking boots, a cat and a box of popcorn are illustrated as well. Anna looks like a very normal, very nice girl, and nothing like a nerdy coder that one could imagine the people behind @madewithcode to look like. This evokes sympathy towards both the introduced girl, and the entire *Made with Code* community, which she represents.

The post with both the girl in the picture and the caption describing her is very easily approachable. It could also be written in a very professional style explaining details about

about the campaign, but introducing individual girls, who stand for the campaign, was a successful choice, as the post got a very high number of engagement. The audience even wrote comments directed at the girl herself, such as "You are my inspiration" or "Anna, can you recommend that boot camp?", which is an indicator for the high approachability of the chosen style of communication.

4.1.2 Addressing the campaign's audience

The following posts (picture 3-5) are examples of posts using the rhetorical mean pathos, which addresses the message's receiver's feelings directly. For pathos three examples will be introduced, as they used the rhetorical mean in different ways. The first exemplary pathos post (Instagram 2016c) has 1124 likes and 23 comments.



Picture 3. Pathos 1 (Instagram 2016c)

The picture shows a brightly illustrated calendar opening with lots of details and a girl's hand holding a coloured pencil and colouring in some of the drawings. By looking further into the picture one can read the points and key dates written in the calendar, which all have to do with coding and signing up for coding events. Apart from that the writer also has soccer and basketball practise and hangs out with "Casey", probably a friend. Again the purpose of the posting seems to be bringing the coding girls closer to the followers, to show that they are ordinary girls with a normal life including arts, friends and sports practise. It seems like one of the main goals of the postings is to get rid of prejudices that people often have towards coders: that they are male, introverted, not sporty, not creative, all aspects that are proven wrong by both the introductory post in the chapter before, as well as in this posting too.

The caption accompanying the image is a direct request and invite addressing the audience to take part in the Technovation Challenge, which "invites [...] to create an app" (Instagram 2016b). The girls have to sign up through a link posted in the account's profile by a certain date in order to be part of the Challenge. The caption uses the means of pathos, evoking emotions in the recipient by addressing her directly. Direct speech creates the feeling of engagement between the advertiser and the recipient and the recipient will get the feeling that he personally and his interests are taken into account. This is one option to create a feeling of being connected. Peters et al. (2013: 288) "highlight the importance of interactive content on diverse cognitive, affective, and behavioural outcomes."

In this posting Google uses the imperative mood, the grammatical mood that forms commands or requests, in order to address the audience directly ("set a goal", "solve a problem", "take the challenge", "be sure"). Also the recipient is addressed directly through the use of the pronoun "you" ("The Technovation Challenge invites you [...]"). Members of the audience feel directly spoken to and answer on the post. Many of them even answer by tagging @madewithcode, as if continuing a discussion, which is prove for the effectiveness of the emotional appeal.



Picture 4. Pathos 2 (Instagram 2016d)

The post in picture 4 shows two girls wearing caps with unicorn horns, facing each other, laughing and with their horns touching. This posting has 1334 likes and 27 comments. It is a very simple but very effective example to prove how well Pathos works in order to evoke engagement on social media. The caption text is phrased by using the imperative mood. It is a command/instruction for the audience to react on the post immediately: "Ask us how to make this". The exclamation mark underlines the immediacy of the request. This post has a high amount of engagement, although the same replies were written several times, it shows that the recipients felt personally addressed and reacted to the request in the caption.

Another example of pathos (picture 5) will be presented in order to explain the variety of possibilities of using pathos. In the following post the caption does not grammatically make use of pathos, but through its content. The caption is about friendship, which touches feelings in the audience. The image shows two laughing girls with matching

necklaces, that they're holding together and that the picture is focusing on. Together the necklaces form a computer keyboard. The caption says "The friends who hold the key(boards) to your heart are the best ones."

This caption works as pathos in two different ways. On the one hand both the image and the text apply the topic of friendship and fun, which naturally touches positive feelings in the audience. But the caption also includes a pun, when the word *key(boards)* applies to the phrase "key to one's heart" and "keyboard", which again is seen in the photograph. This should evoke the feeling of humour in the reader of the post. The followers have reacted very positively by tagging friends that they wanted to share this emotional posts with. Not addressing the audience directly through grammatical means, but addressing their feelings through emotional contents is also one way of using pathos.



