

Commercialised Dialogue and Web 2.0 Interactivity:

*Characterising Discourses in Digital
Advertising Environments*

A Thesis submitted for the degree of Doctor of
Philosophy

By

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Abstract

This thesis aims to provide an original context for the emergent use of Web 2.0 technologies by brands and their communication agents (advertising, PR and marketing) as they engage consumers in (a branded form of) dialogue. This is achieved by exploring the content and style of brand-consumer communications in Web 2.0 platforms, by appraising advertising discourses in collaborative and interactive environment of Twitter. This study focuses in particular on the use of language and the role that other communicative modes play in Web 2.0-mediated interactions and the possible implications they might have on brand-consumer power relations.

This thesis adopts a critical inter-disciplinary approach, and is designed to inform the emerging field of digital commercial communications. More specifically, by applying social and cultural theories of new media with the social Web, this study sets out to contribute to emerging literature and debates on the socio-economic implications of Web 2.0 communications in the context of advertising. Critical theories of advertising and new media have been utilised to shape a framework for analysing communications in collaborative and often interactive digital advertising settings. This, and a body of primary research through first-hand interviews, plus analysis of exemplar of Web 2.0-mediated brand-consumer communications, enables me to consider more broadly the ways in which capitalism has been repositioned within the new digital environment.

To achieve this, this study has appropriated two research methods in it's handling of primary evidence. The first part of analysis appraises eight semi-structured interviews I conducted with digital strategy makers and 'brand ambassadors' working within the contemporary international advertising industry, acting on behalf of multinational brands. The second part analyses the content of brand-consumer communications within Web 2.0 platforms, notably Twitter, through four different sectors spanning service, product and cause sectors. Cases are of Starbucks Coffee (fast moving consumer goods), Dell Computers (IT sector), Burberry (luxury fashion) and Yes Scotland (a political cause). The overarching aim is to assess product or service-driven digital advertising strategies that have most effectively exploited (or best lend themselves to) social Web platforms to leverage their ideology and generate social supports.

The results of my analysis suggest that although Web 2.0-mediated communications between brands and consumers exhibit some characteristics of participatory culture, the actual nature of the conversational qualities and the types of interaction spans a much wider spectrum. Some discourses are in fact monologue, while others contain consumer-generated responsive dialogue and more proportionate mutual discourse. The latter ultimately contributes in co-creating and shaping discourses that reinforce and stabilise existing hierarchical relations between producers and consumers.

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Chapter 1: Introduction

The exponential rise in the use of social media in recent years has had profound impacts on many aspects of our social life. Billions of people across the world engage in daily interactions through social media such as Facebook and Twitter. They not only receive information via these new digital channels, but also produce information and express their views about almost anything, and 'share' a seriously high volume of information about their individual life. In Twitter for instance, about half a billion messages are created and exchanged every day (Twitter 2015). Advertising companies and capitalist corporations were among the first to move into the new environment to monetise it. Brands also soon realised that the social Web offers a rewarding platform for advertising, marketing and public relations. The digital advertising investments in many sectors have risen dramatically in recent years. It is estimated that the worldwide digital advertising spending has reached over \$137 billion in 2014, and is projected to almost double by 2020 (eMarketer 2014). The total advertising revenue from the Internet has also increased by 16% in the UK from 2007 to 2011, while the revenue from almost all other media had fallen down in the same period, because of the financial crisis (Ofcom 2012).

Brands and advertising companies seem to benefit from the increasing popularity of social media, while the actual methods they use to access, monitor and manipulate data for targeting individual consumers are still not very clear. Regulations regarding individuals' privacy and access of information are also in need of constant updating to protect consumers' rights. Our knowledge about the content of brand-consumer communications in social media and the level of consumers' engagement is also limited. Although social media advertising has been subject of few studies in recent years, there is still lack of critical studies to map the cultural and social implications of this increasingly growing phenomenon. This research sets to contribute to the emerging field of critical studies on social media advertising by focusing on strategies of brand-consumer communication on Twitter. By adapting critical sociological theories and implementing a qualitative approach, this thesis aims to provide a deep understanding about the use of social media in advertising and brand-consumer communications.

This thesis aims to explore the content and structure of producer-consumer communications in the new interactive and collaborative Web environments, by focusing on emerging commercial advertising discourses in social Web settings. This

study is designed to scrutinise the rationale behind the increasing appetite towards the use of new social, collaborative, and interactive Web technologies by brands and/or advertising agencies and their strategies to engage 'ordinary' individuals in commercial or cause driven communications. It also focuses on the possible changes that this 'user engagement' could make in the power relations between producers and consumers.

Exploring social and cultural theories of new media and the social Web, this thesis sets out to contribute to the emerging literature on socio-economic implications of Web 2.0-mediated communications, by focusing on the issue of brand-consumer relationship in Web 2.0 environments (with a focus on Twitter). In particular, the critical theories of advertising and new media are adopted in this thesis to establish a framework for analysing power relations in collaborative and interactive digital advertising settings, and to explore the way that language and other modes of communication are used to produce and reproduce discourses, and how these discourses contribute in restructuring brand-consumer relationships.

In order to achieve this, this thesis has adopted two key research methods. One consists of case studies of three commercial brands and a political campaign, while the other is shaped through the analysis of interviews with digital strategy makers in some of the leading international advertising agencies. To gain a more in-depth insight from advertisers' perspective about the role of Web 2.0 in changing the producer/consumer relations, semi-structured interviews were conducted with eight strategy makers within some of the world's leading advertising agencies. Throughout the interviews, new strategies of 'social' and 'tailored' digital advertising are highlighted, and the logic and rationale behind the use of Web 2.0 technologies for commercial and political advertising are identified. The interviewees also shared their views about emerging opportunities and challenges for brand and advertising companies in the age of interactive digital media.

The brands selected for the case studies include a wide range, with Starbucks Coffee representing a fast consuming good (FMCG), Dell Computers exemplifying a complex and technical commodity, and Burberry Inc. illustrating luxury and symbolic products, as well as Yes Scotland as a political and cause-driven campaign. By analysing digital advertising strategies of these brands within social Web environments (with a special

focus on Twitter), and exploring the way that brands use Web 2.0 technologies to stay relevant, communicate with users (as consumers or citizens), and accumulate commercial revenues or political support, I characterise contemporary principles of Web 2.0 advertising and explore the impacts of collaborative and interactive technologies on creating new discourses among producer-consumer communications. I will illustrate how Web 2.0 technologies are used to build a 'social' profile for the brands, and how discourses support or challenge brands' ideologies.

This study also designed to contribute to an emerging critical literature on the distorted structure of the Internet, and the role of commercialised Web 2.0 communications in 'prosumer capitalism' (Ritzer and Jurgenson 2010). Based on the findings of this study, I argue that although the new generation of Web technologies seem to be more dialogical and democratic, and hence, arguably have blurred previously clearer boundaries between producer and consumer and enabled individuals to challenge the power of gatekeepers, capitalism is adapting itself to these new conditions to maintain its social and economic position. Censorship and intimidation, state surveillance and commercialisation of the Internet are known as the main drivers for the distortion of the global Internet discourse (Curran 2012). The seemingly democratic and uncontrollable decentralised medium is, as it will be argued in this thesis, unequal in many contexts. In the context of digital advertising the rise of collaborative and interactive Web technologies has not undermined leading commercial corporations and advertising agencies. On the contrary, it has enabled the to extend their hegemony across technologies. However, new sources of power are emerging in the digital world, and newer strategies of 'control' are required, which lead into a softer, 'post-hegemonic' domination (Lash 2007a).

The concepts of soft power and post-hegemonic domination, as will be elaborated in the next chapters, refer to the condition where hierarchical relation is infused to everyday life and reconstructs itself in a concealed way. These concepts are utilised in this thesis to theorise the way brands and advertising agencies reconstruct their power through algorithmic analysis of consumers' digital data and exercise it by creating discourses that naturalise their position. In particular, I will explore the conditions of post-hegemonic power and the way it is being exercised in brand-consumer interactions on Twitter. The aim is to scrutinise the features and discourses in the 'new phase' of

advertising, which has been emerging since the time of popularity of digital social media.

The post-hegemonic notion of power, as this thesis argues, provides a concrete theoretical basis to critically analyse political implications of computer-mediated communication (CMC). CMC, like any other form of communication is not neutral and in the context of advertising, it is crucial to understand the impacts of language and other communicative modes on power relations. The mainstream advertising and marketing studies, generally fail to address the role of power in advertiser-consumer communications. This study draws attentions to the ideological aspect of language in digital advertisings, and introduces a critical framework for analysing digital advertisings.

What is conducted throughout the case studies in this thesis is a description and analysis of the content and nature of brand-consumer communications, and the way that new discourses are constructed and reconstructed in Web 2.0 environments. Discourse, as it is defined in this thesis, is 'language in action', and is understood in social and cultural contexts. Discourses in advertising, as in all other day-to-day human communications, are vehicles of power and created in the broader social context. They carry ideological meanings that contribute to the reconstruction of the social context and the hierarchical relations of power in it. This thesis argues that digital discourses in advertisings via social Web contribute to reconstruct the established power relations between brands and consumers in the physical world.

This thesis bridges between the field of Advertising and Marketing on the one hand, and Critical Media and Cultural studies on the other hand. It introduces a critical framework for analysing consumers' behaviour in Web 2.0 environments by implementing critical approaches developed in the fields of critical Sociology and Media and Cultural Studies. Critical theories of Web 2.0 are adopted to conceptualise possible implications of digitally created discourses in commercialised and political communications upon brand-consumer relations in the new marketplace. It is argued that dominant discourses in the mainstream media are also being reinforced and reconstructed in interactive digital environments through domination of 'emotional' and 'banal' communications. As it will be argued in this thesis, emotional and sentimental

discourses contribute to the reproduction of market culture and stabilise and normalise the established relationships between brands and consumers. Moreover, advertising companies exploit sentiment expressions for making efficient forms of advertising that relate more deeply with the consumers' interests.

Although there is a room for 'user-generated' discourses to be developed in Web 2.0 environments, which can possibly challenge the authority of gatekeepers, brands and advertisers can and do manipulate discourses and intervene the seemingly free 'brand talk' in interactive digital spaces. The limits of time and resources for this study did not allow me to go further and investigate the abstract elements of the practice of power in various Web 2.0 platforms and identify political and ideological aspects of commercial and political Web 2.0 communications. This thesis can provide a basis for further studies in digital culture and communication from critical perspectives.

This thesis is organised in eleven chapters. In this first chapter, an introduction and research questions of this thesis were presented. The following two chapters are dedicated to the literature review, through which different theoretical approaches to studying social, political, and economic implications of advertising are introduced, and the theoretical framework that this thesis adopts is characterised. It is indicated that this research adopts critical approaches in the framework of media and cultural studies to address the political and economic implications of Web 2.0-mediated brand-consumer communications. In particular, this thesis uses the critical theories of Manuel Castells, George Ritzer, and Scott Lash, among others, to contextualise the political economy of Web 2.0 advertising. The literature review is presented in two distinct chapters in chronological order. Chapter two focuses on classical sociological theories of advertising in the pre-digital era, while chapter three provides an overview of theories of advertising in the age of 'new media' within the framework of sociology and media and cultural studies.

In chapter four, the research methods used in this thesis and broader methodological approach in studying Web 2.0-mediated communications are established and contextualised. Here I justify methods used for primary interviews and case study analyses. The limits of this research and ethical considerations to approaches used are also explained in chapter four. Chapter five contains interview analysis and explores the

way that digital strategy makers in advertising industry perceive interactivity and collaboration in Web 2.0 technologies and use these capacities for control and persuasion. I demonstrate dominant perceptions of 'consumer-empowerment' and 'balanced-relationship' between brands and consumers among digital strategy makers and practitioners in the advertising industry; a notion that will be criticised in this thesis.

Chapters six to nine then contain the case studies and comparison of approaches between Starbucks, Dell, Burberry and Yes Scotland. Here I examine actual brand-consumer communications on Twitter to evaluate notions of consumer empowerment, and also shape an understanding for the content and structure of 'brand talk' on Twitter. This is followed by a 'cross-case analysis' (chapter ten) through which I contextualise the findings in the existing literature alongside my primary evidence findings. Chapter eleven the conclusion chapter, summarises the thesis and brings together findings from interview analysis and case studies to support my arguments of 'post-hegemonic' domination and 'soft' control in commercialised and political Web 2.0-mediated communications.

Chapter 2: Theoretical Approaches to Studying Advertising and Society: The Pre-Digital World

2.1 Overview

This chapter and the next one focus on theoretical approaches to studying advertising and media technologies. This chapter provides an overview of different scholarly approaches towards studying advertising and its cultural and economic significance in modern societies, and introduces the critical perspective that this thesis has adapted in order to analyse interactive and collaborative digital advertising. The next chapter, focuses on the theories of new media and digital culture and the emergence of Web 2.0 as a new medium for advertising, and explores the critical theories of prosumer capitalism and commercial and political advertising in the age of digital social media.

The existing literature in advertising and its socio-economic implications is diverse, extensive and rich, and includes numerous market-oriented as well as academically-designed studies. It also embraces a wide spectrum; from critical theories that question the necessity of advertising because of its persuasive nature or because of its claimed negative socio-political impacts, to the 'administrative' approaches that consider advertising as a rational marketing strategy and focus on using 'scientifically-proved' methods to promote advertising. Within a chronological order, the major theories of advertising and media will be introduced, but the main focus will be on sociological theories that construct the theoretical framework of this study. Therefore, theories of advertising in mainstream Economics, Psychology, and Marketing are not the focus of the following chapters. Instead, theories of advertising in the mainstream and critical Sociology as well as in related fields such as Media and Cultural Studies will be introduced, and used as a basis for analysing discourse, power and interaction in brand-consumer communications on Twitter.

In chapter three, new academic directions in studying the implications of emerging new media technologies and 'mass self-communication' (Castells 2009) are introduced, and the role that digital technology plays in changing advertising strategies and commercial discourses is explored. More specifically, I shall focus on theories of Web 2.0 and social media, and the way that brands and advertising agencies use new interactive and collaborative Web technologies for advertising and commercial and political communications. The broader focus of this study will be on power relations between brands and consumers (or 'prosumers', as they will be defined later), and the way that

Web 2.0 technologies can alter or change these relationships. I will be focusing on the way that language and other semiotic resources (or communicative modes) are used in Web 2.0-mediated brand-consumer communications, and the role that they play in constructing and reconstructing power relations between brands/advertisers and consumers. Therefore, critical theories of power and communications are adopted in this thesis to build a framework for analysing power relations in commercial and political Web 2.0 advertising, and they are used to analyse the content and structure of brand-consumer communications, and the way that power is exercised through lexical and visual communications in commercialised and politically oriented Web 2.0 communications throughout the case studies.

2.2 Theories of Advertising: An Introduction

Within the past decades (especially since the mid-twentieth century), a substantial body of literature about the social, psychological, and economic impacts of advertising has been developed both within industry and in academic contexts. Theories of advertising include a complex and diverse spectrum of ideas. Harms and Kellner (1990) have distinguished between two major clusters of academic approaches towards studying advertising, which they call *administrative* and *critical*. This categorisation is used in this thesis, in order to cover the major theories of advertising, although the dichotomy used in their categorisation has been criticised by some scholars for not including some moderate approaches in between the two ends of the spectrum (for instance, Golding and Murdock 1991; Holden 2004).

The *administrative approach*, as Harms and Kellner (1990) propose, focuses on collecting data to examine how to use mass communications to influence audiences, sell products, and promote politicians by using sociological and psychological methods, whereas the *critical approach* is concerned with the *persuasive* nature of advertising and focuses on the (mostly negative) social and cultural effects of mass communications, as well as criticising the role that advertising plays in constructing and reinforcing social inequalities and discriminations. Sociologists and cultural theorists who have studied the advertising industry in Western capitalist societies from a critical perspective have generated invaluable insights into the *ideological* aspects of mass communication; a

phenomenon that is almost entirely neglected by ‘administrative researchers’. Critical theorists have demonstrated how the advertising industry contributes to the development and reproduction of contemporary capitalist societies, either by employing semiotic and content analysis at the *micro* level (such as Goffman 1987; Williamson 1978; Andren, Ericsson, and Tannsjö 1978), or through broader historical analyses which locate advertising and mass communication within the political economy of contemporary capitalism (such as Ewen 1976; Schiller 1992; and Bagdikian 1997).

Others have questioned and criticised the dichotomy of Harms and Kellner’s categorisation, and introduced other research perspectives that cannot be reduced to either *critical* or *administrative*. Holden (2004) for instance, introduces academic perspectives that lie in between the two categories. The *semiotic tradition* which distinguishes between the ‘primary discourse’ and the ‘secondary discourse’ in textual communications¹, the *cultural studies perspective* which insists on negotiation of multiple meanings encoded in commercial messages by the ‘knowing reader’ and emphasises on the indeterminate effects of advertising, and the *postmodernist perspective* which focuses on the role of ‘image’ (sign) in the process of signification and emphasises “tracing the unending routing and rerouting of signifiers and signifieds in ad text” (Holden 2004, 451), are amongst the different genres in researching social and economic aspects of advertising introduced by Holden.

In the following section, I will elaborate on these different academic traditions, from administrative theories of advertising, to critical theories of neo-Marxists and the Frankfurt School, as well as other theoretical frameworks in-between on the spectrum, and assess their usability and limitations in analysing the socio-cultural implications of advertising in contemporary (capitalist) societies. In the following chapter, I shall introduce new frontiers in these theoretical frameworks to analyse emerging forms of advertising and the impacts of the new media technologies (e.g. Web 2.0) on actual brand-consumer communication (in textual and visual contexts). Of the various research traditions introduced throughout this chapter and the following one, critical

¹ Primary discourse, as Gee (2011) defines, refer to the oral mode developed in the primary process of enculturation, secondary discourse is learned through social institutions beyond family (i.e. schools, churches, workplaces, etc.).

perspectives remain the main approach in this thesis, because of their ability to articulate a framework for analysing power relations between advertisers/brands and consumers. As Harms and Kellner (1990) argued, marketing and administrative perspectives generally fail to address the ideological and political messages that are connoted in advertisements, as well as the role that advertising plays in reconstructing social inequalities. I will start with an introduction to the administrative theories of advertising, and then discuss the limits and challenges that these theories face in analysing social aspects of advertising and the role that the advertising industry plays in social inequalities and discriminations.

2.3 Administrative Theories

Critical theories of advertising (that will be introduced later) either focus on what advertising *is*, ethically or aesthetically, and criticise the nature of advertising regardless of its sociological and economic consequences, or they emphasise on what advertising *does*, and criticise it for its social, psychological, political, or economic consequences, such as generating false needs or promoting social discrimination and naturalising the domination and hegemony of certain social elites or political groups or ideologies (Schudson 1981). However, critical theories have also been criticised for ignoring the wider role that advertising plays in providing information, education, social roles, economic growth and art (for instance, Grossman and Shapiro 1984; Schudson 1986; Phillips 1997).

In contrast to the major critical theories that see advertising as a persuasive force and therefore criticise it for promoting irrational form of communication, the main assumption of the administrative perspectives is that advertising is a form of 'rational' communication and a part of 'marketing' procedure and logic. About a century ago, Hotchkiss referred to advertising as "an essential element of present-day civilization, without which further progress in inconceivable" and defined advertising as an institution "very closely akin to education and transportation" (Hotchkiss 1925, 22). This view has endured up to our time, mainly in the mainstream business and marketing fields.

The marketing concept generally sees rational consumers who control the market and producers who respond to the market demands. Although producers and advertisers might, to some extent, change the market equilibrium by provoking consumer demands, the general assumption of this framework is that it is eventually consumers' rational choices that determine the market situation.

However, some administrative scholars acknowledge the possible negative impacts of 'persuasive advertising', but they blame the broader social system of capitalism for generating 'false needs', not advertising. For instance, Phillips (1997) addresses the three main problems with advertising: the elevation of consumption over other social values, the increase in consuming goods to satisfy social (and symbolic) needs, and the increasing dissatisfaction of individual consumers, but he argues that the underlying cause for these negative trends is not advertising itself, but the larger social factor - capitalism. He rejects the view that considers advertising as an integral force of capitalist systems. Phillips and some other theorists such as Rotzoll, Haefner and Hall (1996) believe that advertising's intents and effects need to be understood in cultural contexts, and as long as it follows the ethical business principles, it could be beneficial for the social and economic systems.

'Informative advertising' is also an alternative concept, that focuses on replacing persuasive elements with informative and rational factors in textual and visual advertisements (Boyer 1974; Santilli 1983; Crisp 1987; Mueller and Stratmann 1994; Hackley 1999; Ackerberg 2001), despite the fact that the distinction between information and persuasion is not always clear. In fact, the informative-persuasive dichotomy has been criticised by some other theorists. For instance, Hunt (1976) believes that the information-persuasion dichotomy is 'manifestly illogical' and must be replaced by 'high information-content' vs. 'low information-content'. Kirkpatrick (1986, 42) also argues that criticising the advertising industry based on its persuasive nature rests on the "untenable philosophic doctrines of elitism, intrinsicism and determinism". He believes that the cause of the "social" criticisms of advertising is rather philosophical, and the allegations against coercive power of advertising such as manipulative deception and persuasive force are not sociologically, psychologically and economically supported (Kirkpatrick 1986; 2007).

Schudson (1981) also criticises the two main assumptions that are taken for granted in critical theories of advertising. The first presumption is that advertisers know how to manipulate consumers, and the second one is that advertising shapes or creates human needs and desires. He criticises Packard's thesis of 'subliminal seduction' (Packard 1970) as well as Galbraith's idea of 'the affluent society' (Galbraith 1960) to argue that there is a need to move towards an analysis of marketing and a sociological analysis of consumption and advertising. He argues that the marketing and sociological evidences are not sufficient to support these two critical presumptions. Both Packard and Galbraith's critical ideas will be discussed in more details in the next chapter.

There is also a controversy about the effectiveness of advertising in this view. Some have argued that advertising does not have a significant impact on determining the ultimate size of the market, and draw attentions to the other important factors in increasing demand in the marketplace such as changes in consumers' lifestyle and other social and economic factors. Others have argued that advertising satisfies old needs in new ways, and accelerates trends in consumption, rather than creating them (such as Schudson 1993). Some have even tried to challenge the idea of *persuasion* by conducting empirical studies that represent social and economic factors such as wealth and affluence as significant elements that determine the level of consumption, rather than advertising alone (Quarles, Jeffers, and Schnuerer 1980). However, Quarles and her colleagues distinguished between print advertising and televised advertising and, like Galbraith, they believe that rational information of print is less persuasive and more informative.

Others have reconsidered the idea of 'rationality', and argued that the persuasive nature of advertising actually functions as a form of rationality in our contemporary culture. Linder (1970) for instance, argues that we want to be 'persuaded' in the shortest possible time, and this is a rational act, as we do not want to be overloaded with seemingly 'rational' information about endless products in the market. He believes that symbolism and persuasion are necessary for social and economic developments, as long as they do not deceive us. In his view, exaggeration, embellishment, and symbolism are integral parts of marketing culture. Therefore, Linder considers advertising as an art and an interpretation of the world.

Apart from the social and economic significance of advertising, there is a strong body of literature that appraises the aesthetic aspects of advertising, and the role that it plays in promoting visual arts. Bogart (1995) for instance, presents a historical framework to describe the mutual development of advertising and fine art since the beginning of twentieth century. A similar approach is also taken by Tungate (2013), who has studied contemporary cultural developments in arts and advertising within different geographical contexts.

There are many other studies within the administrative approach (especially marketing-oriented textbooks) that try to explore more efficient methods to promote advertising and measure its short-term and long-term impacts on consumers' behaviour and the market. However, they tend not to address the implicit ideologies under the surface of advertising, and neglect the symbolic values and the social power attached to different advertisements. Since advertising is an important medium for social communications in contemporary societies, like all other communication forms, it has strong connections to the social and cultural contexts within which it is produced and distributed. As was elaborated by critical theorists, advertising in Western capitalist societies is a vehicle for carrying certain ideologies that tend to naturalise, stabilise, and promote the established political economy of capitalism, and it needs to be considered as a medium to regenerate the macro social order of the society, and also to build identities that position themselves within the hierarchical structure of power within such societies. Considering these issues, alongside the complex relations of political power and mass media organisations in many societies, it would be problematic to neglect the political implications of advertising, and its contribution to social discrimination and inequalities.

2.4 Critical Theories

As noted before, this thesis aims to adapt a critical perspective towards advertising, and to build a critical framework for analysing brand-consumer communications in Web 2.0 environments. Therefore, the critical theories of advertising are discussed in more details in the literature review, and it forms the overarching approach towards understanding Web 2.0-mediated communications in commercial and political contexts.

The review however, will follow the chronological order, starting from neo-Marxist traditions to current critical debates about the role of new media in advertising.

2.4.1 Neo-Marxism and The Frankfurt School

Critical literature in the social sciences, especially in the twentieth century, tended to be heavily influenced by Marxist and neo-Marxist perspectives and studying advertising was not an exemption. Particularly, critical theories of advertising generated a body of literature that focused on analysis of social and cultural impacts of commercial and political advertising, since the logic of advertising, as it was interpreted by Marxist scholars, is closely associated with mechanisms of consumerism and the logic of capitalism. There is a rich critical literature in the academic field of advertising that adopts Marxist or neo-Marxist traditions; such as the works of the Frankfurt School, critical sociologists and cultural theorists such as Ewen (1976), Vance Packard (1970) and Judith Williamson (1978), and postmodern cultural critics such as Baudrillard (1981; 1998) and Haug (1987). In fact, critical theories of advertising include a wide range of theories within different fields of the social sciences and humanities, such as Sociology, Psychology, Economics, Philosophy, Aesthetics and Media and Cultural Studies. For this thesis, however, I only review those that are relevant to the framework of this study, to map my research within the most relevant existing literature, starting with the Frankfurt School.

The Frankfurt School was an intellectual circle of leftist social theorists that was originated by founding the Institute of Social Research in Frankfurt in 1923, although they were forced into exile after 1933 (Jay 1973). The principles of the Frankfurt School's critical approaches towards popular culture and media systems are crucial for this thesis, since their critical theories have had significant influence on contemporary leftist theories and movements in Central Europe, Britain and America, and originated many critical approaches in analysing advertising in contemporary Western societies (Wiggershaus 1995). The Frankfurt School is rooted in a Marxist critique of capitalist societies, along with some neo-Marxist critical approaches, which later originated the academic field of Critical Media and Cultural Studies. The cultural studies approach flourished in 1980s, when studying popular culture as a site of 'resistance' to power

started to grow in Britain, under Foucault's theoretical influence (Wolin 2006). The Frankfurt School's influence on the British cultural studies tradition can be illustrated by the works of Raymond Williams (1980; 2004a) and scholars at the Centre for Contemporary Cultural Studies (CCCS) at the University of Birmingham. The Birmingham project also paved the way for the postmodern populist turn in cultural studies (Durham and Kellner 2006).

The conception of the 'critical political economy', which was initiated in Marx's *Capital* and elaborated in the works of scholars of the Frankfurt School such as Marcuse (1964), Pollock (1957; 1978), Adorno and Horkheimer (1997), and later, by some postmodern philosophers such as Jean Baudrillard (1981), provides a theoretical standpoint in its criticism of power, mass communications, consumption and consumer culture. This concept has inspired many critical theorists of advertising from different academic traditions, the most relevant of which will be introduced throughout this chapter.

The Frankfurt School's main criticism of contemporary culture is embedded around the conception of the 'culture industry', elaborated in Adorno and Horkheimer's influential work, *Dialectic of Enlightenment* (1997). Adorno and Horkheimer developed some of Marx's critiques of capitalism such as the notion of the political economy in capitalist societies, alienation and exploitation, and argued that 'industrialisation' has resulted in a 'reification' of culture and 'commodification' of human life, through which social relations become objectified in a form of commodities. This, in their view, results in the domination of the capitalist system and restrains individual's social freedom and reinforces social stratification and inequality. In their argument, the advertising industry functions as an agent to sustain and reproduce the dominant capitalist culture. In fact, in their viewpoint, advertising merges with the culture industry technically as well as economically, and the ultimate purpose is to *overpower* the consumer, who is generally conceived as an absent-minded passive object (Adorno and Horkheimer 1997). The triumph of advertising in the culture industry, as they believe, is "the compulsive imitation by consumers of cultural commodities which, at the same time, they recognise as false" (1997, 136). Ultimately, the consciousness of subjects could be manipulated by advertising and other means of mass communications in such a way that individuals do not even realise their 'alienation' and 'exploitation'. They argue that this leads to the idea of 'false reconciliation', summarised by Finlayson (2005, 5) as "the

belief that the social world was rational, conducive to human freedom and happiness, and unalterable, when in fact it was deeply irrational, an obstacle to human freedom and happiness and alterable”.

The idea of ‘false reconciliation’ was also developed by other critical theorists of the Frankfurt School such as Herbert Marcuse (1964), and it was used by some to criticise the advertising industry in particular. Marcuse, in the *One-dimensional Man* (1964), argues that the advertising industry creates false needs which form the structure of institutions, attitudes, knowledge, feelings, aspirations, and, in general, our culture. In his view, false needs are ‘superimposed’ upon individuals by external powers, over which individuals have no control, through advertisements and the mass media (Marcuse 1964). Individuals, in his view, identify themselves through the satisfaction of their false needs, which are reproduced in the society in a heteronomous way to sustain and control the established order.

The Frankfurt School’s critical theory was later reflected in the critical social theory of intellectuals and social theorists, such as Jürgen Habermas and Anthony Giddens (Pleasant 1999). In particular, Habermas in *The Structural Transformation of the Public Sphere* (1989) criticises the advertising industry from a political perspective. He argues that the mass media –which he believed should function as ‘public sphere’– is being transformed from a platform for rational-critical debate into a field for commercial advertising, although it is argued that the rise of digital media and what is called the ‘digital public sphere’ could provide a more rational communication platform. Habermas’ theories and the notion of digital public sphere will be elaborated in the following chapter, where inquiries shift to the contemporary theories of advertising and the digital media.

2.4.2 Critical Theories of Advertising in Sociology and Social Psychology

The critical theory of the Frankfurt School influenced theorists and intellectuals from different disciplines, and initiated a number of critical approaches towards analysing the social, psychological and economic implications of advertising. Apart from neo-Marxist theories of the Frankfurt School, many scholars within the mainstream sociological framework also started writing about the cultural contribution of

advertising. Marshall McLuhan for instance, in his first book, *The Mechanical Bride: Folklore of Industrial Man* (1951), wrote about the 'de-humanising' and 'alienating' effects of mass advertising and consumerism on the human psyche. He saw advertising as an integrated part of the media system, which is 'massifying' culture and contributing to the debasing and vulgarising values. He calls advertising the 'magical institution' (McLuhan 1952) that dominates the new civilisation and its media system.

McLuhan's ideas, in criticising popular culture in general, and advertising in particular, was influenced by Leavis and Thompson's *Culture and Environment* (1933), in which the authors provide a basic critical approach towards advertising. They believed that audiences should be educated in literary criticism in order to be aware of the persuasive techniques of advertisers. As he developed his ideas about the mass media (and the new media), McLuhan argued that in the age of electronic information and programmed production commodities form the character of information (McLuhan, McLuhan, and Zingrone 1995).

Ewen's book, *Captains of consciousness: advertising and the social roots of the consumer culture* (1976), represents another critical perspective with a historical analysis of the political economy of advertising in contemporary capitalism. Ewen refers to the transition period in the 1920s, when the focus of advertising messages shifted from products and their qualities to defining consumers and their social aspirations as a part of the social meaning of goods, and argues that advertisements' role in a consumer society is to create more and more demands in the masses and keep them dissatisfied and discontented. Therefore, in his argument, advertisers' goal is to influence audiences' self-consciousness in order to create demand rather than simply reflecting their innate desires. Ewen's critique of advertising is similar to Marcuse's argument of 'false needs' in *The One-Dimensional Man* (1964), where, as explained before, the advertising industry is seen as a mechanism of creating and recreating false demands in the society, and these demands are imposed by the established political and economic powers.

Moreover, Galbraith's critique of what he calls 'the affluent society' (Galbraith 1960) also, provides a similar criticism of advertising in the capitalist societies, but mostly from an economic perspective. He believes that in an 'affluent society', industrial growth requires creation of false needs among consumers. By criticising the seemingly

simplistic pattern of consumption, where consumers demand and manufacturers produce commodities, Galbraith believes that instead of following consumers' demands, manufacturers and marketers make the patterns and create demands amongst consumers, and this will give them power and control over the social and economic order. In his view, the process of satisfying demands functions as a stabiliser for the economic and social domination of the producers (Galbraith 1985). His critical approach towards advertising and macro-economic order shared many aspects with neo-Marxist theories, and it ultimately contributed to the elaboration of the concept of the political economy.

2.4.3 Mass Media and the Creation of False Needs

The focus on false needs as the propelling force of capitalist economy, emphasised by the Frankfurt School and other critical theorists such as Ewen and Galbraith, is in line with the critical ideas of some European neo-Marxist philosophers such as Wolfgang Iser and Jean Baudrillard. Iser's critique of 'commodity aesthetics' (Iser 1987) could be considered as a continuation of the German tradition of Frankfurt School, which developed the Marxist notion of 'secondary exploitation' to argue that individuals in contemporary capitalist societies are being exploited, not only in the production process, but also in the process of consumption. Iser's notion of commodity aesthetics shifts attention to the use of arts and aesthetics in the advertising and marketing process to produce a persuasive *image* and engraving it in consumers' minds, in order to influence consumers' decisions and, consequently, to maximise financial profits. Iser criticises late capitalist societies for being so dependent on the *image* and criticises advertising, television, film and computer as the 'illusion industry' that manipulates consumers' consciousness by manufacturing false demands, and therefore, facilitates exploitation and domination of consumer capitalism (Hennessy 2000). In his recent and revised version of his writings, Iser emphasises on the role of advertising and the 'entertainment industry' and argues that "on the one hand, the boundary between advertising and entertainment is blurred; on the other, the aesthetics of entertainment is penetrated by commodity aesthetics" (Iser 2006, 14). Media technologies have enabled advertisers to efficiently associate product with desire and manufacture new

needs and desires in consumers, as a necessary counterpart of manufacturing new products (Morris 2005).

The notion of 'false needs' was also reinforced by other critical theorists in the field of social psychology. Andren et al. (1978) for instance, criticise the persuasive nature of communication in advertising by focusing on the psychological effects of commercialised communications, although they distinguished between *persuasion* (non-rational influences) and *argument* (rational influences), since, in their perspective, the former refers to methods and techniques of manipulations that are widely used in advertising, while the latter is an informative approach to provide useful information in advertisements. However, the distinction between persuasion and argument and the definition of 'rational influence' is far from clear. There is, however, a general notion among critical psychologists who write about the effects of advertising that *persuasion* is an integral element in advertising industry. Vance Packard's *Hidden Persuaders* (1970) is among the most influential works in this tradition, which represent a socio-psychological critical perspective. Packard criticised the psychiatric manipulation and deep approach in merchandising psychological research, which intends to manipulate individuals' desire for commercial benefits. Through some case studies from the leading advertising agencies in the United States in the 1950s, Packard illustrated how 'motivational research', conducted by professional psychologists and behavioural scientists analyses consumers' behaviour and offers ingenious techniques to businesses, in order to influence consumers' subconscious to sell their products more efficiently. He argues that the aim of advertising is to "build images that arise before our 'inner eye' at the mere mention of the products' name, once we had been properly conditioned" (45). He called this the 'self-image', which psychologically relates to the consumers' personal characteristics and desires, and will influence their decision in competitive sales situations. He illustrated how 'image builders' use symbolic images in advertising cars, airlines, cigarettes, margarine, and other commodities, to relate to the specific consumers with specific interests and desires, and build relationships and loyalty.

Packard criticised the advertising industry for exploiting all deep aspects of the human psyche such as emotions and sexual desires, as well as sociological phenomena such as class and ethnicity, in order to manipulate and 'engineer' individuals' behaviour for commercial and political interests. However, as well as questioning the ethical

implications of manipulation of human behaviour in this context, Packard also developed some concerns about the validity of the motivational research in terms of generalisation and simplification in lifting diagnostic tools from clinical psychiatry to mass behaviour in the marketplace.

Packard's critical notion was later reinforced by Key's conception of 'subliminal seduction' in advertising (Key 1974; Key 1977; Key 1993), although it has been criticised by later studies that focus on cognitive consistency in covert communication and marketing perspective (for instance see Crook 2004; Broyles 2006a; 2006b). Other psychological approaches represented a more moderate perspective about the power of subliminal advertising than Packard's works. The works of psychologists and sociologists such as Ernest Dichter (1964; 1971; 2002), Paul Lazarsfeld (1935; 1941; 1948), Erving Goffman (1979), and William Whyte (2002) shifted the attention from quantitative market research to more qualitative studies in motivational analysis and consumer decision making (Samuel 2010).

2.4.4 Critical Theories of Advertising After the Frankfurt School

The critical theory of the Frankfurt School opened a new frontier for understanding the intersection between technology, culture industries, and the current political and economic structure of contemporary capitalist societies. It hugely influenced other critical thinkers who were concerned with analysing relationships between technology, power and everyday life. In particular, this influence is more evident in two theoretical paradigms: British Cultural Studies and French Postmodernism (Kellner 2002). These two paradigms inspired a vast number of critical studies in advertising, and therefore, understanding their approach in analysing social and political aspects of advertising is essential for building a critical framework to study digital advertising.

The Cultural Studies Tradition

The first phase of British Cultural Studies started with the works of Raymond Williams, Richard Hoggart, and E.P Thompson, who attempted to preserve working class culture against mass culture, produced by mass media and other culture industries. Its second stage of development, however, started with the founding of the Centre for

Contemporary Cultural Studies (CCCS) at the University of Birmingham in 1964 by Richard Hoggart. Scholars at the CCCS, such as Hoggart, Stuart Hall, Paul Gilroy and Richard Johnson carried out a series of research studies on various cultural phenomena such as popular music, class, gender, race and ethnicity, and analysed ideology, power and resistance in cultural artefacts. To analyse advertising from this perspective, one needs to analyse denotative and connotative signs in both textual and visual level that represent values, ideologies, and power relations². In other words, analysing advertising as a cultural product requires investigating visible and concealed elements of power and ideology in language and imagery. Therefore, in their view, advertisements (like other cultural artefacts) essentially reflect the broader social and political structures within which they produced. For instance, Stuart Hall (1973), one of the key critical theorists in modern Cultural Studies, uses Barthes' semiotic theories in *mythologies* (1993) to articulate an analytical framework for understanding advertisements as cultural artefacts.

Hall argues that “every visual sign in advertising connotes a quality, situation, value or inference, which is present as an implication or implied meaning, depending on the connotational positioning” (Hall 2002, 306). Hoggart, on the other hand, highlights what he considers to be the exploitative nature of advertising and argues that much of the work of advertising “consists of exploiting human weakness through language”, and modern advertising needs to be considered as “at the best, a stupid waste of good human resources and at the worst, a wicked misuse of other people” (Hoggart 1968, 54). Other scholars within this school of thought have also shifted attentions to the ideological implications of advertising in political contexts, and the role that advertising can play in government propaganda (for instance, Garnham 1979; Herman and Chomsky 1994).

Raymond Williams (2004a; 2004b), another prominent figure in the field of Cultural Studies studied advertisements as cultural artefacts, using a similar critical approach as the neo-Marxist critical thinkers. He also distinguished between the *use* and the *symbol* and argued that the use of goods, based on their utility alone, is ‘rational’ and the use of

² *Denotation* in semiotics refers to the literal and superficial meanings of signs (textual or visual), whereas *connotation* refers to the second layer of meaning, which associates with socio-cultural contexts and ideologies (see Barthes 1993).

goods, based on what they symbolise, is 'irrational'. Therefore, he believed that because of the symbolic system of meaning within which commodities are situated, the capitalist mode of consumption is characterised by *irrationality*. Williams referred to advertising as a 'magic system' (R. Williams 1980), a similar approach to McLuhan's interpretation of advertising as 'magical institution' (McLuhan 1952) and Haug's 'illusion industry' (Haug 1987). By *magic* Williams means "... a highly organised and professional system of magical inducements and satisfactions, functionally very similar to magical systems in simpler societies, but rather strangely coexistent with a highly developed scientific technology" (R. Williams 1980, 185). He argues that the fundamental choice in modern industrial production is between man as *consumer* and man as *user* (the latter implies his connection to the production process), and modern advertising (the system of organised magic, as he puts it) functions as an important element in obscuring this choice by leaving out one side of choice and only talking to us as consumers (R. Williams 1980).

The Post-modern Turn

British Cultural Studies (more precisely, the Birmingham project) paved the way for a postmodern turn in cultural studies, which responded to a later stage of capitalism (Kellner 2002). The French postmodern tradition, in particular, represents a similar critical approach to the British Cultural Studies tradition. Baudrillard's critical theories of consumerism, hyperreality and simulation provide a postmodern standpoint for analysing the socio-economic aspects of advertising. Hyperreality in Baudrillard's theory refers to a condition where the simulated artefact becomes more important (and more real) than the reality itself, in a way that the reality seems to be faded away. Following Marx's *use vs. exchange* value dichotomy and his concept of exploitation in capitalist economies, Baudrillard argues that new patterns of consumption have advanced Western capitalist societies to a totally new level of exploitation. He introduces the concept of *sign value* to refer to the consumption of *image* and *prestige* by individuals who exchange these images like a new currency in order to define their position in the society. The image and sign, in Baudrillard's terminology, are the new commodities that consumers utilise in order to construct their identity and gain social status, in a way that the consumption of the physical objects is not significant anymore;

rather, what is matter is what the physical object signifies. In other words, the image has become more real than the reality itself (Baudrillard 1994).