Picture 5. Pathos 3 (Instagram 2016e)

These examples show various ways of using the means of pathos in both images and captions. The audience can be addressed directly or their feelings can be evoked by an emotional topic, such as friendship and happiness in the example post. The next part of the analysis will aim to find out how often Google used this rhetoric.

4.1.3 Using facts to prove the campaign's values

Picture 6 shows a dark-skinned woman wearing a turban and sunglasses bending over her laptop (with a sticker saying Made with Code, Google). The caption starts off with a numerical fact and ends with logical arguments and is therefore a strong example of a post using the rhetorical mean logos.



Picture 6. Logos (Instagram 2016f)

This post has 1,014 likes and 22 comments. It isn't a perfect example for logos, as it uses means of both ethos and pathos too, but it was the only of the popular posts, which

included facts. The aspect of ethos in this post is the explanation of what the campaign does and therefore presenting it in a very positive light. The aspect of pathos is the direct addressing of the audience by using imperative.

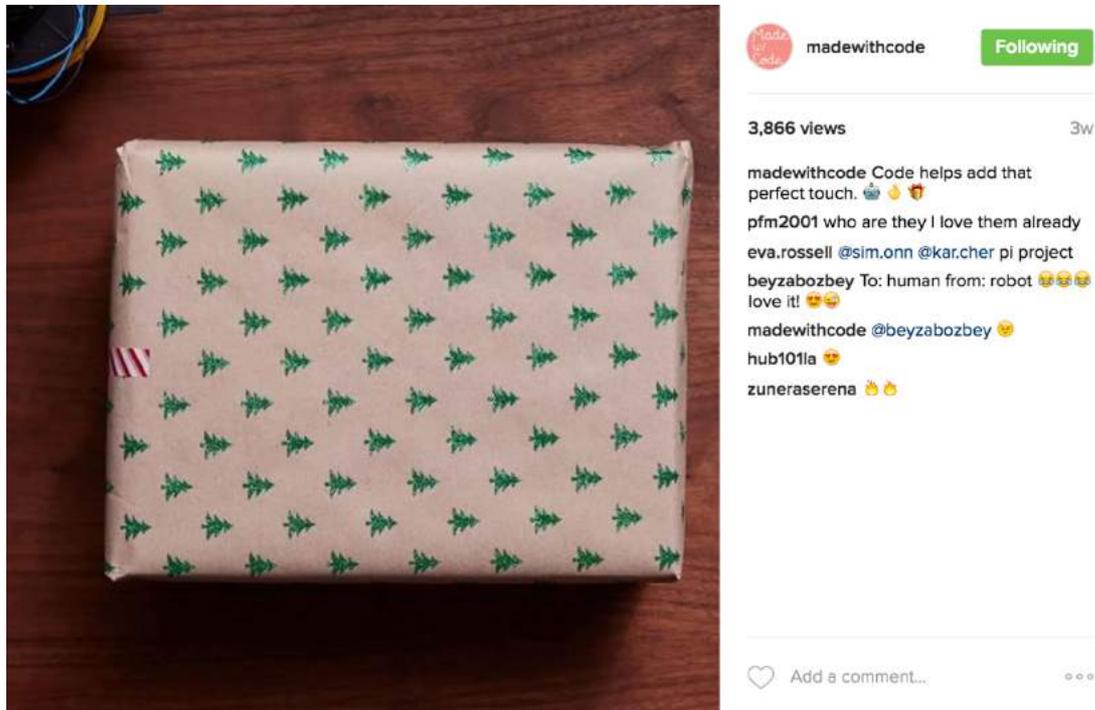
Logos, on the other hand, means logical content of a message, which contains facts and arguments that prove that the message is true. This caption starts with a numerical fact about the number of girl who study Computer Science: "Less than 1% of high school girls study Computer Science". Then it continues with the argument, that the campaign Made with Code is determined to change that (self-presentation, means of ethos), and proves this statement with an example of how they're currently doing it: they're teaching "Global Citizens [...] to code at #GCFestival". This proves that Google is actually working towards for the campaign. The audience reacted very positively and commented about wanting to be part of similar events as well or complementing Google on working for such an important matter: "This is really a milestone for every wom[a]n and to [the] whole [...] humanity. Thank you.". Some recipients also reacted to the numerical fact, e.g. by commenting "I am part of that 1%". As Peters et al. (2013) suggested, the intellectual value of the content really evoked engagement.

In this post the image only supports the caption and has no meaning of its own. As the hashtag in the picture says (#GCFestival) the picture seems to be taken at a festival, and as it shows a girl or woman in front of a laptop it is supposed to underline the saying of the caption, which is that Google / Made with Code aim to get more girls to coding. The image has no saying of its own.

4.1.4 Captions and images without messages

The following post (picture 7) is an example of a post using no rhetorical mean at all. The picture shows a package, possibly a Christmas present, wrapped up in wrapping paper decorated in little pine trees. As the caption states "Code helps add that perfect touch." it is assumable, that the pattern on the paper was coded as part of the Made with Code -

campaign. The post got 422 likes and four comments, so no high number of engagement at all, especially compared to the earlier posts and the audience's reaction to them.



Picture 7. No Rhetoric (Instagram 2016g)

This is an example of postings that don't use any rhetorical means in the picture or the caption. These were presented, because they are important to take into consideration for the quantitative analysis in the following chapter. Some captions on @madewithcode's account are written as statements, that neither tell anything about the communicator, nor touch the recipient's feelings or state logical facts or arguments. The accompanying pictures are often just a photograph of an object, that don't use any means of visual rhetoric either. This is one possibility to be taken into account in the quantitative analysis as well.

4.2 Quantitative analysis of the rhetorical means on @madwithcode

This study aims to find out if Google works to evoke engagement on their campaign @madewithcode's Instagram channel and if so, which rhetorical means they use to do so. After the different means of persuasion in @madewithcode's captions were defined in detail, it is now time to find out how many times which rhetorical appeal was used in the last 100 posts of 2016, which were posted between 24. September and 31. December 2016. This population will give a good insight into Google's posting strategy on their campaign's Instagram channel. The theoretical framework of the rhetoric, figure 2, and the qualitative analysis gave an insight into how the postings will be categorized into the rhetoric means. At this point also multiple rhetorical means will be taken into account, as well as postings that use no recognizable rhetoric at all. The postings were individually analysed and the results summed up in table 2 and again visualised in figure 3. Because the last 100 postings were analysed, the number of postings equals the percentage (per 100) of the whole.

Table 2. Percentage distribution of the use of rhetorical strategies

Rhetoric	Amount / Percentage
Ethos	17
Pathos	27
Logos	3
Ethos + Pathos	6
Ethos + Logos	0
Pathos + Logos	2
Ethos + Pathos + Logos	2
No Rhetoric	43
Sum	100