In *The Ecstasy of Communication* (1988), Baudrillard articulates his critical framework for analysing social implications of advertising, and argues that advertising in its new dimension has destroyed both public space and the private space, and as a result, he believes that the distinction between the two disappears and what is left is the obscenity of “transparence and immediate visibility, when everything is exposed to the harsh and inexorable light of information and communication” (130), leading to the “loss of the real” (1988, 133).

In principle, the postmodern critics of advertising, along with the Frankfurt School and the Cultural Studies scholars, demonstrate how the dominant structure of power regenerates itself through cultural forms in our everyday life. Consumption no longer functions as fulfilling human needs, and instead, it represents a symbolic exchange, which ultimately, reproduces the dominant culture of consumer capitalism. Products of the culture industries such as TV shows, music and advertising are seen as playing a key role in promoting consumer capitalism and propagating political structure in late-capitalist societies. Advertising, in particular, is presented as not only promoting products and the ideology of consumer culture, but also turning audiences to brand advocates who passionately seek to consume symbolic values of brands, and constructing their social identity by showing off their moments of consumption.

The critical perspectives towards advertising, either those that consider it as an integrated part of the ‘culture industry’, or different approaches that interpret it in connection with the concepts such as ‘false recognition’, ‘false needs’, ‘magic institution’, ‘illusion industry’, ‘hidden persuasion’ and ‘subliminal seduction’, all share a criticism of the political economy of advertising in consumer societies. In fact, they reveal the less explicit relation between advertising and power in social systems. Critical thinkers aim to demonstrate that advertising (like any other communicational institution) is not neutral, and conveys ideological implications beneath its surface. By implementing different sociological, psychological and economic approaches, they all try to demonstrate the way that advertising manipulates consumers’ attitudes and

behaviours, in order to internalise the established structure of power, domination and control.

Since this thesis aims to explore Web 2.0-mediated communications to explore the concealed elements of social power in the new forms of advertising in interactive and collaborative Web environments, a critical framework is adapted here. However, because of the exponential developments in new media technologies (and more precisely, the rise of the Internet and the social Web), these theoretical frameworks need to be updated and revised in order to be able to apply them when analysing advertising in the new media environments. Throughout this chapter, the most relevant classical theories of advertising from critical perspectives were introduced. The next chapter, however, focuses more specifically on the emergence of digital media technologies and their impacts on advertising industries. New critical theories of advertising and digital media will be explored, while the main focus will be on the use of Web 2.0 technologies in advertising and commercial communications, and the role that the interactive and collaborative Web technologies can play in changing the forms and features of communication between brands and consumers.

Chapter 3: Theoretical Approaches to Studying Advertising and Society: The Age of Digital Media

3.1 Overview

In previous chapter, critical theories of advertising and their interrelation with historical developments in media technology were discussed. As was demonstrated, critical thinkers from different fields highlight the role that the advertising industry plays in the complex social, political and economic structure of capitalist societies, and its significance in stabilising and reconstructing established power relations. However, the emergence of digital technologies and more recently, the Internet and Web 2.0, have raised new thoughts with regard to advertising and its socio-economic implications. For instance, critical theorists have written extensively about the role of advertising in creating false needs among consumers, and this manufactured desire was argued to have led the market in capitalist societies. However, some have argued that this pattern of making demands for consumers has changed (or at least, it is changing) in the new media landscape, especially with the emergence of the Internet and interactive digital technologies, which have facilitated user engagements in commercial and political communications. They argue that in the age of collaborative and interactive Web technologies, production and market control is increasingly moving towards the consumers' side, and providing consumers with more power to control the market (for example, Crumlish 2006; Tapscott and Williams 2008; Leadbeater and Powell 2009). From their perspective, Web 2.0 platforms such as social networking sites (SNSs), blogs, and wikis, which represent interactive and collaborative online platforms where people can communicate with each other relatively freely, have provided a new opportunity for individuals to express their views without the need to rely on mainstream broadcast media, and have their voice heard by the traditional gatekeepers. Manifestos such as 'We-Think' (Leadbeater and Powell 2009) and 'Wikinomics' (Tapscott and Williams 2008) refer to a system in which consumers can almost freely produce and distribute digital messages and objects, and these socially-created materials tend to influence the macro-economic system. In this paradigm, manufacturers, advertisers and marketers are no longer the sole player controlling the market in the way they used to do in the mass media era; instead, they need to listen to 'empowered consumers' (users) who express their ideas in a collaborative and dialogical environment of the new Web, and have to adapt their products and strategies to fulfil these demands. Tapscott and Williams (2008) for instance, argue that peer production and 'crowdsourcing' models

(the collaborative method of producing content using digital technologies, where huge number of users can exchange ideas and contribute in creation of content in a relatively free and uncontrolled environment) will replace top-down traditional models, and create a more transparent and democratic economic structure, where power is in the hands of responsible corporations and skilled consumers (users). Web 2.0 platforms are some of the tools that are thought to support the shift towards this consumer empowerment. These interactive Web platforms have become new sources of power that, in this view, are occupied by consumers, who are claimed to have the power to influence the market.

Nevertheless, the consumer empowerment thesis has been questioned and criticised by other social theorists for failing to address complex power relations in Web 2.0-mediated communications. In particular, Van Dijck and Nieborg (2009) criticised the assumed universal benefits of what is taken to be 'democratised' digital space and argued that the culture of sharing and collaboration represents a new face of mainstream commodity culture. Others have also criticised this perspective by arguing that although Web 2.0 has enabled users to actively engage and produce content online, ownership of user-generated content and the platforms within which information is shared are still outside consumers' control (Fuchs 2013). These platforms are the new sources of power, and there is no communal ownership involved here. Although the focus of this study is on advertising and brand-consumer communications, the question of power in Web 2.0-mediated communications is an integral part of this thesis, and will be discussed in more detail later. However, before exploring these issues, some concepts such as New Media and Web 2.0 are defined and elaborated in the following sections.

3.2 What Is Taken to be 'New Media' for This Thesis?

Since the mid-2000s, some new terms emerged in academic and popular literature in media studies. Amongst the most commonly used terms are 'Web 2.0', 'social media', 'social networking sites' (SNS), and 'microblogging'. These terms refer to the new generation of Web technologies, which are characteristically oriented towards interaction and collaboration online. However, before defining and distinguishing

between these new terms, some characteristics of 'new media', in general need to be clarified, and its differences with its 'older' generation shall be characterised.

Digitisation of media production, reproduction, and distribution has had revolutionary impacts on the structure of media systems, in a way that has prompted media theorists to think about a 'second media age' as early as the 1990s (such as Poster 1995). The characteristics of the new media objects and the way they differ from their older versions are relevant to this study, since it aims to investigate brand-consumer relations in new digital media environment. In this part, the main principles of new media are defined, in order to provide a basis for the analysis of commercial and political communications in Twitter, as a new generation of digital media.

Media and communication theorists have identified some aspects such as interactivity, demassification, and asynchronicity as characteristics of new media. Poster believes that *decentralisation* is the revolutionary point in the emergence of new media (Poster 1995; 2001; 2006). Negroponte (1995) also differentiates between new media and the old, based on the transition of digital bits rather than physical atoms, and Pavlik (1998) argues that the main point of differentiation relates to media consumers and argues that they enjoy greater choice and control over the new media compared to the old version. Lev Manovich (2001) defined new media by characterising some key principles of new media objects. He introduces five major points by which new media objects are differentiated from their predecessors. The first principle is *numerical representation* of media objects, which means that they are composed of digital codes, and therefore, subject to 'algorithmic manipulation'. The second principle is the *modularity* of new media objects, or the 'fractal structure of new media'. This means that all new media objects are composed of independent smaller objects (fractals) that can shape endless compositions and form various media artefacts. The third principle introduced by Manovich is *automation* in media creation, manipulating, and access, which means that "...human intentionality can be removed from the creative process, at least in part" (2001, 32). An advanced example of an automated program in the new media context is the 'bot' (or online compute software robot), which is usually represented as a human-faced computer application to assist users, using automated techniques. These visual human-like avatars are sometimes called 'post-humans' and can even socialise with human beings in computer-mediated communications (Hayles 1999; Turkle 2011).

Variability is the fourth characteristic that Manovich introduces to describe new media objects, and by this term he means that these objects are variable, mutable, and liquid, and therefore could exist in different and potentially infinite versions. Some examples of that are Web pages, which could be personalised and customised in numerous ways, and interactive hypermedia on the World Wide Web. Web 2.0, on which this thesis is focused, is one of the latest examples, which is a personalised platform that users can create and share content effortlessly. In the context of advertising, 'variability' has facilitated some emerging forms of advertising such as personalised and interactive advertisements via Web 2.0 in which participants can engage more actively in the communication process, and can (at least potentially) challenge the structure of power implicated in advertising discourses. This is the point that will be discussed in more detail later in this chapter (3.6 and 3.7).

Manovich's last principle of new media is *transcoding*, which, as he argues, is the most substantial consequence of the computerisation of media. Manovich believes that since new media objects are created by, distributed through, and stored within computers, the 'computer layer' of media is affecting its 'cultural level', which results in a 'new computer culture'. He argues that, although new media is a developed version of old media, and therefore should be studied in the same framework, computerisation, and consequently, the programmability of new media –which is its fundamental quality– is something that never existed before. "New media may look like [old] media, but this is only the surface" (Manovich 2001, 48); it is in fact a particular type of computer data. Manovich, then, states that to study new media, we need to move from media theory to *software theory*, and the principle of transcoding is an initiative to this theory.

All these principles exemplify the correlation of historical developments in media technology and social and cultural changes. "If the logic of old media corresponded to the logic of industrial mass society, the logic of new media fits the logic of post-industrial society, which values individuality over conformity" (Manovich 2001, 41); new media are seen as corresponding to the logic of 'production on demand' and 'just in time' delivery logic. Broadcast media, now turns to a more 'narrowcast' version, which is specified to each individual. The new capacities have significant implications on advertising strategies, and the way that brands and commercial companies communicate with consumers. Web 2.0 technologies, which are characterised by their

interactivity and collaborative nature, play a critical role in changing the media landscape. Before exploring the methods and strategies of advertising in Web 2.0 environments, these terms and the similar phrases need to be elaborated.

3.3 ‘Web 2.0’ and the ‘Social Media’

This study aims to address the types of advertising dialogue specifically through ‘Web 2.0’ technologies. The term Web 2.0 is often used to refer to the new generation of Web technologies, which are characteristically oriented towards *collaboration* and *interactivity*. The term was made popular by Tim O’Reilly (2005), and is often used interchangeably with other similar terms such as ‘social media’ and ‘social networking sites’ (SNS). The suffix ‘2.0’ is a reference to the terminology used by computer programmers to indicate updated version of a software technology, and implies development of the older version of Web (Web 1.0) and possible future developments (perhaps to Web 3.0 or Web 2.1) (Beer 2009).

Although there is a general agreement about the distinctive elements of *collaboration* and *interactivity* in Web 2.0, by which it is distinguished from its older generation, yet there is no universally-accepted definition of Web 2.0, nor is there a clear distinction between Web 2.0 and other relevant terms such as social Web or SNS. Although some forms of interaction and collaboration existed from the early years of the Internet, but it was never as advanced and popular as it has become in the past few years. ‘Weblogs’ or ‘blogs’ were amongst the first popular online platforms within which users created most of the content. They provided an early form of *social* environment for communication and interaction of Internet users (Kaplan and Haenlein 2010). The exponential rise in the number of Internet users around the world, as well as technological developments of the social Web gave birth to new popular platforms, and the term social media was widely used to refer to these online platforms. Although one may argue that social media could include some pre-Internet media technologies as well, the primary use of this term is in the online world, and it is normally used interchangeably with the term social networking websites (SNS) (Boyd and Ellison 2007).

Web 2.0 on the other hand, is generally used to refer to some technological developments in the Web applications, which made this *social* phenomenon possible. Wikis, RSS, AJAX, etc. are some of the technological tools that exemplify the new generation of Web applications. In fact, one may argue that Web 2.0 is the ideological and technological foundation of social media, and a platform for the evolution of this new phenomenon (Kaplan and Haenlein 2010). The birth of a new generation of Web is considered as a shift from *media* to *social media*, in which the Web is not just a publishing medium anymore; instead, it is a communication platform through which the vast number of non-professional users produce content online (Manovich 2009). The other term, 'user-generated content' also refers to a more general aspect of this development, and provides a broader framework within which the Web 2.0 and social media developed.

However, what is important in this thesis, is not the definition of Web 2.0 or the social media, but the concept of social interaction, mediated by the new Web technologies, and the way that these mediated interactions influence the power relations between advertisers/brands and consumers. Therefore, the term Web 2.0 in this thesis is used as an inclusive word that embraces other similar terms such as SNS, social media and user-generated content.

Web 2.0 in this thesis means the new generation of the World Wide Web that is designed to allow users to create content in a collaborative and interactive way, and to communicate with other users and content producers. However, interactive digital technologies that are being used in advertising and marketing industry are not limited to Web platforms, and other new technologies such as mobile applications and interactive billboards are also an integral part of new advertising tools. Although these non-Web technologies could also somehow relate to the Internet and network technologies, the focus of this thesis is only on the social Web platforms, especially, blogs, the microblogging tool of Twitter, and SNSs such as Facebook and Google Plus. Moreover, this thesis only focuses on internationally popular social Web platforms such as Twitter and Facebook as well as brands' own social media (such as corporate blogs). In order to be able to generalise findings of this study, the focus is on international brands and advertising agencies. Therefore, some local social media are excluded from this study, although they may play a crucially important role in local marketing and

advertising. However, one shall not under-estimate the popularity and importance of local social media and SNSs. Some, such as Renren (Chinese equivalent of Facebook) and Sina Weibo (a Chinese microblogging website) are highly popular in certain parts of the world, and have significant commercial and political impacts.

The new features of Web 2.0 (i.e. possibility of a new level of collaboration and interaction), on the one hand, is believed to have empowered users to generate and distribute their own messages in a way that was not possible before, but on the other hand, it has provided new opportunities for exploitation and surveillance through systematic extraction of information about individuals' behaviour and their network of connections (for instance, see Curran, Fenton, and Freedman 2012; Fuchs 2013). The challenge of power in Web 2.0 communication is something that will be elaborated in the next parts of this chapter, and I shall focus on the way that advertising is evolving in the Web 2.0 environments, and the impact of Web 2.0 communication on changing power relations between brands/advertisers and consumers. But before that, the inherent characteristics of the Web 2.0 (i.e. interactivity and collaboration) need to be defined.

3.4 Interactivity and Collaboration

Interactivity is considered as the main characteristic of new media in general, and Web 2.0 in particular. Although it has been argued that interactivity is present in the operation of old media too (Rafaeli 1988; McMillan 2006), the level and features of interactivity are significantly different in the new media environments.

Before discussing different features of interactivity in the new media environment and Web 2.0 advertising settings, it would help to begin with the definition of interactivity. Although it might seem obvious at the first glance, there are some points that need to be clarified in order to understand what 'interactive media' exactly means.

There is no single definition for interactivity, and different scholars have emphasised different aspects of it. Manovich (2001) for instance, warns us that we should not reduce interactivity to the physical engagement with the medium. Downs and McMillan (2000) identify the key dimensions in defining interactivity in computer-mediated

communication contexts, by interviewing experts in the field of interactive communication. They argue that interactivity can be defined based on two dimensions: *the message dimension* which includes the direction of communication, time flexibility, and sense of place, and *the participant dimension* including level of control, responsiveness, and perceived purpose of communication. They then introduce an analytical model for measuring interactivity computer-mediated communications (CMC).

They also found that despite different views about interactive CMC as a revolution in social communication or just an adaptation of the old forms of interaction, all experts who participated in their study, “were in general agreement that computer-mediated interaction has far-reaching consequences with the potential to change entire industries and forge new paradigms” (Downes and McMillan 2000, 165). However, there is a degree of uncertainty in their view about the exact impacts of this new form of interaction.

Others have developed similar models to analyse different types of interactivity in Computer-Mediated Communication. For instance, Kioussis (2002) distinguishes between interactivity in the structure of technology in communication context, and in user perceptions. McMillan (2006), also, distinguishes between three different approaches towards understanding interactivity in the new media context. The first group of scholars, as she states, emphasise ‘interactive features’ of new media technologies which enable multidirectional communication (such as Markus 1987). McMillan includes theorists who define interactivity as being based on functionality such as participation and user control, in the first category too (such as Latchem and Williamson 1993; Landow 1992; Murray 1997; Jensen 1998).

In the second perspective, however, the emphasis is on ‘perceived interactivity’ and scholars within this category identify interactivity in the eye of beholder (McMillan 2002; Morrison 1998; Newhagen, Cordes, and Levy 1995). These scholars believe that when researching interactivity in the new media environment, it is vital to focus on users’ attitudes and perceptions towards interaction, rather than exploring interactive features and technological structures (McMillan 2006).

'Interactive exchange' is the third theoretical approach in defining interactivity introduced by McMillan (2006). Scholars within this category (such as Rafaeli 1988; Haeckel 1998; Rice and Williams 1984) identify interactivity "...as being located in the relatedness of information exchange among participants rather than in either features or perceptions" (McMillan 2006, 208). They argue that interactive exchange of information de-structures the conventional established relationship between producer of a message and its receiver, and makes their role interchangeable (Poster 1995). From this perspective, the structure of new media plays a crucial role in making this kind of interaction possible; since the physical boundaries (place) and time lag are diminished in communication and the exchange of information are made without the limitations of time and space.

However, as McMillan (2002) argues, some scholars have introduced a multidimensional approach towards interactivity, as they believe that it cannot be defined based on features, perceptions, or exchanges of information; that is because there are different types of interaction within the new media environment and they cannot be reduced to a single approach. McMillan, then, identifies three different traditions of interaction that encompasses the primary literature on interactivity in new media environment: *user-to-user*, *user-to-documents*, and *user-to-system*.

The first type of interaction is concerned with human engagements. McMillan refers to some classic pre-digital studies on human communication such as Goffman's conception of *interpersonal interaction* (explored in Drew and Wootton 1988), Blumer's introduction of *symbolic interaction* (Blumer 1986), and Schudson's exploration of *social and mediated interaction* (Schudson 1978), and then examines interactivity within new media environments through the concept of computer-mediated-communication (CMC). She argues that user-to-user interaction through CMC is more directed towards egalitarianism and control over the direction of communication. She also proposes models to be used in analysis of this kind of interactive communication in CMC based on the level of receiver control and the direction of communication, from monologue to mutual discourse (Figure 1).

User-to-document interaction refers to the collaboration and interaction in creating content in a computer-mediated environment. McMillan's proposed models for this type

of interaction are based on the level of receiver's control and the nature of audience (passive to active), from package content to the co-created content (Figure 2).

The last tradition in approaching interactivity is what McMillan calls user-to-system interactivity, which refers to human-computer interaction. Her models of analysis of the interaction from this tradition are based on the centre of control (computer to human) and the interface (apparent to transparent), which includes a range of interactions from computer-based (or human-based) to the flow (Figure 3).

Figure 1 - Four models of user-to-user interactivity (McMillan 2006, 169)

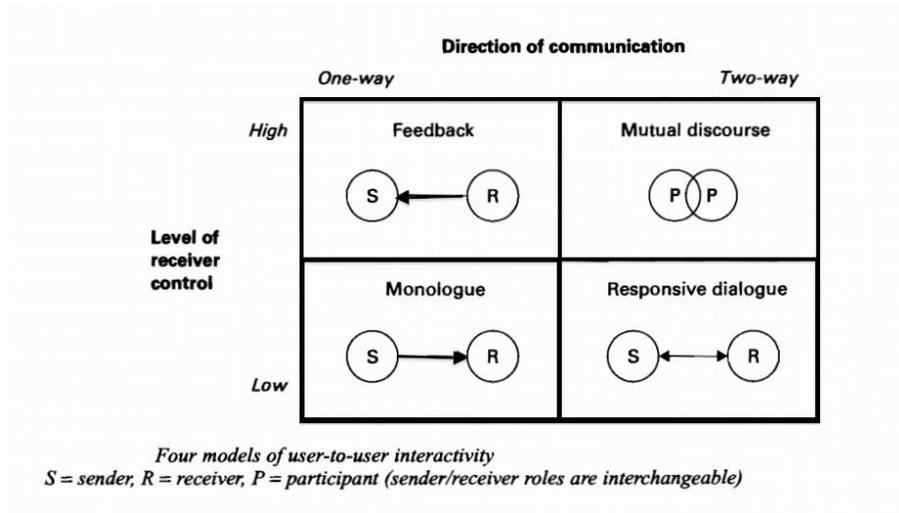


Figure 2 - Four models of user-to-document interactivity (McMillan 2006, 172)

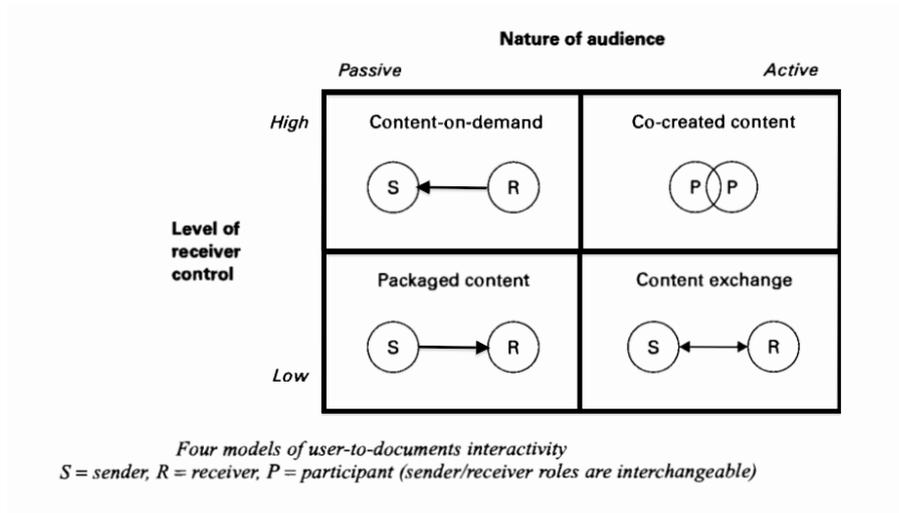
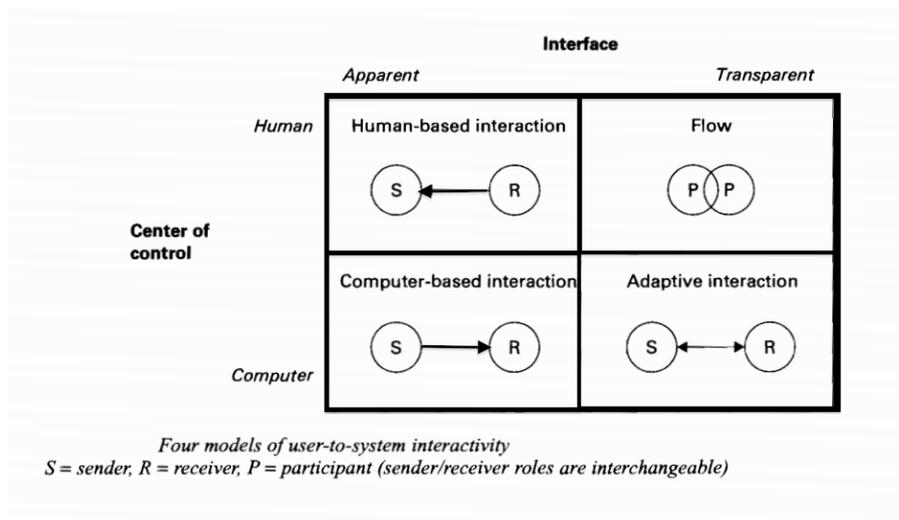


Figure 3 - Four models of user-to-system interactivity (McMillan 2006, 174)



Scholars in the last tradition focus on the socio-psychological implications of human-machine interaction on both sides. Sherry Turkle's studies are amongst the most influential works in this tradition (Turkle 1984; Turkle 1995; Turkle 2008). *The Second Self: Computers and the Human Spirit* (1984) was amongst Turkle's first attempts in theorising computer culture and construction of mind in a computer-mediated environment from a socio-psychological perspective. By applying an ethnographic approach, Turkle illustrates what this type of interaction is doing to us as human beings. She demonstrates how we identify ourselves through CMC, and focuses on the role that these mediated interactions play in the process of socialisation and the development of mind.

In the analysis of the case studies in this thesis, I use a multidimensional approach towards interactivity, but the analysis will remain in the human engagement tradition, which focuses on human interactions in computer-mediated communication, as well as user-to-document tradition, which focuses on collaboration of users in online content production (such as social media advertising campaigns). I will examine the way that users interact with brands in Web 2.0 environments, and assess the level of interactivity and dialogue between the two parties.

3.5 Critical Theories and Historical Developments in Technology and Advertising: The Five-Phase Model

Among the recent theoretical studies of advertising and new media, the work of Leiss, Kline, and Jhally, *Social Communication in Advertising* (1986; 2005) represents an extended and elaborated criticism of advertising at both macro and micro levels. Their structure and framework is used in this thesis to map the post-TV advertising era within the broader historical developments in advertising theories. Their work focuses on the power relations in advertising communications from different perspectives, and it provides a concrete base to build up my arguments in this thesis.

They describe the origins of consumer culture within the larger structure of the 'market-industrial economy' and explain the historical transition from industrial (modern) to consumer (postmodern) societies. Their work also includes micro studies

in consumerism culture and the advertising industry such as case studies on TV commercials and magazine advertisements, in which they have demonstrated the increasing importance of *signs* and *images* in contemporary popular culture. The authors argue that consumerist culture has had profound impacts on social life involving transformation of goods from satisfiers of wants to the communicators of (symbolic) meanings. In their theoretical framework, advertising plays a crucial role, because it is a source of social information embedded in commodities that mediate interpersonal relationships and construct social identity. This is in line with the critical theories of Cultural Studies and postmodern theorists, as it was discussed in the previous chapter.

In their historical analysis, Leiss et al point to the post-1950 era as a milestone in the development of contemporary economy and culture, through which they argue the *industrial society* was replaced with the *consumer society*. They draw a linkage between the critical ideas of cultural theorists of consumerism such as Herbert Marcuse, Raymond Williams, Stuart Ewen, and Vance Packard, and the economic critiques of Galbraith, as well as postmodern theories of Guy Debord and Jean Baudrillard, since they all criticise contemporary culture in (late-) capitalist societies as generating 'false needs' through advertising, which makes the society dependent on the *image*, as discussed in the previous chapter. Then they elaborate the historical development of commercial media from newspapers and magazines to radio and television, and in the recently revised version of their work, to the Internet and other digital media.

Leiss et al try to establish a link between media analysis and the political economy of contemporary capitalist societies. They argue that "material objects produced for consumption in the marketplace not only satisfy immediate needs (such as for food and shelter), but also serve as markers and communicators for interpersonal distinctions – honor, prestige, power, rank– in social groups" (2005, 50). Consequently, they believe that advertising is an integral part of contemporary culture through which a vast range of symbols and ideas are created, transformed, and recreated in order to recycle cultural modes. Therefore, they trace the transformation of consumer culture through the changes in advertising's discourse through and about commodity objects. They see advertising as a "channel through which social change is constantly mediated" (2005, 16); therefore, *history* and *culture* are two pillars in their analysis. By adopting this

analytical model, this thesis will demonstrate macro social changes in capitalism (from 'consumer' to 'prosumer', as I will argue later), through characterising discourses in Web 2.0 advertising.

The work of Leiss et al represents a linear development in the history of advertising, from product description to social communication. They identify five phases in the development of advertising strategies in the twentieth century and demonstrate how the economic, socio-cultural, and institutional contexts influenced the form and content of advertisements throughout the twentieth century³.

The first phase was the "product-oriented" stage from 1890 to 1920, when the print media were the dominant medium for advertising. During this stage, advertisements were descriptive, and the major focus was on products' qualities, price, and use values (utility). The assumption in this period is that the audience is *rational* and needs to be convinced in a rational way. Therefore, advertisements are full of text to give consumers a reason *why* the product is good, based on the qualities of the product itself. Figure 4 exemplifies a typical 'product-oriented' advertisement, published in 1910 in a local magazine in Seattle, WA. The advertisement is for an automobile manufactured by Cadillac, and is full of text and descriptions about the use and benefits of the physical product.

During this phase, the themes of advertisements are quality, usefulness, and descriptiveness; whereas in the next phase, (from 1920 to the 1940s), through which radio developed as the dominant medium, the focus shifted to 'product symbols' and advertisements were concentrated on a social, rather than functional basis of consumption. In their view, this is the transition period towards *consumerism*. Product qualities connected to symbolic attributes and the themes in advertisements shifted to status, family, health and social authority. An example of this kind of advertisement is illustrated in Figure 5, which is a magazine advertisement for a brand of soap in 1929. The image accompanied by the text represents urban lifestyle and social status, and arguably, connotes the hierarchical structure of English society at that time.

³ These stages are additive and cumulative, which means that the earlier form of advertising does not disappear in the next stage; rather, it develops and transforms.

Figure 4 - 'Product Oriented' stage. Magazine advertisement in 1910



At The Bar of Public Opinion

The flurry and confusion of the early season has subsided. Motor cars today are being sold on the merits which they have demonstrated during the past six months. An accurate standard of values is being established. Cars are being allotted the relative positions to which they are entitled.

Which car dominates?
The first man you meet who knows anything at all about automobiles will answer the question for you.

Expert opinion in every community has crystallized itself into what has become a common phrase—repeated a hundred times a day: "The Cadillac Thirty is the best automobile value obtainable."

You will encounter this expression yourself—you cannot escape the universal conviction.

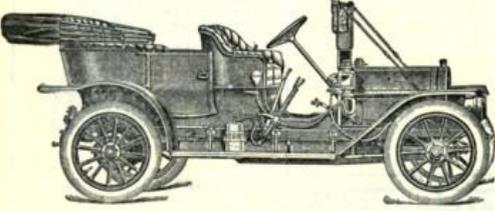
Wherever and whenever you hear the Cadillac Thirty discussed you will hear word "value" used immediately after.

The Cadillac "Thirty" has proven its preeminence.

Four cylinder, 33 horse power.
Three speed sliding gear transmission.

\$1600 (F. O. B. Detroit)

Including the following equipment—Two complete and independent ignition systems, Magneto and Deleo four unit coils, with dry cells, gas lamps and generator, side oil lamps, tail lamp, horn, set of tools, pump and tire repair kit, robe rail, tire irons.



M. S. Brigham Motor Car Company
Distributors for State of Washington
915 East Pike Street, SEATTLE

Source: Early Advertising of West Digital Collection, University of Washington Library

Figure 5 - 'Product Symbol' stage. Magazine advertisement in 1929



BY APPOINTMENT TO H.R.H. THE PRINCE OF WALES

ENGLISH June—month of roses and Ascot, smartest of English race meetings. Yet interest on this clear day centers not entirely upon the King's thoroughbreds, nor the many creations of world-famed couturiers. . . . In the Royal Enclosure all eyes present have found exquisite Lady Cynthia Raven*, who possesses one of the freshest, fairest complexions in all of England. ♦ ♦ Lady Cynthia, as her famous mother and grandmother before her, employs one trusted guardian for her skin, Yardley's Old English Lavender Soap, pure, mollient, stimulating as a morning breeze. She treasures Yardley's sheer face powder to protect her skin from all types of weather. ♦ ♦ Yardley's lavender is one of the most favored perfumes of sophisticated English women. It is found again in other Yardley products. England's best, they are obtainable anywhere in America. Old English Lavender Soap, "The Luxury Soap of the World," box of three cakes \$1, or 35c the cake; "Old English Lavender," in sprinkler bottles from \$12 to \$1; Face Powder, \$1; Compact, \$1.25; Talc, 50c; Sachet Tablets, 25c; Shampoo, 15c the cartridge; Bath Salts, \$1; Dusting Powder, \$1.50. Yardley, 8 New Bond Street, London; 452 Fifth Avenue at Fortieth Street, New York; Toronto and Paris. *Out of deference to our clientele we have refrained from using actual names.

Yardley's Old English Lavender Soap



Established 1770

Source: Duke University library: Digital Advertising Collection

The third phase (from 1950 to the 1960s) is what Leiss et al call 'the personalisation stage', in which the agencies transferred their knowledge and strategies through newspapers, magazines, and radio, to the new medium of television. The communicative potential of the new medium enabled agencies to combine design and cultural symbolism with characterisation and dialogue. During this stage, advertisers realised the significance of information about consumers' behaviour, and psychologically-oriented marketing research was developed. Figure 6, which is an advertisement of a hair colour brand called 'Clairol', published in New York Times in 1952, illustrates the characteristics of a typical third phase advertisement. This includes discourses about individual feelings, sensuality, and self-transformation.

The fourth phase starts from 1970 and lasts until mid 1980s, and it is called 'the market segmentation stage'. During this stage, "advertising practice adapts to the multi-media conditions of the present marketplace" (Leiss et al. 2005, 157). Television is devoted to more national advertising, whereas other media provide better access to local and specialised markets. Advertisers also started updating their marketing knowledge to be able to target a particular group of consumers. The advertising strategy during this stage is mainly built around the discourses of lifestyle, leisure, and friendship. An example of this type of advertisement in the print media is represented in Figure 7.

The fifth phase is the phase of 'demassified markets', which starts from the end of the 1980s and has lasted until now. During the fifth phase "the newer forms of market segmentation and lifestyle targeting (based on style, value, and attitudinal preferences) continued to augment the older forms of targeting by age, income or other demographic classifications" (2005, 264). The advertising industry during this stage is integrated with the rise of new communication industries and technologies (notably, the Internet), and the dominant discourses in advertisements are brand image, authenticity, and diversity. Shaping 'product experiences' is a key strategy for brands and advertisers at this stage, and the emerging new technologies such as the Internet and mobile phones are becoming an integrated part of the overall advertising plans for different businesses. They use the new technologies to 'demassify' consumers by personalising and tailor-making specific products and services to individuals, based on their needs and desires.

Based on this framework, one can argue that new media technologies have enabled advertisers to implement 'digitally persuasive' techniques that were not possible in the pre-digital era; technologies such as interactive communications that enable consumers to engage and collaborate in advertising communications. This could help brands and advertising agencies to create or enhance the iconic image of the brand in consumers' minds. The expansion of globalisation and the need to customise products for a global community of consumers changed advertising strategies, and urged agencies and brands to improve their targeting techniques (based on lifestyle, values and desires), and digital communication technologies made this possible. Computers and digital technology increased the ability to track, monitor, and 'pigeon-hole' various types of customers, and to change product designs as well as personalising advertising and marketing methods, based on local cultures, subcultures and lifestyles.

Moreover, the symbolism of advertising initiates and promotes certain lifestyles, and advertisers, along with product designers, marketers and the media, articulate lifestyle orientations and individuals who identify themselves with the *iconic* image of the brand (Springer 2009). Figure 8 below is an example of a TV commercial for an international car manufacturing company in 2012, featuring elements of personalised and demassified market, as well as symbols of social status and celebrity lifestyle.

Figure 8 - 'Demassified Market' stage. TV advertisement in 2012



00:03



00:05



00:11



00:18



00:25



00:28



00:41



00:50



00:56

Source: YouTube.com

As Leiss et al (2005) argue, in order to cope with the new market and media conditions in the 'fifth phase', advertisers were forced to open new forums of negotiation with consumers. However, with the development of Web 2.0 and interactive digital technologies, new capacities of *negotiation* are emerging, which could arguably take the advertising paradigm to the next new level.

3.6 The Emergence of a New Phase

Towards the end of the 20th century until today (2015), there have been many changes in the forms, themes, and strategies of advertising, which motivated Leiss et al to reconsider their analysis and publish a revised version of their book in 2005, in which they addressed some of these emerging issues such as the use of the Internet and new media in advertising. But the five-phase model is still valid in their perspective. However, there seems to be evidence of some fundamental changes in the form and structure of advertising and commercial communications, which might support an argument about emerging into a new phase.

Developments in advertising are highly dependent on technological developments in the media landscape. As the focus for advertising media moved from print to radio and television after the mid-twentieth century, and more recently, to digital media - notably the Internet and Web 2.0 interactivity - so did advertising's choice of customer reach strategies. Therefore, theories of advertising cannot ignore the technological developments related to the media industry, and they need to be adapted according to social and technological changes. Soon after the first online advertisements appeared on Web in 1994 in a form of banner advertising, advertisers and the wider advertising industry realised the potential of measurability, quantifiable effectiveness, and 'return on investment', and new advertising strategies started to shape around these concepts (McStay 2011).

The digitalisation of media objects, the shift from 'centralised' to 'decentralised' media systems, and the move from mass communication towards what is called the 'mass self-communication' (Castells 2009), where users become both senders and receivers of messages, initiated a chain of social and economic changes in our contemporary media

landscape, among which was the relationship between producers of media content and consumers, as it is argued that the emergence of mass self-communication decisively increased the autonomy of communication subjects in relation to media corporations.

Recent technological developments in the media and the advertising industry have increased the possibility of transition towards the sixth phase in advertising. New technologies such as Web 2.0 and the emergence of mass-self communications (Castells 2009) require new communication strategies for brands and advertising companies (for instance, pressure for 24/7 'always on' dialogue). Contemporary advertising is using the 'multimodal' capacity of new media that engages users in a textual, visual, vocal and spatial communication, in order to build brand images in consumers' minds by emphasising the experiential aspects of consumption. "These experiences are mediated by *visually rich imagery* including multilevel symbolic and hidden meaning" in computer-mediated communication settings (Aaltonen 2010, 34).

Moreover, new technological developments suggest that there is a fundamental shift from one-to-many structure of mass communication to a more 'dialogical' and interactive communication within advertising contexts. The possibility to engage and interact with consumers could potentially change the way brands and advertisers used to communicate with the public. The move towards the *social* culture of the Web and the culture of *sharing* and socialising through online networks provided new opportunities for brands and advertisers to build a more sustainable and intimate relationship with consumers, since they can build a personal and long term relationship with loyal customers, based on analysing their behaviour in online social media (McStay 2011).

In addition, with the rise of social interaction through Web 2.0 platforms, individuals increasingly tend to share different aspects of their private life to receive recognition from peers or for fear of being socially excluded, and expose themselves for targeted advertising (Brake 2014). These potentially invaluable bits of information could be systematically harvested by commercial companies and advertising agencies, and analysed by 'smart' algorithms in order to target the most relevant customers, according to their individual desires and interests (Turow 2012). 'Pigeon-holing' consumers based on their lifestyle, interests and attitudes has never been so efficient. Therefore, the art of advertising represented in the digital and multimodal persuasive

materials, plus the science of the 'big data' sorting, analysis and manipulation could result in a more integrated communication between advertisers and consumers.

The term big data refers to a very large and complex data sets that cannot be processed using traditional data processing methods (Minelli, Chambers, and Dhiraj 2013). Social Networking Sites (SNSs) and other Web 2.0 platforms are among the most important sources of Big Data. It provides commercial companies, governments and analytical institutions with the power to harness vast amount of information to produce useful insights and trends (Mayer-Schönberger and Cukier 2013). Big Data has a huge significance in improving efficiencies in commercial and political advertising by implementing 'smart' innovations to target the most relevant individuals. An example of this smart and innovative approach that has been exploited by advertisers and marketers is the algorithmic sentiment analysis that seeks to manipulate consumers' behavior and conduct controlled experiments by employing automated techniques of monitoring, data-mining and analyzing emotional expressions. This approach is called 'affective economics' by Jenkins, and he defines it as "a new discourse in marketing and brand research that emphasizes the emotional commitments consumers make in brands as a central motivation for their purchasing decisions" (Jenkins 2008, 319). One of the main resources for harvesting and analysing consumers' emotional expression is user-generated content in the social media. Advertisers can then "tap the power of collective intelligence", while at the same time "allowing consumers to form their own kind of collective bargaining structure that they can use to challenge corporate decisions" (Jenkins 2008, 63).

This move has arguably been a paradigm shift in the advertising industry, and as has pushed it one stage further. The strategies of advertising are now shifting towards the logic of affective economics. According to Jenkins, the ideal consumer in the affective economics conditions "is active, emotionally engaged and socially networked", and companies invite these ideal consumers "inside the brand community" (Jenkins 2008, 20). New strategies of advertising at this stage are more *pulling* techniques of 'narrowcasting', based on algorithmic analysis of consumers' behaviour online, rather than the *pushing* structure of broadcast advertising (Springer 2009). In contrast to broadcasting methods, which produce mass media content for a large number of audiences regardless of their personal differences, narrowcasting refers to the methods

that stress on demographics information and users interests and online activities to produce personalised and custom-made contents for individuals according to their different lifestyles and subcultures, and it has been established as a strategy for extraction of relative surplus value by advertisers.