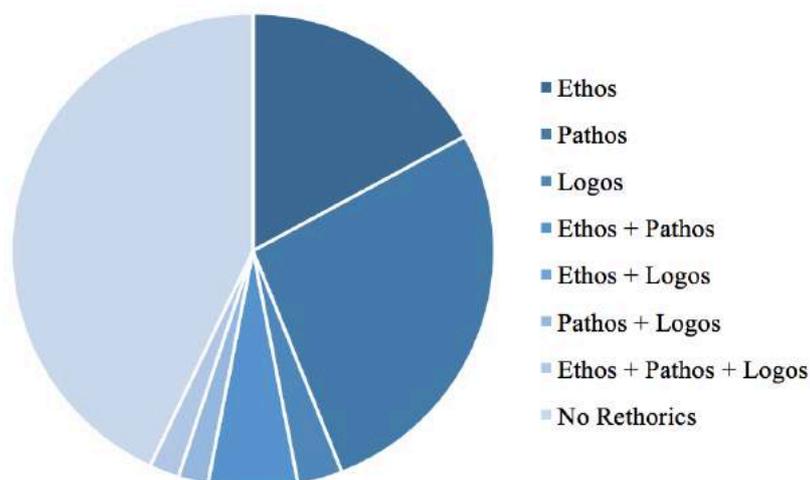


Figure 3. Circuit diagram of the rhetoric means

The hypothesis was that the @madewithcode postings contain lots of rhetorical means, but the quantitative analysis shows following outcome: at majority of the time (43 percent, almost half of the postings) no rhetorical mean at all was used. This and the mean of pathos, which was used in about one third of the posts (27 percent), were the most notable of the used rhetoric. Pathos is found in captions, that address the audience directly, and images and captions that address friendship and happiness. In the weekly posts which introduced the followers to girls who are part of the Made with Code campaign, ethos was regularly used and every now and then Google would inform the followers about the values of the campaign. Altogether ethos makes it to 17 percent of all the postings. Logos or combinations of several rhetoric were so seldom that they must not be mentioned.

Figure 3 shows the notable difference between the various rhetoric and that almost half of the posts did not use any rhetorical means at all. After combining various theories to the conclusion that rhetorical means, such as building a positive self-image and addressing the audience directly, create engagement on social media postings, and because this engagement builds a bond from an audience to the communicator, the hypothesis was that Google would use a lot of rhetorical strategies in the @madewithcode

Instagram postings. Surprisingly, the quantitative analysis of the rhetorical means in 100 postings on @madewithcode refutes the hypothesis. Therefore I want to check the theory upon which rhetorical means evoke engagement in the next step of the analysis, to test its accuracy.

4.3 Proving the correlation between rhetoric and engagement

After taking a look into the amount of rhetorical means that Google uses in the @madewithcode Instagram posting, it is interesting to check if the original theory actually comes to life in the postings. This is especially important after noting that Google more often shared posts without any rhetorical means at all. For this study a new theory was created by combining theories on social media engagement and rhetoric. The hypothesis was that the use of rhetorical means evokes engagement, such as likes and comments, and this will now be proven to be right or false, by checking if the postings with rhetorical means on @madewithcode got more engagement than those without.

During the population of the last 100 posts, three means were used most often. Those were ethos, pathos and no rhetoric means at all. Because ethos was used 17 times, 17 postings is the maximum amount of posts that can be directly compared to each other. The next step is to take the newest 17 of each of the posts including the popular rhetoric means, and compare the amounts of likes and comments they got. This way it can be checked if it is actually true that postings including rhetoric means of persuasion get a higher amount of engagement. The exact amounts of likes and comments of the last 17 posts including each ethos, pathos and no rhetoric mean were collected into table 5, which can be found in the attachments. The amounts of comments of each rhetoric's 17 posts were also added up and divided by the number of posts, and the sum and medians of the likes and comments of each mean are the following:

Table 3. Distribution of likes and comments on the @madewithcode postings, which used pathos, ethos or no rhetoric means (17 posts per rhetoric)

Rhetoric	Like Sum	Like Median
Pathos	15 776	928
Ethos	13 923	818
No Rhetoric	9 646	567
Overall Median	13 115	771
Sum	39 345	-

Rhetoric	Comment Sum	Comment Median
Pathos	330	19
Ethos	220	13
No Rhetoric	102	6
Overall Median	217	13
Sum	652	-

These tables have to be read the following way: the first row shows that the last 17 @madewithcode-postings including the mean of pathos got 15 776 likes altogether, at average each post got 928 likes. The overall median of likes and comments can be used to compare if a certain rhetorical mean lay above or below the average amount of likes and comments. As the sum of medians is usually not determined, it is hence left out.

It is obvious that postings, that used rhetorical means, got much more engagement than those postings without rhetorical means. Postings with pathos got almost twice as many likes and three times as many comments as postings with no rhetoric. Therefore the theory, according to which social media postings get high engagement if they make use of Aristotle's rhetorical strategies, is proven to be right. The same research result will be

visualised in the following charts in order to show the differences of engagement when using different kinds of rhetorical means in the @madewithcode Instagram postings.