These changes in advertising strategies and the emergence of the 'sixth phase' raise concerns about advertiser-consumer's power relations. The next part of this chapter explores this question after defining relevant concepts, and builds up this thesis' argument that concedes participation as a modality of control and hegemony, rather than an empowering tool for consumers.

3.7 Power and Discourses in Web 2.0 Advertising

As noted before, some social thinkers and media theorists believe that digitalisation and decentralisation of media structures will result in a more democratised media system, in which 'audience' (or 'user', as in CMC) receives more autonomy and control over the content and structure of media communications (for instance, Poster 1995; Tapscott and Williams 2008; Castells 2009). In the commercial context, the notion of 'consumer empowerment' has received a considerable attention in academia. This notion focuses on role of the digital technologies in changing power relations between producers and consumers. The 'prosumption' model that will be introduced later in this chapter, argues that the new media technologies (particularly, Web 2.0) has enabled consumers to challenge the established producer-consumer dichotomy, and blurred the distinction between the two parties. The prosumption model will be adopted here in order to articulate a framework for analysing brand-consumer relations in Web 2.0 advertising settings. I will be focusing on the rationales behind the use of these new technologies by brands and advertisers, and try to characterise discourses in Web 2.0-mediated advertising environments. In order to reveal the discourses and the implicit power and ideologies behind them, I will examine the way that brands and advertisers use different semiotic resources in the Web 2.0 environment, and will assess the level and features of interactivity in commercial and political communications in Web 2.0 settings (with special focus on Twitter). By doing so, I shall be able to explore the idea of 'consumer empowerment' and 'dialogical relationship' between brands and prosumers in the Web

2.0 advertising environments. Before that, the existing literature on power in new media and the role of Web 2.0 in changing the established structure of power needs to be clarified.

3.7.1 Theories of Power and New Media

According to Castells (2009), power, in a simple definition, is the ability to influence other social actors, in favour of empowered actors' wills, interests, and values. In fact, power is defined as a 'relational capacity' (Castells 2009), and therefore it can only be understood in interaction within different social institutions. "Power is not an attribute, but a relationship" (Castells 2009, 11), and thus, there is always possibility of resistance against dominant power, which shapes what is called 'counterpower'. Consequently, the relationship between power and counterpower (the empowered and the influenced actor) is always subject to change, and "when resistance and rejection becomes significantly stronger than compliance, power relationships are transformed ... and ultimately there is a process of institutional change or structural change" (Castells 2009, 11).

Castells' perspective appears to run parallel to a Foucauldian concept of power, which is not reduced to political and state power; rather, it is present everywhere, and is exercised in day-to-day activities. Language, as well as other forms of communication is seen as a vehicle of transferring and restructuring power relations from someone or some society to others. Communication in Foucault's theoretical tradition is not (and cannot be) neutral (Bourdieu 1977). Although Foucault distinguishes between 'power relations' and 'relationships of communication' (including language and any other symbolic exchange), he places attention on the mutual effects these two relations could have on each other (Foucault 1982). In this perspective, institutional power is achieved not merely by oppression, but also by consent and persuasion (Fairclough 2001). Power is then exercised and reproduced in everyday communication by 'discourses', which are defined as 'language in action' (Brown and Yule 1983). This notion considers power as something produced from below and inside individuals' minds. Gramsci's concept of 'hegemony' (Gramsci 1978) also represents a similar notion to power, which is a softer, non-violent, and implicit form of domination.

Here, the focus is on *social* aspect of power, which is exercised in exchange of meaning between people. When there is power, there is also resistance, and the resistance, or counterpower, is also practised in everyday communication. As Castells (2009) argues, resistance could result in institutional or structural change in the power relationship. However, the process of transformation of power is a complex social phenomenon, which has long received the attention of many social scholars, including Max Weber, although he mainly defines power in the context of politics and state. Weber defines social power as “...the probability that one actor within a social relationship will be in a position to carry out his own will despite resistance, regardless of the basis on which this probability rests” (Weber 2009, 152). The most important sources of power in contemporary societies are *violence* and *discourse*, through which *domination* and *hegemony* are implemented. The former represents the overtly visible hard power from above (such as military predominance or control), while the later refers to a softer form of power (mainly cultural and social) that operates with the recognition and consent of the dominated subjects (Burawoy 2008). While violence is used to enforce domination upon individuals and groups, discourse is the use of language, which can arguably ‘manufacture consent’ among the dominated individuals (Burawoy 1979; Herman and Chomsky 1995).

Relying on the unique characteristics of the new media, such as digitality, modularity, automation, and transcoding (Manovich 2001), some social theorists have argued that marginalised groups and individuals whose voices could not be heard in the society have already been empowered by new technologies (Mehra, Merkel, and Bishop 2004) and that hegemonic power and domination has been challenged. There are numerous studies showing that the new media technologies have had positive social, economic and political impacts on less-empowered communities and marginalised groups such as youths, immigrants, homosexuals, and indigenous people (for instance, see Himelboim 2011; McCallum and Papandrea 2009; Elias and Lemish 2009; D’Haenens, Koeman, and Saeys 2007; Ganesh and Barber 2009). Feminism, anti-globalisation, and many other grassroots movements are also using global decentralised media, both to expand organisationally, and to publicise their ideology across the globe, and they seem to be more or less successful. The latest examples are the ‘Occupy Wall Street’ movement, during which Twitter played a significant role to organise protests around the world

(Penney and Dadas 2013), and the significant role that digital social media played in recent chain of political uprising in some of the Middle East and North African countries, known as 'Arab Spring' (Tufekci and Wilson 2012).

One may consider these digital platforms as 'digital civil societies' or 'digital public spheres', which act in favour of a more democratic society (Dahlberg 1998; Hague and Loader 1999; 2001; Papacharissi 2002; 2009; van Dijck 2012). Similar arguments are made in the commercial contexts too. Spurgeon (2008) for instance, argues that the new media have promoted a more 'feminised' communication in the context of advertising. Does this, therefore, mean that sources of social power (violence and discourse) are also changed? Castells, as well as many other social theorists, tend to believe not, although Castells introduces *communication* as a new, and probably the most important vehicle of power in contemporary capitalist societies. Recent studies on the political economy of new media represent a more holistic account of the dynamics of power and production and consumption in the new media age, and reject the simplistic democratisation model (such as Mansell 2004; Castells 2009; Curran, Fenton, and Freedman 2012; Scholz 2013).

Castells argues that capitalism not only did not become weaker in the age of new media, but it is now trying to control the flow of communication which is the main source of power in what he calls the 'network society'. "Capitalism has not disappeared", he argues. "Indeed, it is more pervasive than ever. But it is not, against a common ideological perception, the only game in the global town" (2009, 29). He illustrates that how power operates within and between networks, and how control is maintained in network society. He claims that networks are 'programmed' and 're-programmed' by the powerful. However, in certain situations they could be re-programmed by *counterpower* of individuals and groups with alternative values and interests. As one may argue, the Occupy Wall Street movement, which was the most organised anti-capitalism movement for years, could indicate some changes in the power game. Castells argues:

The sources of social power in our world –violence and discourse, coercion and persuasion, political domination and cultural framing– have not changed fundamentally from our historical experience, ... but the terrain where power

relationships operate has changed in two major ways: it is primarily constructed around the articulation between the global and the local; and it is primarily organized around networks, not single units (Castells 2009, 50).

In Castells' view, the major consequence of new media technology in what he calls the network society is that communication power becomes the dominant means by which to gain recourse to power, by both empowered and resistant actors. This means that in a network society, counterpower movements (including anti-globalisation groups, global terrorist organisations such as Al-Qaeda, and environmental movements) are "...locally rooted, globally connected networks [and] ...both the dynamics of domination and the resistance to domination rely on network formation and network strategies of offence and defence" (2009, 49). Therefore, he argues that "in the network society, discourses are generated, diffused, fought over, internalized, and ultimately embodied in human action, in the socialized communication realm constructed around local-global networks of multimodal, digital communication, including the media and the Internet" (2009, 53).

Castells introduces the concept of mass self-communication to explain how re-structured interactive mass communication in our world is serving as a countervailing force against the dominant authority of programmers (Castells 2009; Pickard 2011). By mass self-communication, he means "...the global web of horizontal communication networks that include the multimodal exchange of interactive messages from many to many both synchronous and asynchronous" (2009, 246). Although it is a form of mass communication (because it potentially reaches to the mass audiences), "it is self-generated in content, self-directed in emission, and self-selected in reception by many that communicate with many" (Castells 2007, 248). Web 2.0 and digital social media are probably the most important mass-self communication tools of our time. The development of mass self-communication technologies was vital for the development and autonomy of grassroots movements. However, Castells does not neglect the dominant power over the networks, and in the end, his assessment falls into neither a utopian nor a dystopian vision of the new media environment.

The idea of decentralisation of power, which forms the core of Castells' conception of mass-self communication, was developed before, by other media and cultural theorists

such as Mark Poster (Poster 1995; 2001). Castells, however, contextualised this idea within his theory of network society. Poster argues that digitalisation of commodities, especially cultural objects, has turned *consumers* to *users* and (at least potential) *producers* who can manipulate and endlessly reproduce cultural artefacts. He sees the long history of struggle between media industries such as music production companies and the consumers to prevent illegal free reproduction of digital commodities as a good example, which indicates the deep challenges to the traditional structure of power between producers and consumers (Poster 2006). However, he admits that capitalism is also evolving to adapt itself to new conditions and finds numerous new techniques to sustain market culture in the 'new media age'.

In short, many scholars believe that developments in digital media technologies have blurred the boundaries between producers of a media object, and its consumers or receivers. This leads to the idea of prosumption, which assumes that the production and consumption are indistinguishable in the age of new media, and especially in Web 2.0 environments.

3.7.2 Power and Web 2.0: the 'Prosumption' Model

There have been a number of critical studies in recent years concerning the political economy of new media and transformation of power structure in the relationship between creators of commercial messages and their receivers. Humphreys and Grayson (2008) for instance, use Marx's distinction between 'use value' and 'exchange value', and argue that the contribution of traditional consumers in producing exchange value will fundamentally change the relationship between companies and individuals (traditionally known as producers and consumers). However, they argue that since this engagement in the process of production by consumers (or prosumption) is a form of 'temporary employment', this change does not indicate a new form of capitalism. Other theorists also highlight the blurring boundaries between producer and consumer in the digital age.

The idea of prosumption was initially introduced in 1980 by Alvin Toffler, who devoted considerable attention to the idea of prosumption in his influential book *The Third Wave* (1980). Toffler's main argument was that contemporary society is moving away from

the separation between producer and consumer, which was enforced by the Industrial Revolution, and the model of prosumption is rising. However, with the development of new technologies, some scholars revised Toffler's idea of prosumption to comply with the development in new technologies. One of the most successful attempts was the work of Colin Campbell, who introduced the notion of 'the craft consumer' (2005), in which he tried to draw a linkage between prosumption, postmodern culture, and everyday life. Campbell criticised the economic theory of consumption, which sees the consumer as an active and rational actor. He also criticised the ideas of critics of mass society, which describe the consumer as a passive and manipulated subject who is constrained to consume, and also challenged the image of consumer represented by postmodern theorists, which define the consumer "...as neither a rational actor, nor as a helpless dupe, but rather as a self-conscious manipulator of the symbolic meanings that are attached to products" (Campbell 2005, 24). Campbell instead, introduced a new image, which he calls 'the craft consumer'. The main assumption in his proposed model is that "individuals consume principally out of a desire to engage in creative acts of self expression" (2005, 24). Here, in contrast to the postmodernists' assumption, consumers have a stable sense of identity, which gives rise to their distinctive mode of consumption.

In Campbell's view, which is in its core a Marxist perspective, this model of consumption is more creative, authentic, and closer to human nature, because the consumer engages in the process of production, and "transforms 'commodities' into personalised (or, one might say, humanised) objects" (2005, 28). However, craft consumption is more than simple personalisation or customisation, since "for consumption activity to warrant being described as a craft, then the consumer must be directly involved in both the design and the production of that which is to be consumed" (2005, 31). This form of consumption, in Campbell's view, represent the postmodern culture of Western societies which is increasingly becoming the "principal mode of individual self-expression" (2005, 40).

Considering consumption in the postmodern society as a form of self-fulfilment is consistent with some theories of the social media that explain engagement and *sharing* within the social Web, as a method for self-expression and recognition (such as Murthy 2012; Page 2012; A. Marwick 2010). If one considers consuming symbolic products as a

practice to fulfil the desire of self-recognition, *sharing* this experience with the network of friends makes this practice even more pleasurable. This view might also reveal the motivations behind some of the seemingly free participations and collaborations in the social media, for exchange of enjoyment and recognition.

The idea of prosumption was also elaborated further by other social theorists to conceptualise collaboration on Web 2.0 environments. A 2010 special issue of the *Journal of Consumer Culture* was devoted to the idea of craft consumption and prosumption, through which various authors attempted to initiate a framework in order to draw a linkage between the cultural theories of consumption and the new participatory Web culture. Beer and Burrows (2010) in the editorial introduction to the issue suggested that “the opportunities Web 2.0 has created for forms of consumption that require active participation are crucial in understanding contemporary consumption” (2010, 4). Since Campbell’s article was written before the mainstreaming of Web 2.0 and popularisation of social networking sites, they suggested that this idea needs to be reconsidered in order to address the recent developments in participatory and collaborative Web platforms such as SNSs, wikis, video and photo sharing websites, and other forms of user-generated application (see also Beer and Burrows 2007).

George Ritzer (Ritzer 2010b; Ritzer and Jurgenson 2010) also revised the idea of prosumption by writing about new patterns of consumption and putting consumers to work. Ritzer went on to reason that Web 2.0 should be considered as an important element in the development of the ‘means of prosumption’. Although he agreed with Toffler in blaming the Industrial Revolution for separating the concept of production and consumption, Ritzer rejected what he called the ‘false binary’ between these two concepts which is seen in the ideas of major social theorists of production (such as Marx and neo-Marxists) and consumption (such as Baudrillard and left postmodernists), since he argued that the separation has never been fully distinct at all times, and “the focus should *always* have been on the prosumer” (Ritzer and Jurgenson 2010, 17). But now, because of the advanced developments in digital technologies, prosumption is an important part of our everyday lives, and Ritzer and Jurgenson claim that Web 2.0 is an important location of prosumption, as well as the dominant means for it.

In the end, Ritzer and Jurgenson, in contrast to Humphreys and Grayson (2008), considered the rise of prosumer as a paradigm shift, and argued that the popularisation of the ubiquitous Web 2.0 is fundamentally changing the conventional form of capitalism as we know it ('consumer capitalism') and bringing forward a new form of capitalism, which they called it 'prosumer capitalism'. In this new form of capitalism, corporations have no such control over prosumers as they had in previous forms of capitalism. "The idea is more to get out of the way of the prosumers than to seek to control them" (Ritzer and Jurgenson 2010, 31). But they still seek new ways to maintain the whole market culture, which is the main spirit of capitalism. New methods of manipulation replace the old-fashion control techniques.

Ritzer and Jurgenson contextualised their argument in a historical and linear model of development in capitalism, which starts with 'producer capitalism' from the Industrial Revolution, and then through the transitional period, metamorphoses to 'consumer capitalism'. The transitional period that coincides with the end of the World War II started with a boost in mass-production of consumer commodities. This period was the origin of advertising as we know it today (the 'personalisation stage'), because the focus of economy shifted from production to consumption, and capitalist corporations had to boost their sales to be able to survive in a competitive market (Leiss et al. 2005). If the centre of society in producer capitalism was the factory, in consumer capitalism, this centre shifts to what Ritzer calls 'cathedrals of consumption' (such as shopping malls and theme parks) (Ritzer 1997). Ritzer and Jurgenson (2010) emphasise on the role of the digital media, specially the Internet and Web 2.0, in transition from consumer capitalism to prosumer capitalism.

3.7.3 Web 2.0 Advertising and Prosumer-Generated Data

For the advertising industry in particular, the prosumer culture within Web 2.0 environment is a new challenge and also a new opportunity. On the one hand, advertisers now need to *interact* with customers, and need to be available to do that 24/7 to fulfil their global customer demands. They also have to innovate new ways to maintain their position in an interactive environment. On the other hand, Web 2.0, especially SNSs and microblogging platforms, provided platforms on which prosumers

share their passion, interests and everyday activities, as well as other information that could be used for marketing and advertising purposes, such as their geographic locations in different social media (Wang and Stefanone 2013). As Beer and Burrows (2010, 7) note, “it could be argued that the participatory Web cultures are defined by the consumption of the mundane”. They use Zygmunt Bauman’s (2007) idea of ‘confessional society’ to describe Web 2.0 cultures which, on the one hand, oblige individuals to share their private lives in public domains for fear of being socially excluded or to build up their identity by fulfilling self-affirmation, and on the other hand, these mundane details are being consumed by other users and by commercial corporations. Users enjoy acceptance and recognition by ‘showing off’ their consumption experience or by ‘checking-in’ in special location in location-based social media such as Foursquare, and businesses, advertising agencies, and commercial companies benefit from analysing the big data and targeting relevant consumers and sending personalised commercial messages.

As noted before, this is how the new phase of advertising works. Recent studies have documented the practical techniques used by advertising companies to trace and analyse users’ information to improve their targeting methods. Sentiment analysis is believed to be one of the most important techniques for Web 2.0 advertising. As Andrejevic (2011, 604) argues, advertisers now seek to “manage consumers through the collection not just of demographic information, but of extensive real-time databases of their online behavior and conversations”. In contrast with the notion of consumer empowerment, Andrejevic believes that this new way of marketing and advertising that involves algorithmic data-mining and predictive analytics, will shift the concept of marketing to extensive surveillance and ‘policing’ (Andrejevic 2013). Foreknowledge is considered as a means to supremacy, and as Andrejevic argues, sentiment analysis using automated software provides it. It is therefore a new source of power that advertisers can acquire through big data, created by users in social media. “It is not clear that the emergence of participatory forms of interactivity has coincided with widespread forms of economic or political empowerment”, he concludes (2013, 122).

Turow (2012) has also demonstrated the way that advertising companies collect, utilize and manipulate big data from social media and other Web 2.0 platforms, and documented the negative social consequences of such techniques. He has explores the

development of advertising techniques since the birth of the Internet, specially the use of cookies to identify users with certain desires and interests. He argues that this results in social discrimination and explores the debates and controversies that using these techniques have had for users' privacy. Turow explains how the four Internet giants, Google, Yahoo, Microsoft and AOL have owned a network of millions of websites and software solutions to refine their advertising techniques by sorting and analysing surfing behaviours and information about billions of worldwide Web users. These Internet giants, as well as other *owners* of online platforms, where users store and share information about themselves, gradually became the new powerful game players in capitalist societies, while what they are doing has been generally hidden from public view for a long time.

This critical perspective towards sentiment analysis is essential for understanding how power, control and discrimination reproduce themselves in innovative and rather invisible ways in socio-technical systems (Kennedy 2012). This can arguably contribute to the state of 'post-hegemonic domination', as described before. Lash (2007a) introduced the concept of 'domination through algorithm', which is characteristically 'soft', concealed and not easily recognisable by consumers. Moreover, the participatory culture of Web 2.0 has urged 'ordinary' individuals to engage in the process of advertising and sometimes to cooperate in publicising and promoting specific commodities. It has been argued that this has opened a new way of 'exploitation' in the latest version of capitalism (Petersen 2008; Andrejevic 2009; Castells 2009; Fish and Srinivasan 2012; Fuchs 2011; 2013). This new form of 'free labour' is a new source of generating value, which ultimately is exploited by the owners of the data (not prosumers) the communication platforms (social media) (Dyer-Witheford 2014). It is even argued that this soft domination and the exploitation of immaterial labour can result in 'algorithmic alienation'. Andrejevic (2014) argues that privately-owned Internet infrastructures serve as the foundation of informational alienation, which is the basic separation of users from their data. Now, with the increase in the use of automated decisions based on big data sources and complex forms of data mining, life chances of a growing number of people in various contexts are being influenced by algorithms, while they are generally not aware of these processes (Andrejevic 2014).

As the Internet technology advances and new forms of negative social consequences appear, the expected 'triumph of new media' and the idea of a moving towards democratisation are perhaps fading away, since capitalism appears to have adapted itself to the new conditions. Although it is claimed that new technologies have empowered individuals and enabled them to challenge the authority of traditional producers, the idea that this has ultimately altered the balance of power in favour of the consumer (as is the main assumption in manifestos such as 'Wikinomics' (Tapscott and Williams 2008) and 'We-Think' (Leadbeater and Powell 2009), and to some extent, 'Convergence Culture' (Jenkins 2008)) seems to be problematic, and have not much supporting evidence. In contrast, as discussed above, capitalism is arguably more pervasive in the age of Web 2.0 communication, as it is trying to use (or exploit) all new capacities of Web 2.0 to maintain its position. One may argue that if advertising in the age of mass media was persuasive, in the age of digital objects and the Web 2.0 it might even be more seductive; because, firstly, the digital object is more open for manipulation⁴, and secondly, people (prosumers) are engaged in the process of its creation and distribution; therefore they engage in a more personalised relationship with advertisements, while they might not be aware of who controls their data and how they are used.

3.7.4 Web 2.0, Prosumption and Post-Hegemonic Power

The question of power transformation, and new forms of domination, exploitation, and hegemony in the new media age, have been in the centre of attention of many social scholars. I will be focusing, in particular, on Scott Lash's notion of post-hegemony (2007a), and will articulate a theoretical framework to analyse social and political implications of new media. Within this framework, and based on the critical ideas of sociologists and media theorists (mainly, Castells and Lash), I shall be able to analyse the transformation of power relations in political and commercial advertising in Web 2.0 environments.

Lash's conception of post-hegemonic power and the idea of power through algorithm provide a theoretical standpoint to analyse the new array of power relations in the age

⁴ Digital media objects are more open for manipulation, and therefore, Manovich argues that in the age of new media, the culture industry is actually ahead of most other industries (Manovich 2001).

of digital media (Lash 2007a). Lash's arguments are based on the critical assumption, that the new media technologies are no longer *mediating* our lives, they *comprise* and *construct* our everyday lives, and, therefore, what was medium has now become a product (or a commodity), and they are part of our being (Lash 2007b; Beer 2009). In his idea, this fact leads into what is called 'technological unconscious': the unseen and concealed way of domination through the logic of software (see also Thrift 2004; Thrift 2005; Hayles 2006; Graham 2005; Beer 2009).

It is argued that the new form of capitalism, sometimes called 'knowing capitalism' (Thrift 2005), is maintaining its domination by producing mundane everyday life through new media and information technologies. Complex software processes information about the individual who are forced to live in a communication-centered world for the commercial and political interests of certain elites, while most of these interventions are argued to be invisible and unknown to individuals.

Lash, in his influential article *power after hegemony* (2007a), introduces a power binary, through which he develops a vision of a 'hegemonic age', which was the age of power-as-hegemony and domination through ideology, and 'post-hegemonic age', where power is infused into the everyday life and domination functions from inside rather than from above. Like Castells who sees power in programming, re-programming, and switching through the networks, Lash also argues that in a communication-centered society, power is in controlling the flows, as well as "socio-technical systems that channel, block and connect the flows" (Lash 2007a, 67), and believes that power in such a society is communication power.

Other sociologists such as David Beer (2009) also have tried to adopt Lash's theories to the collaborative and participatory culture of Web 2.0. Beer argues that "rather than hegemon operating outside and above, instead the social and cultural structures of the day, exemplified by Web 2.0 applications, organise themselves through the self-organising and predictive power of the software with which we live" (Beer 2009, 993). He argues that the algorithmic structure of Web 2.0 technologies have enabled capitalist organisations to harvest individuals' information in order to maintain their social and economic domination, while, firstly, people are generally not aware of this process, and secondly, and more importantly, this information is created by individuals themselves,

and, as Beer argues, this is a pure illustration of Lash's post-hegemonic domination, because what people do willingly results in controlling their freedom and exposes them as potential targets for individually modified advertisements. Although one may argue that people are generally aware of privacy concerns, they seem to ignore these concerns in exchange of getting access to social networks.

A recent study by Pew Research Center indicated that 80% of Americans are concerned about third parties like advertisers or businesses accessing the data they share on social media, and only about one third of them appreciate that they receive more efficient online services because of increased access to their personal data (Pew 2014b). This is while 74% of Americans Internet users regularly use social networking sites (Pew 2014a). This could mean that although people are aware of the privacy issues in social networking sites, they seem to trade it off with the joy of being included in the social Web. Castells (2009) uses the term 'commodification of freedom' to refer to the fact that individuals tend to compromise to be allowed to be part of the networks, and in fact, they 'sell' their private information in exchange for access to communication channels. This is where power comes to play; whoever has the power to control the access wins.

The potential value of this information is extremely high for commercial (and perhaps, non-commercial) corporations, since they can monitor and 'surveil' individuals' habits, interests, desires, networks, and consumption patterns, and target their potential customers by new forms of advertisement. The enormous commercial value of some of the social networking sites and Web 2.0 platforms such as Facebook, YouTube, and MySpace illustrates this point. For instance, Facebook, the globally popular social networking website, which, as of early 2015 has more than 1.4 billion monthly active users around the world, generated the revenue of \$2.5b in 2014 (Facebook 2015). Also, Google's acquisition of YouTube in 2006, was for \$1.6b (Castells 2007). These spaces are already occupied by capitalistically structured corporations, and exploited by advertising agencies. Some research indicates that global social media advertisement spending is going to reach \$8.3bn by the end of 2015 (BIA/Kelsey 2011). Among the social networking websites, Facebook is already the dominant space for advertisements and it is expected to generate astronomical revenues out of that (BIA/Kelsey 2011).

Twitter is also the most popular microblogging website that allows users to create and share messages (“tweets”) of up to 140 characters with other users. It has more than 300 million monthly active users, 77% of whom are outside the United States, and they share –on average– about 500 million tweets per day (Twitter 2015). It is a powerful communication tool, and advertising companies cannot afford to miss the opportunity of monetising this new tool. Twitter is considered to be both a means for community or political organization and also a tool for self-promotion (Dijck 2013). It also provides a discursive environment for commercial dialogues and new forms of advertising.

The new phase of advertising, as argued above, is characterised with the sense of engagement and interaction, and tends to encourage users to share in the process of creating content in a social environment. Twitter provides just the right medium for this purpose. Twitter, as well as other digital communication channels where ‘prosumers’ create content and share their ideas and other personal information, is a potential source of power. Governmental institutions, commercial corporations and even terrorist organisations have already shown an increasing interest in monitoring and (if possible) controlling Twitter communications. Examples of these could be seen in the ‘Arab Spring’, as mentioned before. In fact, as Castells argued, controlling access to and the content of these new sources of power is a new challenge for the traditionally powerful institutions such as governments and corporations (Castells 2009). The domination and control, however, is concealed and post-hegemonic. As Lash argues, “in the age of hegemony, power only appropriated your predicates: in the post-hegemonic present, it penetrates your very being. Power, previously extensive and operating from without, becomes intensive and now works from within” (Lash 2007a, 59).

Twitter, therefore, needs to be perceived as a new tool to exercise this post-hegemonic power and control. This (almost) invisible and soft version of power and domination is associated with the new phase of advertising and public relation management. As it will be discussed in the following chapters, new strategies of advertising and communications are evolving to enable brands and advertising agencies to manage and manipulate brand images in Twitter. As McStay argues, the new studies of advertising need to pay more attention to “the role of feedback, circularity, self-organization, mediation and presentation, content generation, interactivity and user-system coupling as a dynamic and evolving relationship” (McStay 2011, 145).

Overall, controlling the networks of communication and its data, as well as access points to networks, as Castells and Lash believed, is the new source of social and economic power, and although resistance is theoretically possible through network systems, and there are some successful experiences of 'social media-fuelled' political and social movements (Tufekci 2013), traditional gatekeepers are still in a superior position, since they *own* communication channels and the information in it, and they can control access to the channels (Fuchs 2013). Moreover, as noted before, surveillance technology and control over what big data help advertisers to keep digital track of people's habits and surfing behaviours, and enable them to use advanced algorithms to interpret the big data and forecast individuals' attitudes and behaviours (Curran, Fenton, and Freedman 2012). This changes the game of power in favour of the 'powerful', and puts it one step ahead of the 'resistant' players (Kosinski, Stillwell, and Graepel 2013).

However, in order to fully understand the new strategies of control, further studies are needed, and it is not the aim of this study to reveal various strategies of control and domination that are practised in Web 2.0. In this thesis I will characterise the new communication strategies used by brands in social Web platforms, and focus on the way that language and other communicative tools are used to influence prosumers in Web 2.0-mediated communications. This may reflect some features of the brand-consumer power relations in interactive and collaborative Web environments. Marwick and Boyd (2011b; Marwick 2010) have demonstrated how celebrity practitioners use social networking websites such as Twitter to create a sense of intimacy and affiliation with their fans. They argue that the social media, ultimately, maintains the status quo and helps to maintain the hierarchical power structure. They believe that Web 2.0 has enabled individuals to become 'micro-celebrities' by following the mainstream media celebrities' culture and creating fan communities in social Web platforms such as Twitter. The same idea could be applied to the realm of advertising, and I shall investigate this issue throughout the case studies I conducted for this thesis. My aim will be to explore new communication channels for commercial and political cause-driven communications in different social Web settings to see whether these changes in the medium, are having any effect on the power relations between brands and customers (prosumers) or, in contrast, they can result in a more extensive hierarchical relationship and exploitation (or what is referred to as 'post-hegemonic' domination).

If the new media landscape is changing relationships and empowering (at least, some) individuals, what are the features of the new structure, and what are the new sources of power? This thesis aims to investigate this issue in the case of advertising and brand-consumer communications, but the focus here is the use of language and other communicative modes in Twitter.

Ruth Page (2012) furthered Marwick and Boyd's model in studying celebrity culture in Web 2.0 environments, and demonstrated how language is being used for 'self-branding' by micro-celebrities. In this thesis, I will follow this model and explore how commercial brands and advertising companies use language and other communication tools in Web 2.0 environments to create engaging fan communities in online social media and build sustainable relationship with consumers (prosumers), and investigate the way that the new communication landscape is reflected in brands' advertising strategies. Chapter five of this thesis introduces principles of Web 2.0 advertising and communication strategies by analysing interviews with digital advertising strategy makers, while the following four chapters investigate brand-consumer communications in action, by conducting case studies.

This research also aims to contribute to the existing academic literature about the role of Web 2.0 technologies in changing power relations, and the macro-social impacts of the new technology landscape on capitalist societies. Following ideas of Ritzer and Jurgenson about an emerging form of capitalism in the age of ubiquitous social media, this thesis characterises new features of domination and control in commercial and political communications in Web 2.0 environments. I use Scott Lash's post-hegemonic framework to address the emerging strategies of control and domination in advertising contexts.

Throughout this chapter, the most relevant theoretical approaches towards studying advertising and its social and economic significance were introduced, while the focus was on critical social and cultural theories. Following a chronological order, I contextualised Web 2.0 advertising in the broader social and technological landscape of late-capitalistic societies, reflecting historical changes in the social and economic structure of Western societies. The move from industrial society (producer capitalism) to consumer capitalism is known as the origin of modern advertising, and which was

coincided with significant developments in media technologies. However, the latest changes towards what was called 'prosumer capitalism' and the emergence of digital media represented a new era in the history of advertising that seems to become more advanced with global popularity of social media.

The theoretical model of Leiss et al (2005) and their 'five phase' model were adopted and developed in this thesis to map the new advertising strategies into a broader social structure of advanced consumer societies. The Web 2.0 technologies facilitated users' collaboration and interaction with producers in a way that has never been possible before, and these capacities are systematically and cleverly exploited by commercial companies and advertising agencies. New advertising and communication strategies are being implemented by brands and agencies to create more intimate and engaging relationship with consumers. This thesis aims to explore these new strategies by both interviewing the strategy makers and analysing the content and structure of brand-consumer communications in social Web settings.

In the next chapter, the methodological perspective and research methods of this thesis are characterised, and the rationale and structure of two principal research approaches –interviews and case studies– are developed in more detail.

Chapter 4: Methodology

4.1 Introduction

This chapter outlines the methodological approaches and research methods implemented in this thesis. There are two parts in the gathering of data and analysis for this study, and both require a qualitative approach. The first part (4.2) focuses on interviewing strategy makers who create and promote the content of digital advertisements within the advertising industry. The second is concerned with analysing content and structure of brand-consumer communications in a form of qualitative case studies. Following this, I characterise and debate the nature of dominant advertising discourses on Web 2.0-mediated brand-consumer communications, and the types of emergent communication strategies implemented by brands in social Web environments. Following the establishment of hierarchies within social web environments, I return to re-appraise the extent to which primary and secondary evidence exposes some facets of the power relationship between brands, advertisers, and consumers in Web 2.0 environments, from advertisers' and consumers' perspectives.

A set of semi-structured interviews with advertisers and strategy makers in the industry were conducted to understand rationale and motivations for the use of Web 2.0 technologies by brands and advertising agencies to engage consumers in a collaborative communication. Also, in order to gain an in-depth understanding about the features and contents of Web 2.0-mediated communications between brands and consumers, a number of qualitative content analysis and some discourse analysis (DA) were conducted, focusing on brand-consumer communications in Twitter. Using qualitative methods in studying advertising and PR communications is not unusual, although qualitative studies are in the minority in this field. 'Qualitative market research' (QMR) is an established *market research* method which is commonly used in the industry by marketers and advertisers, and provides them with an in-depth knowledge of particular consumers and help them to develop efficient and effective advertising and marketing strategies (Imms and Ereaut 2002). Although QMR requires implementing different qualitative research methods such as interviews and focus groups, it is inherently different from academic research, since it is designed to promote specific products or brands in certain markets. Although similar qualitative methods

(interview, case study and content analysis) are used in this thesis, the purpose of this study is to contribute to the existing academic literature on new media studies, consumer culture, and critical communications studies. The concept of power relations between brands and consumers in the interactive and collaborative Web 2.0 environments makes the core of this study, and therefore, it has a critical approach in analysing commercial and political communications in digital environments. The QMR, however, is not entirely an 'administrative' (non-critical) approach, since it also explores the relationship between brand, advertising, and consumer, but its ultimate goal is market promotion, not contributing to the human knowledge (Wardle 2002).

As Daymon and Holloway (2011) argue, qualitative methodological approach can best reach its potential in marketing and advertising studies, if the study is focused on complexity and power relations in a critical sense. The power in this thesis was defined as a 'relational capacity' (Castells 2009), which is being exercised in everyday communications, especially in commercialised settings. As stated before, this research aims to reveal new features and structure of exercising power in brand-consumer communications within collaborative and interactive digital environments. This aim can be achieved by implementing qualitative methods for in-depth analysis of relationships between brands and consumers. The focus of this study is on the use of language and other semiotic resources to analyse characteristics of brand-consumer communications and to identify new strategies of control and persuasion in digital commercial and political advertising contexts.

To analyse power relations in Web 2.0 environments, Beer (2009) introduces three layers. His first analytical layer is concerned with the organisations that create and cultivate Web 2.0 applications. The question at this layer of analysis is how they financially benefit from these new technologies, and how they harvest or data-mine the information (specially, 'big data') in these environments (which are mostly created by users themselves). The second layer is to analyse the algorithmic structure of Web 2.0 applications and the way they can make database to be used for commercial purposes. The third layer is about the effects of those two layers upon individuals who use (or not use) Web 2.0 applications, and the questions at this level would refer to individuals' understanding of these technologies and their level of participation.

For the purpose of this research, I am going to find out how Web 2.0 platforms (specially Twitter) are being used by brands and their agencies to create a commercialised dialogue between producers and users, why these platforms are seemingly becoming important communication channels for them, what are the dominant discourses in Web 2.0 advertisements and commercialised communications, and how could these Web 2.0-mediated communications change the established power relations between producers and users.

In order to answer these questions, Beer's analytical patterns are adapted in this thesis. In particular, my focus is on the first and third layer of analysis – how brands cultivate the web and how the algorithmic nature impacts on consumer-generated content. The aim is to answer what the benefits of Web 2.0 are for advertising corporations and also the way that Web 2.0 users communicate with brands and advertisers within interactive Web 2.0 environments. The second layer that focuses on the algorithmic structure of Web 2.0 applications and methods of data mining and monetisation of the big data is not subject of this study, although it relates to the other two analytical layers. Therefore, some aspects of Web 2.0 applications' structures are explored in the interview analysis and case studies. Interviewing, however, is the primary method used to answer the first set of research questions about motivations and rationales behind the use of Web 2.0 technologies by brands and advertising agencies and the methods and techniques to engage users.

By interviewing digital advertising strategy makers and professional practitioners (such as digital copywriters and 'brand ambassadors'), I aimed to understand their perspectives about the impacts of Web 2.0 on brand-consumer relations, and the way that they use these technologies to improve advertising strategies. In order to address the third layer of analysis introduced by Beer, brand-consumer communications in action are analysed by implementing content and discourse analysis in a number of case studies. The aim was to gain a deep understanding about the way that consumers (Web 2.0 users, or prosumers, as is defined later) respond to different Web 2.0 advertising and communication strategies and their level of engagement with commercial brands (and political campaigns, as in one of the cases) in the social Web (Twitter).

Moreover, the methodological approach I have adopted to analyse in interactional advertising discourses is influenced by an interdisciplinary concept of 'multimodal discourse analysis' (Kress and Van Leeuwen 2001; Jewitt 2011; Machin and Mayr 2012). Multimodality is an umbrella term to refer to a theoretical and methodological approach and requires implementing different qualitative methods in analysing human interaction through variety of media, all sharing one assumption: language is not the only (and possibly, not the dominant) form of human communications; rather, there are some other *modes* that play an equal (and arguably, more important) roles in transferring meanings between human beings. By emphasising on multimodal aspects of computer screen and digital contents, this study aims to adopt this approach in analysing human interactions to computer-mediated settings and to apply it to commercial and political Web 2.0 advertising campaigns.

The first part of this chapter (4.2) focuses on primary interviews and asserts the rationale behind using this method, as well as the process and structure of the interviews. The total number of eight semi-structured interviews were conducted for this research. In part two of this chapter (4.3), the process and methods used for the case studies are elaborated and the validity of three commercial and one political cases are explained. The cases (for commercial communications) include various brands with different nature of product and service, from fast-moving consumer goods, to more technical products and luxury goods. The following part (4.4) is concerned with the practical methods of data gathering and the choice of multimodal data for the analysis, and in part 4.5, some challenges and limitations for implementing these methods are introduced. The final part of this chapter (4.6) focuses on the ethical concerns and challenges about the concept of privacy and public/private dichotomy on the Internet, and ethical implication of using 'publically available data' in this research.

4.2 Interviews

To answer the first set of research questions on the motivations of agencies in using Web 2.0 technologies for brand-consumer communications, eight interviews were conducted with strategy makers and influential figures in some of the world's leading advertising agencies. The interviewees were all prominent professionals in the field of

digital and social advertising, and were chosen according to their professional profile in the industry. More information about the participants' positions in the industry is provided in chapter five.

Contacting the right participants and convincing them to participate in this project was one of the main challenges of this study, since many people in the industry rejected to participate or did not respond when approached by email or call. Various techniques were used to improve accessing to potential participants, including snowballing and using supervisors' networks in the industry. At first, a list of suggested participants were created by searching for digital or social advertising strategists in well-established international advertising agencies and digitally active brands, and then I attempted to access them either by direct calling or emailing, or through their company's PR or media and press office or department. In most of the cases, several emails or calls were required to contact targeted individuals and companies. I sent project summaries that explained the aims and objectives of the project. I also provide interviewees with background information and the value in contributing to new knowledge by participating in the project. Their common concern regarded privacy and use of information about their company and/or their clients in different contexts. By reassuring them that the project was subject to the university's ethical committee board, and confirming that the information provided during the interviews would be anonymised and not used out of this research without prior permission. A formal consent form was prepared for the interviewees and sent to them prior to interview. All of the participants signed the consent form prior to interview. A copy of 'the project summary sheet' and the consent form are provided at the end of this thesis (Appendix A).

As expected, many potential participants were unable (or not interested) to take part in the project. They are not therefore included in my reference list. I attempted to include spokespeople, Brand Guardians or other brand representatives connected to the brands chosen for the case studies in this thesis. I contacted relevant personnel and their departments on numerous occasions to gain an insider's view on communications strategies and to provide with a first-hand opportunity to comment on (or criticise) my interpretation of their Web 2.0 communications strategies. None were ultimately

successful although the digital communication officer of the Yes Scotland campaign showed interest, but did not respond to later emails after exchanging a few emails.

I was however able to interview eight significant brand voices for multinational brands and services, who held comparable senior positions in brands and advertising firms. All interviews took place within a period of one year, from summer 2011 to summer 2012. The priority was to have a face-to-face interview, and most of the interviews took place in the interviewees' place of work in London. However, I used Skype video conferencing software to interview participants in two cases, and interviewed one participant using telephone conversation. This was because face-to-face interviews were not possible because of the geographical distance (one participant was based in Seattle, US, and one in Kent, UK), or because of participants' preference (as in the case of participant P7). Skype, as a synchronous online interviewing tool, is believed to be the best replacement or supplement to face-to-face interviews (Hay-Gibson 2009; Deakin and Wakefield 2013).