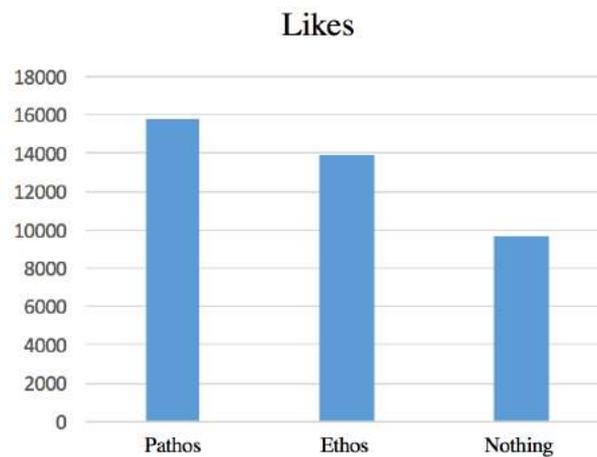


Figure 4. Distribution of likes on the @madewithcode postings, which used pathos, ethos or no rhetoric means (17 posts per rhetoric)

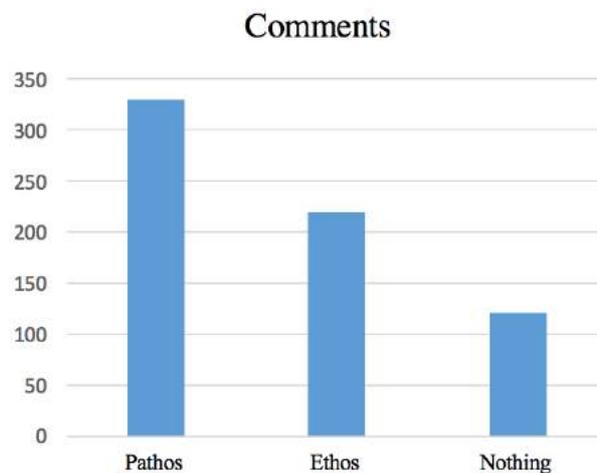


Figure 5. Distribution of comments on the @madewithcode postings, which used pathos, ethos or no rhetoric means in the captions

Figures 4 and 5 visualise how conspicuous the effect of rhetoric means is on the engagement on Google's @madewithcode Instagram postings. The amount of likes and comments on postings that used the means pathos or ethos were notably higher (up to

three times as high) than the engagement on postings which didn't use any rhetorical means at all. This was the hypothesis of this study, which was justified by combining various theories on social media engagement and rhetoric. The combination of theories stated that rhetorical means in social media postings evoke engagement (likes and comments) and is now proven to be true. Therefore a new theory on social media language and the engagement it evokes was created in this study. For the analysis a certain campaign and its social media communication was researched. This campaign was Google's *Made with Code* and the chosen channel was Instagram. The analysis consisted of three parts, which were a qualitative analysis of posts to explain, how the Instagram postings are studied for rhetorical means, the second part was the quantitative analysis of the use of rhetoric on the @madewithcode Instagram postings and the third stage examined the correlation between rhetorical means and engagement on the @madewithcode postings. The final result of this analysis will be explained and discussed further in the conclusion.

One more mentionable factor is the notable change of postings on the @madewithcode account with time. Going back to the first postings, which were studied in the quantitative analysis, a majority of posts didn't contain any rhetoric means at all and the captions were much shorter, just a few word -statements to accompany a picture. This might suggest that during the last three months of 2016 Google changed the posting strategy on @madewithcode's Instagram channel to more favourable towards rhetorical means. The posts in February, March and April 2017 were almost throughout using the means of ethos or pathos and the captions also became notably longer and contained more content. Therewith the statistics also changed over time from very little use of rhetoric and shorter posts to very active use of rhetoric means and longer posts with more content. It would have been interesting to research if the engagement notably increased in correlation with that change.

5 CONCLUSION

In the final section of this investigation I will summarize the findings of the study and present my conclusions going through the answers to the research questions. In addition, the theoretical contribution and the managerial implications of the research are discussed and finally, the last part is my suggestions for further research. The methodology for this study was created by combining two theories from very different ages and different backgrounds into one and therefore it is interesting to see if it worked well on the analysed means of communication.