Although using Skype (like other Voice over Internet Protocol (VoIP) technologies) enables researchers to overcome limitations such as geographical distance, there are some drawbacks and challenges for using it instead of face-to-face interviewing. Drawbacks include technical challenges such as dropped calls, pauses and inaudible segments, to the lack of background information such as body language and nonverbal cues (Seitz 2015). These limitations are even greater in telephone interviewing, where there is not any form of visual communication between researcher and the interviewee. Therefore, it was attempted to avoid both forms of telephone and Skype interviews, where possible. However, as stated before, Skype was used to interview two experts: P2, a senior advertising strategist at Microsoft Advertising in Seattle, WA, and P8, a senior copywriter who worked on behalf of some major brands to communicate with Web 2.0 users. Also, P4, the CEO of a successful international digital advertising company only agreed to have a 30 minutes phone conversation. All efforts were taken to minimise the negative effects of not having a face-to-face conversation with these interviewees, such as setting up a quiet location for calls, paying attention to the body languages (in the case of Skype calls) and spending few minutes of informal ice-breaking chat before starting the actual interview.

All interviews were audio-recorded, apart from one interview that took place over telephone (because the participant did not consent to have his voice recorded). The audio-records then were transcribed, and the transcripts were used for thematic analysis. The seven transcripts are provided in appendix B at the end of this thesis.

The interviews were semi-structured and participants were allowed to express their ideas about the issues that were raised during the interview. The questions were also broad and about their own experience within the industry, but they were required to express their viewpoints on four major issues: **a)** rationales behind using Web 2.0 for advertising, **b)** benefits and challenges of the Web 2.0 advertising for brands and agencies, **c)** consumers' motivations for engagement, and **d)** the impacts of the new technologies on brand-consumer relationships.

In the analytical level, participants' responses were compared together, and similarities and differences were highlighted, alongside with the main themes that were brought forward throughout the interviews. In contrast with alternative analytical approaches such as conversation analysis approach in analysing interview data that investigates meanings in 'talk-in-interaction' in everyday casual or mundane conversations, in thematic analysis the interviewer generates data by interpreting participants' viewpoints from their responses to the interview questions (Roulston 2001). The thematic analysis goes beyond counting explicit words and phrases, and focuses on identifying and analysing both implicit and explicit ideas within the text (themes) (Guest, Kathleen, and Namey 2012).

This approach was implemented in this research, and themes were identified by focusing on the texts and employing various research techniques, namely, those introduced by Bernard and Ryan (2010) that focuses on repetitions, metaphors and analogies, similarities and differences, transitions (shifting from one topic to another), linguistic connectors (i.e. using words to refer to *causal* or *conditional* relations, taxonomic categories, and other relations) and searching for missing information. Where these lexical indicators appeared in the transcribed texts, it was highlighted and coded. After carefully reading the texts and the codes for several times, the themes were identified and codes were adjusted, if required.

The themes then were used as evidences to indicate participants' explicit and implicit ideas about the four major points that they were required to talk about. Other techniques used in the process of thematic analysis and coding include word searches and data reduction techniques, as instructed in methodology textbooks (such as Bernard and Ryan 2010; Guest, Kathleen, and Namey 2012). The results of the thematic analysis are provided in the chapter five for this thesis and summarised in Table 1 (pages125-126).

The interview questions were designed to provide an understanding of practitioners' (advertisers') perspectives about the use of Web 2.0 technologies in advertising and commercial communications, efficient and effective social and digital advertising strategies, and implications of interactive and collaborative communications on brand-consumer relationships. However, in order to examine these ideas in action, and also to be able to answer research questions about characteristics of Web 2.0 advertising discourses, features of commercial and politically-oriented communications in Web 2.0 environments, and the level of interactivity and engagement with commercial and cause-driven contents in social Web platforms, the second part of this study concentrates on Web 2.0 advertisements and commercial and political communications, by implementing case study methodology.

4.3 Case Studies

Using case studies, like all other research methods, has some potentials and limitations. Most of the research method textbooks in social science admire case studies for providing 'thick description' and a thorough analysis (Duff 2008), potential for achieving high conceptual validity, driving new hypothesis and building new theories (Eisenhardt 1989; George and Bennett 2005), and potential strength in exploring complex causal relations (George and Bennett 2005; Gerring 2007). The ability to trace changes over time is also another benefit of case study strategy that facilitates further research and longitudinal studies. Moreover, one of the major strengths of using case study methodology is the flexibility to use different sources of evidences and documents, and the opportunity to mix multiple research methods and data such as experiments, observations, content analysis, discourse and communication analysis,

ethnography and interviews. Therefore, by adopting case study strategy in this thesis, I will be able to use different qualitative methods to analyse brand-consumer communications in Web 2.0 environments by focusing on the selected cases. The methods used throughout the case studies are mainly observation and content and discourse analysis. This has enabled me to describe new advertising strategies in interactive and collaborative digital environments, and also to analyse and characterise dominant discourses in commercial and politically driven communications in those environments.

Using my case study methodology however, has some limitations and weaknesses; problems such as limited ability to generalise and claim typicality (from four cases), and concerns of subjectivity are considered as the major weaknesses of my own case study approach – and of case study approaches more broadly (Schofield 2000). Other concerns about the validity of this approach includes case selection bias (George and Bennett 2005) and its lack of relationship to the theory (Eisenhardt 1989; Lieberman 2000).

Schofield (2000) suggests some practical solutions to reduce the risk of bias and subjectivity and to increase potential of generalisability in qualitative research. Selecting representative cases and performing multiple studies on a single issue are some of the techniques that are suggested to increase generalisability. Having two or more cases will also have analytic benefits and strengthens findings (Yin 2009). However, Schofield's solution to the generalisability dilemma in qualitative research is to distinguish between *what is*, *what may be*, and *what could be* research types, and choosing the most appropriate cases and amending structure of research, according to each type of study. '*What is*' studies are designed to describe the typical reality and the strategies to achieve this goal include choosing common representative cases to analyse, where as '*what may be*' "refers to designing studies so that their fit with future trends and issues is maximized" (Schofield 2000, 226), and it requires selecting cases that are likely to become more common with the passage of time and analysing the way that they could represent future trends. '*What could be*' studies however, refer to structuring research about possible visions of *ideal* or *exceptional* situations on some *a priori* basis and analysing them to explain what is happening now. This type of

qualitative research requires selecting an 'ideal' case and comparing it with an 'exceptional' case that contrasts sharply with it.

The case studies for this research are designed with Schofield's '*what is*' structure in mind. They aim to represent 'typical' examples of brand-consumer communication in Web 2.0 environments, to describe the *reality* of Web 2.0 advertising in contemporary capitalist societies. The initial purpose of analysing 'typical' brands' digital communication strategies is to *describe* features of brand-consumer dialogue and interaction, and to characterise dominant discourses that are being generated and exchanged in the social Web environments. Therefore the cases are chosen to represent a variety of common types of commercial brands, including one political campaign that was symptomatic of 'cause-related' online community building. Each were read to have carved their own approach to shaping a brand -interested community in their Web 2.0 environments.

However, choosing a 'typical' case could be problematic, since the nature of brands chosen for this study varies widely, and as a result the nature and format of their online communication could also differ. In fact, the aim was to include a range of different types of brands in various sectors. Therefore, the word 'typical' here does not mean that one can generalise the outcome of this study to all forms of brand-consumer communications in Web 2.0 environments. Instead, as it will be argued in more details at the final chapter of this thesis, the forms and strategies of engaging communication strategies for interactive and collaborative digital environments depend highly to the type of the brand, and include a wide array of formats, from sentimental, banal and value-judgemental expressions to technical, rational and problem-oriented dialogue and passionate discussions about a cause.

The cases for this study were selected based on observation and theories, not randomly; had I used a random selection instead of theory and observation techniques could be misleading, and many research methodology specialists recommend against such approaches for case studies –for instance (Eisenhardt 1989). According to Eisenhardt, in selecting cases the focus should be on theoretical usefulness; “those that replicate or extend theory by filling conceptual categories” (Eisenhardt 1989, 533).

The cases in this study were chosen from a wide range of possible brands that are active in the digital sphere, and represent different types of product manufactures and service providers, from fast-moving consumer goods, to complex and technical commodities and luxury products, and a political cause-driven campaign in the United Kingdom. More information about the cases and the rationale behind selecting three commercial brands and one political campaign are provided in chapters 6 to 9 (case studies).

4.3.1 Content and Discourse Analysis as Sociological Approaches

Data gathering in the case studies mainly focused on the observation of brands' activities in the social Web environments (with the focus on Twitter), and the subsequent context. This provided evidence for the discourse analysis of brand-consumer communications in social Web environments. Using multiple methods, and flexible and 'opportunistic data collection' approach (Eisenhardt 1989) enabled me to draw a general picture of the brands' advertising and communication strategies in the social Web, as well as characterising the way that language and other 'semiotic resources' (Van Leeuwen 2004; Kress 2010) are being used in Web 2.0-mediated brand-consumer communications.

In order to analyse brand-consumer communications in Web 2.0 environment, one may use ethnomethodological approaches by exploring everyday online interactions that are taking place between brands and other Web 2.0 users. Ethnomethodological approaches to social inquiry are concerned with how individuals construct their own definition of social situations by implementing methods that "focus on ordinary, mundane, naturally occurring talk to reveal the way meaning is accomplished by everyone involved" (Mann and Stewart 2000, 86). This approach to sociological research was first introduced by Harold Garfinkel and his students, who implemented ethnomethodology as a scientific method to study everyday mundane conversations and formulated *ad hoc* techniques to analyse them (Button 1991). Garfinkel's approach had some roots in phenomenological sociology of Alfred Schutz, and opposed with the mainstream traditions in sociology, including structural functionalist approach of Talcott Parsons (Schwandt 2007). In contrast to ethnomethodology, structural functionalism is a macrosociological approach that aims to analyse social structures and

institutions that contribute to social cohesion, and interpret individuals' behaviour according to the broader social context (Parsons 1991). This is while ethnomethodology focuses on analysing social order by experiencing individuals' day-to-day activities. Ethnomethodology opened a new analytical approach to study how people accomplish seemingly 'banal' interactions that we take for granted in everyday life. These interactions are practised in everyday social life and play a crucial role in reconstructing social norms and values as well as hierarchical social structures. By implementing various qualitative methods in ethnomethodological approach, one can reveal the facts behind 'common sense' knowledge of social structures (Garfinkel 1967).

Discourse analysis (DA) is an ethnomethodological research technique (or an approach) that was developed within the sociolinguistic tradition, and aimed to provide in-depth knowledge about the use of language in everyday conversations, and its role in building social structures. However, DA has been used by scholars from various fields in social sciences, and there is no commonly accepted systematic definition about the meaning and application of this method. Discourse is generally defined as language-in-action or "meaningful symbolic behaviour" (Blommaert 2005, 5), text in its social context (Dijk 1990, 164), and a system of statements that construct an object (Parker 1990). As Fairclough (1995) indicates, the definition and application of the concept of discourse varies in different traditions, and this makes it confusing in many cases. For the purpose of this thesis, I am not going to explore different definitions and methodological traditions of DA. However, I will try to define and explain the 'multimodal critical discourse analysis' as an emerging approach, which has influenced data analysis in the case studies section of this thesis.

4.3.2 Critical Discourse Analysis: A Multimodal Approach

What is termed a 'classic ethnomethodological approach' tended to be criticised by Marxist theorists, postmodern critics, and left-structuralism sociologists such as Habermas, Giddens, and Bourdieu, for not focusing on the issue of power or coercion in analysing social interactions. From their perspective, although ethnomethodology disavows structural determinism, it fails to provide an adequate account for analysing macro structures of society and neglects the role of ideology and power in directing

everyday conversations (Clegg and Haugaard 2009). Therefore, poststructuralists' approach to discourse analysis formed a more critical framework that focuses on production and reinforcement of power and macro social structures in everyday communications (Pascale 2007). The critical discourse analysis (CDA) is a critical approach developed in sociolinguistics to examine the order and organisation of communication by analysing and focusing on the issue of power, ideology and inequality.

The classic CDA approach requires analysing conversations in different social contexts, and implementing linguistic methods such as exploring sentence structure, syntax, lexical choice and verb tense, in order to reveal the less visible ideological aspects of 'talking' (verbal or textual), and the process of reconstruction of power and inequality and 'naturalisation' of social order through everyday social interactions (Wooffitt 2005; Pascale 2007). Norman Fairclough made a significant contribution in shaping CDA as a multidisciplinary research approach, and his works represent a general linguistic approach in analysing social power and inequality (Fairclough 2001; 1992; 2003; 1995). Fairclough's approach to CDA is used by many scholars in different fields to critically analyse the relationship between everyday mundane conversations and social and political issues such as race (for instance, Lindgren 2009; Richardson 2008; Teo 2000; Kim 2012), gender and sexuality (Walsh 1998; Lazar 2007; Harrison 2008; Conradie 2011a; Conradie 2011b; Attenborough 2013), religion and religious identity (Pidwell 1998; Chilwa 2008; Hakam 2009; Salama 2011; Saghaye-Biria 2012; Wijzen 2013), education and pedagogy (Luke 1995; Chouliaraki 1998; Rønholt 2002; Rogers 2003; Lund 2008), and advertising (Thornborrow 1998; Harrison 2008; O'Sullivan 2007; Ngwenya 2011).

However, this is not the only approach towards CDA, and many other critical scholars from different schools of thought have implemented CDA to critically analyse culture, media, and language. As Pascale argues, "CDA analysts mediate between the linguistic and the social by drawing a variety of scholars and paradigms including Aristotle and the continental philosophers, as well as Althusser, Barthes, Gramsci, Foucault, Pecheux, Marxism, the Frankfurt school, neo-Marxism, the Centre for Contemporary Cultural Studies (including Stuart Hall), deconstruction, and postmodernism" (2007, 123).

Foucault's interpretation of discourse and discourse analysis, in particular, represents a poststructuralist framework for doing CDA. In Foucauldian CDA tradition, language is a vehicle to transfer ideology and power, and it constitutes human beings as social objects. Discourse, in his view, also naturalises power relations and constructs "the definition of a legitimate perspective for the agent of knowledge" (Foucault 1977b, 199). Foucault's definition of discourse goes beyond the linguistic barriers, and refers broadly to a system of thoughts that construct individuals as *objects*, and their social world (Schwandt 2007). This broader, more abstract definition of discourse helped Foucault to reveal the invisible exercise of power, not only in linguistic communications, but also in almost all aspects of social world. He indicated how specific aspects of reality drive values and ideologies, which serve the interests of particular historical or social contexts (Van Leeuwen 2008). In his influential book *Discipline and Punish* (1977a), Foucault explored the role of spatial agents to reinforce and maintain social order and power relations.

Foucault's definition of discourse works as a broad social-semiotic approach, but it provides a unique critical framework to analyse social interaction, which was not possible before. This approach enabled "engagement of textual analysis with the analysis of discursive practices and socio-cultural practices" (Fairclough 1995, x). Foucault's critical approach provided a concrete framework for criticising construction of power and naturalisation of social orders by *technology* and *knowledge*, which can be extended to the exercise of power in cyberspace and the digital world. Foucault's CDA approach can be used to interpret and analyse (post)modern power relations on the Internet, and explore phenomena such as political and commercial monitoring, surveillance, and data-mining in cyberspace (for instance, see Boyle 1997; Powell and Biggs 2000; Fuchs 2011; Marwick 2012; Barnard-Wills and Wells 2012; Ball, Lyon, and Haggerty 2012).

The more recent works of Christian Fuchs and Alice Marwick, in particular, constitutes an updated Foucauldian framework for this thesis. Using Foucault's conception of governance, power, and 'bio-power' and its relation to knowledge and technology, Fuchs and Marwick provide a critical framework towards studying implicit and explicit power relations in Web 2.0 environments (Fuchs 2011; Fuchs 2013; Fuchs et al. 2012; A. Marwick 2012; A. Marwick and Boyd 2011b). For instance, Marwick adapts

Foucault's concept of *capillaries of power* to argue that power differentials are evident in everyday interaction in our social media usage. She argues that this model of power as micro-level which is practised and flows through interpersonal relationships in the mundane day-to-day activities (including digital ones), represents a more accurate and functional approach for analysis of human interactions in social media, compared to the traditional hierarchical model, in which power flows from the surveyor (government or big corporations) to the surveyed (Marwick 2012). She demonstrates how power is internalised and used for self-discipline in everyday social media communications (Marwick 2012). Fuchs also mobilises Foucauldian approach to CDA to use it in analysing power relationship and human interaction in social media (Fuchs 2007). The critical theoretical approach towards Web 2.0 was elaborated in the literature review chapters of this thesis, and here, the focus is to utilise a practical approach to analyse Web 2.0-mediated communications.

As touched on earlier, for this study I consider the computer screen as a multimodal platform, through which various modes (or semiotic resources) play important roles in construction and exchange of meanings. Although multimodality was originated in the works of sociolinguists such as Kress, Jewitt and Van Leeuwen, it goes beyond linguistic analysis, and involves various non-linguistic approaches in analysing discourses.

Multimodality is a unique and effective approach in analysing human interaction within new emerging forms of communication technologies such as the interactive Web, since new media technologies provide new capabilities for social interaction which facilitate unique and, potentially, revolutionary forms of visual, textual, vocal (and maybe spatial) communication. Discursive communication using new media technologies is *multimodal* in its nature and it provides a setting in which image, sound, space, and movement are juxtaposed together, and positioned in an interactional landscape. In fact, the emergence of multimodal approach as the new call to understand knowledge and pedagogy in 1996 (Kress and Van Leeuwen 1996) was, at least in part, "a response to the social and cultural reshaping of the communicational landscape (related to globalisation, new technologies, and new demands for work)" (Jewitt 2008, 19). Also, the ways that the modes are used to produce meaning in human interactions are highly affected by technology, and any changes in communicative technologies will change the

meaning of the signs. Therefore, the new developments in Web 2.0 technologies make them an original case for social research.

Kress and Van Leeuwen (2001) believe that because of the complex multimodal nature of the computer screen, information is more based on image, rather than text, and they argue that writing in the screen is more a form of 'design' in which visual aspects play a crucial role in the process of meaning-making. They state that communication mediated by the computer screen is more interactive and engage users more easily than communicating on the (physical) page.

Machin and Mayr (2012) criticise multimodal DA for lack of criticism, which, as they argue, should be the inherent component of any discourse analysis approach. By defining a multimodal critical discourse analysis (MCDA), they introduce a new critical discourse analysis approach, to be used in analysing digital and multimodal data. Machin and Mayr try to establish principles of a new CDA approach that goes beyond linguistic boundaries and works best in analysing multimodal digital communications.

A substantial part of their methodological approach is dedicated to articulate a set of practical techniques for analysing visual communication, or as they call it, 'visual language'. They draw this approach within the critical tradition of CDA (e.g. Fairclough 1995; Blommaert 2005; Van Leeuwen 2008; Gee 2011), and focus on analysing discursive power relations in everyday communications, but they adopt multimodal approach, and shift the centre of attention to non-textual (and mainly visual) semiotic resources. As a multimodal perspective, MCDA rejects what is called linguistic determinism, and sees language as set of choices among various semiotic resources (or 'modes'). As Jewitt (2011) indicated, one of the main assumptions in multimodality is that the choice of semiotic resources are culturally shaped and socially practised. Therefore, MCDA considers the choice of communication mode as an indicator of the social and cultural context within which the communication is taking place. Modes also transfer values and ideologies that are generally not visible in superficial analysis of communications. What MCDA does, is to provide social researchers with effective tools to reveal meanings, ideologies, values and relations buried underneath the surface of communications, and to analyse flow of power in multimodal settings. It follows the traditional CDA methods, by paying more emphasis on non-linguistic forms of

communication (specially in digital forms). Although the traditional CDA methods do the same function, the MCDA shifts researchers' attention more towards non-linguistic modes of communication and the possible impacts they could have on the exchange of meaning in a multimodal communication.

Throughout the case studies, a multimodal approach is taken in content and discourse analyses, to identify dominant discourses in Web 2.0 advertising settings, and explore how they contribute in naturalising and legitimising power relations and construct *hegemony* that dominates brand-consumer communications in the social Web. Describing new advertising and communication structures in Web 2.0 environments and characterising new features of brand-consumer power relations are the aim of conducting case studies. I also investigate Web 2.0-mediated communications to find out whether language and other semiotic resources are used in Web 2.0 communications to resist and challenge the dominant discourses and create counter-power flows. CDA and MCDA are research methods or approaches that can be applied to a range of objects, and this study uses brand-consumer communications on Twitter as an example.

Similar studies that focus on the use of language in Web 2.0 environments such as Twitter mainly conduct quantitative methods and carry content analysis of a large number of tweet messages. For the purpose of this thesis, I am following Marwick, Boyd, Beer and Page's approach towards analysing tweets, but with a more humble number of data, and a qualitative approach. Throughout the case studies, this thesis may not have deployed a full classic MCDA within its linguistic framework (for it was not necessary to answer research questions), but the attempt was to explore the role that language, image, design, layout, and other semiotic resources play in creating discourses and changing power relations in Web 2.0 advertising contexts.

As it will be described later in this chapter, Twitter is chosen as the main Web 2.0 platform, although a brief overview of the brands' social media communication policies required exploring their corporate blogs as well as other communication channels such as Facebook and Instagram; but the only systematic analysis is on Twitter communication. By analysing 'brand talk' on Twitter, the advertising and communication strategies of the selected brands are described and analysed to achieve

the objectives set for this thesis. The content and nature of Twitter communication are scrutinised in order to identify discourses in commercialised dialogue settings. At the end, the findings are contextualised within the existing literature on power and new media (manely, by using sociological theories of Lash 2007; Castells 2009; Beer 2009; Ritzer and Jurgenson 2010).

4.4 Data Collection and Analysis

Throughout the case studies, the overall advertising and communication strategies of the brands are explored, and it is attempted to draw a general picture of brand-consumer communication in social Web environments. However, in order to qualitatively analyse content and structure of communication in various Web 2.0 settings, I had to narrow down the case and focus on samples that represent typical and common textual or visual Web 2.0-mediated communications. To do so, I observed online communication strategies of the selected brands to identify their main communication channels in the social Web. Details about multi-channel communication structure of the three commercial brands and one political campaign, and their level of interactivity with other users are provided in the case studies section of this thesis. All four cases were generally active in various Web 2.0 platforms, including SNSs such as Facebook and Google Plus and microblogging platform of Twitter, crowdsourcing channels, and corporate blogs. However, to be able to focus on deep communicational aspects, this thesis is putting its main focus on Twitter, as a 'linguistic marketplace' (Page 2012), where brands try to create their 'fan communities' and build relationships with other users, using various communication techniques. In particular, I will be focusing on the way that they use language (along with other semiotic resources) to build a closer relationship with users (as consumers, fans, or potential customers) and to influence consumers' perceptions and choices. Twitter communication analysis is the only systematic analysis that this thesis conducts.

As it will be illustrated in the next chapters, brands have a 'business plan' to use Web 2.0 for managing their brand reputation and relationship with their customers and wider user communities. This research aims to demonstrate how they do this, and what communication techniques do they use to manage their relationship in a seemingly

'decentralised', 'dialogical', and hence, uncontrollable environment. At the next level, I will try to demonstrate how the semiotic resources used in commercialised or politically oriented Web 2.0 communications contribute in exchanging certain values and ideologies, and consequently, fulfil the interest of 'powerful' groups by reconstructing the established structure of power.

Twitter communications are extracted from the website, using semi-automated methods, and sorted in a Microsoft Excel Sheet for coding and analysing. For this study I used a free Web based application called 'TAGS 5.0' that is developed by Martin Hawkssey, a software engineer at the UK's Association for Learning Technology (ALT), to collect and store tweet messages in a spreadsheet. TAGS 5.0 is a Web based software that works with Twitter API (Application Programming Interface) and allows to collect limited number⁵ of publically available tweets and store them in a Google Spreadsheet.

Other alternative software applications also do similar tasks, since they all work with Twitter API (which allows programmers to design and manipulate data, based on public data on Twitter), but they may extract and store more or less information and allow programmers to manipulate them in different ways. TAGS 5.0 is a free, simple and open source software and stores all the basic data about the tweets (including date, time, geotags (if applicable), creator's username, as well as the actual content of the tweet) and stores them in a Microsoft format of Excel (.xl) for further analysis. Since no more advanced data were required for the purpose of this study and no sophisticated manipulation were needed, this software were chosen for this study, with the permission from the developer (although it is free for all to use).

The tweets collected by the latest version of the software (TAGS 5.0) were limited to 18,000 or 7 days old, whichever comes first. It means that collecting more than 18,000 tweet messages and also collecting tweet messages that were created more than seven days before the collection time is not possible, because of the Twitter API limitations. Therefore, whenever the automated collection reaches 18,000 tweets or tweets more than seven days old, it will stop the collecting process. However, for two cases (Starbucks and Dell), a previous version of the program was used for tweet collection, since the collection took place in 2012. In the older versions of TAGS program, the limit

⁵ Limits are imposed by Twitter API, not the software.

was 1,500 tweets or 7 days, because Twitter API limitation did not allow more than 1,500 tweets to be collected in one attempt. Therefore, for the two cases, the sample of tweet messages was made out of around 1,500 tweets corpus.

The automated tweet collection using TAGS 5.0 starts with defining a keyword, as hashtag, or as a Twitter user. For instance, if one sets the key word '#Burberry' and run the program, it will start collecting all publically available tweet messages that include this hashtag, and store them in the 'archive' page, which then can be saved in Microsoft Excel format for further exploration. To collect all tweet messages from a user, one can set up the keyword as username of the particular Twitter account. For instance, if the keyword is chosen as 'from:Burberry', then the software will collect all tweets that are created by the user 'Burberry' and store them in the 'archive' page. In the archive page, apart from the content of the tweets, other publically available data about the tweets are also provided. These include information about the user who has created the content, date and time that the tweets were created, 'geotag' coordination (in case the user has shared his or her geographical location along with the message), language of the tweet, conversational aspects (in case the tweet is created in reply to other user or users), number of followers and friends (people that a user follows) of the user, users' profile photos and tweet's URLs. Figure 9 and Figure 10 illustrates appearance and features of the software's interface.

Figure 9 - TAGS 5.0 tweet collection software interface

Copy of TAGS - v5.0. #Burberry ☆

File Edit View Insert Format Data Tools Help Last edit was on April 16

fx | TAGS v5.0

TAGS v5.0

Created by mhawkeye. Read more about this at: <http://mashe.hawkeye.info/twitter-archive-tagsv5/>

With this spreadsheet you can:

- automatically pull results from a Twitter Search into a Google Spreadsheet

Instructions:

1. Click this button twice (once to authenticate, second to add custom menu) -->
2. Open TAGS > Twitter API Authentication and follow the instructions
3. Enter search term **Keyword**
 <- you can use search operators like AND OR as well as from: and to: eg '#JobsNow AND from:BarackObama' (without quotes)
4. Make a one off collection with TAGS > Run now! or set a trigger to collect every hour TAGS > Update archive every hour. To change the frequency open Tools -> Script Editor then Triggers -> Current script's triggers... and adjust

Advanced Settings:

Minimum number of followers, to avoid spams

- 13 Period: default <- if NOT using default switch to 'paged' below
- 14 Continuous/paged: continuous <- continuous will add results to a single sheet, paged adds results to a new sheet
- 15 Follower count filter: 10 <- if search term is being spammed you can set the minimum followers a person must have to be included in archive
- 16 Number of tweets: 18000 <- maximum number of tweets to collect from last 7 days (upto 18000) - high values may no work dues to script timeouts

Make interactive

Maximum number of tweets

Turn your archive into an interactive online resource using TAGSExplorer - see <http://bit.ly/TAGSsetup>

Readme/Settings Summary Dashboard

Figure 10 - TAGS 5.0 'archive' tab view

Copy of TAGS - v5.0. #Burberry ☆

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Comments

fx | TAGS v5.0

id_str	id_str	text	created_at	time	geo	coo	user	lar	in_reply_to	in_reply_to	in_reply_to	status	id	source	profile_image_url	user	foi	user	foi	status	url	
32381	AvaDerdan	#infit #burberry #ig37 #mybaby #staturdaynight #old #luxury #burberry #http://it.co/ArqntZd6	Mon Apr 15 15:11:58 -0000 2013	15:04:2013 16:11:58			en					542947453	https://twitter.com/ava_derdan	https://t.co/ArqntZd6	221	199						
32381	piecesofart	Brii Check-Shoulder Tee, While by Burberry http://it.co/Gp7r8UP #Burberry http://it.co/9Y6u0K9	Mon Apr 15 15:10:55 -0000 2013	15:04:2013 15:10:55			en					188528827	https://twitter.com/piecesofart	https://t.co/Gp7r8UP	21	117						
32381	AntonioDainch	RT @Burberry: The #Burberry finale at the A/W13 show #LFW http://it.co/Ch9d9Q	Mon Apr 15 15:10:24 -0000 2013	15:04:2013 16:10:24			es					1246421908	https://twitter.com/antoniodainch	https://t.co/Ch9d9Q	80	207						
32380	CoachKaiZ	SO to my sister in law for surprising me with the #Burberry tie. I can't wait to rock this boy... http://it.co/9cW6Tou2	Mon Apr 15 14:40:29 -0000 2013	15:04:2013 15:40:29			en					265911341	https://twitter.com/coachkaiZ	https://t.co/9cW6Tou2	209	363	-21600					
32380	modelamour	Today on #modelamour I wearing #burberry #Burberry #zara #mango #superwash http://it.co/0458M9Z7	Mon Apr 15 14:39:46 -0000 2013	15:04:2013 15:39:46			en					34644559	https://twitter.com/modelamour	https://t.co/0458M9Z7	2802	137	-10800					
32380	ChalidaSt	Today's outfit ☑☑☑ #burberry #Friday #fift #Burberry #flag #fendi #wsgz #vespase #lv... http://it.co/Jan6KT3k	Mon Apr 15 14:29:32 -0000 2013	15:04:2013 15:38:54			en					147619518	https://twitter.com/chalidast	https://t.co/Jan6KT3k	424	237	10800					
32380	nickspress	Loving my new #Burberry tssssssssss http://it.co/AAARQwzJf	Mon Apr 15 14:29:32 -0000 2013	15:04:2013 15:29:32			en					4507549	https://twitter.com/nickspress	https://t.co/AAARQwzJf	318	157	-19000					
32380	Thefakexpack	Got a condom in every designer brand #bucci #bouis #berris #Burberry	Mon Apr 15 14:28:30 -0000 2013	15:04:2013 15:28:30			en					1328897346	https://twitter.com/thefakexpack	https://t.co/AAARQwzJf	31	45						
32380	GOshantweets	☑ #FashionPic ☑ #Burberry ☑ RT if You like ► http://it.co/ADVR5VZht	Mon Apr 15 14:24:03 -0000 2013	15:04:2013 15:24:03			en					1014287758	https://twitter.com/goshantweets	https://t.co/ADVR5VZht	168	111	3600					
32380	RadlyWanru	@mbradgorski #Burberry Jacket only US\$4000 #Indonesia for #Woman http://it.co/h50BEEG0t	Mon Apr 15 14:18:08 -0000 2013	15:04:2013 15:18:08			en	35292768	mbradgorski			6054590	https://twitter.com/radlywanru	https://t.co/h50BEEG0t	378	293	-28800					
32380	haddykut	Sophisticated seating area in the #Burberry flagship store on Regent St. http://it.co/507X0UC8	Mon Apr 15 14:17:16 -0000 2013	15:04:2013 15:17:16			en					229172330	https://twitter.com/haddykut	https://t.co/507X0UC8	417	1178						
32380	luxurygarage	#Metallic #Burberry bag in store now! #NewIn #Burberry #Burberry #fashion #style http://it.co/02mYB9j	Mon Apr 15 14:11:18 -0000 2013	15:04:2013 15:11:18			en					197547000	https://twitter.com/luxurygarage	https://t.co/02mYB9j	1735	1143	-16000					
32379	KamaGenex	Commande sur Ebay US requ #Burberry #KOS http://it.co/EEH5KdFv	Mon Apr 15 13:59:32 -0000 2013	15:04:2013 14:59:32			fr					419507342	https://twitter.com/kamagenex	https://t.co/EEH5KdFv	323	99	3600					

Readme/Settings Summary Dashboard

For each of the four cases, I made a corpus of tweet messages, using TAGS software. As it will be described in the case studies too, my aim was to analyse both strategies that brands use to communicate with other users and the way that 'ordinary' users communicate with brands in the interactive environment of Twitter. Therefore, I collected both tweet messages created by the official Twitter pages of the brands and tweets with brand-related hashtags. The first set of tweets reflects brands' communication strategies, while the second one indicates general *brand talk* among wider community of Twitter users. For instance, in order to explore Burberry's Web 2.0 communication strategies with focus on Twitter, the brand's official Twitter page (@Burberry) is chosen and all tweet messages made by this account within a selected period of time are stored in a spreadsheet. Also, all tweets that included a brand-related hashtag (in this case, #Burberry) within a period of time are collected and stored in the corpus.

The size of first corpus that included corporate tweets was varied across the cases, since some brands were more active and tweeted more often than others. In order to standardise the analysis, I aimed for 100 corporate tweets from each case. For those brands that published more than 100 tweets in the same period of time as used for other, I randomly selected 100 tweets for analysis. Therefore, despite some technical difficulties such as seven days limit for collecting tweets from Twitter API, I created a representative sample of 100 corporate tweets for each case and used them for detailed analysis.

The size of corpus that included tweets with brand-related hashtags, however, was considerably larger, and randomisation was the only method to create equally sized samples for qualitative analysis. Since many users across the world use hashtags to publicise their tweets and to take part in a form of 'hashtag conversation', the number of tweet messages that included brand-related hashtags was considerably high. However, because of the API limitations, only the first 18,000 tweets could be collected. Again, in order to create representative samples, 100 tweets for each case were randomly selected for detailed analysis⁶. Therefore, throughout the whole case studies, the total

⁶ Randomization was made by using 'ran()' command in Microsoft Excel, which generates random value for each row of data, and it can then organize the whole data, based on the random values (for instance, smallest to largest). The first 100 row will then represent randomly selected tweets.

number of almost 800 tweets⁷ were analysed, half of which were corporate tweets (i.e. tweet messages published in brands' official Twitter pages) and the other half were tweets created by the wider Twitter users' community, with a brand-related hashtag.

The automated tweet collection process for two cases (Starbucks and Yes Scotland) started in December 2012, for one case (Dell) in February 2013, and for one case (Burberry) in April 2013. More information about each case is provided in chapters 6-9. Moreover, the raw data of the eight separate tweet collections are available in appendix C at the end of this thesis.

The content and structure of tweets were then analysed and the main themes and discourses in communications were identified. Also the level of interactivity between brands and 'ordinary' users was assessed, based on the conversational and dialogical aspects of Twitter communications. For analysing content and conversational aspects of the tweets, this thesis follows similar studies on Twitter, especially works of Alice Marwick and Danah Boyd (for instance Marwick 2010; Boyd, Golder, and Lotan 2010; Marwick and Boyd 2011b; Marwick and Boyd 2011a).

Also, in order to provide a simple overview of the content and nature of communications in Twitter, I visualised communications in 'word clouds', using a free online tool⁸. The size of texts in the 'cloud' represents its frequency, which can suggest the thematic array of the text. Although word clouds could sometimes be misleading because they place the words outside their context, they are used here as supplements to help demonstrating the general themes in brand-consumer communications. Other methods are recently developed to analyse the texts according to their contexts by auto detecting themes and grouping similar words in a 'tree cloud' (Gambette and Véronis 2010). However, in the case of textual analysis in Twitter, tree clouds and word clouds do not represent very different results, since users tend to use a high number of abbreviations, slangs, and broken words to comply with the Twitter word limits, and as a result, auto detection of the words will not be useful. Moreover, the approach in this thesis is to implement qualitative methods to analyse the content of tweet messages. Therefore, tweets are organised manually, and the use of word clouds is supplementary.

⁷ I say 'almost' because a few tweets had to be discarded since they were spams or not in English language.

⁸ The word clouds in this thesis are created by www.wordle.net

4.5 Challenges and Limitations

As noted earlier, accessing participants for the interviews was one of the main challenges that this study was faced with. Although it was expected that approaching high-positioned individuals in the industry could be challenging, the amount of time and effort that was needed to convince participants to take part into this research was considerably high. As explained before, several techniques were used to reduce the risk of rejection such as providing project information beforehand (Singer 1978) and using supervisors' professional network in the industry to approach potential participants. However, although I attempted to include several brands' digital PR and advertising policy makers along with strategists from advertising agencies, none was successful. In particular, I tried to approach relevant people in the four brands that are chosen for case studies in this thesis (Starbucks, Dell, Burberry, and Yes Scotland) in order to gain information about their social and digital advertising and communication strategies. But this was not made possible.

Another major challenge of this research was data gathering in the four case studies. As this research aimed to provide in-depth information about the content and structure of Web 2.0-mediated communications, qualitative methods –including content analysis and discourse analysis. Therefore, according to time limitations for this project and the qualitative nature of the analysis, a manageable amount of data was needed, and I had to focus on specific examples of Web 2.0. Twitter was chosen as the main focus of this study, while the overall Web 2.0 communication strategies of the brands was explored in each case. Twitter seems to function as a *hub* social Web for almost all cases, which represents both textual and visual brand-consumer communications in a multimodal environment. Moreover, a systematic analysis of communication in Twitter is more manageable, since Twitter API allows fairly easy automated data collection process and the contents are all within 140-character limit. Therefore, analysing Twitter communication provides more reliable results in exploring brand-consumer communications. In contrast to quantitative or mixed approaches in studying Twitter communication (such as Grant, Moon, and Busby Grant 2010; Rinaldo, Tapp, and Laverie 2011; Bruns and Burgess 2012; Highfield, Harrington, and Bruns 2013), this thesis is adopting a qualitative approach with a humble size of tweet corpus (at least

200 tweets for each case, and 800 in total). This study follows Marwick, Boyd, and Page in studying Twitter content and communication analysis (Boyd, Golder, and Lotan 2010; Marwick and Boyd 2011a; Marwick and Boyd 2011b; Page 2012).

Moreover, there were technical difficulties and challenges in collecting and storing tweet messages. Most of these limitations existed because of Twitter API limitations such as 18,000 tweet limits per application or not allowing storing tweets more than seven days old. Also, each attempt in collecting tweets (especially hashtags, that required collecting thousands of tweets at one go) faced a few technical errors, which means that a few tweet messages within the specified period of time are missing because of the system errors. Additionally, some tweets may be created by computer applications (rather than real human beings) or by spam accounts. In order to reduce the risk of having fake tweets, I set up a minimum number of 10 followers for all users, which means that tweets created by account holder that have less than 10 followers will not be included in the corpus (see Figure 9). This minimum number was set because almost all fake/spam accounts on Twitter or the accounts that are created by computers have no followers (because they are regularly monitored and closed by Twitter, and new spam accounts replace them with no or very few followers). Limiting minimum followers to 10 can therefore insure that there is a good chance that tweet messages are created by real human beings.

4.6 Ethical Considerations

There were some ethical concerns in designing and conducting this study, especially in collecting and analysing tweet messages created by Twitter users. For the interviews, there was no major ethical concern other than the participants' consent and observing their requests for anonymity (if stated in the consent form) and other general privacy observation in archiving and publishing information provided by the interviewees. However, data gathering and analysis in both parts (interviews and case studies) did not involve contacting vulnerable individuals or children or accessing through 'gatekeepers'. This research also did not include any sensitive subjects. The research proposal also received ethical approval from the university's Ethics Committee in 2011,

and the information obtained through interviews or case studies were dealt with as confidential and were not used beyond the scope of this study.

As mentioned before, all interviewees were given the opportunity to read the 'project summary' that was sent to them a few days before the interview. They were also able to ask questions about the project and their role as participants. No pressure was given in accessing potential interviewees, and the ethical principles of interviews such as asking neutral questions, informing participants and giving participants opportunity to withdraw from the research without any observations (Miller and Bell 2002; Israel and Hay 2006; Oliver 2010) were observed throughout accessing, shortlisting, consents, and actual interviews. In the consent form (a copy of which is available in appendix A at the end of this thesis), participants had an option to agree or disagree to have their voices recorded and transcribed for the purpose of analysis for this study. Only one participant did not agree to have his voice recorded.

Although participants were asked to determine whether they like their name to be used in this study or any publication related to this study or prefer to remain anonymous, all names were changed after transcription to protect participants' real identities. The name of their company and some of their clients and specific brands that they mentioned throughout the interviews however, are revealed (following their consent) since it is essential for reader to understand the contexts of the cases. Any personal information, including contact numbers, email addresses and postal addresses of the interviewees, however, were treated as confidential data, and is not used outside of this study.

In conducting case studies, only publically available data were used, and no confidential information of any brand or any individual is used for this research. However, since a considerable part of this study is based on brand-consumer communication materials in Web 2.0 environments (Twitter conversations), some specific ethical considerations were required in regard with conducting online researches and data gathering from the social Web, particularly from Twitter. Although most of the communications that take place between brands and consumers or other users in social Web platforms such as Twitter are technically 'public' and visible to the general audience, using them outside their contexts without knowledge of the users could be controversial and raise ethical

questions (Whiteman 2012). There would be ethical concerns, if a social researcher track and observe activities of individuals in public places using video recording or GPS tracking without their knowledge or consent; the same concerns could be raised if online behaviours of people are tracked and observed in online 'public domains' (Dutton and Jeffreys 2010).

In online ethnographies such as participant observation in digital environments and interviews in virtual world the same ethical principles of researching human subjects need to be observed and adjusted in accordance to the context (Boellstorff, Nardi, and Pearce 2012), although in some cases the distinction between human subject and data, machine or software could be controversial (Driscoll and Gregg 2010). One of the principal rules in doing any form of online research is that the researcher should not differentiate between human subject and his/her digital representation, being avatar, Facebook profile or tweet messages (Markham and Buchanan 2012). In social media research, human subjects need to be aware of how their data is used, and their real identity must be protected unless otherwise is justified. Anonymity and informed consent are two primary protections for social science research subjects; but both are more difficult to achieve under online conditions (Eynon, Fry, and Schroeder 2008).

For the purpose of this research, these ethical principles were observed to the possible level. I followed the updated guideline provided by the Association of Internet Researchers, in order to deal with the sensitive issues such as privacy (in tweet collection) and data analysis. Also, the ethics guideline for Internet-mediated research developed by The British Psychological Society (2013) provided the basis for the ethical justifications for collection and analysis of data from Twitter.

4.6.1 'Public' and 'Private' in Web 2.0

The distinction between private and public content in the Internet is problematic for a number of reasons. First of all, the cultural and individual expectations and definitions of privacy are ambiguous and changing (Markham and Buchanan 2012). Moreover, although the communication may take place in a public domain, it does not necessarily mean that the information could be extracted and used out of the specific context. Privacy is very much dependent upon the context, and users tend to manage their

privacy in a way that is called 'networked privacy' model (Marwick and Boyd 2014). However, the boundaries between the two concepts (i.e public and private) are blurred. In fact, the traditional dichotomy between 'public' and 'private' that defines them as two opposite and distinct domains do not seem to be helpful in social Web contexts (Boyd 2007; Boyd and Ellison 2007), since both private and public could have different levels and definitions in various social Web contexts. Instead of a binary, public and private might be better defined in a *spectrum* with no clear boundary between the two ends. On the one end of the spectrum lie emails and private messages, and on the other side are blog posts and other online publications; anything in between, such as 'wall posts' on Facebook, Twitter messages and conversations on forums are neither utterly public nor completely private (Boyd 2010).

Users should have the power to control their privacy in different contexts. However, the above changes in the concept of privacy in Web 2.0, plus the lack of updated regulations to control and limit accessing and utilising personal data has resulted in mistrust between consumers and advertisers. A recent study on public perception of privacy by Pew Research Center has shown that 91% of Americans believe that consumers have lost control over how personal information is collected and used by companies (Pew 2014b). In the academic contexts also regulations and guidelines are sometimes out dated, and do not address the changes in the concept of privacy. Nissenbaum (2009) introduces the concept of 'contextual integrity' to function as a framework to justify data collection and analysis by socio-technical devices, systems and applications. This framework makes a balance between privacy expectations and social norms and values in different contexts, and draws attention to the contextual meaning of privacy, instead of a universally applicable definition of private and public. This framework is adapted to address privacy concerns in conducting social research online (by Marwick and Boyd 2014).

Tweet collections for this study did not involve consent from Twitter users, and they may not have been aware that their Twitter conversation with a brand (or with others about a brand) is being monitored and analysed for an academic purpose. Considering that the subject of Twitter-conversation does not generally include any sensitive or intimate information about users' private life, and also since the tweet messages were shared with the 'public' (no direct message was included), collecting and analysing

these tweets are justified, according to the aforementioned guidelines and within the framework of contextual integrity, as long as users' real identities are dealt with as confidential.

Throughout this study, I observed all conventional ethical guidelines to protect users' real identities, where possible. Although the contents (created by Twitter users) are not changed, the real names of the individual users and any indicator that could reveal their real identities are removed from the database. All names used in this research are, therefore, not real names, unless otherwise is specified.

Data Analysis Part I: Interview Analysis

Chapter 5: Industry Perspectives: Interview Analysis

5.1 Introduction

This chapter aims to represent attitudes towards social media advertising by focusing on analysing interviews conducted with digital advertising practitioners who work within the advertising and PR industry. The interviews were designed to provide insights on advertisers' perspectives about the impacts of Web 2.0 technologies on brand-consumer relationships. The primary data presented for this study is a form of in-depth interview with a range of high-profiled and senior industry practitioners and policy makers whose roles are related to the digital and social media advertising business. Participants were asked to express their views, based on their experiences in the industry. The questions were designed to cover four major issues: 1) the rationale behind the use of Web 2.0 for brand-consumer communications, 2) consumers' motivations for engaging in commercial Web 2.0 communications, 3) benefits and challenges that brands and their communication and PR agent face when they use social Web platforms to communicate with consumers, and 4) implications of the Web 2.0 communication on brand-consumer power relations.

Participants included a range of experts from strategy makers, to digital content producers and managers, and experienced copywriters. Participants' responses were then analysed and the main themes, as well as similarities and differences between their views were highlighted. At the end, the results provide an in-depth knowledge about industry practitioners' perception of Web 2.0 advertising and brand-consumer communication in the social Web. The process of selecting and accessing potential participants and analysing interview transcripts are explained in chapter four of this thesis. This chapter provides analysis of interview transcripts and explores the main themes and discourses within the digital advertising industry.

At the beginning of all interviews, the participants were asked to explain their position in the industry, and define the role that digital media (particularly, Web 2.0) is playing in advertising industry. The interviewees were required to contextualise developments of digital media technologies in changing their responsibilities in the advertising agencies, and express their views about the impacts that the technological developments could have on the broader advertising industry. The participants expressed their general attitudes towards current and future directions of advertising,

and how they think their role will be different in future. Among the eight individuals participated in the interviews, only one was not directly involved in advertising industry, and his role was to provide contents as a copywriter and manage communications on Twitter on behalf of some advertising agencies and their clients. Other seven participants had various roles in the industry, but they all shared responsibilities about digital communications and strategy making. All eight interviewees, however, had experience in implementing digital and social media in advertising and commercial communications. Participants' role in the industry and their views on the four major issues are summarised in Table 1 (pages 125-126) of this thesis. Participants' position and their nature of work in their company are as follow:

P1: A middle-aged man and a freelance contractor, who had worked for various advertising companies in London as lobbyist and PR consultant. He also had experience of working in video game industry for three and half years. P1 also had a postgraduate degree in Political Theory from the London School of Economics

P2: A Digital Marketing Evangelist at Microsoft Advertising, based in Seattle, WA. He had a background of 6 years in search engine marketing, Pay-Per-Click marketing on Google AdWords, and Yahoo. In his current role, he advocates his company in forums, blogs, Twitter and other third party websites. The interview with this participant took place over Skype.

P3: He was the Head of Social at Mind Share, one of the London's famous advertising companies in digital marketing and advertising. His role at the company involved wide range of digital-related activities and managing social media campaigns for the company's clients. He had sixteen full-time employees working in his team, and their role was to run social media advertising campaigns and give consultation to brads for their digital advertising and PR.

P4: He was senior vice-president and managing director of Europe at Sapient Nitro, a fast growing advertising company and one of the largest agencies in the UK, with many years of experience in digital advertising industry. His role was to manage the company and implement innovative strategies in social media advertising. The interview with P4 took place via telephone call.

P5: He was the Social Strategist and the founder of Social Partner, one of London's most reputable advertising and marketing agencies. His role was mainly to implement innovative strategies for successful social media advertising campaigns.

P6: Digital Account Director at Universal McCann (UM), a high-profiled multi-national advertising corporation, based in London. His role required managing successful digital advertising strategies for various international brands, including Microsoft, Bacardi, Tiffany, Zipcar, etc. He was responsible for a team of employees whose role was to run digital and social media campaigns on behalf of the brands.

P7: He was the Digital Director at Mesh Marketing, a London-based advertising company. He described his company as a 'shopper-marketing agency', which aims to turn shoppers into buyers. His role was to help online retail sites in increasing sales through various digital methods.

P8: He was a freelance copywriter who had worked for a number of reputable brands across the world including Skype and Samsung. He had been in this job since 1990s, and had experience of running social media campaigns for various brands. He was paid by some internationally recognised companies to be the voice of their brand in various social media, including Twitter, and produced content for a number of digital advertising campaigns.

This chapter is organised in four parts and a discussion at the end. Each part covers one of the four major points that interviewees were required to cover: rationales behind the use of Web 2.0 by brands for advertising and public relations; consumers' motivations for engaging in commercialised Web 2.0-mediated communications and identifying elements of successful strategies of communications in the social Web; challenges that brands and advertising agencies are facing when they enter the social Web domain; and implications of Web 2.0-mediated communications in power relations between brands (or advertisers) and consumers. This method enables me to focus on the main themes among all interviews. Similarities and differences between participants' views are highlighted in each part to draw a general picture of the perspectives towards Web 2.0 communications in the advertising industry. At the end of this chapter, these

perspectives are compared with each other and contextualised within the existing academic literature in Web 2.0 technologies and power relations.

5.2 Rationales and Benefits of Using Web 2.0 Technologies

In explaining *why* the participants think Web 2.0 technologies and social media engagement are important for brands, and why brands are increasingly rushing into the social media business, the interviewees were asked to express their ideas about the *rationales* behind brand-consumer communications in Web 2.0 environments. *Trust* is one of the most common themes that almost every participant raised in responding to this question. There seemed to be a consensus among people in the industry that communications through social media have a higher degree of trust, compared to communications through mainstream media. In their view, blogs, Facebook pages, Twitter accounts, and other Web 2.0 platforms provide a more ‘friendly’ and ‘authentic’ communication environment, where brands see it as an opportunity to build closer relationship with their consumers and fan communities. P2, digital marketing evangelist at one of the world’s biggest computer manufacturer and software producer companies in the US, explained motivations behind entering the social Web environment by describing his experience:

... Back then, we set up a blog and a forum, and the idea was to communicate in a more *open* and *authentic* way. That is not to say our regular marketing channels were not open and authentic. But, [the idea was] using slightly *different voice*, slightly more *conversational tone* to talk about new features, talk about best practices, tips, and tricks, and then using it to *invite feedback*.
[Stresses are added]

The majority of participants agreed with the idea of *authenticity* and trustful communication in digital social media environments, and named this as one of the main reasons why increasing number of commercial brands are trying to establish their own social media platforms, or to build fan-based communities in the mainstream social media such as Facebook and Twitter. P8, a professional writer whose expertise is in copywriting and playing as brand voice in Twitter, expressed this issue with the idea of

'empathy'. He argued that the Internet in general, and the Web 2.0 in particular, has already changed the brand-consumer relationship and made it more *intimate* and sophisticated, so both brands and their consumers can benefit from a deeper mutual understanding. Stating that the ties between brands and personalities have become stronger because of the social digital communications, he expressed his view:

I think there was some times that people didn't know that much about brands. So, that instant interplay between *liking* something and *personality* and showing who you are is now more intense. [*Stresses* are added]

Also, P4, senior vice-president and European marketing director of an internationally recognised advertising agency, expressed similar views by stating that the *emotional engagement* in an on-going *dialogue* between brands and consumers is proven to have a stronger psychological impact on consumers' minds, and he argues that online social media has made this emotional engagement easier.

In fact, it is commonly believed that using Web 2.0 platforms to communicate with consumers will result in a direct dialogical interaction between brands and consumers, and this will lead to a closer and more sustainable relationship between them. However, some of the participants warned about the simplistic presumption, or the 'fallacy', of overstating the power of *medium* in changing brand-consumer relations. Instead, they believed that there are other factors that have a more significant role in making a 'dialogical' communication with consumers. The impact of social channel is then limited, in their perspective, and content and creativity becomes equally important. P1 who worked for several digital media and advertising companies in London, called this a 'social media fallacy':

I think the reason brands are increasingly keen to communicate with customers via social media is, in part, because of the mistaken belief that advertising carries more weight when it is delivered via social media. I don't believe that to be the case. I believe that advertising carries more weight when it is delivered through a third party endorsements of a friend, peer, or colleague, that might then attract more attention.

This is while the peer-to-peer communication is precisely the model that social media advertising is exploiting, and the distinction between third party/peer endorsement and the social media could be misleading. In fact, when other participants talked about the greater impact of social media communication, they talked about the informal and trustful communication through which individuals develop more empathy with the producers. For instance, P5 brought the concept of 'peer acceptance' as one of the reasons why he thinks social media participation is more effective in building a trustful relationship. P7 also referred to this fact by saying:

... if you engage with the content [in social media], some friends will see it. And they see me approving that content and that brand. So it will probably benefit brands in terms of perception of my friends.

As P8 also expressed, "the whole Web 2.0 is about sharing things with networks of peer groups." Therefore, the peer endorsements and recommendations are integral parts of social media communication, not a separate thing. This is the very logic of social media and the reason why it works. Third party endorsement and peer-to-peer communication are exploited by brands to build trust and emotional connection with individuals in social media communications. As I will also demonstrate in the case studies in the next chapters, a commonly used strategy for social media advertising is to create a cause and encourage individual users to communicate with each other about that cause, through which brands provide digital communication channels for ordinary users to communicate with each other and endorse or challenge one another's ideas.

P1, however, believed that the weight put on social media communication is not proportionate, and it is overstated. His views were considerably different from most of other interviewees. He was not afraid to criticise some of the world's leading advertising agencies for manipulating the idea of 'social media utopia' for their financial interests, while, as he argued, social media could work as a communication channel for brands, only if the brand has already established a well-structured consumer-brand relationship in the offline world. Therefore, *mass media* still play a crucial role to attract people's attention towards specific contents in *social media*:

Getting it [a commercial message] in front of mass consumers through mass media is still one of the cornerstones of any successful project.

In P1's view, advertising agencies need to adapt their strategies to the 'convergence culture' of the new media age.

In explaining *why* brands are increasingly using Web 2.0 and social media to communicate and interact with their consumers, participants mentioned several factors. Apart from higher level of *trust*, *empathy* and *authenticity* in social Web communications, some participants pointed economical reasons as one of the basic rationales behind using Web 2.0 technologies, and also as one of the major benefits that brands can receive by implementing Web 2.0 communication strategies. P3, head of social at an international advertising company in London, believed that brands use social media to improve their financial revenues. Stressing the ultimate reason for using social media by commercial corporations, P3 believed that "...there are only two reasons for doing social media, and that's either to make money or to save money".

P3 illustrated various methods that commercial companies can use, in order to make or to save money through digital social media; methods such as creating active discussion forums and fan-based communities in Facebook and Twitter to build stronger customer loyalty and richer brand advocacy, as well as using these platforms to provide customer service and support and saving money on call centre costs and telecommunication infrastructure. In his view, companies need to calculate cost and benefit ratio, in order to find out whether it would be economical for them to use social media for more than a general brand representational tool or not. As P3, and also some other participants such as P1, P6, P7 and P4 clearly indicated, using social media by commercial brands need to have clear business justifications. P4, in particular, talked extensively about 'business objectives' as the main element that commercial companies need to consider, when they want to enter the social Web environment. Brands need to have clear answers to questions such as: Why should we do social media advertising? What are demographics of our target audiences? What is the value for the audience? What value can brands create for their audiences? What are company's long-term communication plans, and how social media could help to achieve those goals?

As P4 and other participants noted, those brands that do not have clear answer to these types of questions, should prepare themselves to face serious challenges. Therefore, social media communication does not work for every brand, and brand communication strategists need to forecast cost-benefit ratio for using these new communicative tools. As P1 explained:

If you are a brand and people don't like you, and have negative feeling about you, -if you are a gun company, if you are making bomb for living, etc.- no one is going to interact with you apart from these unpleasant and negative ways. So, don't give them the opportunity at first instance.

In fact, having business justifications and long-term communication plans were among the most common themes in responses that express rationales behind using Web 2.0 and online social media for commercial brands. As all participants indicated, social media advertising strategies need to be integrated to the overall communication strategies of the brands and be part of a broader plan. P6, digital account director of an international media and advertising agency in London, stated:

People [i.e brands and agencies] that do social media best, implement it into their entire communications plan. It is actually, probably, a longer-term plan, than kind of yearly plan, because social media isn't something that you can just leave, you need to keep doing it.

'Multi-platform' advertising strategy is one of the dominant techniques used in many successful campaigns, and most of the participants expressed this as one of the key elements of the 'viral' advertising campaigns in recent years. Using Twitter as a back up and support channel for instance, is a common strategy that was mentioned by the interview participants in several occasions. P8, a copywriter from London who used to work for several advertising agencies in Europe and in the United States, extensively explained his views about multi-channel advertising strategy and illustrated how this could help brands to penetrate into deeper layers of consumers' minds by bringing examples of 'viral' campaigns that he was involved in. For instance, P8 talked about his experiences of moderating tweets on behalf of a communication company (Skype) that provides software for voice-over-IP which enables individuals to make voice and video

calls via Internet. The communication company launched an advertising campaign called Skype Laughter Chain in multi channels including social media and elsewhere (in mainstream media as well as other Web 2.0 spaces such as YouTube) and planned to use Twitter and Facebook to enhance the campaign's message and to trigger user-to-user communications about the brand. The theme of the advertisement campaign was happiness and laughing, and P8's role was to facilitate brand-related communications with the theme of connectivity, happiness and laughter. He explained how he used Twitter as a medium to create 'the world's longest laughter chain', and talked about the way that this multi-channel and integrated strategy helped the company to make a deeper and 'authentic' connection with individuals, and how users willingly engaged with a brand-centered 'fun' and entertaining social interaction.

Another example that was mentioned as one of the best multimedia-integrated advertising campaigns by three of the participants (P8, P1, and P5) is the campaign for an American company that manufactures toiletry products for men (Old Spice). The company launched a video campaign in 2010 to promote its shower gel for men, and it became one of the most viral video campaigns in the world. The reason for its success, as the participants explained, was partly because of the integrated media strategy that was behind the campaign. The company spent a lot of money for mainstream media advertisements, and produced different versions of the advertisement for different audiences. It also successfully used Twitter to feed up the campaign and to trigger peer-to-peer conversations. As P5 said:

All of those scripts, the YouTube scripts, the TV scripts, all of the content was designed to inspire a conversation between men and women, with the brand in the middle of it. And that's a very, I would say, social strategy, because they were using YouTube, they were using forums, they were using traditional media, they were using insight to our social behaviour, and they were adding value, in a way to create content for conversations around things they were talking about it anyway. That's a clever strategy.

However, it is not clear whether it was the social media campaign that resulted into the commercial success of this example, or the fact that the campaigners used all other traditional sales strategies (including coupons and print advertisements). Therefore, as

P1 indicated, this cannot be considered as a social media success story, although social media certainly played a complimentary role, which integrated well with other traditional advertising strategies. As P1 said:

The reason it worked, on one level, is because they created very funny content that made people lough. People enjoyed watching it. They put it in all the sorts of places that you would expect stuff like that to go. Crucially, they put it on television. This wasn't a social media success story.

Mainstream 'traditional' media (specially TV) played a huge role in turning this example to a 'viral' advertising campaign. P1, P5, and P8 concluded from this example (as well as similar examples of 'viral' social advertising campaigns) that budget, mass media power, and traditional PR still play huge roles in social media success stories. However, P1 believed that what made this specific campaign different, was campaigners' ability to adopt certain elements of Internet culture:

These were all elements that people who created that knew that people in places like Reddit liked...

Overall, all eight interviewees who participated in this project, believed that Web 2.0 platforms and online social media are providing new opportunities for brands and commercial companies, and they can benefit a lot from these capacities, if they have clear and long-term objectives and an integrated communication plan. Depending on the nature of products and services that a company provides for its consumers, and also depending on the contexts of social media, commercial companies can benefit from implementing Web 2.0 communication strategies. Different social Web platforms could have different functions for brands. They could be used as consumer relationship management (CRM) tools, or as complaint dealing mechanisms. In each case, there needs to be a clear rationale behind using Web 2.0.

5.3 Participants' Motivations

Respondents were also asked to comment on benefits of using Web 2.0 communication channels for consumers and their motivations for engaging in a commercial

communication in social media. Most of the participants believed that if the contents are *creative, unique, and entertaining*, they will be compelling enough to attract a considerable number of people to engage with it. Users' motivation for engagement, however, might vary, depending on the case and the content. P3, P5, and P7 believed that discounts and offers, or as P5 calls it 'transactional rewards', are the main motivations for the majority of consumer engagements in commercial Web 2.0 communications. Therefore, many brands give exclusive incentives to users, if they 'like' their Facebook page or 'follow' their Twitter feed, for example. But P3 argued that the real motivation for consumers to engage is the sense of *satisfaction*. So, if they find *value* in what brands are producing and sharing in their social Web channels, they will not only follow and engage, but also may serve as 'brand ambassadors', and share that content with their own network in the Web. Satisfaction does not necessarily mean 'transactional rewards' (i.e. discounts and offers). As P6 suggested, being entertained could be enough reason for people to get involved in a communication online. He gave some examples of entertaining content in social media and said:

All these companies provide entertaining content. Like I said before, I don't think people particularly care about the branding round it, as long as it delivers a good experience.

However, P5 believed the main reason people engage with brand communication in the first place is the transactional reward. He states:

Fundamentally, consumers have gone into a brand conversation because they want a transactional reward for it. They are motivated by a belief of benefit, monetary benefit generally. ... and why they talk to each other about brands in brand spaces, is the original reason for going there, and engagement rates in those places are very low normally, because lesser brands are giving away free stuff, lesser people are came in

However, satisfaction and value could have different meanings in different contexts. Transactional reward cannot be the only reason why people follow and engage with brand communications in social media. For a service provider brand such as Heathrow Airport or a train operating company, providing instant up-to-date information is

interesting enough for people to follow the brand's Twitter account, for example. Some other brands, however, may provide exclusive or personalised contents for their social media fan communities, to give them a sense of satisfaction and recognition, which cannot be reduced to transactional rewards. A good example of this is Burberry, which I will explain in the case studies chapter. The company provides its loyal fans in the social media with exclusive access to the latest fashion show videos and latest season models, before publishing the content to the general public.

P5 distinguished between two levels of engagement for individuals. He believed that *providing information* in social media (such as brand recommendation to friends and peers) is generally done for *motional* reasons, but *seeking information* through social media has *rational* reasons.

Most of the reasons for *making a recommendation* or starting a brand conversation, generally, are self-esteem, enhanced social standing, and social bonding. So they must be *motional*. The reasons for taking or *seeking recommendations* generally are transactional, in terms of risk reduction, so there is a *rational* reason to do it. [Stresses are added]

Whether it would be peer-acceptance, self-esteem, social status, or risk reduction, consumers' engagement is an invaluable credit for brands that is not seized easily. In the over-crowded social Web environments, *attention* has become a rare commodity (Davenport and Beck 2001), and managing this new 'currency' is one of the main challenges that brands are facing in the age of digital social media.

5.4 Challenges and benefits for brands and agencies

When participants were asked to name the main challenges that brands are facing in social Web platforms, four referred directly to gaining consumers' *attention* as the main challenge. P1 answered this question by referring to attention as the scarce commodity in social media, and continued:

How do you get people's attention? Well, part of it is obviously making good stuff; part of that is fundamentally paying for placement; but the real

challenge is making people care, and the real problem is that most of people won't, and the other real problem is that most brands don't understand this.

P6 also believed brands need to use innovations in order to create something unique, since if they repeat what others have already done, it would be difficult for them to attract consumers' attentions. *Uniqueness brings credibility*, and will eventually attract consumers' attentions. Once they grab attentions, they need to work constantly to maintain it, because the competition for attention never stops in social media. They need to create *value* to remain credible in consumers' perspectives. Giving offers, discounts and incentives could help to gain consumers' initial consideration, but brands need to implement more sophisticated strategies to be *seen* by consumers. Moreover, P6 believed that communication does not take place around offers or discounts:

To be honest, what kind of two-way dialogue am I going to have with some one who is just consistently saying 'laptop £399'? Why would I even want to re-tweet? So, some are still using this platform as another way to get the message out, and it is still one-to-many.

Therefore, if brands are genuinely looking to engage consumers in a communication, they need to move away from traditional branded advertising to a more entertaining and interest-centred communication. This is something that was not easily possible in pre-Web 2.0 eras. Now, millions of users tend to share all aspects of their private lives in the social Web, including their hobbies and interests. This has enabled brands and advertising agencies to target their audience, and personalise communications with them based on their interests, so they are more likely to pay attention and to engage in passion-themed communications.

P4, also, believed that brands needed to attach themselves to a certain theme or activity, in order to be able to trigger communication with consumers. He gave the example of an American sportswear and footwear retailer that is famous for manufacturing sneakers. The brand has represented itself to be so passionate about sneakers, in a way that no other company is. After running a few TV commercial and Twitter hashtag campaigns with the theme of enthusiasm towards sneakers, the company developed a community space called 'sneakerpedia.com' and encouraged users to upload photos of different

types of sneakers they have, and share it with a wider community of 'sneaker lovers'. The website became the world's largest visual wiki of shoes, with more than 100 million photos. Other example that was mentioned by P6 is an American alcoholic beverage brand (Jack Daniel) that has a rich history of attaching itself to music. The brand sponsors many concerts around the world (9 to 10 gigs across the year, as stated by P6), and reflects exclusive news, photos and videos of the sponsored events in its Facebook page and receives a huge response from users who are passionate about the music. In fact, the brand is trying to have a genuine and constant conversation with its fans (who are likely to love music too) through social media. The conversation is not about the real product of the brand (alcoholic beverage), but about something that they could successfully attach their brand to. P6 explains the benefits of this strategy for Jack Daniel as follow:

Now, the good thing about having 9 or 10 gigs across the year is you get regular content updates, and you have obviously got build up for each gig, and have obviously got post-gig amplification afterwards, which means that if you have got 10 or 11 gigs across the year and a party, across that whole month, you could be talking to your audience, and encouraging them to apply for tickets, talking about the bands that are going to be played, posting photographs from kind of sound checks.

Transparency was another challenge that brands face in the age of social Web, according to the participants' responses. All eight individuals who participated in the interviews nominated transparency (or honesty) as one of the biggest challenges that brands are facing in social media, specially, in cases that something goes wrong or brands face a crisis. There was a consensus among all participants about the role of Web 2.0 in echoing consumers' voice, although P1, in particular, believed that this capacity of Web 2.0 has been largely over-stated. A *louder voice of consumers* means that if they do not like the brand or if they experience something wrong, there is (at least a potential) danger to the brand's reputation. Therefore, brands seem to be no longer able to hide some information or anti-brand discourses from the public, and they need to adapt themselves to this 'perpetual transparency' conditions. For instance, by referring to some failure examples, P3 illustrated how a simple mistake by a junior employee could have devastating effects on brand's reputation and market value. He mentioned an

example of a pizza chain restaurant (Domino's) in the United States, when two employees recorded the whole process of messing with the food and uploaded the video on YouTube as a stupid joke. But the video went viral, and the company's share value dropped 26 cents overnight:

They uploaded it on YouTube thinking nothing will happen; it is just a joke. They knocked 26 cents of share price of Domino's pizza overnight. So it was a massive massive thing for them. And that's really the power of social, when you see it is a core element to lose you money

Another example that was mentioned by P7 was a 'tweet failure' of a high street luxury fashion brand (Kenneth Cole), which went totally wrong, when they tried to use their sense of humour to relate their spring season sales to the Arab Spring, a chain of political uprisings in some Arab countries that sometimes involved violent clashes and bloodsheds:

It put a tweet when I think Egypt was in particularly bad stage with riots and stuff, and it tweeted something like, it seems Egypt has heard about Kenneth Cole sales, which, however, didn't really go down well, and you can see why. People were shot, killed, etc. That was a shocking example of how social media communication can go wrong in a way that you did not predict. So you need to be aware of these communications.

To minimise the risk of failing campaigns in social media, P3 highlighted the importance of staff training. However, things can always go wrong, and companies need to be able to deal with problems in the 'public' environment of the social Web. The first response to these types of problems, as all participants mentioned, is to acknowledge the problem and keep updating information via the same channels. "The worst thing you could do with negative feedback is to delete it", says P6, and suggests that to put maximum effort to solve the problem and to keep in touch with consumers. P2 mentioned an example of a fault in one of the products of a computer manufacturing company (Microsoft), and he explained how he could manage to sort that out using regular posts on one of the specialised forums on the Internet. He said that the team could also save money by

communicating in the forum, since this prevented a lot of calls to the company's call centre.

Although failures and negative expressions in public could harm brand's reputation, they are unavoidable in the age of social media, and P5 argues that companies need to accept this, and look at it as an opportunity. He argues that if brands are honest in their Web 2.0 communications, a few negative expressions could validate other positive information. An example of that is hotels' rating in Tripadvisor, where P5 believes that a few negative feedbacks can assure customers that information provided about the hotel are genuine. Moreover, P1 believed that although social media failures could have a significant impact on brands' reputation, but their effects are limited and temporary. "Nobody remembers social media crisis on the Internet from two weeks ago", he said.

The other challenge of brands in the social Web is dealing with high volume of inquiries from people all around the world (specially for international brands). Consumers' expectations are rising, and brands are under pressure to be available in real-time 24/7 around the globe. P3 mentions *speed* as one of the main challenges, and P6 and P7 talked about *ubiquity* and the increasing inquiries from millions of individuals as some of the biggest challenges for brands in the age of social media.

Many brands use automated software solutions to monitor different social Web environment and alert them when something rises. P2 said that the company that he works for, as well as many other companies, has a 'rapid response team', which is responsible about high priority issues, such as social media failures. When something comes up as a high priority, the team will immediately take the matter into consideration, and work with PR department and journalists, to resolve the problem.

P5 and P7 believed that using 'social monitoring' or 'social listening' tools by brands indicates the empowering effect of the social media, and they see it as a sign of consumers' empowerment. P7 argues that although dealing with every single comment is virtually not possible, brands try to make consumers feel that they are being listened to.

5.5 Power relations

One of the main questions that participants were required to address was the issue of power and control in commercialised Web 2.0-mediated communications. The interviewees were asked to summarise their views about power relations between brands and consumers and the role that Web 2.0 plays in changing these relations. Apart from P1, who believed that nothing is fundamentally changed and argued that the old media power structure still remains valid in the age of social media, all other seven participants (at least to some extent) shared views about the empowering effects of Web 2.0 technologies. Although no one claimed that the new media technologies have democratised consumer-producer relationships, they used different examples to demonstrate that social media multiplies consumers' voice and enables them to challenge giant brands, if they feel that they have not received proper treatment. P5 for instance, believed that:

“It's not the brand that's the hero of social; it's the person, and it's the person's experience, and it's the person's opinions; and that's an interesting shift”.

P6 mentioned an example of a '21 year old kid' (Charlie McDonnell), who has used YouTube to post contents that never get into the mainstream TV, and earned 20,000 pounds a month:

... because he does use his own kind of YouTube show, and he is, what we call it an independent producer, because he is never going to get anything on TV, although he is probably on the route to get on there as well, because he has got six and a half million subscribers to his YouTube channels. ... As I said, he has monetized this through YouTube, and now he has all sorts of brand that want to get involved with him of the back of that. So, these have definitely empowered the individual, although perhaps not every individual become creator of content.

Another participant, P5, also brought another example of a passenger of the United Airlines whose guitar was broken by the airline and never received compensation:

... he [the passenger with a broken guitar] made a video and put it on YouTube, which to date, has cost the brand 180 million dollars in loss marketing capitalization. So, that is an example, I think, of consumers using social technology to tell the brand and to tell everyone else something about the brand. I think this is a fundamental issue.

They used these examples as instances of empowering consumers against giant brands. They argued that the new technology is providing individuals with a tool to exercise power in a way that was never possible before. However, they also admitted that not every individual is so lucky to become famous through the social Web. P8 and P4 represented a more conservative view, and rather than expressing 'empowerment', they talked about 'balanced' relationships. Answering the question about changes in the advertising industry and the role of Web 2.0, P8 explained that:

Advertising is still untouchable. It's not the case that advertising has become this kind of utopian democratic free form, because that will destroy the whole point of advertising. What has happened is that creators have been given the opportunity to embrace empathy, and by that, I mean to share everyday new ideas at very immediate level.

He then explained political implication of the idea of *empathy*, and elaborated the sophisticated and 'softer' (less noticeable) methods that commercial companies are using to deal with 'smart' consumers. He argued that brands are developing 'personalities', and as a result, capitalism represents itself 'as a friendly cuddly bear'. The most critical views, however, belonged to P1, who argued that the power of Web 2.0 communications is 'massively over-stated'. He argued:

I think the extent to which ordinary people, through blogs, Twitter, Facebook, etc. can influence is limited. I am not an influencer. Most people aren't. ... Most people still get their information from major news sources. Now, they might find that information via Twitter or Facebook or a blog or whatever, but the sources of that news are still the major companies. The

best way to get people tweet about something or share it on Facebook, is to get it on BBC, the Daily Mail, or Guardian; old media, just on the Internet.

However, although brand-consumer relationship does not seem to have fundamentally changed in his view, he admits that social Web provided new opportunities for *some* individuals to become new 'influencers'. As P6 argued, Web 2.0 has changed people's relationships with each other, but not necessarily with brands. Therefore, P6 and P1 believed that users' hierarchy in the social media has changed, and the 'influencers' are sometimes paid by brands, to become brand's voices or brand ambassadors. They provided examples of some bloggers (new influencers) who receive free products or incentives to share their views about the product with their readers (influenced ones). One can argue, however, that most of these new 'influential' figures are celebrities and famous people who have gained their influence through mainstream 'offline' media.

The issue of power relations between brands and consumers and the role of Web 2.0 technologies in changing these relations are the points that were discussed in the literature review chapters of this thesis (chapters 2 and 3). Here, in the next part of this chapter, I will contextualise experts' views in the advertising industry within the existing academic literature.

The major points that were discussed in parts 5.2 to 5.5 are summarised in table 1 below.

Table 1 - Summary of interview analysis

Participant	Position in the industry	Rationale for the use of Web 2.0 by brands	Consumers' motivations for engagement	Benefits and functions for brands	Challenges for brands	Impacts on brand-consumer relationship
P1	Digital Consultant	Deeper influence on consumers (a 'mistaken believe')	Sharing	Moving from advertising to communication Stronger brand advocacy	Attention Proper distribution of budget between different segments (i.e. digital, TV, print...) Creativity Honesty Adapting to the Internet culture Managing demographic array of Intranet users and their consumers	Not fundamental change Old-media power relations still rule Web 2.0 functions like mass media in many cases (power and money are still major drivers) Changing power relations <i>between users</i> , not brand-consumer
P2	Digital Marketing Evangelist	Authentic communication Conversational communication	Useful information	More efficient customer relationship management (CRM) – Real-time Return On Investment (ROI)	Attention Creativity (creating 'sharable' content) Transparency (dealing with failures in public!) Real-time communication (fulfilling higher expectations)	Consumer empowerment Closer, and more authentic relationship
P3	Head of Social	Making money Saving money	Discounts and <i>exclusive offers</i> Sense of <i>satisfaction</i> Personalisation of ads (receiving relevant adverts)	Saving and making money Providing real-time information	Speed Training staff (to know how to use social media)	Consumer empowerment (people demand for more and better, and brands follow them)
P4	Senior Vice-President	Emotional engagement	Socially relevant materials	Deeper customer loyalty Brand-image improvement	Attention Consumers have a bigger voice	More <i>balanced</i> relationship Consumers have bigger

	European Marketing Director		Finding better values (emotional) Personalisation	Better sale (indirectly driven from fan base communities) Passion/interest-based advertising	Transparency/honesty	voice than many brands
P5	Founder and Head	Closer connection to consumers	Transactional rewards Risk reduction	Shift from <i>advertising</i> to <i>communication</i> (from commanded control model to social media model) Monitoring tools and algorithmic targeting Earned media (co-creation)	Perpetual transparency/honesty	Empowering consumers ('louder voice for consumers') Changing power relations <i>between users</i> A more 'humane' and personal relationship
P6	Digital Account Director	Direct and one-to-one communication Economical benefits	Entertainment Recognition Instant up-to-date information	Customer relationship management (CRM) tool Complaint dealing mechanism Algorithmic targeting of customers Passion/interest-based advertising	Perpetual Transparency/honesty Ubiquity Attention ('people don't care')	Empowering consumers
P7	Head of Digital	More engaging communications	Discounts and offers	Return On Investment (ROI) Increase sales Improve brand image (brand advocacy)	Transparency/Honesty Dealing with large number of inquiries	Empowered consumers (brands use social media <i>listening</i> tools)
P8	Copywriter Brand's Voice	Empathy	Sharing/Entertainment	Moving away from traditional advertising Merging advertising and design Intimate and sophisticated relation with consumers	Transparency/Honesty	More balanced – democratisation destroys advertising concept More intimate and sophisticated brand-consumer relations

5.6 Discussion and Conclusion

One of the participants (P3) summarised marketers and advertisers' perspectives towards social media by referring to the concept of 'earned media'. He argued that brands and advertisers tend to exploit all media capacities to spread their messages to a larger audience. They generally do this by either establishing a branded media system (owned media, such as companies' websites), or by spending money and paying to established media systems to promote their messages on their behalf (paid media, such as mainstream advertising). But what social media does for marketers and advertisers is that it provides them with a media environment that can be used to publicise their message 'freely' by getting consumers to work on their behalf (earned media).

As the interview participants stated, brands need to 'build' networks and 'earn' credit in the social media, and then, it can play a substantial role to promote their reputation and, consequently, generate financial revenues for them, although there are also some serious risks involved, as explained before. Understanding social media as 'earned media' for commercial companies and its effects on publicity and sales is an established notion in marketing literature, where there is a common perception that social earned media has a greater influence on customers and a higher return on investment (ROI) than traditional earned media (for instance, Sterne 2010; Hanna, Rohm, and Crittenden 2011; Stephen and Galak 2012; Singh and Diamond 2012).

As noted before, there was a common perception among the participants about the 'emotional' effects of social media. All eight experts who participated in this research believed that using social media for commercial communications will result in a closer and more 'authentic' relationship between brands and consumer, either because of its social structure and the effects of peer influence (referred to as 'third party endorsement' and 'peer acceptance' by P1 and P5), or because of its unique characteristics that enables algorithmic and 'smart targeting' and passion-based advertising (as elaborated by P4 and P6). This view is in line with the notion of 'earned media' in the mainstream marketing

literature that considers online social networking as ‘electronic word-of-mouth’ (such as Phelps et al. 2004; Dwyer 2007; J. Brown, Broderick, and Lee 2007; Cheung, Lee, and Rabjohn 2008; Mangold and Faulds 2009; Jansen et al. 2009; Steffes and Burgee 2009; Libai et al. 2010; S.-C. Chu and Kim 2011; Ahrens, Coyle, and Strahilevitz 2013, among many others). Therefore, as it can be seen in table 1, participants generally considered brand-consumer communications in social media as more transparent and trustful, more credible and authentic, and therefore, more effective in driving direct and indirect financial revenues (sales and reputation).

However, as the participants mentioned, this type of relationship can be challenging; brands and advertising agencies need to adapt their strategies to the new conditions. Brands that are able to evolve their strategies have the chance to survive in the over-crowded environment of Web 2.0, since they are more likely to attract consumers’ *attentions* by implementing innovative techniques. Drawing on participants’ responses, I aimed to characterise new evolving advertising strategies in this chapter. These can support arguments over emerging new phase in the development of advertising, which was introduced earlier in chapter three (3.6). Furthering the five phase model (Leiss et al 2005), the latest phase in the linear development of advertising is what Leiss et al named the ‘demassified market’ age. This refers to the condition when advanced communication technologies enable advertisers to target the most relevant consumers based on their personal interests and to build *personalised* relationship with them.

The argument is that technological capacity to develop ‘narrowcast’ marketing strategies, plus the multimodal nature of digital media has delivered a different phase in the development of advertising, in which symbolic brand image, lifestyle and authenticity are the main themes in advertisements. As Leiss et al argued, in the ‘fifth phase’ of advertising, brands and advertisers need to open room for brand-consumer *negotiation* spaces and implement *engaging* communication strategies. However, the emergence of collaborative and interactive Web technologies and cultural developments of the *social media* and *sharing* ‘private’ aspects of life in the digital networked environments seem to

have fundamental impacts on marketing and advertising strategies, and has taken negotiation and engagement to a further phase. Web 2.0 is more than a *negotiation* platform within which brands and consumers interact with each other. It provides numerous new opportunities and challenges that brands and advertising companies need to understand, and update their strategies accordingly. As explained by advertising experts who participated in this study, brands have started learning the culture of Web 2.0, and new themes are emerging in social media advertising. Although it certainly does not mean that mass media marketing and advertising strategies are not significant any more, marketers and advertisers need to develop an integrated and multi-channel communication strategy to embrace old and new media marketing techniques. Failure to adapt strategies could have devastating impacts on brands' reputations and revenues, as it was demonstrated by the participants in this chapter.