5.1 Main findings

The object of this study was Google's campaign *Made with Code* and the postings on the social media channel Instagram. This particular campaign aimed to inspire young girls to learn to code, and to help them see coding as a means to pursue their dream careers. As the postings later proved one goal was to show that coders can be normal girls with hobbies and a social life, rather than the "nerds" that people often suspect coders to be. The goal for this research was to examine if Google aims to evoke engagement through the campaign's *Made with Code*'s Instagram images and captions, by examining them by using the theory of rhetoric analysis, which contains of text and visual analysis. As explained in the theoretical framework, engagement, such as comments and likes, on a brand's or campaign's social media channels will build positive emotions towards and trust in a brand or a campaign and therewith strengthen its standing.

The study was broken down into several hypotheses. The first hypothesis was that Google uses a lot of rhetoric means in order to evoke engagement amongst his audience. I study also wanted to check the theory by researching whether the rhetorical means actually evoke engagement on @madewithcode's Instagram postings, and the hypothesis for this research was, that this is the case. This theory was supported by both Aristotle's theory

and Peters et al. (2013)'s theory on engagement on social media. Peters, Chen, Kaplan, Ognibeni and Pauwels (2013: 289) summarized different kinds of social media motives and content into three aspects that would evoke engagement. By combining these theories, it can be proved that ethos (a positive feeling about the communicator), pathos (evoking emotions in the percipient) and logos (proving the message with facts and arguments) will evoke engagement on a campaign's social media.

Therefore, Google's posts on the @madewithcode Instagram channel were studied on the basis of Aristotle's rhetoric means of persuasion. The hypothesis was that there would be a lot of different rhetorical means used in the captions, as the posts and texts on the @madewithcode Instagram are very varied. Also the topic, which evolves around empowerment and addresses all kinds of young women and girls, expects direct speech directed at them. Yet, the analysis showed that in almost half of the postings (43 percent) no rhetoric mean at all was used. 27% of the posts used pathos, 17 percent ethos. But the second analysis proved the second hypothesis and the theory right. Postings which used rhetoric means actually got much more engagement. So this hypothesis was supported by data.

To very shortly summarise the outcome of the study and answer the three research questions stated in the introduction:

Research questions 1 and 2: *What kind of rhetorical strategies does Google use to evoke engagement on its campaign's Instagram channel @madewithcode? How frequently and in which ways are the rhetorical strategies employed in the above context?* The main rhetorical strategies used were pathos and ethos, but in the majority of its postings Google didn't use any rhetorical strategies at all.

Research question 3: *Do the rhetorical strategies actually evoke engagement?* This was the main hypothesis of this study, built by combining various theories on social media engagement and rhetoric. The theory proved to be right. Postings that used the means of

pathos usually received the double amount of likes and comments in comparison to those postings that didn't use any rhetorical means.

Another mentionable interesting finding was the change in the posting strategy over time. This is something that could be researched further as well. It was obvious that the older of the researched 100 posts were all written without any rhetorical means. They were also much shorter than the newer posts. With time the postings got longer, more meaningful and were phrased as sentences, often addressing the audience in the style of pathos. Around half-way of the researched posts @madewithcode started to introduce girls, who are part of the campaign, which raised the amount of ethos during the newest posts.

5.2 Limitations

There are a number of limitations to this research, including but not being limited to ones highlighted in this section. One limitation to this study is the fact that Instagram offers advertising on the platform and an outside follower doesn't have any insight into if a brand or campaign uses sponsored Instagram posts or not. Sponsored posts, which will be shown to big numbers of Instagram users outside the normal followers, might explain the exceptional high amounts of likes of some posts, which couldn't be explained by the use of any rhetorical means. How, and if, this addition to the visual platform affects users' engagement preferences and behaviour could be in future researched in cooperation with a brand, so the researcher gets insights into the posting strategy and statistics.

Another factor that was outside the scope of this study were the effects that engaging visual communications may have in terms of follow-through activities and long-term effects. It was suggested in the theory that the more personally and emotionally engaged the user is with the campaign content, the more likely they are to visit the campaign's website and react in a positive way. In the @madewithcode's case this follow-through activity could include taking part in the campaign's various projects on the homepage or

even be inspired to start coding even purchase their products, and it would be valuable to research these effects. One mentionable aspect is that I, the author of this thesis, actually positively reacted to an Instagram post using the means of pathos (direct speech), suggesting the audience to head over to the homepage to code their own emojis. This post made me react exactly as @madewithcode asked me to. Getting feedback from other followers or seeing @madewithcode's statistics would bring interesting insights into how others react to these posts and the used means of persuasion.