Perhaps, the most important task for advertisers and marketers is to implement a comprehensive advertising and PR strategy for all media platforms, and manage social media communications according to brands' broader advertising and communication strategy. According to the interviewees' responses, 'social' versus 'mass' media integration is a key to develop successful multi-channel communication strategy. A successful adaptation of social media culture and implementing innovative and engaging strategies in brand-consumer communications in Web 2.0 environments can provide commercial corporations with considerable financial benefits. The interviewees illustrated some of these benefits through examples of successful social campaigns.

Social media has also provided brands with new tools to create interest-based online communities to help them attach their brand's image to a certain activity, interest or passion. Creating online passion-based fan communities seems to be a powerful strategy to build a closer relationship with consumers, and as indicated by participants, many brands are already using this technique to generate a stronger brand advocacy. Another fundamental move in advertising strategies that mentioned by many of the interviewees was moving away from

conventional advertising towards personalised brand relationships, which involves implementing informal and semi-official communication techniques.

The important question, however, is whether Web 2.0 technologies could alter the power relations between brands and consumers. Based on responses from the interviewees, it appears that the dominant perception in advertising industry is within the notion of 'consumer empowerments' (Tapscott and Williams 2008). Most of the participants mentioned examples of how consumers can use online social media to amplify their voices and influence on market relations. However, as some participants argued, the empowering effect is not a linear and simple process. This might be the case that consumers enjoy more power in commercial Web 2.0 mediated communication because of its decentralised structure, but this does not lead, by any means, to a democratised market conditions, in which commercial brands and advertising agencies lose control over consumers' freedom.

As discussed in chapter three, the consumer empowerment thesis fails to address complex power relations in Web 2.0 communication settings. It has been criticised by many social and political theorists such as Mansell (2004), Castells (2009), Van Dijck and Nieborg (2009), Curran et al (2012), Fuchs (2007; 2013; 2014; Fuchs et al. 2012), and Scholz (2013). The argument is that the culture of collaboration and sharing which is dominant in Web 2.0 and the social media environments represents a new face of the mainstream commodity culture, which ultimately reconstructs the established power relations between producers and consumers.

I used the 'prosumption' model to construct a theoretical framework for analysing the function of power and counterpower between producer and consumer in Web 2.0 environments. It is often argued that consumers' engagement in the process of communication provides them with more control over the flow of information. However, as it was elaborated in the theoretical discussions in chapter three, this is not the case in many instances for a number of reasons. Data and information shared by individuals in social Web is a new source of power. However, in most of the cases consumers do not own the data

and the communication infrastructure, and have little control over how these data is used by giant corporations and government institutions. In addition, brands and advertising companies have adapted new techniques to exploit the culture of sharing and personalised communication with prosumers in social media to exercise 'soft control' and hegemony. I adapted Lash's theory of power through algorithm and post-hegemonic power (Lash 2007a) to demonstrate the way that Web 2.0 communication is used in advertising industry to reinforce brand's supremacy and control in a more concealed way.

Power, in its Foucauldian definition, is present in our everyday interaction, and in the context of brand-consumer interaction, it is essentially exercised to secure economic and political benefits of brands. Foucaul's concept of 'capillaries of power', as Marwick argued (2012), could be used to theorise the 'new influencers'. Bloggers, social media activists, and other online 'micro-celebrities' enjoy more power and influence other less-powerful Web users. The new network of capillaries of power influences in a more concealed and softer way compared to the hierarchical power that a brand might have over consumers. Therefore, as P1 and P6 argued, advertisers tend to use the power of these new influencers to spread their commercial messages to other less powerful users by commissioning them for blog posts and other promotions for brands.

Although the mainstream view in advertising industry is that the Web 2.0 technology has altered the structure of power relations between consumers and producers and resulted in a 'balanced relationship' (as stated by P4 and P8) or 'empowered consumers' (as stated by P6 and P7), in reality, nothing has fundamentally changed. Discourse is still the main source of exercising power, and the ownership and the ability to manipulate big data by brands and advertising companies has even resulted in a amore profound and effective way of controlling consumers' behaviour. This fact is generally ignored by people in advertising and PR industry, whereas it is the fundamental issue in brand-consumer interaction in Web 2.0 settings.

I shall return to this issue later in the concluding chapter of thesis, where I will also back my argument with the empirical data that will be presented the next chapters.

Data Analysis Part II: Case Studies

Introduction

This section of the thesis focuses on the empirical data from actual brand-consumer communication in Web 2.0 (primarily in Twitter) in the form of four case studies. Each case study forms one chapter. Therefore, chapters 6 to 9 are dedicated to the case studies, followed by chapter 10, a cross case analysis. Throughout these chapters, I explore the content and forms of using Web 2.0 technologies in advertising, by focusing on changes in the nature of communication, and in the advertising strategies in four case studies: Starbucks Coffee, Dell Computers, Burberry, and the Yes Scotland Campaign. Throughout the case studies, I shall describe the way that the selected brands are adapting their advertising and PR strategies in social Web environments (specially in Twitter) to build and enhance their relationship with consumers and wider social Web user communities. By analysing the content and structure of Web 2.0-mediated communications and exploring social advertising strategies throughout the case studies, this thesis aims to characterise Web 2.0 advertising discourses in commercial and political contexts.

In the previous chapter I addressed these issues from the industry insiders' perspectives. By interviewing digital advertising practitioners and policy makers, I aimed to ascertain how they interpret mutual relations between Web 2.0 technologies and advertising strategies. At the end, I summarised participants' assumptions about social media and other Web 2.0 capabilities and the way that these could influence the relationship between brands and consumers. As it was demonstrated in the previous chapter, I argued that the mainstream discourse among advertisers and marketers mainly fall into the consumer empowerment thesis, which will be criticised later in this thesis. In this section I explore these issues in action, by analysing advertising strategies through four cases in different subject categories.

Each case sets the context for the brand and its positioning online. This sets the scene for content and discourse analysis of brand-consumer communications in social Web contexts, with special focus on Twitter as a language-centred digital communication platform. By observing and describing patterns and features of

users' participation in various commercialised and politically oriented communications on Twitter, I aim to provide an overview about the new digital advertising strategies in collaborative and interactive Web environments. In doing so, I shall conduct in-depth analysis of the content and structure of Twitter communication, which will help to examine the level of interactivity and the possible impacts of Web 2.0 technologies in changing power relations between producers and consumers.

The choice of commercial and political campaign will enable me to extend the scope of this study to the broader advertising arena, which includes political advertising, where the focus is on encouraging individuals (citizens) to take a political action that directly or indirectly influences the power relations in the society. The concept of power, however, persists not only in the political communications, but also in all other social aspects of our lives, including commercial advertising. Power, in its Foucauldian definition and as it was defined in this thesis, is practised in everyday communications, and is constructed and reconstructed through various human interactions. There is an extensive literature about exercising power in mainstream media advertising (see chapters 2 and 3). The Web 2.0, however, is a new phenomenon, and it is claimed that it can provide more equalising communication medium. As it was discussed before, the thesis like 'Wikinomics' and what was called the 'consumer empowerment' thesis claim that the shift towards digital media (and specially Web 2.0) has resulted in a more balanced relationship between producers and consumers, and provided users (consumers, citizens, etc.) with a more powerful tool to challenge the traditionally powerful organisations and institutions by participating in dialogues and conversations in digital social media. This view, however, has been criticised by some scholars, as it was elaborated in chapter three. This thesis is also set to contribute to the existing critical literature on social media communication and power, by exploring brand-consumer communication on Web 2.0.

Using the critical sociological theories (particularly, Lash 2007a; Castells 2009; Ritzer and Jurgenson 2010; Curran, Fenton, and Freedman 2012; Fuchs et al. 2012, and Fuchs 2014), I contextualise case study analysis in the existing

literature on Web 2.0 communications and power relations. The result of content and discourse analysis indicates that although Web 2.0 technologies have facilitated dialogues and interactions between brands and consumers, it has not ultimately resulted in a genuine democratic and equal relationship, and in many cases, Web 2.0 platforms are used as another 'broadcasting' medium to spread mass-produced message to the large number of audiences. However, the new technologies have had some implications in brand-consumer relations, and changed the features and characteristics of brand-consumer interactions. These issues will be discussed throughout the case studies, and also in the discussion part of this chapter.

Overview and justifications

The number of case studies was limited to four, to leave space for detailed qualitative analysis of brand-consumer communications. Conducting more case studies was not practically possible for the purpose of this PhD due to time limitations. However, further studies can provide a more comprehensive knowledge about the way that Web 2.0 technologies are used in different types of commercial and political communications and the highlight the significant changes in advertising strategies in the social media. The cases here were selected, based on their Web 2.0 communications and advertising profiles and the nature of products or services that they provide. To choose the right cases for the analysis, at first, a list of brands that are well known for their effective strategies and innovation in digital and social media advertising were created. To build such list, I used several sources including 'digital IQ' ranking, measured by a marketing think tank called L2, which measures the success of digital communication strategies for a number of brands⁹. I also used other methods to include variety of innovative brands in the digital world to the potential cases; methods such as observation and snowballing (by asking interviewees to suggest successful brands in the digital world). The cases then were shortlisted, based on their level of online activities and the nature of brands' products or services.

⁹ More information about the L2 research and methods that are used to measure successful campaigns, visit <http://www.l2thinktank.com>

Detailed information about the process of selection and shortlisting brands are provided in chapter four of this thesis.

The commercial brands in the frame for analysis included product and service providers including fast-moving consumer goods (FMCGs), notably, Coca Cola, Starbucks, Skittles, Burger King and Cadbury, luxury brands such as Burberry, Dior, and LV, supermarkets such as M&S, Sainsbury's and Tesco, technology and computing companies like Apple, Microsoft, Cisco, and Dell, car manufacturers such as Ford, BMW and Volvo, as well as service industry brands such as passenger airlines like British Airlines, and Virgin Atlantic, and TV and telecommunication providers such as AT&T, GiffGaff, Vodafone, Virgin Media, and Sky.

The aim was to include different range of brands in the case studies, in order to be able to compare Web 2.0 communication strategies in various contexts. Also, the selected brands represent the most innovative companies in digital communications. Therefore, Starbucks, as an iconic FMCG, Dell, as a complex technical product producer, and Burberry, as one of the most successful luxury brands in digital marketing and advertising were selected from the list.

Each case study starts with a description of the overall strategies of brand's digital communications, and then the way that they use Web 2.0 technologies for advertising and communicating with consumers is analysed in more details. However, since the aim is to take qualitative approach in analysing brand-consumer communications, the fields of analysis are narrowed down to corporate blogs and Twitter, as two commonly used Web 2.0 channels for commercial communications. By corporate blogs, I mean collaborative and interactive websites that are designed and developed by the commercial brands, in order to provide a more intimate and semi-official brand-consumer communication channel and to shrink conventional boundaries between public relations, marketing, and advertising strategies in a digital interface (Cass 2007). For this thesis, 'corporate blog' is used in its broader definition, and includes corporate-sponsored social networking websites, discussion forums, interactive webpages, wikis and crowdsourcing platforms. However, the systematic analysis

of brand-consumer communication in this thesis is limited to Twitter, as a primarily language-based third-party social media, which is extensively used by all these brands as a new communication channel.

Twitter, as a popular microblogging platform, represents an everyday Web 2.0 communication tool that is widely exploited by commercial brands that try to build a multichannel relationship with other Web users. Many of the brands have already managed to connect with millions of Twitter users around the world, and use this social Web channel for different purposes. The initial observation of social Web advertising strategies of the selected brands also revealed that Twitter communication is an integrated part of their general marketing and advertising strategies, and it functions as a 'social media hub' for their campaigns, since they tend to link information from other social media sources in their Twitter feeds. Moreover, although communication via Twitter is 'multimodal' (as in other social Web settings), it is still primarily a linguistic medium. This makes it a more reliable example for the purpose of this thesis, as I aim to focus on the use of language and other communicative modes in Web 2.0-mediated brand-consumer communications. Information about accessing publicly available communications in Twitter and the process of collecting, sampling and analysing tweet messages are explained in chapter four of this thesis.

Moreover, apart from the commercial brands, I deliberately included a political advertising example to compare the two types of advertising in the social Web. Making such comparison will enable me to gauge the similarities and differences between different advertising contexts, and this could reveal some interesting facts about possible changes in power relations between producers (of a commercial or political message) and 'participatory' users (prosumers, being consumers or citizens). From the observations and interviews carried for this thesis, I learned that some of the world's leading advertising agencies are engaged with both political and commercial advertising campaigns, and use many similar strategies to engage individuals in a politically driven or commercialised communications in the social Web environments. For instance, Blue State Digital, one of the world's leading media and advertising agencies,

runs various advertising campaigns for political, commercial, and non-profit organisations including Barak Obama's 2008 and 2012 presidential campaign as well as Ford (automotive's) Social advertising campaign.

Among Western political advertising campaigns that are notable for their use of digital social media, I decided to do a case study on an on-going local political campaign in the United Kingdom over independency of Scotland, organised by the Scottish National Party (SNP), and the Scottish Green Party. The 'Yes Scotland' campaign was launched in May 2012, to raise awareness and social support to promote 'yes' votes for Scottish independency in the upcoming national referendum, which took place on 18th September 2014. The campaign was designed to be 'social', and the SNP planned to use the capacities of online social media to generate support and motivation for the political cause. Throughout the Yes Scotland case study, I will review the overall social advertising strategies of the campaigners, and explore the way that they use Web 2.0 technologies to raise funds and social supports among local communities. The focus in this case will be on Twitter, as the main social Web channel to spread the message and generate social and political support.

Chapter 6: Starbucks

6.1 Company's Profile

The American coffee shop and coffee house chain, Starbucks, (founded 1971, now in 62 countries worldwide) is one of the most active brands on the Internet, and is successfully using different Web 2.0 technologies for PR, marketing and advertising. The brand is actively present in different social channels on the Web, and is among the pioneers in the social media marketing. The social channels used by the company are diverse, and throughout this case study, I will explore its marketing and advertising strategies in different Web 2.0 environments.

Starbucks was chosen as a case for several reasons. It is an established multinational brand, which has expanded its roots in many developed countries for a long time, and is rapidly growing its market in some developing countries, especially in Asia and Latin America. The company was first established in Seattle in 1971, and started with roasting and selling coffee beans. When the company opened its sixth store in 1984, the 'coffeehouse concept', which was inspired by European tradition, was introduced to the America's north western city of Seattle (Bussing-Burks 2009). Starbucks' coffeehouse concept was a successful business idea, which could monetise social interactions by commercialising the concept of casual conversation (Gaudio 2003). Starbucks, then, expanded its branches in North America, and by 1991, there were 116 stores in north and north-western America (United States and Canada) (Bussing-Burks 2009). The sociolinguistic practice of 'Coffeetalk' also expanded with the company, and it soon became a familiar term in the U.S popular culture, and as Gaudio argues, it "inextricably implicated in the political, economic and cultural-ideological processes of global capitalism, as symbolised by the increasingly ubiquitous Starbucks Coffee Company" (2003, 659).

The company's growth continued to date, and as of 30th September 2012, the total number of Starbucks' operating stores across the world was 18,066, amongst which 11,128 were in the US alone (Starbucks 2012). Recently, Starbucks have opened many branches in developing countries in Asia and Latin America, and is planning to expand its market in these areas. For instance, the company already has 141 operating stores in Malaysia, and is planning to open

100 new stores in the country within the next four years (Investor's Business Daily 2013). Similar patterns are also happening in many other developing countries, especially in Asia. As of September 2012, the company had 3,294 operating stores in Asia and Pacific region (Starbucks 2012). China, in particular, is a rapid growing market for the American coffee company, and it will overtake Canada as Starbucks' second largest market in 2014 (Reuters 2013). The company's strong appetite to expand its market to different corners of the globe has made Starbucks a truly *global* brand. However, although Starbucks, like McDonald's and other American fast-food chains, represents globalised values (Ritzer 2010a), the company is trying to adapt itself to the local cultures and represents an experience of 'glocalisation' (Thompson and Arsel 2004). One of its *glocal* challenges is selling coffee to those whose beverage of choice has long been tea (Chinese and Indian consumers, in particular). Alongside expanding its physical market in developing countries, Starbucks is also adopting some local elements in its marketing and PR strategies (K. Chu 2013; Brandchannel 2013). In other words, although Starbucks is criticised for its *homogenising* impacts, the company's recent marketing strategies tend to value *differentiations* and is trying to contextualise the *Starbucks experience* in the Asian markets by implementing locally-driven themes, such as opening an '*Ichi-go ichi-e*'¹⁰ service spirit store in Tokyo, which is inspired by Japanese traditional themes (A. Clark 2009; Starbucks 2013).

6.2 'Starbucks Experience' and the Internet

The scale and diversity of Starbucks' growing market requires implementing international and culturally-relevant PR and advertising strategies, and the Internet, and particularly the social media is potentially a useful platform for its marketing and advertising plans. As the existing literature indicate (such as Michelli 2006; T. Clark 2008; Thompson and Arsel 2004; Gallagher and Ransbotham 2010), and as I illustrate in this case study, the company aims to build its own culture and a strong personal relationship with its customers ('fans') and communities, and therefore is actively using new media technologies

¹⁰ *Literal translation: one time, one meeting*

and different social Web platforms in order to fulfil this ambition. This appears to help Starbucks reinforce its brand ideology in its emerging markets.

Moreover, Starbucks Coffee represents its products as 'affordable luxury' (Simon 2008) in many parts of the world, and the brand carries a certain degree of symbolic meaning, which is purposefully created by the company. Consuming brand's symbolic meaning has become part of the overall consumption experience (Elliott 2001; Ravasi and Rindova 2008), and as I discuss it later in this chapter, 'showing off' the *Starbucks experience* with peers through different social media could implicate a meaningful relation with identity and social status. It is argued that 'Starbucks experience' is surrounded by rituals that represent post-modern consumer culture, and individuals tend to identify themselves by consuming the symbolic value of the brand (Dickinson 2002). Starbucks' success is, at least partly, because of successfully creating the 'Starbucks experience' discourse, which has made Starbucks Coffee different from others'. Starbucks' CEO, Howard Schultz, openly stated this, when he claimed, "people connect with Starbucks because they relate to what we stand for. It's more than great coffee. It's the romance of the coffee experience, the feeling of warmth and community people get in Starbucks stores" (Schultz and Yang 1997, 5). By its warm, 'cosy', and 'social' store designs, Starbucks developed the concept of the 'third place' (Oldenburg 1999), which is described as an "informal gathering place outside home and work, characterised by social interaction... and marked by a sense of playfulness community, and camaraderie" (Spencer, Hunt, and Walby 2012, 248).

It is noteworthy to mention that the 'Starbucks experience' has faced serious criticism from anti-globalisation movements, because of representing an iconic value of capitalism, globalisation, and a unified version of 'Western' lifestyle. For the same reason, there is a relatively live and active discourse of anti-Starbucks which condemns the company for propagating a 'soul-numbing' aesthetic homogeneity, implementing unfair labour conditions, and reproducing post-colonial language and culture (Lyons 2005; Levi and Linton 2003; M. Smith 1996; Thompson and Arsel 2004; Simon 2009; Macdonald 2007).

'Starbucks experience' in the 'third place'-themed coffeehouses represent the brand's symbolic values (Baudrillard 1981; 1998) that are exchanged through consumption process. The notion of 'experiencing the world through tasting coffee' also denotes powerful economic, historical and geographical relations with the *knowing* consumers (M. Smith 1996; Goodman, Goodman, and Redclift 2010). In Baudrillard's terminology, 'Starbucks experience' represents a simulacrum and a 'hyperreal' experience of authenticity and aesthetics, as well as community, and camaraderie (Raffel 2004; O'Neil 2006; Simon 2009). The brand's logo also symbolises the 'sign value' through which consumers interact. From this perspective, consuming Starbucks coffee is a 'meaningful experience' that represents political and ideological implications (Elliott 2001; Norton 2003). Moreover, through this 'symbolic exchange', consumers identify themselves within the globalised marketplace (Thompson and Arsel 2004). As other consumption patterns in a post-modern society, people define their lifestyle, social status and identity through consuming *signs* (and as I will argue later, through *sharing* the 'sign-consumption experience' in social media).

The Internet plays a substantial role in *experiencing* Starbucks and its third place business model. Wireless Internet connection (WiFi) was introduced to Starbucks customers in 2002 with a cost (Moon and Quelch 2003), but the company soon realised that 'Internet surfing' is becoming an integral part of 'Starbucks experience', since WiFi hotspots easily turn into sites of informal interaction, social support, innovation and collaboration (Forlano 2009). Therefore, Starbucks changed its WiFi pricing policies, and turned it into free-for-all, or free-for-loyal-customers service (C. C. Miller 2010).

Moreover, Starbucks is actively using the Internet as a global PR and marketing tool and is using different digital channels to communicate with other Web users. Web 2.0, in particular, is a crucial communication tool for Starbucks, and here, I will explore the way that it uses Web 2.0 to manage its overall brand-consumer communications.

6.3 Communication Channels in the Social Web

Starbucks uses different communication channels in the Web, and have evolved some interactive communication strategies for various purposes. In this part, I will describe the company's communication strategies in different Web 2.0 environments, including SNSs and blogs, but the main focus will remain on Twitter, which functions as the primary brand-consumer communication channel in the Web. In exploring Twitter communications, I analyse the content and structure of communications between Starbucks and the wider Twitter users' community to examine the way that the brand uses language and other semiotic resources to communicate efficiently and effectively with users.

Starbucks is an active user of several SNSs including Facebook and Google Plus. Like many other brands, Starbucks' primary communication in SNSs is through its 'fan pages' that are built to generate and manage relationship with individuals in a more informal and personalised way. The brand's communication in SNSs involves sharing information with its 'fan communities' in different formats, including text, image, video, sound, hyperlink, and sometimes, more complex digital interfaces called 'Apps'. Starbucks seems to be among the most popular brands in Facebook, and it has managed to attract more than 35 million Facebook users to 'like' its global 'fan page'. Although the high number of followers/fans on different social Web platforms could potentially mean higher popularity and reputation amongst Web users, and hence, bring potential benefits for brands and companies, relying on the quantities and number of 'likes', 'comments' and 'shares' could be misleading. In fact, in contrast to Twitter, not all the fans/followers see all posts shared by the brand, and some Facebook users may not see any of these materials at all, even if they have 'liked' the brand's fan page on Facebook. In order to avoid overloading users with feeds from their entire network, Facebook uses a special algorithm called 'EdgeRank' that determines who can see feeds on his/her Facebook news feeds¹¹. It is estimated that the average post from a brand only reaches 16% of fans (Wasserman 2012), and in order to make their posts visible to a wider

¹¹ More details about how this algorithm works could be found at <http://edgerank.net/>

community of fans, brands need to do different technical advertising methods, including promoting posts for specific population of fans (Carter 2012), and encouraging fans to 'check in' into local branches and sharing it with their network of friends (Wang and Stefanone 2013). Therefore, in order to achieve the maximum capacity of business-to-customer (B2C) communication via Facebook, many other factors need to be considered, and as mentioned before, advertising agencies implement different techniques to develop a more efficient Facebook-mediated B2C communication. Also, as mentioned in chapter five, brands and advertising companies invest on triggering consumer-to-consumer communication (C2C) around the brand or product. These brand-centred C2C discussions that were mentioned by the interview participants in previous chapter, can have considerable impacts on brand reputation and promoting specific products or services that brands offer. In many occasions, these types of communication were identified in Starbucks' fan page on Facebook and Google Plus, in form of commenting or re-sharing 'branded posts' by the users. The brand-centred C2C communications will be discussed in more details in the next parts of this chapter as well as the discussion part at chapter 10, where I will theorise brand-related 'hashtag communications' in Twitter as a new PR and advertising strategy that is successfully being used by the brands to enhance their reputation and build a closer relationship with their fans/consumers in Web 2.0 environments.

Most studies on the use of Facebook for commercial purposes have employed quantitative analysis, by gathering large data using Facebook API (such as Zhang 2010; Cvijikj and Michahelles 2011; A. N. Smith, Fischer, and Yongjian 2012). This study does not aim to systematically analyse Facebook communications. However, in order to draw a general picture of Starbucks' Web 2.0 communication strategies, a few materials that are shared with the brand's fan community are brought here. To do so, I manually explored Starbucks' Facebook 'status updates' within a period of one month.

From 1st to 30th of November 2012, Starbucks shared five posts with its Facebook followers, each of which comprised photos accompanied by a short text. This indicates that, in contrast with Twitter, where the brand prefers to

communicate in a primarily textual (linguistic) environment, in Facebook it primarily uses visual materials to communicate with its fan community, and 'image' plays a more important role in meaning exchange between producer and user. However, like Twitter, I consider Facebook as a multimodal social platform, since image is only one of the communicative modes used in creation and exchange of meaning. Figure 11 illustrates an example of Starbucks' Facebook interface.

Figure 11 - Starbucks' Facebook post, published in September 2012



Google Plus (G+), a more recently developed SNS, is also used by Starbucks as a communication channel. Although less extensive than Facebook, Starbucks uses G+ to create fan-based communities in order to mediate and facilitate brand-centred B2C and C2C communications. Google's social media is not as popular as its competitor, Facebook, but in some parts of the world, G+ is used more commonly than other similar social networks. However, Starbucks uses this social media to share materials used in other Web 2.0 environments, and most of the contents are the same as Facebook, Twitter, and Instagram. Nonetheless, the brand has more than 2.5 million fans in his 'fan circle', and posts regular updates both in textual and visual formats.

Other Web 2.0 platforms such as YouTube (with around 20k subscribers and more than 8m video views), Instagram (with around 1.5m followers) and Pinterest (with about 100k followers) are also used by the brand to communicate with its fans and/or customers through Web 2.0 channels. However, Starbucks' communications through these channels are normally integrated into other mainstream social media, especially Twitter. For instance, the company may share a photo on Twitter, and make this post copied in Instagram and Pinterest.

Starbucks also launched an interactive blog in a form of 'crowdsourcing' platform. 'My Starbucks Idea' is a community website launched by Starbucks in 2008, using a similar software used by other companies such as Dell and is powered by salesforce.com (J. Schofield 2008). It is designed to encourage individuals to 'share' their improving ideas about Starbucks' products and services with the company as well as the wider community, in an interactive and social Web environment. The motto posted prominently on the main page of the site is "Share. Vote. Discuss. See", which one could argue summarises the rather overarching philosophy of all social media. However, arguably, the main idea behind developing these types of crowdsourcing platforms is to make a closer relationship with consumers and it is used as a word-of-mouth marketing tool to spread commercial messages more effectively and build more loyalty with consumers (Rosen 2011; Kimmel and Kitchen 2013). The digital crowdsourcing platforms provide a story-telling environment, through which consumers can

share their thoughts about their experience, and brands can also gain a better understanding about what their consumers want, and improve their products and services accordingly (Gorry and Westbrook 2011). My Starbucks Idea, however, involved not only consumers, but also in-house nutritionists and potential suppliers (Ramaswamy and Gouillart 2010), and, therefore, it functions as a B2C, B2B, and C2C communication channel.

All users can submit a new idea, comment on others' ideas or promote or demote an idea, by creating an account with My Starbucks Idea. Ideas are classified under three main categories: 'Product Ideas', 'Experience Ideas', and 'Involvement Ideas', each of which includes different sub-categories. One can browse ideas submitted to the platform by categories, popularity, time of submission, or the number of comments.

As well as contributing to the web forum by suggesting improving ideas, sometimes discussions take place under some of the suggested ideas in form of comments. Also, there are some moderators who control and moderate conversations, and try to facilitate discussions. After an idea is submitted, it will be put on public for vote, and if it gets high value, the company might implement it. In the last five years, My Starbucks Ideas has received over 150k innovative submissions from consumers around the world, and the company has launched 275 ideas into Starbucks stores (Starbucks 2013). Contributors can also follow up their ideas in the 'Ideas in Action' blog, and get recognition for suggesting an implemented, or a popular idea for the company.

Starbucks is benefiting from this 'communal labour' in different ways. Firstly, this is a good way of listening to the loyal customers and understanding their needs and desires, so they can fit those expectations (Kaplan and Haenlein 2010). Therefore, one can argue that this online community is functioning as a users' voice for the company, and is a place where consumers can propose what they expect from the brand. Moreover, it is claimed that the platform is performing as an electronic word-of-mouth (Abrantes et al. 2013). After all, Starbucks could save money and/or generate new revenues by implementing useful and innovative ideas, but the benefits will not be shared with contributors.

The exploitative nature of communal labour and user-generated content in Web 2.0 platforms as 'digital labour' were discussed in the literature review, and I will return to this concept in the discussion part in chapter 10.

Apart from the mentioned Web 2.0 platforms, Starbucks has developed a mobile application for iPhone and Android users, which enables users to keep track of their loyalty card points and credit, as well as getting rewards and finding nearby stores. However, Twitter is arguably one of the most important communication channels used by the brand for several purposes. Therefore, communications in this social channel will be explored in more details, and the dominant discourses in brand-consumer communications will be highlighted.

6.4 Twitter

Twitter is one of the main social channels that Starbucks uses to communicate with individuals through the Web. Although the coffee company has developed other Web 2.0 communication channels, including its own crowdsourcing blog and third party social media platforms such as Facebook, G+, Pinterest, and Instagram, Twitter functions as a complaint-resolution channel, customer service tool, news and offer announcement platform, and a hub for other social media communications. The official global Twitter account of the brand is '@Starbucks', which represents the global communication channel of the company (Figure 12).

Figure 12 - @Starbucks' main Twitter account



However, the company also has many other official Twitter accounts, which include regional accounts for local users in various countries such as @StarbucksCanada, @StarbucksUK, @StarbucksIndonesia and @StarbucksTR (for Turkey), as well as @StarbucksJobs for recruitment and job vacancies at the company, @StarbucksCard for loyalty card related enquiries, as well as other 'semi-official' accounts held by Starbucks employees whose aim is to represent a human face for the brand on Twitter. Although the main language used in tweets is English, in many regional accounts the communication is in local languages, such as @Starbucks_J and @StarbucksKorea, to communicate with Japanese or Korean-speaking consumers.

For practical reasons, to monitor the international and the official brand representation in Tweeter, I collected tweets specifically from @Starbucks account. The brand updates this account almost daily, and a high number of other Twitter users also tweet directly to this account. In order to understand the content of these tweet messages, all updates made by the user '@Starbucks' were collected within a period of 25 days from 18th December 2012 to 11th January 2013 (inclusive), and the contents of tweeted messages were coded and analysed. The detailed process of collection, randomisation, and analysis of the tweets are described in chapter four of this thesis.

Within the given period, @Starbucks published more than 200 tweet updates, amongst which just three were re-tweets (1.3% of all messages), 35 tweet updates included links to a website (15.3% of all messages), and all were in English. The use of @ sign in the updates was surprisingly high, which means that most tweet messages were replies and 'addressed messages' to other Twitter users. In fact, amongst all 228 tweets collected within the given period, only 21 (9.2% of all messages) did not include '@' signs. As it was stated in the methodology chapter, in order to standardise the tweet analysis in this thesis, 100 randomly selected tweets were collected among the total of 228 for detailed analysis. This is the procedure used for other case studies and also for hashtag analysis too.

6.4.1 @Starbucks status updates

Following on from earlier research on communicational aspects of Twitter (Honeycutt and Herring 2009; Boyd, Golder, and Lotan 2010; A. Marwick 2010; Page 2012), I considered tweet messages that did not include @ sign as 'status update', in order to distinguish them from 'addressed messages' (that include @ sign) and 'retweets' (RTs). Status updates, more or less, represent a form of 'broadcast' talk, whereas addressed messages and RTs indicate a more interactive aspect of Twitter-mediated conversation. Among the total number of tweets analysed, just over 9% were classified as status updates, and their content were generally about special offers in different stores and regions. Figure 13, Figure 14 and Figure 15 exemplify typical @Starbucks 'status update' tweets.

Figure 13 - @Starbucks' 'tweet update'. Example 1



Figure 14 - @Starbucks' 'tweet update'. Example 2



Figure 15 - @Starbucks' 'tweet update'. Example 3



These 'status updates' are infrequent, repetitive, and include offers that belong to certain geographical location (mostly in the US). Addressed messages, however, make the most of tweets by @Starbucks, and represent a form of interaction and/or dialogue between the brand and 'ordinary' individuals. These tweets generally 'address' individuals to answer their question, acknowledge their feedback, comment or complaint, or in some occasions, greet the new followers or loyal customers. The large number of addressed tweets could indicate that the brand is trying to make a 'conversation' with its fans/followers, or customers using Twitter as a medium. The content of these conversations, however, varies, depending on the case of different users' tweets that address Starbucks. In the cases of complaints or negative feedbacks, the brand representative tries to take control by addressing the customer's Twitter name and a form of acknowledgement (for instance by using #sadface as a hashtag to acknowledge the fault and disappointment), and tries to resolve the problem by referring the case to a private conversation over the phone or via email. Figure 16 illustrates a similar case.

These negative examples, however, are not very common, and most of the conversations between the brand and its Twitter fan community are informal, about everyday activities, and represent emotions about the brand or a specific product of Starbucks. Figure 17 and Figure 18 are representative examples of brand-consumer communications between @Starbucks and its Twitter followers.

Figure 16 - @Starbucks' Twitter conversation. Example 1



Figure 17 - @Starbucks' Twitter conversation - Example 2



Figure 18 - @Starbucks' Twitter conversation. Example 3



Although these seemingly 'banal' forms of communication have nothing or little to do with the coffee, in many cases, they are used to give recognition to the loyal customers and brand fans. For example, birthday greeting to some individual followers of the brand is a very common method used by @Starbucks to treat its loyal customers (5.3% of all messages). Greeting some customers who have recently joined the brand's loyalty membership is also another method of appreciation used by the brand's Twitter representative (2.6% of all messages). Figure 19 represents a typical example of addressed messages in @Starbucks Twitter communication.

The most commonly repeated words by the brand representatives in Twitter are also visualised in Figure 20. The size of the text represents its frequency. Words such as 'happy', 'holiday', 'Christmas', 'love', 'email', 'sorry', 'birthday', 'coffee', 'welcome', and 'cheers' are among the most commonly used phrases by the brand representatives in Twitter. Also, hashtags such as '#coffeepassion', '#thumbsup', '#newfriends' and '#goldclub' are the top keywords used by the company in its Twitter messages.

Starbucks, like many other brands on Twitter, tends to use a high volume of hashtags in its tweet updates. Hashtags will help the company to promote its messages by enhancing its visibility and facilitating interaction with other Twitter users. Although some hashtags are specifically related to the brand's products and services (such as #verismo or #frappuccino), others are more general and used to connect with a wider population of Twitter users (such as #coffeepassion, #awesome, #thumbsup and #HappyHolidays). Some of these hashtags are promotional campaigns designed by the company to promote some specific products. #rekindle for instance, was a form of 'hashtag campaign', which referred to a Christmas offer by Starbucks, and it was frequently used by the brand's Twitter account during Christmas holiday in 2013. @Starbucks also encouraged other Twitter users to use this hashtag to share stories of their holiday time with their families and friends. By doing this, Starbucks tried to move its Twitter communication to a more personal, informal and unofficial 'chat'. The campaign was also an example of attempting to attach brand's image into a positive concept that is not necessarily related to Starbucks. #Rekindle campaign indicates the brand's desire to be known as compassionate about family values and human bonding, specially in the time of Christmas holidays; similar to Jack Daniel's strategy of attaching its brand's image (of a beverage drink) to the music festivals.

Even if hashtag is created by the brand itself, when it is used by a vast number of Twitter users, the brand will have almost no control over the discourses that are being created in the 'Twittersphere'. However, in order to gain a better understanding about discourses in hashtag conversations, one of the most frequently used hashtags by @Starbucks and its fans is chosen for the detailed analysis.

6.4.2 Hashtags: #Frappuccino

Within the 'linguistic marketplace' of Twitter, hashtags are essential tools for a dynamic Twitter conversation, since they enhance visibility and project potential interaction with other users (Page 2012). The tags can be created by every

individual user, but in the case of Starbucks, those that are suggested by the brand seem to be the ones that attract more communication. Most of the communication taking place about the brand in Twitter, either include @Starbucks (which will direct the message to the brand in the public sphere of the Twitter) or #Starbucks (which will link all Starbucks-related tweets together). However, it was decided to focus on a more specific Starbucks-related hashtag in this case, so that I will be able to collect tweets within a broader period of time. It seems that #Frappuccino is widely used by Starbucks and its fans on Twitter, and it represents one of the brand's specific products. Frappuccino is a trademark name for a cold blended coffee drink sold by Starbucks.

For #Frappuccino hashtag analysis, I created a corpus of 1,164 tweets with the aforementioned hashtag in the period of 22 days, from 21st December 2012 to 11 January 2013. As expected, the majority of the tweets were in English, and a few non-English tweets (mainly other European languages and Japanese) were excluded from the analysis. It seemed that the hashtag is widely used by many different users, since no individual was the major user of this tag, and the @Starbucks itself, was not even amongst the top users of the hashtag. This indicates that the conversation around this tag (which represents a specific product by the brand) is diverse and genuine. Moreover, almost all of the tweets that embrace this hashtag, also include other Starbucks-related and many coffee-related hashtags, as well as links to other websites. All of these make the hashtag a genuine and typical example to examine discourses around the specific product of Starbucks, and it could reveal how Web 2.0 users use the brand-related tags in their 'talk' on Twitter.

To conduct an in-depth qualitative analysis, a sample of 100 tweets was created from the corpus. The contents of the tweets were coded manually, and then the main themes and dominant discourses were identified. Amongst the 100 selected tweets, only 12 were not in English, and almost all of them included more than one hashtag. In fact, many tweets included multiple hashtags (more than 10 in some cases), and only 2 users used #Frappuccino as the only searchable word in their tweets. This could mean that the majority of users who

tweet about the Starbucks product prefer to make their tweets as visible and searchable to the public as possible. Since hashtags would also link all related tweets together, the extensive use of this tool by Twitter users could demonstrate their desire to be included in a broader communication. Some tweets, in fact, were nothing but a list of related hashtags and a photo of the Starbucks product.

Moreover, the analysis revealed that the content of majority of tweets were simple emotional words about the brand as well as coffee related issues. It is clear that most of Twitter users tend to share their interests, habits, opinions, and routine activities with their followers. In fact, the main themes among the tweets were 'positive sentiments', 'general daily activities', 'coffee addiction', and some other personal and emotional impressions. Figure 21-27 are some of the examples that represent the dominant themes in Starbucks' hashtag communications.

Figure 21 - #Frappuccino hashtag communication. Example 1



Figure 22 - #Frappuccino hashtag communication. Example 2



Figure 23 - #Frappuccino hashtag communication. Example 3



Figure 24 - #Frappuccino hashtag communication. Example 4



Figure 25 - #Frappuccino hashtag communication. Example 5



Figure 26 - #Frappuccino hashtag communication. Example 6



Figure 27 - #Frappuccino hashtag communication. Example 7



As it is clear from the examples, love, passion, habits, daily routine activities and coffee addiction are the main themes in tweets with #Frappuccino hashtag. Figure 28 is a visualised 'word cloud' of the tweets with this hashtag, which represents the most commonly used phrases in Twitter hashtag communications.

As it is illustrated in this figure, 'coffee', 'caramel', 'vanilla', 'mocha', 'Love', 'yummy', 'delicious', 'morning' and 'work' are among the most commonly used phrases by Twitter users. This could reveal the 'banal' nature of communications in this case. But why someone should use a commercial branded name such as Frappuccino in his 'personal diary' in the public environment of Twitter, like a product placement in mainstream media? Could this have any implication other than the love of sharing 'sweet experiences' with peers? As I will discuss later in this chapter, these 'branded communications' about a commercial product, could serve as tools for self-affirmation, and sharing *branded* tweet messages could be interpreted as a meaningful attempt to build and manage identity in social media. In other words, individuals are not directly talking about Starbucks' products. They are talking about themselves and attaching their own identity to a symbolic product, that represents certain lifestyle. As it was mentioned before, advertising and communication strategists use social media to attach brand images to certain passions, habits and lifestyle. Therefore, people who genuinely care about that passion feel closer to the brand, and when they share their passion and lifestyle with others in social media, the end result is brand promotion. In this case too, people are talking about their passion towards coffee and their daily activities, with a branded product in the centre.

In order to explore the level of interactivity, it is also helpful to distinguish between re-tweets (RTs), addressed messages (with @ signs), and general updates, since the first two types of tweets are considered to be more conversational and expected to show a form of interaction between users (Boyd, Golder, and Lotan 2010). In contrast to the tweet messages published by the Starbucks itself, the brand's fans rarely used the @ sign to address different users, or retweeted other users' updates. In fact, among the 100 tweets that were analysed, the use of @ sign to address another user occurred only in 10 cases, and just 3 messages were RTs. The remaining 87 tweets with the #Frappuccino hashtag were classified as 'general updates', since they did not include any direct sign of communication and interaction, and followed the 'broadcast' model. However, although some studies indicated that the most interactive contents are associated with @ sign (addressed messages) (for instance, Honeycutt and

Herring 2009), the use of # sign could also represent a different form of connectivity which could potentially trigger new conversations (Page 2012). The use of hashtags makes tweets visible in an over-crowded and noisy environment of Twitter, and it is extensively used by brands and corporations as a tool to generate conversation around some specific issues related to the commercial products or services (sometimes called 'hashtag campaigns'). In the #Frappuccino case, it seems that the hashtag is primarily used to make the tweets searchable to the public and offer them for possible forwards (RTs), and possibly gaining more followers. Since most of the tweets analysed in this case were accompanied by an image, the hashtag could also function as a search tool for the images too. The brand also encouraged Twitter users to use this hashtag to generate conversations. Starbucks also has launched other 'hashtag campaigns', which are not directly related to the brand's product (coffee), but has triggered a considerable attention by Web 2.0 users¹².

Although Twitter is primarily a language-based medium, or a 'linguistic marketplace' in Bourdieu's terms (Bourdieu 1977), other modes of communication are also used in that environment. Therefore, language is not the only communicative resource (mode) used for 'linguistic competence' (Chomsky 1965; Bourdieu 1977) to influence listeners/readers (or better, 'users' as of this case), but other meaning resources such as 'hypertexts', and images are also used in conjunction with language. The 'hypertexts' are very often used in Twitter, which link to external websites with more visual, textual, and vocal modes. Therefore, as noted in chapter three, Twitter is not a traditional linguistic medium, and we need to consider other communicative aspects of the platform, when doing content and discourse analysis.

It appears from the analysis of the case that Starbucks fans are extensively willing to share pictures along with their textual tweets. Amongst the 100 tweets analysed, 91 had accompanied images, either directly in Twitter (as in 14 cases), or via Instagram (as in 76 cases) or Tumblr (as in 1 case). In almost every case, the images were composed of a bottle or a cup of Frappuccino drink with the

¹² For instance, Starbucks launched a campaign with hashtag '#rekindle' and encouraged users to share stories of visiting families and friends in Christmas holiday.

Starbucks label visible on them. Figure 29 illustrates a typical example of photos that users tend to share with their followers in Twitter (and as in this case, via other social networking websites such as Instagram).

Figure 29 - An example of #Frappuccino Instagram/Twitter photo



The relatively high number of pictures shared via Instagram (76%) demonstrates the way that different social media, which are designed for different types of communication (mainly visual in this case), could interweave together and act as complement tools for a multimodal communication. Instagram, owned by Facebook, is a rapidly growing social media, allowing users to share photos with their followers in its own platform, or via Facebook, Twitter, Tumblr, Flickr, or other social media. Although textual communication is possible within Instagram by commenting, it is designed to be a visual social media. Therefore, many users link their Instagram photos within their Twitter messages, which opens room for a more 'multimodal' communication, and enables them to share their photo with a wider number of followers. Considering the fact that both Twitter and Instagram are primarily accessed via mobile phones (Universal McCann 2012), they could function as complementary tools to capture and share everyday experiences in real-time, with other similar-minded people. This seems to be the case with Starbucks fan communities too, as the majority of tweets are about experiences, habits, interests, and passion about coffee, which in most cases are accompanied by a 'tempting' photo of a Frappuccino bottle. However, this repeated practice of 'sharing' and the extensive passion about publicising 'private' moments of life such as consuming a branded coffee in social networking sites could be considered as a method of 'managing identity' and 'self-disclosure' (DeAndrea, Shaw, and Levine 2010; Ledbetter et al. 2011; A. Marwick and Boyd 2011a; Murthy 2013; Sauter 2013).

The way that individuals manage their public appearance in the social media, and in particular, in Twitter, could reveal the significance of Web 2.0-mediated communications in construction and re-construction of users' identities. The possible role of tweet updates in the process of identity formation is something that will be discussed in the following parts of this chapter, but it worth noting here that although the contents of tweets (both language and image) may seem 'banal' and not significant, they could reflect important aspects of users' social identity, and they may function as vehicles of self-affirmation. There are emerging academic literature that focuses on the relationship between social media appearance (such as tweets) and social identity (for instance, A. Marwick

and Boyd 2011a; A. Marwick and Boyd 2011b; Page 2012; Murthy 2012; Murthy 2013; Courtney Walton and Rice 2013). In this sociological framework, the seemingly 'banal' communications are vehicles for identity formation and social status. One may want to attach him/herself to a certain social group or class by sharing the moment of consuming symbolic value of a branded material, which might imply complex ideological meanings. Since 'consumption' functions as a form of display and determines people's social class in a post-industrial society (Baudrillard 1981), sharing a bottle of Starbucks-branded Frappuccino drink could mean more than sharing enjoyment of having a nice drink. Considering the symbolic value of the Starbucks Coffee (especially in certain non-Western social contexts), *sharing* Starbucks coffees could have symbolic and ideological implications.

In order to explore implication of sharing the 'Frappuccino experience', I attempted to gain more information about users who have shared brand-related materials with their Twitter network - for instance gender, age and geographical location¹³. Amongst the total 100 cases explored, 63 were female, 35 were male, and 2 did not include information about their gender. In terms of their geographical location, no information was publically available for 48 cases. The other 52 users were from different countries including the United States (18), the UK (4), Philippines (4), Chile (4), Brazil (4), Canada (3), France (3), Italy (3), Malaysia (3), Australia (2), Norway (1), Puerto Rico (1), Panama (1), and Sri Lanka (1). As it appears from the above data, the proportion of American users is considerably higher than the rest of the world. It is also likely that those who have not identified their location are from the US too. Since Starbucks is an American company, and about two-third of its branches are based in the US¹⁴, it is not surprising to see the major communication about the brand within Twitter belongs to American users. However, although 61% of Starbucks branches are based in the US, only 34% of Twitter users (who included #Frappuccino hashtag in their tweets) were American users. Moreover, most users, and even those from non-English speaking countries, use English in their tweet messages and

¹³ Very few Twitter users provide more information about themselves, than gender and location.

¹⁴ According to the company's annual report in 2012, amongst all 18,066 branches of Starbucks, 11,128 of them (61%) were in the United States (Starbucks 2012).

hashtags. English was the language of 88% of tweets; the other 12% were in Portuguese, Spanish, French, Filipino, and Norwegian (mainly Latin American and European languages).

After all, most of Starbucks' brand-consumer communication through Web 2.0 platforms reflects the 'offline' communication patterns. As it was demonstrated above, the majority of consumers' engagement in brand-related discussions in online social media is emotional (and mainly positive) expressions. What online communication platforms have provided for Starbucks, is a new opportunity to gauge marketplace reactions (such as sentiments), provide information ('broadcast' their message), and seeking information from its consumers' community (Jansen et al. 2009). Therefore, considerable amount of brand-consumer communication is concerned with 'banal' expressions, everyday 'mundane' activities and providing and seeking information about the brand and/or its products and services. Moreover, the dominant language used in Web 2.0-mediated brand-consumer communications is brand-created discourses of 'Starbucks experience' and the 'third place' discourse. Users tend to identify themselves with consuming the symbolic value of the brand, and by sharing this consumption experience with their fellow users, manage (or 'affirm') their online appearance and online identity. Therefore, one can argue that the same 'self-valorisation' (Arvidsson 2005) function of brands in post-Fordism economy, is also reflected (and maybe intensified) in the age of ubiquitous social media.

Also, Starbucks' use of language, image, and other communicative resources in the social Web, seems to be designed to reinforce the discourses of 'Starbucks experience' and the 'third place'. Soukup (2006) has demonstrated how computer-mediated communication could help to create a 'virtual third place', because of the "highly animated and immersive exchanges in online discussion forums" (Soukup 2006, 425). This might be even more apparent in Web 2.0 and social media communications, where the brands tend to share materials with their online fan communities, in order to build a more intimate and informal communication with them. The detailed examination of brand-consumer communication in Twitter in the case of Starbucks Coffee demonstrated that the company is deliberately using this 'multimodal' environment to reconstruct the

discourse of 'Starbucks experience' through language, image, and other communicative medium, and this is, in many cases, accomplished by loyal customers (or 'fan community') on behalf of the brand.

From how its positioning transpires during this case study, one can argue that Starbucks has attempted to create a 'virtual third place' in its Web 2.0 channels, where it provides a 'cosy' and friendly environment to facilitate informal social (Web 2.0-mediated) interactions. Therefore, like architecture, interior designs and decorations of a Starbucks coffeehouse, every component of the social Web platform matters, including its appearance and design, linguistic representations, and visual materials. Ruzich (2008) have summarised the language of Starbucks, which "aims to seduce us with comfort, romance us with relationships, and assure us that we are all working together for the good of the underprivileged" (Ruzich 2008, 440). The same pattern seems to rule Starbucks' online language and discourses. The only different point is that because of the strong visual aspects of Web 2.0 communications, and the 'seductive' and engaging nature of the social Web, the 'persuasive' power of brand's language is more hidden and 'soft', and yet stronger and efficient.

Whether this pattern is also used by other brands of different nature, is a question that I aim to answer by conducting other case studies. Starbucks Coffee represents an iconic FMCG brand, which has successfully implemented social media communication strategies to make closer relations with consumers. The next case study focuses on a different brand that produces more complex products that require technical communications with its customers. Comparing communication strategies used by different brands could reveal some interesting facts about using Web 2.0 channels for advertising and commercial communications. These details are discussed in more details after the fourth case study.

Chapter 7: Dell Computers

7.1 Company's profile

Dell (f. 1984, US) is a multinational computer technology corporation recently valued at over \$25 billion (Dell Inc. 2012). Their products include PC computers, laptops, and other IT hardware components. Dell's customers include large global and national corporate businesses, small and medium size businesses, public institutions, educational organisations, as well as individual customers (Dell Inc. 2012). Dell have been among the most active companies in using Web 2.0 and social media for marketing, PR and customer service. The company has developed a direct sales business model, which emphasises direct communication with customers. Part of this positioning involves the use of new technologies to achieve this. For instance in its annual report, Dell Inc. expressed its strategy in stating:

Customers may offer suggestions for current and future Dell products, services, and operations on an interactive portion of our Internet website called Dell IdeaStorm. In addition, in order to react quickly to our customers' needs, we track our Net Promoter Score, a customer loyalty metric that is widely used across various industries. Increasingly, we also engage with customers through our social media communities on Dell.com and in external social media channels (Dell Inc. 2012, 8).

The company is committed to use new media technologies to build relationship with its customers, and deliberately encourages personal engagement via various social Web platforms. This has made the case particularly interesting for this study, since it represents a different type of brand (compared to other cases analysed in this thesis) that actively aims to engage with individuals through the extensive range of Web 2.0 technologies. In the first instance I will describe the way that the brand communicates with individuals through these new social Web channels. Since Dell, like Starbucks, have successfully developed a lively and efficient online community (in so far as it has generated active community engagement – see 7.3), including an interactive crowdsourcing platform called the 'IdeaStorm', I shall explore the company's own social channels, and then

focus on Twitter, as one of the main communication channels that Dell is using to build relationship with its fans and customers.

7.2 Web 2.0 Communication Channels

In an interview with Business Week, the company's CEO, Michael Dell, observed that :

We (Dell) need to think differently about the market and engage our customers in almost everything we do. It's a key to us regaining momentum as a technology industry leader (Tapscott and Williams 2007).

This was evident in what Dell's Michael Dell called 'Dell 2.0', which amounted to the collective use of Dell staff wisdom. In 2007 Dell launched what they called Dell IdeaStorm community, which now forms part of a wider category of 'Dell Community' that incorporates different platforms of communication and collaboration related to Dell products and services, including blogs and other interactive websites.

7.2.1 Idea Storm: Dell's Crowdsourcing Platform

'IdeaStorm' is an interactive crowdsourcing platform to encourage an online tech community to share and discuss creative ideas about Dell products, in a Dell-branded environment. As it describes on the company's 'landing' (first) web page, IdeaStorm was created to give a *direct voice* to its customers in speaking with Dell experts. It provided an avenue to have online brainstorm sessions to allow them to share ideas and *collaborate* with one another and with Dell (Dell Inc. 2013). It is argued that IdeaStorm has proved to be successful as a crowdsourcing platform for Dell, by attracting online tech communities' attention and providing innovative ideas for both the company and its consumers, and had significant impact on the company since it was launched

(Howe 2008; Di Gangi and Wasko 2009; Di Gangi, Wasko, and Hooker 2010; Bayus 2013).

In order to post new ideas into Dell's IdeaStorm website, one must first follow their simple (standard information) registration process, through which user must chose a screen name, a password and register with a valid email address. Once registered, users can post new comments and articles by choosing a title, category (of the idea), and style of body text. The article will be published immediately, and presented to the public for possible comments and feedbacks. As well as commenting, each user can promote ('like') or demote ('dislike') an article by a click of a button. Within a minute of an article being posted its status is updated with dis/likes logged beneath it. It is also tagged by Dell as 'acknowledged', then it is classified as one of the following categories: 'already offered', 'archived', 'implemented', 'not planned', 'partially implemented', and 'under review'. Users can filter and navigate articles by any of these categories to browse. Articles can also be browsed via ideas categories, which include a range from product ideas to brand ideas, marketing and advertising ideas and environment ideas. In many respects this offers the prospect of Dell-user co-design and fits with what online creative firms (such as the US communications firm Victors & Spoils) tend to refer to as 'creative crowdsourcing' (Carson and Springer 2012). Dell headers such as recent ideas, popular ideas, and top ideas (according to scores and comments) can also be browsed separately. The structure of Dell's crowdsourcing website, is quite similar to other crowdsourcing platforms and it is powered by a third party company called salesforce.com, which runs other online crowdsourcing communities such as Starbucks' 'My Starbucks Idea' platform (J. Schofield 2008).

Previous case studies that have explored Dell's IdeaStorm platform have tended to suggest that the popularity of an idea on Dell's site does not necessarily mean that the company will implement it. Dell considers many different aspects in order to assess an idea as an implementable one. Di Gangi and Wasko (2009) have demonstrated that relative advantage, compatibility with the organisation's existing assets, and being popular are not enough elements for an idea to be implemented by the company. Rather, they suggest complexity, 'observability',

and 'trialability' as other important factors for an idea to be implemented. Moreover, they demonstrated how the company is using end users' innovation in order to develop its products and save its expenditures. More recently, Bayus (2013) conducted an empirical study of Dell's IdeaStorm structure and contents. Choosing a time period of two years (from February 2007, when the IdeaStorm was officially launched, to February 2009) Bayus analysed 8,895 ideas posted on Dell's site that were generated by 4,327 individuals. The result of his study showed that only 4% of all ideas (which were proposed by top 5% of all ideators) were actually implemented by Dell. Bayus' study also revealed that almost 85% of all ideators only submitted one idea on a single occasion (Bayus 2013). Most of the implemented ideas turned out to be from serial ideators (mostly, loyal fans), and, in conclusion, "the chances an individual generates an implemented idea is directly related to their ideation effort" (Bayus 2013, 232). Bayus' study suggests that a small number of active users have a significantly better chance to have their ideas implemented by the company, with 15.1% of serial ideators had at least one idea implemented, whereas only 3.9% of one-time ideators could have their idea implemented by the company. The level of engagement with others' ideas (through commenting) is also related to the level of activeness in posting ideas. In fact, Bayus' panel study confirms that the majority of participants in the IdeaStorm community are not really participatory users; whereas, a minority of the community participants is more actively engaged with discussions and generate more innovative ideas, amongst which more cases are implemented. My observation of 'My Starbucks Idea' was also in line with Bayus' model, since in Starbucks' crowdsourcing platform too, only a minority of highly active brand fans consist the main contributors to the website.

These facts can challenge the idea of participatory culture in crowdsourcing platforms. Although it is technically possible for every individual to share ideas with the brand, and one does not even need to be Dell's consumer to participate in communications, at the end, only a few loyal fans get really engaged with the discussions and care to participate with the company, using its crowdsourcing platform. This is what was described as one of the challenges of Web 2.0 communications in chapter five, where interview participants nominated

attention as the key challenge in brand-related materials in social Web platforms. People do not care about overtly commercial and branded messages, and brands and advertising companies need to implement innovative strategies and techniques to move away from traditional advertising concept.

It seems that providing a platform for dialogue and participation does not automatically result in engagement, especially if it is facilitated by a commercial company. Moreover, as it was discussed earlier, although crowdsourcing is considered as a new strategy for PR, marketing and advertising and companies use this technique to build a relationship with their fan community, the exploitative nature of these policies should not be neglected. By implementing an innovative idea, a company may generate a considerable financial surplus, or it may save a significant amount of money. However, the 'ideators' are not financially compensated. They only might receive recognition from the company. Although recognition, peer acceptance and the pleasure of communication itself could motivate users' engagement, the value of their digital labour is generally not compensated (Fuchs 2014). Since individuals do not own the communication infrastructure, and also because they get separated from their ideas and the end product, some have argued that exploitation and alienation are inevitable consequences of social engagement in commercial platforms such as crowdsourcing web pages (Fuchs 2013). Therefore, users' engagement in Dell's or Starbucks' digital crowdsourcing platforms (if there is any form of engagement at all) can be considered as a form of unpaid digital labour, which either directly or indirectly benefits the brands.

7.2.2 Corporate Blogs: 'Dell Community'

Dell's IdeaStorm is not the only platform for public engagement. In addition to the IdeaStorm, Dell also manages a number of blogs and forums through which it publishes interesting news and information about different products and services of the company, and individuals can also participate with feedbacks and comments. These include Direct2Dell (or D2D), D2D India, Dell Software News, Dell Shares, Education Blog, Events, Inside Enterprise IT, The IT Executive, and

Washington Report. Each of these blogs is specialised to cover specific areas. For instance, Dell Shares is a forum for Dell investing community and updates them with news about Dell's business performance and strategies, and Events is a forum to update news about workshops, webinars, and events related to Dell Inc. Some forums and blogs are also targeting local consumers in certain geographical regions. Direct2Dell, however, is the most important and, apparently, the most active blog through which Dell aims to communicate with millions of individual customers around the globe. Direct2Dell was launched on July 2006, and since then, it has been updated almost every day, with a new post by Dell community representatives. There are also Chinese, Japanese, Norwegian, French and Spanish versions of Direct2Dell blog, plus Direct2Dell India in English, through which the company aims to communicate with local customers.

Writers of these blogs are directors and technicians of Dell Inc. These professional bloggers represent the brand in a semi-official way, which helps them to build a more personal connection with individuals. The blogger is a credible 'human voice' for the large company (Jarvis 2007) and Dell is trying to exploit this capacity and build a more trustful and authentic communication with users, in a way that can not be reduced to a formal traditional business-consumer relationship. Therefore, some of the contents shared by bloggers are not directly related to Dell or computers in general. All other users can also comment on the posts and rate them, after registering with the Dell Community. Users can browse posts and filter them by 'most recent', 'most viewed', and 'most commented' posts, or through tag cloud to find blog posts concerning a specific issue. They can also subscribe via RSS to be informed once a new article or comment is posted. Most of the content of the blog posts, however, relate to the features and technical information of Dell's products, in a simple and friendly language. The following example is a part of a blog post published by one of Dell's professional bloggers at Direct2Dell blog.

Now's not the time to mince words, so let me just say it... we blew it.

I'm referring to a recent blog post from an ex-Dell kiosk employee that received more attention after the Consumerist blogged about it, and even more still after we asked them to remove it.

...

I believe in the customer voice-that's why I signed up for this job in the first place. There's simply no cheating the system. When we're on the right track, folks tend to say some good things about us (or at least give us a second chance). When we mess up, they let us know quickly and vocally. Then everyone watches our reaction like a hawk. Now, if you'll allow me to shift gears just a bit, here's our own 23 Confessions list:...

The tone of voice and the language used in this example, as in many other blog posts, sit beyond the standards of conventional brand-consumer communications. The blogger maintains a friendly and unofficial (less stiff and formal) tone throughout the article, and tries to build a close and intimate relation with readers by expressing in personal 'felling' tones - with honesty and passion - about Dell and its products. Juxtaposed with this, more functional technical information is embedded in blog posts, which can, if servicing as an advice board, potentially reduce company's costs in support and customer services. In some respects this platform is serving that purpose in the guise of a user-generated tips and crowdsource snagging blog site. In the blog space Dell uploads short video clip to demonstrate technical advice for its products' software and hardware. In some cases, videos are embedded in the blog post to provide illustrations on using different products. The same model of communication is used in Dell's Twitter communication, and will be discussed later in this part.

Apart from the official blogs, Dell Community also hosts a number of user-generated support forums and groups, which enable individuals to post articles related to Dell's products and services. Each of these forums tackles some narrower issues. For instance, there are different support forums about desktops, laptops, network and Internet, software and operating systems, virus

and spyware, as well as some discussion groups about digital entertainment, gaming, and guides to new members of the community.

Dell experts and technicians also engage in the forums by posting new articles and answering questions, in order to help customers resolve their problems and improve performance of their products. Some special product oriented forms of club forums are also provided for specific Dell products such as Alienware, Streak, and XPS, in which these product owners can communicate and share experiences and knowledge together, as well as seeking supports to solve problems with the products.

Also, a number of technical forums, Wikis, blog posts, and videos are available in TechCenter, which include information about technical aspects of Dell products. Individuals need to justify their ability and knowledge in order to post articles, and can only do so, if they are approved by the company, but everyone can comment and discuss matters provided by writers.

Moreover, since there are numerous Dell products designed for different personal and corporate customers, Dell has introduced some forums to help customers choose appropriate products for home, small and medium business, and enterprise.

It is noteworthy to say that Dell Community is not meant to replace Dell support, which provides official supports in one-to-one basis. There is a dedicated section in Dell's official web page that takes care of sales and technical supports. However, Dell Community's interactive and communicative platforms are used to give customers extra information and supports.

Direct2Dell, the main official corporate blog, represents the company's strategy to use blogosphere to enhance its reputation, and it uses this Web 2.0 platform to generate an 'Internet word of mouth' (Vecchio et al. 2011). It provides a platform for individuals to connect with the company, as well as with each other, in order to update their knowledge about different products and services offered by Dell, or to receive a service or advice about Dell products. In several instances, the blog have functioned as a facilitator to resolve an issue about some products. For

example, Bernoff and Li (2008) refer to an instance when Dell had to recall millions of laptops because of a fault in their batteries, and by using direct communication with customers through Direct2Dell blog, the company could save a lot of time and money to resolve the problem.

Nonetheless, although the blog gets 3.5 million page view per month (Zhou 2011) it still seems to have a monologue communication structure, and a few discussions take place in the form of commenting. Corporate blogging is mainly aimed to build interest communities, manage public relations, and convey company's message (Schuff and Hamilton 2009). But in order to build a sustainable relationship, brands need to encourage interaction and dialogue via blogs. Direct2Dell may have functioned as a primary point of contact with individuals, but not many users communicate with Dell via this blog. Only a few blog posts get more than a couple of comments, although they may have been read by a large number of audiences. In order to encourage user's engagement with Direct2Dell, the company uses other social Web channels (especially Twitter) to leverage blog posts by linking to them. After all, the blog does not represent an overtly dialogical communication environment.

Dell uses different social Web platforms for various reasons. Twitter seems to be one of the main channels and also the hub for different social channels, and therefore, as in other case studies, the company's Twitter communications will be systematically analysed in this study. However, other Web 2.0 platforms also play important roles in the brand's broader social marketing and advertising strategy. SNSs (Facebook and Google Plus) and photo and video sharing platforms (Instagram, YouTube and Vimeo) are among the main Web 2.0 channels that are officially used by Dell to communicate with other Web users.

The brand's main official Facebook page has attracted more than 6 million 'likes', and provided a lively environment for publicising its recent products and services. In contrast with some brands that use this social networking website only as a 'broadcast' channel, Dell regularly replies almost all individual inquiries that is being posted in its official fan page, and seems to be using this

environment for both publicising its products and one-to-one communication with its fans and followers.

Dell also uses YouTube as a primary channel for communication with individuals and has several official channels in the video-sharing platform. Dell's Vlog (video blog), Dell TechCenter, Dell Enterprise, Dell Lounge, Quest Software Inc., Dell Canada and Dell Europe, among some other YouTube channels are used by the company as official platforms for various purposes. Like in Twitter, Dell has tried to differentiate between technical support and marketing queries in YouTube, and deals with them through separate channels. YouTube channels such as Dell TechCenter and Quest Software publish more technical and 'how-to' videos, whereas other channels are dedicated to more advertising and promotional videos.

Dell's use of Web 2.0 channels is specialised, and each social Web platform is an integrated part of a broader PR, customer service and advertising strategy. The level of engagement with individuals tends to depend on the nature of inquiry and the social channel. For instance technical/customer support issues seem to be more dialogical with one-to-one structure, whereas general marketing and promotional content is published on the social Web in a, more or less, 'broadcast' fashion. The difference is noticeable in Dell's presence on twitter.

7.3 Twitter

Like in other commercial cases, active tweeting is an integral part of Dell's broader advertising and communication plan. The company uses different Twitter accounts for various purposes, including technical supports, customer services and retail sales. @Dell (general news updates), @DellOutlet (sales), @DellCares (customer support), @DellCarePro (business support), and @Direct2Dell (headlines from corporate blog posts) are Dell's main Twitter profiles. Each account functions in a different way. For instance @DellCare is a global 24/7 online frontline for product support, and is designed to function as a virtual call centre for technical and general supports. This high level of

organisation has enabled Dell to manage thousands of inquiries through the microblogging platform every day, and the company could save money and time in dealing with inquiries. In 2009, Dell claimed that it has sold \$3 million worth of computers through Twitter (Nelson 2009). The company could also manage to leverage its Twitter fan community by offering Twitter-only promotional offers (Taylor 2009). This also gives users an exclusive feeling and could result in a more sustainable and enduring relation with brand. However, to know more about the content and structure of brand-consumer communication in Twitter, a more in-depth analysis is conducted. For the purpose of this study, I chose to focus on @Direct2Dell tweet messages, as well as #Dell hashtag, which indicates various Dell-related communications in Twitter. As in other case studies, I collected tweets within a limited period of time, and then analysed their content and structure, using manual coding method. The aim was to include 100 corporate tweets and 100 general brand conversation on Twitter (using #Dell) for the analysis. However, the corporate tweets (tweet messages produced by @Direct2Dell) in the given period of time were no more than 92 messages. Therefore, in this case, brand-created tweets are (a few) less than other cases (more detailed information about my processes of tweet accumulation and analysis is in chapter four).

Within the selected period of 55 days, from 15th February to 10th April 2013, the company published the total number of 92 tweet messages by the @Direct2Dell Twitter account, all of which were headlines from Dell's corporate blog, Direct2Dell. In fact, in this case, Dell is using Twitter to echo its voice and to spread the message to a wider audience online. All tweet messages were classified as 'tweet updates', and there was no 'addressed message' or 'retweet' among them, which implicate the 'one-to-many' communication structure in @Direct2Dell Twitter messages. All tweet updates are about news, events, products and offers. Figures 30-34 are some representative examples of @Direct2Dell's tweet updates.

Figure 30 - Dells' tweet update. Example 1



Figure 31 - Dell's tweet update. Example 2

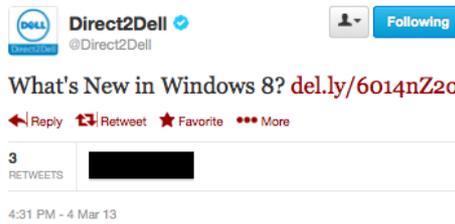


Figure 32 - Dell's tweet update. Example 3



Figure 33 - Dell's tweet update. Example 4



Figure 34 - Dell's tweet update. Example 5



In the manner of Starbucks through their branded web environments, a more broadcast mode of communication is used to spread (rather corporate flavoured) messages to its audience. Although there are still aspects of sociality (i.e. interaction and collaboration) even in the broadcast model of Twitter communication (such as reply and retweet by wider Twitter users' community), it seems that these aspects are not widely used by @Direct2Dell followers and fan community. Previous studies on communicational aspects of Twitter suggest that if a message gets retweeted by other users, the chance of it being seen by a wider audience will increase and it amplifies the original message (Boyd, Golder, and Lotan 2010; Kwak et al. 2010). However, @Direct2Dell's tweet updates received very few retweets or replies from other Twitter users (the average of 0.93 RT for each tweet update).

Moreover, the type of language used in @Direct2Dell tweet messages is more of a corporate, official and business-like. For instance, it updates users with technical and other computer-related information by providing links to Dell's blog. The content of tweets include information about features of new products and the company's presence in local and international events and exhibitions. In contrast to Starbucks, there are almost no personalised kinds of communication, and no informal language is used to respond to customers' inquiries. There is little (if anything) 'social' about @Direct2Dell's Twitter account. It appears that the company is not trying to use this social channel to build intimate relationship with other Web 2.0 users. Rather, @Direct2Dell seems to function as a corporate announcement platform, through which Dell shares its blog post to a wider audience online. Figure 35 illustrates the most frequent words used by @Direc2Dell in its Twitter communications.

Among the most frequently used phrases are the words 'cloud', 'edition', 'solution', 'security', 'performance', 'training', 'Windows', 'media', 'storage', 'weekly', and 'news', which implies the main themes in @Direct2Dell's Twitter feed. These are, characteristically, more the stock terms and 'lingo of techies', which fits with the profile of Dell's network and audience who are more likely to be IT specialists rather than lay users. The content of the tweet updates are therefore general technical, and specialist.

Other Dell Twitter accounts are different, and some appear more designed to initiate a direct dialogical communication with other users. @DellCares for instance, is a frontline for customer service and support via Twitter, and because of that, it has created an engaging environment. Tweets published by @DellCares are mostly conversational (addressed message), and are specific about a problem or issue that has been raised by other users. In individual cases, @DellCares admins (who manage the account on behalf of the company and may differ from one case to another) sometimes advise customers to call the call centre or to send personal information via DM (direct messaging in Twitter) to them, so they can protect customers' privacy while dealing with individual cases. The content of @DellCares conversations therefore could not be extracted and analysed, although it is fairly obvious that it also includes a lot of technical matters. Although @DellCares is designed to function as an online 'call centre' and deals with individual cases, it does regularly post 'update messages' that contain general care and support information.

The use of hashtags however represents a different aspect of communication within Dell's Twitter environment (Boyd, Golder, and Lotan 2010). As noted earlier, twitter users tend to use hashtags to harness a connection between similar tweet messages, and they can be created by any Twitter users, corporate or individual. All web users can express their viewpoints about a brand in the public environment of Twitter, and they can use hashtag to enhance their tweet by linking it to the similar tweets with the same keyword, and also by making it searchable to other users. One may express his or her view about Dell, by using #Dell hashtag in tweets, and the company has no control, or knowledge about the content of the messages that are being contributed in the microblogging

environment. Analysing this kind of general hashtag can represent the general brand conversation among Twitter users' community.

In order to explore conversations around #Dell keyword in Twitter, I collated 1500 tweet messages that contained the keyword, within the period of 28th February to 5th March 2013, and then from this collection, I randomly selected 100 tweets for more detailed analysis (the process of tweet collection and randomisation is explained in my methodology chapter). Among the 100 tweet messages 19 were not in English, so they were excluded from the analysis. The majority of the remaining tweets are classified as 'tweet updates', and only 8 cases are addressed messages and just 1 is a retweet (RT). The tweets are from a diverse community of users who share information about Dell with their Twitter network as well as the wider community of Twitter users, using #Dell keyword. The content of these tweet messages also include various topics such as technical information, news and events, sentiments, and routine daily activities. The main themes in the tweets, however, were positive expressions and advertising. Figures 36-38 are some representative examples.

Figure 36 - #Dell hashtag communication. Example 1



Figure 37 - #Dell hashtag communication. Example 2



Figure 38 - #Dell hashtag communication. Example 3



As these examples illustrate, the themes of the tweet messages tend to be technical matters, value-judgement statements and everyday routine events. These co-exist with the more personal 'in the moment' emotive remarks of users – e.g. 'I can't wait to open my too excited about my XPS 25... and 'Luks Gr8!'. To a Dell audience they would know they're likely to attract uncontentious agreement. What has made Dell-related tweets different from other cases examined in this thesis is the large number of business and organisational tweets about Dell product, versus individual's tweets. In fact, among the 81 tweets analysed here, 34 cases were posted by organisations, companies, and retailers' accounts (8 of which were Dell representatives). Some tweets posted by these non-individual users, are direct advertising messages. In fact, 12% of all tweets with the #Dell hashtag, were pure advertising messages shared by individuals and companies via Twitter. For instance, a Twitter user called @LocalDealsUK shared the following message to its 1496 followers, and made it visible to other Twitter users by using #Dell hashtag:

Read tweets & surf the web wherever you are – £179.99 instead of £299 for a #Dell Streak 7 #tablet with 3G <http://t.co/9th0zBRgrY>

Created at 01:10 PM - 4th March

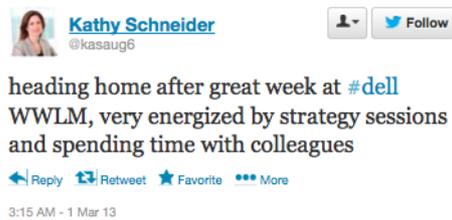
Figure 39 illustrates the most frequently used words in Dell's hashtag communications. As it is apparent from the word cloud bellow, the main themes in Dell-related hashtag communications in Twitter are technical issues about the company's products and their features, plus some emotional expressions.

#Dell hashtag is also commonly used by the brand representatives in their Twitter messages, through which they share information about the company and respond to individual inquiries. Although some of these tweets are responses to specific queries or related to Dell products, brand representatives also share 'personal' information about their daily activities that may not be directly relevant to the company, but they try to keep a semi-official relationship with brand's fan community in Twitter. For instance, one of Dell's UK marketing managers shared the a tweet featuring a luxury car next to Dell's stand at the time of CeBIT expo in Germany (Figure 40). Figure 41 also indicates another example of semi-official representation of brand by one of the company's executive managers in the UK.

Figure 40 –Dell's corporate representative tweet. Example 1



Figure 41 - Dell's corporate tweet. Example 2



The tone of language used in these 'semi-official' tweets is different from the company's official Twitter channels (such as @Direct2Dell), and it looks more like a genuine 'human' tweet. They're all very on-message, upbeat and overtly positive – e.g. 'very energised by strategy sessions and spending time with colleagues'. The staff who work for the company use this Twitter forum to share (non-contentious and sharing aloud) opinions and perspectives on different issues. But their posts represent a more 'human-face' of the company, and they use this to move away from the conventional commercial business-to-consumer communication to a more intimate and 'humanised' version of communication. Their actual goal, however, seems to be building more sustainable relation with the brand fan community and the general public.

Overall, it seems that #Dell hashtag is used by a diverse community of Twitter users, including computer technicians, retailers, brand representatives, and 'ordinary' individuals to form a 'brand talk' in the busy and 'noisy' environment of Twitter. Corporate representatives also use Twitter to build a closed and trustful relationship with other users, by implementing semi-official language and sharing information about their private life. The language used to communicate with other users, sometimes sets far beyond the standards of conventional brand-consumer communications in other environments. Although direct communication and dialogue ('addressed messages') do not comprise the main content of tweets with the hashtag, the use of #Dell keyword could represent a form of brand image in the public environment of Twitter. Dell has successfully managed its representation in the social environment of Twitter by dedicating live and active social channels for technical supports, customer service, and sales, as well as appointing selected employees as the brand representatives in the social media, to build a closer relationship with its customers and fans.

The result seems fairly positive for the brand. @DellCares is dedicated for one-to-one communication for support and problem shooting and 92% of its tweet updates are responses to other users' inquiries, whereas @DellOutlet is designed for publicising and advertising Dell computers for sales. Other Dell Twitter accounts also function as part of a broader communication plan that the

company has designed for its appearance in the social media. Analysing #Dell hashtag also revealed diverse issues that are being communicated about Dell by individuals, organisations, and brand representatives.

One thing that is almost absent in Dell's Twitter brand talk is, as one would suspect, criticism or challenge to the brand, while, as it was argued by some theorists (such as Tapscott and Williams 2008; and Leadbeater and Powell 2009) and also expressed by the people of the industry, Twitter should have amplified consumers' voice and 'empowered' them to challenge brands in the public environment of Web 2.0. The assumption was that consumers' voice is much greater on Twitter and they have more power to control the flow of information. The reality, however is that there is no theme that would allow for criticism of the company, or any forum that challenges or reflects negative experience of its products.

That appears to be a 'given' of brand sites reviewed for this thesis. In reality participants do not go to the site for the flip-side of comments – there are neutral consumer and product test review sites that fulfil that role. Instead it's a 'given' that this is a pro-brand environment that addresses a community that has already bought into the brand. As such therefore, it is about retaining and motivating existing bloggers who already have an empathy with the brand. Although there are some instances of negative expression or questioning the company for not receiving the expected service by individual users, they are not making any significant influence over the general appearance of the brand. Only four cases of negative expressions were found during the Dell's hashtag analysis. This might be because of the efficient strategy of Dell to separate technical and support conversations with other general brand talks and pushing them towards more private environments (i.e. DM in Twitter and emails), or it might reflect the general positive image of the brand among Twitter users. Whatever the reason might be, Dell's brand talk on Twitter does not seem to be representing any empowering factors for its consumers.

In contrast with Starbucks Coffee's site reviewed in the previous chapter, Dell Computer's Twitter-mediated communication appear to be more organised and

rational. Dell has separated general brand-related communications from customer service, sales, and other types of more 'serious' communications. The company is using different communication channels to deal with different types of inquiry. More importantly, Dell is systematically using Twitter for technical supports and customer services. Although Starbucks also uses its global Twitter channel for the same purpose, most of complaint inquiries and support requests via Twitter are advised to contact the company by email or telephone. This is while Dell has dedicated @DellCares and @DellCaresPro for 24/7 technical supports and deals with almost every enquiry by providing detailed information on one-to-one basis. This type of communication is not common in the case of Starbucks. In fact, as mentioned before, the main themes in Starbucks Twitter-mediated communications are *emotional expressions* such as coffee addiction, daily activities and positive sentiments, whereas discourses in Dell's Twitter-mediated communications are more *rational* and *functional*, with some instances of sentimental expressions. Users connect with the brand representatives via Twitter to receive more information about its products and receive customer supports. A quick comparison between word clouds in figures 20 and 28 and 35 and 39 illustrates the differences in the nature of communications in the two cases. This can indicate that generalisation of commercial communications in Twitter could be misleading, since it neglects the differences in the nature of brands and products that users want to 'chat' about in Twitter. Conversation with a coffee producer brand could be totally different from communicating with a computer manufacturer, and as it was demonstrated here, communication can vary from sentimental or emotional in one case to rational and functional in the other.

The next case represents a different type of brand, which is characterised with luxury lifestyle and fashion culture. Comparing the content and structure of Web 2.0-mediated communications in this type of commercial interaction with fast-moving consumer goods and a technology manufacturing company could help to better understand the main characteristics of commercial communications in various contexts.

Chapter 8: Burberry

8.1 Company's profile

Founded in 1856 in England, Burberry is one of the most prestigious (and internationally renowned) luxury brands that is still actively leading the fashion industry. Throughout this case study, I aim to focus on Burberry's advertising strategies in the digital media age, and explore the way that the brand is using social Web platforms (with the focus on Twitter) to establish a relationship with its consumers and fan community. As a brand that produces luxury and iconic commodities, Burberry represents an interesting case to study in this thesis, and comparing its social advertising strategies with other cases could reveal some new aspects of advertising and brand management in the social Web environments.

Burberry is among the first luxury fashion brands that invested vigorously on social media marketing, and it proved to be one of the most successful of its kind (in terms of maintaining a high footfall: Phan, Thomas, and Heine 2011). However, this was a result of a recent brand renovation and revolutionary marketing strategies, since the brand faced serious challenges in the past decades. It is believed that the brand image was 'rewritten' by lower-class 'Chav' subculture in 1990s and 2000s (Moor 2006; Hollingworth and Williams 2009), and Burberry went through a series of reforms and marketing plans to gain its high status in the fashion industry again. Moreover, in the 1990s, Burberry was facing serious financial troubles, with its profit dropped by 60% between 1997 and 1998 (Power and Hauge 2008). The brand renovation started at late 1990s, with institutional reorganisation, stricter control over brand's distribution and retail, and updating brand management strategies (Power and Hauge 2008; Tokatli 2012).