Another mentionable issue is the notable change of posting strategy on the @madewithcode Instagram account. The research material was collected and the analysis first made at the beginning of 2017, so the material for the analysis was all collected in 2016. As mentioned in the chapters before, the images with clear, bright colours, hand-drawn illustrations and clean design as well as the captions using pathos or ethos got the highest engagement, which can be explained by the aspect that these images draw the attention to the post. When taking a look into the @madewithcode Instagram feed now (January - March 2017) it is very notable, that the caption and design strategy has changed since last year. Now Google concentrates on bright, colourful images on the @madewithcode account. Additionally, every single of the newest ten captions includes either direct speech or a means of ethos, such as sentences phrased in the "we"-form. Therefore Google might have come to the same conclusion as I did in this study and realised which postings received positive reactions, and changed the strategy accordingly.

5.3 Future approaches

There are lot of opportunities for future research on the topic of this study. It would be interesting to take a further look into the evolution of Google's use of rhetorical means in pictures and captions over time, and then also analyse if the amount of engagement has risen with it. This would be another strategy to prove the theory between rhetoric and social media engagement right. Future research on engagement might also look at a

campaign's total social media presence by observing and studying beyond Instagram. By studying multiple social media sites, such as Facebook, Instagram and Twitter, and comparing those, researchers may examine more evidence about the campaign strategies and the reactions to rhetorical means in order to draw a stronger conclusion.

Furthermore, it would also be interesting to find out if Google uses the same or different strategies for the various social media channels of the campaign and which of them evokes the most engagement. This way a social media strategy for creating engagement on different social media channels could be established, which again could be used as a social media manual for new campaigns with a less established social media presence. This would especially be interesting because so far only very few scholarly articles are available to study the theory of social engagement in this way, although that is an important factor for efficient online marketing.

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ATTACHMENTS

1.

Research Material in Chapter 4.1

Made with Code (2016a): *No Rhetoric (picture 1)*. Available at: <https://Internet.Instagram.com/p/BHFYbZAhceL/>

Made with Code (2016b): *Ethos (picture 2)*. Available at: <https://Internet.Instagram.com/p/BOXiLuNj2Yb/>

Made with Code (2016c): *Pathos 1 (picture 3)*. Available at: <https://Internet.Instagram.com/p/BMUJGKvg5sy/>

Made with Code (2016d): *Pathos 2 (picture 4)*. Available at: <https://Internet.Instagram.com/p/BL89hhng6TO/>

Made with Code (2016e): *Pathos 3 (picture 5)*. Available at: <https://Internet.Instagram.com/p/BI0JpPqgEyN/>

Made with Code (2016f): *Logos (picture 6)*. Available at: <https://Internet.Instagram.com/p/BKwozGEhDWG/>

Made with Code (2016g): *No Rhetoric (picture 7)*. Available at: <https://Internet.Instagram.com/p/BOSasUHDIA2/>

2.

Table 4. Distribution of comments on the @madewithcode postings, which used pathos, ethos or no rhetoric means in the captions (17 posts per rhetoric).

	Pathos Likes	Pathos Comments	Ethos Likes	Ethos Comments	Nothing Likes	Nothing Comments
	1127	22	617	7	667	6
	758	6	677	18	532	12
	569	11	1134	19	581	10
	617	12	687	8	561	4
	1100	23	1194	19	355	7
	789	18	467	4	657	8
	1013	22	979	17	359	7
	568	1	708	13	630	11
	986	5	967	22	591	4
	1290	14	684	9	362	5
	1067	41	678	6	707	0
	1372	93	638	8	612	6
	747	17	474	4	531	3
	947	8	886	6	567	2
	788	7	888	9	551	5
	1121	24	1122	41	572	7
	917	6	1123	10	811	5
	Pathos Likes	Pathos Comments	Ethos Likes	Ethos Comments	Nothing Likes	Nothing Comments
SUM	15776	330	13923	220	9646	102
Median	928	19	819	13	567	6