A substantial part of the brand's revitalisation was developing new communications and advertising strategies, especially in harnessing the potential of online social fora, which resulted in improving brand's reputation and revenue growth. In 2011 and 2012, the company experienced total revenue growth of 24% and 23% respectively, and its 2013 forecast is also overwhelmingly positive (Burberry 2012). Burberry's strategic realignment is

reflected in its digital marketing and advertising expenditure, which accounted for 40% in 2010, versus only 1.5% in 2008 (Phan, Thomas, and Heine 2011). The company's strategy is to maintain its leading position on social media, and it have successfully implemented new marketing and advertising techniques to remain the most active luxury brand in the social media. In its 2011/2012 annual report, Burberry claims that it could manage to enhance its social media appearance by more than doubling its Facebook fans and YouTube views, and tripling its followers on Twitter, as well as increasing visits to the *Art of the Trench*, the brand's own social media website, by more than 60% (Burberry 2012). It also leveraged its social media appearance to the local and regional social Web platforms, including popular Chinese social media such as Sina Weibo, Kiaxin001, Douban and YouKu, as well as 10 regional Twitter accounts (Burberry 2012). This also reflects the company's broader strategy to shift its market to the emerging economic giants, especially China, where Burberry has already established a big market. The brand was named as having the highest 'digital IQ' in the fashion industry in 2012, by L2, a marketing think tank and research institution (Galloway 2012). It was also named as the most popular FTSE100 company on Facebook in 2011 (Creevy 2011). All these characteristics have made Burberry a unique and interesting case for this study. It represents a symbolic brand, which is different from Dell and Starbucks its terms of its targeted consumers and its relatively expensive luxury products. Including a luxury brand in the case studies will help me to compare Web 2.0 advertising strategies in different types of commercial brands. I indicated the significance of consuming an iconic and symbolic product in constructing people's social identity in Starbucks case study. I also illustrated the potential cultural and social significance of sharing the symbolic consumption experience with others through the digital social media, and revealed the implications of 'banal' and 'sentimental' types of Web 2.0 communications that involve consuming symbolic products. The Burberry case study, however, could help to reinforce the same theoretical framework in a different symbolic context. Although Starbucks represents an iconic product that might carry specific discourses in certain cultural contexts, Burberry is an extreme example of luxury fashion brand that implies high level of cultural and ideological meanings. Burberry products are

designed for 'higher class' and 'affluent' consumers who belong to a certain social class and adopt 'celebrity' lifestyle. Moreover, Burberry is a cultural brand that is attached to the 'British' heritage and lifestyle. This cultural meaning needs to be considered, especially when Burberry products are represented for consumers in different cultural contexts. It is argued that this cultural meaning is represented in consumer discourses among some Asian or Middle Eastern consumers for instance, who represent their identity by exposing their experience of consuming luxury fashion brands such as Burberry (Peng and Chen 2012; Al-Mutawa 2013). These discourses are also reflected in Burberry's social media communications, and this case study will reveal some implicit cultural and ideological elements in Burberry's brand-consumer communications in social Web environments.

8.2 Social Media Platforms

Burberry is among the most active fashion brand in the social Web, and they use various digital platforms for marketing and advertising, customer service and support and building relationships with its fan communities. The brand represents itself via mainstream social media platforms such as Facebook, YouTube, Twitter, Instagram, Tumblr and Pinterest, as well as regional (Asian) social media. Burberry also established its own social media called the *Art of the Trench* in October 2009. For the purpose of this case study, I shall review the overall social media strategy of the brand by observing its representation in different social Web channels. However, in order to be able to do a more in-depth analysis about the format and content of the brand's Web 2.0 communications, I shall focus on Twitter, as the hub for sharing different social media contents. The *Art of the Trench* represents a highly visualised communication medium, where individuals are encouraged to participate in brand's advertising campaigns by sharing their own moments of experience of consuming brand's symbolic value (in this case, wearing a Burberry's trench coat) with the brand's wider fan community, whereas the Twitter represents a more textual and linguistic platform for sharing information with the brand's fan community and engaging them in a 'conversation'.

8.2.1 Corporate-run Social Media: The Art of the Trench

Burberry is well known for its trench coat designs, and they symbolise brand's iconic products. In 2009, Burberry launched a digital social media (an interactive blog), called the *Art of the Trench*¹⁵ to provide an environment for its fans and customers to share their photos of posing a Burberry-designed trench coat with the general public. Everyone can register and upload a photo of him/herself, and the website coordinators will approve and share it in the main page of the website (Figure 42). One can also browse others' photos and express his or her own feeling about it by commenting on the photo or clicking the 'like' button and sharing the photo in other social media such as Facebook and Instagram. The concept of this participatory model of engagement, as Phan et al describe it, "aims at stimulating the consumers to interact with the brand's culture and at bringing them closer to the brand" (Phan, Thomas, and Heine 2011, 218).

¹⁵ www.artofthetrench.com, also available at www.burberry.tumblr.com

Figure 42 – The 'Art of the Trench'. Burberry's social media



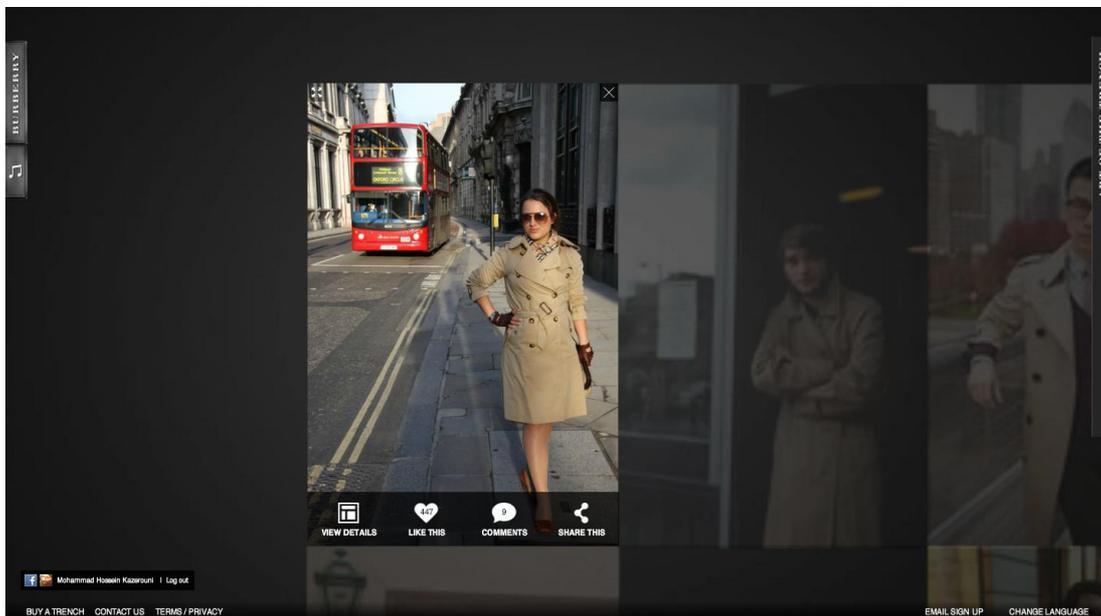
As it was argued before, a more engaging communication with consumers is expected to result in increasing loyalty and building a closer connection between brands and consumers. Burberry, like Starbucks and Dell, also tends to exploit this new opportunity by building such close *social* relation with its fans and loyal customers. The same philosophy that urged Starbucks to provide a social crowdsourcing platform and drove Dell to manage its brand relations in the social environment of *Dell Community* blogs and the *IdeaStorm*, also inspired Burberry to launch the *Art of the Trench* as a social media and a crowdsourcing platform to facilitate a more engaging relationship between brand and consumers. This could represent a broader shift from mass-market advertising to a more informal and entertaining commercialised communication, and represents the 'sixth phase' of advertising, as elaborated before in chapter three. Sharing an 'amateur' picture with the *Art of the Trench* community and receiving recognition from the luxury brand and its loyal fans, could increase a sense of belonging and affinity to the brand's culture. It also looks like a social and collaborative environment for consumers' engagement, while in a deeper level, it is a commercial setting where the ultimate goal is to build a closer relationship between the brand and the public.

The *Art of the Trench* also functions as a 'crowdsourcing' platform, where a vast number of 'ordinary' individuals perform as Burberry's supermodels by posing a picture with a trench coat, and receive a pleasant recognition from brand by getting their photos published in the Burberry's official blog. This idea of 'participating models' could be considered as a method of capitalising consumers' engagement for fashion and beauty industry, and it has been implemented by other brands too. A successful example of that is the Dove's *Real Beauty* campaign, which was a multimedia advertising-PR campaign organised by Dove to promote its toiletry products. Dove introduced the *Real Beauty* campaign ('campaignforrealbeauty.com') to encourage 'ordinary' women to replace the role of models, then post and share their photos with Dove for use in persuading others through Dove's advertising, through the brand's website and elsewhere. Dove claimed that the campaign aimed to 'revolutionise the concept of beauty' by changing people's attitude and perception of supermodels.

However, there has been criticism of Dove's campaign, for reinforcing the 'celebrity culture' and exploiting labour and leisure (Johnston and Taylor 2008; Dye 2009; Millard 2009; Duffy 2010). It is argued that although Dove's *Real Beauty* campaign is designed within a feminist framework and claims to challenge the conventional concept of beauty in contemporary Western societies, in contrast with some grass-root feminist movements, it fails to achieve its claimed goal, since at a deeper level, its commercial intentions result in systematically reinforcing and legitimising the hegemony of mainstream beauty ideology in women's personal lives (Johnston and Taylor 2008).

A similar criticism could be raised against Burberry's social campaign too. Although Burberry has made consumers' participation easy by providing a social platform for sharing experiences of wearing a Burberry trench design coat with the wider community, and exposing user-generated photos for interaction and discussion, the advertising and commercial aspect of the campaign should not be neglected. In fact, by providing such an environment, Burberry not only exploits users' free labour by using its fan community as 'brand ambassadors' to influence other consumers, but also reinforces its brand image and values by selectively publishing images of their own choice (users have no control over publishing a photos). It is using the power of 'new influencers' (see chapter three), who seem to be similar to other 'ordinary' users, but enjoy more power because of their social media activities. It is the brand that decides what types of images are 'appropriate' to be published in the blog. Therefore, by retaining the 'power' of publishing photos, Burberry's (supposedly) social media maintains its commercial and 'corporational' structure. Most of the photos posted in the *Art of the Trench* platform follow the same 'modelling styles' that are enforced in the mainstream media's celebrity culture, and they all share certain cultural elements in Burberry's mainstream advertising photos. The majority of images presented in Burberry's social media contain elements of British culture, such as iconic London buses, British telephone and post boxes, black cabs, and other metropolitan symbols (Figure 43).

Figure 43 - London symbolic elements in a user photo at the Art of the Trench



However, here I do not intend to do a systematic analysis of *The Art of The Trench* and pinpoint these elements of symbolic values by doing visual analysis, although this is an interesting subject for a separate study.

Facebook is also a big social channel for Burberry, and the brand have already attracted more than 15 million Facebook users to 'like' the brand's official page on the social media. However, Burberry's activities in Facebook or Google plus are not as regular as in Twitter. A study shows that only 15% of consumers maintain regular interaction with Burberry through Facebook (Phan, Thomas, and Heine 2011). Nevertheless, Facebook represents a more visualised brand-consumer communication channel, but the themes of the information shared in this social media, are more or less, the same as Twitter, which will be discussed bellow. Most of the Facebook posts are professionally edited images of products and/or supermodels, videos of the catwalks, fashion shows and other brand-sponsored events, and updates about brand's new products or events. The same pattern is followed in other social media such as Instagram and YouTube. Burberry tends to share exclusive information (fresh PR news) with its social media fan community, and sometimes broadcasts its sponsored fashion shows around the world, live through its YouTube channel. Twitter, however, remains the brands most active and significant point of interaction online, and in the next part, I will analyse brand-consumer communications within Twitter environment.

8.3 Twitter

Twitter is one of the main social channels used by Burberry to communicate with its customers and fan communities. Burberry, like other two commercial cases analysed in this study, manages different official Twitter accounts to fulfil various functions. Like Starbucks and Dell, Burberry has one primary Twitter account that represents the brand's global communication channel, as well as many local and regional accounts to manage brand communications within a certain geographical location. It also has a dedicated separate communication channel in Twitter to take care of customer service and support, and kept all

complaints and support inquiries away from the general brand communication stream. Apart from @Burberry, as the main Twitter channel of the brand, Burberry also operates @BurberryService as well as 11 local Twitter representative accounts. @BurberryService, like @DellCares, is designed to function as a 24/7 customer support line, whereas @Burberry is dedicated for the general brand relationships.

In order to gain an understanding about Burberry's sanctioned tweets and identify online communications strategy from material posted on @Burberry, tweets were stored and analysed based on their content and structure of communication. The collection process started on 8th of April 2013 and by 13th May 2013, 100 tweet messages were stored. The average number of tweets per day is 2.7, and almost all tweet messages are 'updates' (with only three 'addressed' messages, and two RTs).

Product information, supermodels and celebrities, events, and advertising campaigns constitute the majority of themes in @Burberry's tweeted messages (see table 2). New product notification/information and sharing information about Burberry-sponsored events (especially music festivals) are typical, and all are accompanied with a professionally edited photo attached to the text.

Table 2 - Main themes in @Burberry's tweet messages

Theme	Description	Typical examples
Product information	<ul style="list-style-type: none"> • Announcements of new season products • Introducing various Burberry products such as men and women's wear, shoes, bags, sunglasses, and make up materials 	<p>"A bold orange colour palette updates the @Burberry Brit jacket for Spring/Summer 2013 http://t.co/wpxgFyYCY5" (25/04/2013 09:31:40)</p> <p>"Espadrille wedges in lustrous satin with bow detail from the @Burberry S/S13 accessories collection http://t.co/OzoRd8hGjI" (23/04/2013 13:12:58)</p> <p>"An elegant crossbody bag in metallic pink leather from @Burberry http://t.co/9CA6DEf82N" (18/04/2013 22:00:05)</p>
Supermodels and celebrities	<ul style="list-style-type: none"> • Product show with special focus on supermodels and celebrities who display the product • Pictures of Burberry models in catwalk shows and behind the ad scenes 	<p>"Edie Campbell wearing a luminous fresh complexion behind the scenes of the English Rose @Burberry Beauty campaign http://t.co/DM2dZzERdS" (10/04/2013 10:30:05)</p> <p>"British model Charlotte Wiggins wearing a @Burberry trench coat to the #LiveAt121 event in London last night http://t.co/1Sg4Mkv2YW" (24/04/2013 13:30:10)</p> <p>"British actress Michelle Dockery wearing a @Burberry dress at the #MetGala in New York tonight http://t.co/9Z2lzRqc1z" (07/05/2013 02:29:40)</p>
Events	<ul style="list-style-type: none"> • Sharing information about fashion shows, and other Burberry-sponsored events such as music gigs • Photos and videos of Burberry events 	<p>"Crowds gather for the @Kaiser_Chiefs #LiveAt121 performance at the @Burberry Regent Street flagship store tonight http://t.co/7tyMzZwMj2" (23/04/2013 19:51:25)</p> <p>"Watch @Kaiser_Chiefs performing 'I Predict A Riot' #LiveAt121 at the @Burberry Regent Street flagship http://t.co/C0BgKLy2v" (25/04/2013 12:00:10)</p>
Advertising campaigns	<ul style="list-style-type: none"> • Information and preview of Burberry's advertising campaigns • Sharing photos and videos from backstage • Exclusive previews before outspreading specific campaigns 	<p>"Vibrant colours brighten the set during the @Burberry Spark Sunglasses campaign shoot http://t.co/kdauKwaV52" (03/05/2013 14:00:08)</p> <p>"An exclusive preview of a new campaign from @Burberry launching Wednesday 1 May http://t.co/i8eRlrTh56" (29/04/2013 17:09:34)</p> <p>"British band @TheNightSix set up for their @Burberry Spark Sunglasses campaign performance http://t.co/7hs8I4t3qR" (10/05/2013 18:00:06)</p>

Apart from few 'addressed messages' (3% in this case), photos, videos, URLs, and hashtags are juxtaposed in most of the @Burberry tweets. This suggests that the company is trying to go beyond the (mainly) textual environment of Twitter, and exploit the multimodal capacity of the social media to entertain its Twitter followers with visual materials. Photos include different range, from product display to male and female models with a Burberry dresses and coats, and musicians and celebrities in the sponsored events. Some examples are displayed in Figure 44.

Figure 44 - Examples of @Burberry tweets, highlighting the brand values



As it appears from the above examples, Burberry uses Twitter as an 'informing platform', where it announces its new products and other brand-related updates and there are very few signs of dialogue between the brand and other Twitter users. In contrast with Starbucks' case, where the company occasionally used Twitter to greet new or loyal customers or to make other informal communication with general users (such as tweeting birthday messages or sending 'emojies'), Burberry uses this Twitter account in a more formal and less dialogical way.

Brand representatives in Twitter seem to use specialised techniques in each Web 2.0 channel, and they chose to keep Twitter communications brief, informative, general, and professional. No sales issues are discussed via @Burberry's Twitter channel, and such enquiries are advised to talk to the local branches, email, visit the Burberry's website, or call the care line. Customer supports and complaints are dealt with via Twitter, but through a different account. @BurberryService, as mentioned earlier, plays the role of a 24/7 call centre, and is aimed to respond to all enquiries or complaints in Twitter. Burberry, however, as many other companies, prefers to deal with most of the support cases in a more private environment, because of the detailed information needed for each case. Therefore, most of the public tweets addressing @Burberry or @BurberryService about faults in products or negative experiences are followed with these typical messages: "We're sorry to hear about your experience. Can you send us more details to Twitter@Burberry.com? We'd like to hear from you", or "in order to further assist, may I invite you to visit our retail stores. You may find the store info on bit.ly/14sWNtX".

Moreover, service and support communications via Twitter are normally made using direct message (DM) function, which protect content of the tweets from public viewing. Therefore, there are only limited public tweets available to see from @BurberryService feed. @Burberry Twitter feed, however, does not represent any type of 'serious' communication, other than general brand talk. It, more or less, functions as the brand's official 'chatter', and a channel to 'inform' consumers and/or fans about something that they might be interested in. In other words, although it represents a degree of dialogue and interaction, it still

operates a 'broadcast' model of one-to-many communication, where brand spreads its messages to a large number of audiences, but through a new channel that, at least to some degree, makes it possible for receivers to react to the message, by asking a question, 'liking' it, or sharing it with their own circle of friends. Although communicating with the brand is possible by asking questions or leaving a comment with addressing @Burberry, only a few Twitter users care to do so. Rather, as it was discussed before, conversation in Twitter environment is generally performed in the implicit and indirect form of 're-tweeting' (RT) and the use of hashtags (Boyd, Golder, and Lotan 2010).

The 'word cloud' (Figure 45) visualises the content of @Burberry's Twitter talk with its followers and site browsers. The bold words suggest that the main themes in @Burberry's tweets are about its advertising campaigns, sponsored music events, its products (such as sunglasses, wearing and accessories), and its British heritage. The company is using Twitter as its online catalogue to introduce its seasonal designs and announce its news and events.

The words such as English, British, London, cities, street and store represent the urban culture of the luxury brand in its digital discourse. Also, the references to the music and fashion events sponsored by the brand are present in many of its Twitter discourse.

Apart from 'addressed messages' which represent a direct form of conversation in Twitter by using @ sign, RTs and the use hashtags also indicate conversational aspects of Twitter communication, because by sharing a message through RT or using a hashtag in their tweets, users become part of a broader conversation (Boyd, Golder, and Lotan 2010; A. Marwick and Boyd 2011b).

@Burberry tweets also receive a considerable number of RTs, and depending on the content, they may sometimes be re-tweeted thousands of times by other users. On average, each tweet receives 102 RTs and 92 people will make it their 'favourite' tweet. Generally, those tweets that include photos of supermodels and celebrities showing off a Burberry product have a better chance to be shared with the wider Twitter community by re-tweeting. For instance, a tweet with a photo of British actress and model, Cara Delevingne, wearing a Burberry dress in New York red carpet, received more than 1,700 RTs (Figure 46).

Figure 46 - @Burberry's tweet, featuring British model, Cara Delevingne



The use of hashtags (#) also represents a conversational aspect of Twitter communication, by which users link tweets together with highlighting a searchable keyword. As indicated before, hashtags may be created by all users, and most of Twitter users tend to use a hashtagged keyword to make their tweet messages more visible to other users, or to create a linkage between all tweets about a certain theme or issue. In the realm of brand communications, companies have no control over what users can say about their brand, but, as it was mentioned in chapter three, they can (and in most cases they do) monitor Twitter for 'trends' related to their brand or products and services, and take action should it be necessary. Brands could also become a part of certain 'themed conversation' by using hashtags, and try to use this conversational tool to interact with the Twitter community.

For this case study, as in other cases, I aimed to explore 'hashtag communications' too, in order to analyse the content and structure of commercial and brand-related communication within Twitter environment. Here, I chose to focus on '#Burberry', since this keyword is widely used by many individuals who 'talk' about the brand and its products in Twitter. Therefore, to gain an understanding about the way that Web users utilise the microblogging platform of Twitter to talk about Burberry (including general brand discussion and experience, or specific products or services related to the brand), and how this might benefit or challenge the company, I shall be focusing on tweets that include the brand's name as the keyword.

Using automated software aligned with the Twitter API, I collated tweets with the '#Burberry' keyword from 8th April 2013, and by 16th April 2013, I stored 1,500 tweets. Then, an unsolicited blind sample of 100 tweets was created for the detailed analysis. More information about the method and limitations of tweet collection process is provided in the methodology chapter (chapter 4).

The '#Burberry' keyword is used by a diverse community of Twitter users to talk about the brand and Burberry products. Most of the tweets are accompanied with a photo of the user, posing with a Burberry product (in the same style as in the *Art of the Trench*). Some fashion designers and supermodels also tend to

share their photos in different Burberry campaigns with their Twitter fans, and this style is followed by the majority of Twitter users who want to represent themselves as ones with 'luxury' and 'chic' lifestyle. Many of these 'micro-celebrities' (A. Marwick and Boyd 2011b; Page 2012) follow the elements of celebrity lifestyle, imposed by the mainstream media. Figure 47 illustrates a typical 'celebrity style' tweet, which is followed by the majority of Twitter users, when it comes to fashion and style.

Figure 47 - A photo of Burberry 'consumption experience' shared in Twitter by an American rapper

 **YUNG LOON**
@TheRealYungLoon  

I Spent Over \$900 On These #Burberry Belts, so icca hold my pants up ya digg... Str8 Flexin!!! pic.twitter.com/AcvLhRSpmw

 Reply  Retweet  Favorite  More



Category	Quantity	Price
Blackberry Belt	1	\$295.00
Blackberry Belt	1	\$295.00
Blackberry Belt	1	\$295.00
SUBTOTAL		\$885.00
TAX		\$23.00
TOTAL		\$ 908.00

3 RETWEETS 19 FAVORITES 

11:40 PM - 13 Apr 13 [Flag media](#)

Moreover, as it appeared in analysing #Frappuccino tweets in Starbucks cases study, some people tend to share their routine daily activities with their Twitter friends. These seemingly 'banal' forms of communication could also represent a certain lifestyle, and function as a way of self-affirmation and fulfilment (Murthy 2012). In the case of Burberry, as a symbolic and luxury brand, this could be even more relevant, since sharing the moment of consuming a luxury product, has a direct relation with building a 'classy' identity and can have some implicit and concealed meanings about person's identity and lifestyle. 'Shopping' is one of the main themes in #Burberry tweets, and many users tend to share their shopping (symbolic consumption experience) with their Twitter friends and the wider Twitter community (by using hashtags). Figure 48 is an example, originally posted in Instagram and shared in Twitter, which indicates how users represent their identity and lifestyle by sharing some seemingly 'banal' everyday activities.

The visualised representation of the most commonly used words and phrases by Twitter users can also suggest main themes and discourses in Burberry's brand talk in Twitter. As Figure 49 illustrates, users tend to talk about 'love', 'fashion', 'designer', 'artist', 'shoes', 'testmaking', and other luxury brands such as 'Gucci', 'Armani' and 'Luis Vuitton', when they talk about Burberry in Twitter.

As one might expect, the conversation about Burberry in Twitter represents a high degree of sentimental, emotional, and value-judgemental expressions with seemingly banal information about celebrity-style luxury habits and activities. The dominant discourses are highly influenced by the brand's values and falls within the mainstream media culture. Many users seem to use Twitter and the hashtag simply to show off their 'classy' and luxury lifestyle and exhibit their affluence and social status (or at least their pretended ones). They seem to use it as a tool to manage their self-representation and public identity in the social media. The implications of this trend in brand-consumer relationship, and the role of discourses in reinforcing brand values into consumers' 'inner eyes' (Packard 1970) will be discussed in chapter 10.

Overall, Burberry can be seen to mix its heritage branding and themes its synonymous, with modern technologies. As a consequence, it maintains an effective consistent link with its target community through the various Web 2.0 social network channels. Twitter is Burberry's prime communication channel (with a footfall of around 4 million), through which it shares quasi-official exclusive information about the brand's activities, campaigns and new products, as well as providing 24/7 online customer service. Like Dell, Burberry has separated its general brand communication from more specific and serious inquiries such as complaints and customer service. However, the general Twitter communications in this case are simple sentimental expressions about the brand, and showing off the experience of consuming symbolic values of Burberry products.

The brand's Twitter channel, however, is used mainly for updating and broadcasting messages to a larger number of audiences. Engagement with the brand via Twitter is not a common phenomenon in @Burberry Twitter communications. Compared to the other two cases analysed so far, Burberry represents the least communicative and interactive relations with consumers through Twitter, and the main communications are indirect, and via RTs and the use of hashtags. Yet, as it was demonstrated in hashtag analysis, one should not expect functional, dispassionate and rational brand-consumer communications in the case of Burberry. Instead, Twitter users communicate with each other and

with the brand in an intensely emotive and value-judgement style. These emotional communications have little to do with the functional aspects of the products, and more are a form of self-expression and self-affirmation. They are more like closed statements rather than genuine conversations. The type of language used for this type of communication also differs from the case of rational and dispassionate dialogue with other users or with the brand. A comparison between the most commonly used phrases in different cases can illustrate the point. Words such as love, great, thanks, fashion, and tastemaking for 'Burberry talk' and features, cloud, laptop and VMWare for 'Dell talk' in Twitter represent the different discourses among users of the two different brands. When users 'talk' about a fashion brand such as Burberry on Twitter, their 'communications' are within the conventional discourses of fashion, luxury and classy life style, whereas in Dell-related communications in Twitter, users talk with the brand and other users using mainly the rational discourses. However, even the arguably 'banal' type of communication could have significant commercial and ideological implications. The role of 'sentimental' commercial communications in social media in reinforcing the established power relations between brands and consumers will be discussed in the next chapters.

In the next chapter, I examine and compare Web 2.0 communications in the context of a political campaign. Are there parallels between political causes and commercial uses of social media? To what extent do Web 2.0 communications offer a different opportunity for more nationally/locally aligned political activities?

Chapter 9: Yes Scotland

9.1 Background

In the 2011 general election in Scotland, the Scottish National Party (SNP) won a majority share to become the first political party to have control over Scottish Parliament (Carrell 2011). As seeking independence was part of their manifesto, their majority party leadership involved accelerated negotiations over Scottish independence. There followed an agreement with the British government to hold a referendum on Scottish independence in 2014. The SNP, led by Alex Salmond who was also the first minister of Scotland at that time, then launched the Yes Scotland campaign in May 2012 to raise support for 'yes' vote in the upcoming referendum. The campaign was backed by the SNP and the Scottish Green Party, as well as some independent members of the Scottish Parliament. Also, a few members of Scottish Labour Party formed the 'Labour for Independence' organisation to support the campaign, although the Scottish Labour Party, the Scottish Conservative Party, and the Scottish Liberal Democrats were all against the independence campaign and supported union with the Great Britain. The pro-union political parties also founded a counter-campaign, called 'Better Together', which was supported by the Scottish Labour and Scottish Conservative Party, and Scottish Liberal Democrats.

The Yes Scotland campaign aimed to raise awareness among Scottish citizens about benefits of becoming an independent nation and to encourage them to vote for independency in the (then) upcoming referendum. One of the campaign's objectives was to gather one million signatures for the 'Yes Declaration', which is a statement prepared by the campaigners to support an independent Scotland. The campaigners could successfully achieve this goal and hit the 1m target by August 2014 (BBC News 2014). The strategies used by the campaigners included both local community engagements, as well as online social networking. Therefore, the use of Web 2.0 technologies and active engagement in social networking websites and microblogging platforms formed an integral parts of advertising plans implemented by the Yes Scotland campaigners.

Throughout this case study, I will particularly focus on the way that Yes Scotland used Twitter for political advertising, by exploring the content of cause-driven communication between the campaigners and other Twitter users. I will examine the communicational aspects of Twitter for political campaigning, and investigate the strategies used by Yes Scotland to engage individuals into a politically driven communication.

9.2 YesScotland.net

Yes Scotland's official website is the main source of information about the campaign, and it is designed in an informative, and yet simple and friendly layout. There are various ways that individuals can participate in the campaign using the Yes Scotland's official web page. Under the 'participate' tab, there are options provided to allow individuals to donate, engage in voluntary jobs, represent the campaign in local communities, and sign the Yes Declaration. The campaigners also use the website as a fund raising platform to receive donations and financial supports from individuals and institutions. Figure 50 is a snapshot of the main page of the site accessed in January 2013.

Figure 50 - YesScotland.net

Yes

CREATE AN ACCOUNT LOGIN **DONATE**

[shop](#) [updates](#) [why vote yes](#) [participate](#) [events](#) [download](#)

If you can afford to donate to the campaign, please do.

[Why vote Yes?](#) [Sign the Yes Declaration](#) [Become an Ambassador](#) [Shop](#) [Volunteer](#) [Donate](#)

[Buy Merchandise](#) [Donate to Yes](#) [Questions & Answers](#)

the Live Feed **RSS**

Yes Scotland marks first year with 372,103 signatories to independence declaration
By Yes Scotland @ 11:01 on May 24, 2013
Yes Scotland marks its first

Countdown to vote
Days Hours Minutes Seconds
481 14 17 51

However, the campaign's website is not actually designed to support social interaction, and it seems that the campaigners prefer to provide room for discussions and social interactions in the third-party and mainstream social media (mainly via Facebook and Twitter), since there is no commenting or discussion facility under the articles and news they publish.

In fact, Yesscotland.net is a representative of Web 1.0, where there is little or no room for user contribution and dialogue, and it functions rather like a 'digital billboard' to 'inform' and 'educate' users, while it does not allow users (or 'readers' in this context) to participate in the process of content-creation or to leave feedback by commenting or endorsing the content. The only type of user participation is in the form of shopping and donation, and sending questions by submitting an inquiry.

The 'top-down' approach adopted in the campaign's webpage does not allow debates and discussions between users. However, the campaigners encourage users (specially, those who disagree with the 'Yes' vote and those who are still undecided) to engage in debates and discussions via social media such as Facebook and Twitter. Apart from the two most popular social media (Facebook and Twitter), the campaign is present in Google+, YouTube, LinkedIn, Kiltr, Pinterest, and Tumblr. However, there is no or little communication taking place in these social channels, and the main focus of the campaigners are on Facebook and Twitter, where they aim to provide a discursive and dialogical environment for other users.

For the purpose of this thesis, I will analyse communications between campaigners and citizens and also between 'ordinary' users about the campaign on Twitter. I will characterise communication strategies implemented by the campaigners to engage individuals into a political cause-driven communication and assess the level of engagement and interaction that takes place on Twitter. At the end, I will compare the strategies and structure of Twitter-mediated political communication with commercialised brand-consumer communications, to highlight the main similarities and differences in the two contexts.

9.3 Twitter

Yes Scotland, like its opponent campaign, the 'Better Together', has an active and lively presence in different social networking websites. Twitter, in particular, is one of its major social channels in the Web and they regularly use the micro-blogging website to spread their messages to a wider community and gain social support. In order to gain a deep understanding about the way that the campaigners use this social channel to communicate with individuals and also to know more about the content that is being communicated, a sample of tweets by the @YesScotland is collected and analysed. The sample is comprised of 100 randomly collected tweets from the total number of 197 tweets shared by the @YesScotland account within the period of 18th December 2012 to 5th February 2013 (inclusive).

Moreover, to know more about possible discussions that are taking place about the political campaign, there was a need to do a hashtag analysis to gain a general understanding about how Twitter users communicate about the campaign. The most commonly used hashtag by the @YesScotland, as well as @BetterTogether account, was #indyref (which stands for independent referendum). The hashtag is highly used by the two campaigners, as well as many individuals, journalists, politicians, and activists who tweet about this topic. An automated programme was set up, using Twitter API, and the total number of 5022 tweets with the hashtag '#indyref' were collected, from 12th December 2012 to 2nd January 2013. Amongst 5022 tweets, a sample of 100 tweets was randomly collected for the analysis, using randomisation command in Microsoft Excel. More information about the tweet collection and randomisation are provided in chapter four.

Yes Scotland introduced its Twitter account in May 2012. Twitter played a significant role in the campaign's social media presence, and it has actively used this micro-blogging platform to spread its message and to raise social supports and awareness amongst Twitter users. The campaigners use this platform to inform, communicate, criticise, and raise financial and voluntary supports for the sake of independent Scotland. The Yes Scotland campaigners, along with other

pro-independence politicians, journalists and activists, have made an informal network of support within Twitter, and it seems that they tend to engage in relatively 'serious' communications with those who oppose independency. In this part, I will focus on the tweets published by the @YesScotland and the way that they use this social channel, and then, by doing a hashtag analysis, I will analyse 'ordinary' Twitter users' views about the campaign for the independence of Scotland.

As I did with other cases, and also in line with other studies of Twitter (e.g. Boyd, Golder, and Lotan 2010; Page 2012), I distinguished three types of tweet messages: addressed messages or replies, tweet updates, and retweets (RTs). Amongst the 100 tweet messages analysed for this study, 76 cases were categorised as tweet updates, 13 cases were replies and addressed to other users, 9 cases were RTs, and the two other cases were friend suggestion (known in Twitter culture as #FF, which is a method used by a user to suggest following another Twitter user(s) to his or her followers)¹⁶. The RT messages were, in fact, tweets that were originally created by other pro-independence politicians and newspapers, such as Scotsman newspaper, SNP politicians, and other local Yes campaigners such as 'Yes Glasgow'. The addressed messages were responses to questions and inquiries by individuals about SNP policies, as well as campaign information and some political and economic implications of becoming an independent country. Almost all replied tweets (addressed) were very brief and included a hyperlink to the campaign's official website or Facebook page for detailed information.

The update messages, however, were quite informative, and focused on specific political and economic benefits of becoming an independent nation. The main themes of the contents were about having a fairer future by paying less taxes and benefiting more from the country's economic resources, information about the campaign and its local events, economic figures and data to prove the unfairness of staying united, and answering some concerns about economic and political consequences of becoming an independent country. For instance, EU related

¹⁶ One can consider this type as 'tweet update' too, since no direct communication is implied in this type of message.

issues such as whether Scotland will remain as part of EU after the independence or it will need to go through the process of joining it again, and what legal implication this could have upon the country's future, were amongst the most repeated contents. Also, supports from politicians, journalist, and celebrities were among other commonly repeated tweets. Moreover, a few tweets (7 cases) also addressed the opposite campaign and criticised their thoughts, as well as some of the policies imposed by the Westminster. Figures 51-54 exemplify the typical tweets by @YesScotland campaigners.

Figure 51 - @YesScotland's tweet update. Example 1

Yes Scotland @YesScotland Following

How an independent Scotland will be different: saving £250m a year by not having nuclear weapons scoty.es/WHOeFP #indyref

Reply Retweet Favorite More

45 RETWEETS 6 FAVORITES [REDACTED]

11:29 AM - 8 Jan 13

Reply to @YesScotland

[REDACTED] @YesScotland Excellent news. Could spend money on other areas of defence consistent with membership of NATO or to start an Oil Fund #IndyRef 8 Jan

[REDACTED] @YesScotland How much will it cost to remove trident? #indyref 8 Jan

[REDACTED] @YesScotland And spending it on free education for foreign students! 12 Jan

Figure 52 - @YesScotland's tweet update. Example 2

Yes Scotland @YesScotland Following

Patrick Harvie: "Why a Yes voter doesn't have to be a nationalist" scoty.es/UYOCCq #indyref #ecoscots

Reply Retweet Favorite More

79 RETWEETS 5 FAVORITES [REDACTED]

3:59 PM - 10 Jan 13

Reply to @YesScotland

[REDACTED] @yesscotland. I agree Yes voters are a mix of Greens, socialists, snp and labour and a variety of other independently minded people. 18 Jan

Figure 53 - @YesScotland's tweet update. Example 3

Yes Scotland @YesScotland Following

Graphic answering the question: "Will an independent Scotland be financially secure?" scoty.es/UYLRAO #indyref pic.twitter.com/VvGTX3sG

Reply Retweet Favorite More



65 RETWEETS 6 FAVORITES

4:52 PM - 14 Jan 13 Flag media

Figure 54 - @YesScotland's tweet update. Example 4

Yes Scotland @YesScotland Following

Another graphic answering your questions on an independent Scotland: scoty.es/wecanaffordit #indyref pic.twitter.com/ZQJEUDLE

Reply Retweet Favorite More



84 RETWEETS 18 FAVORITES

2:05 PM - 15 Jan 13 Flag media

Replies and engagements (by other users) via Twitter are very common in the case of Yes Scotland, and most of its tweet messages receive a relatively high number of RTs and replies. That is where 'real' conversations take place, specially, if the tweet is about a sensitive or debatable issue. For instance, a tweet about Scotland's EU membership after becoming an independent nation received a high level of attention from users, and triggered a serious discussion about the conditions and legal details of EU membership. A user replied this tweet by saying:

@yesscotland Stop fudging the issue. Majority say indyScot wld b in eu. Its terms of membership that r in question. #indyref #BetterTogether

Another pro-union Twitter user also replied this tweet by stating:

@YesScotland no one is suggesting Scotland will not be a member of the EU. The question is, on what terms will Scotland be a member.

This was followed by more criticism from another user who replied by tweeting:

@UserX @YesScotland Now you're taking the debate beyond the comfort zone of the yessers, who don't do detail

The debates between pro-union and pro-independence Twitter users sometimes get even more serious, and users start discussing their political and ideological views, and try to convince each other to vote for or against the independency. These political debates in the 'public sphere' of Twitter are discussed in more details in the next part, where I analyse the use of hashtags in the debates, and focus on the tag '#indyref' to assess the structure and level of interaction between political campaigners, politicians, and 'ordinary' individuals.

As it could be expected, @YesScotland tweets are engaging and trigger 'deeper' and more serious communications between users, than the other three cases analysed in this thesis. In contrast with users' participation in the cases of Starbucks and Burberry, where most of the contents could be classified as

'sentimental', emotional and emotive expressions about users' 'consumption experience' and their routine daily activities, engagement in @YesScotland communications are more serious and discourses are more 'logical' and 'functional'. However, the campaign representatives in Twitter do not directly engage in all communications, and try to refer detailed communications to other platforms such as Facebook. They also use 'informative' and 'educative' or 'enlightening' language and seem to avoid debates in Twitter, and only provide detailed information by providing links to the campaign's webpage and other online sources. For instance, Figure 53 and Figure 54 provide factual information about taxes and other financial statistics in a visualised format, to support the idea that Scotland will benefit if it becomes an independent nation. Other tweets also follow the same 'educational' and 'informing' pattern. One can therefore argue that the communication level in @YesScotland's Twitter is 'superficial', and no serious debate or discussion take place between campaigners and citizens on Twitter.

As it was mentioned before, only 13% of @YesScotland tweets are 'addressed messages'. This indicates that Twitter is mostly used here to *provide* information, rather than *receiving* feedback and answering questions. This, however, does not mean that the campaigners avoid direct communication with users and ignore critical views in every case. Rather, some common concerns are taken serious by the campaigners, and they reply some of the direct tweets. For instance, when a user addressed the @YesScotland and asked a question about the pension, they replied to him, by providing a link to the campaign's webpage. But when the users persisted and asked for more information and evidence, his query was ignored (see Figure 55).

Figure 55 - @YesScotland's Twitter communication. Example 1

The screenshot shows a Twitter thread. At the top, a tweet from @YesScotland (Yes Scotland) dated 31 Jan is shown. The tweet text is: "Blair Jenkins (@BlairJenkinsYes) invites No campaign to discuss joint approach on funding disclosure scoty.es/lettertoNo #indyref #yesscot". Below this is a reply from a user with a blacked-out profile picture, dated 31 Jan, asking: "@YesScotland @blairjenksyes I would rather know what happens to my pension in an Indy scot - any chance u cld tell me?".

Below the thread is the profile header for @YesScotland (Yes Scotland), which includes a 'Following' button. The main text of the tweet reads: "Hi thanks for your quesiton. We have a section about pensions on our website, hopefully this will answer: scoty.es/vfydXF". Below the text are icons for Reply, Retweet (2), Favorite (2), and More. The timestamp "5:42 PM - 31 Jan 13" is visible.

At the bottom, there is a text input field for replying to @YesScotland. Below the input field is another tweet from the same user with a blacked-out profile picture, dated 31 Jan, replying: "@YesScotland *Your private pension will not be affected by Scotland becoming an independent country* - where is your evidence for that?".

It seems that the @YesScotland prefers not to engage in all communications, and uses this platform to open space for others (preferably, Yes advocates) to engage in detailed communications and defend the political idea on behalf of the campaigners. The 'word cloud' bellow, visualises the most commonly used words by the @YesScotland tweets, and it can demonstrate the general themes in its Twitter contents (Figure 56).

The use of hashtags amongst the tweets is fairly high, and almost all of @YesScotland's tweets are accompanied with some repeated hashtags such as #indyref, #yesscot and #HandsUpYes, in order to make the content visible and searchable for those interested in the issue, and perhaps to trigger communications about the political cause. The campaigners also suggest some hashtags for local and one-off events such as #YesGlasgow and #HandsUpYes, and encourage individuals to use these hashtags in their related tweets (similar to hashtag campaigns in commercial advertising). This has generated some hashtag-related discussions, and helped the campaigners to spread their messages across the Twitter environment. In fact, many of the tweets published by the campaign's account, gets retweeted by other individuals and activists. Interestingly, the data indicate that, on average, each tweet published in the @YesScotland feed is retweeted by more than 20 other users.

Although almost all tweets shared by the @YesScotland included at least one hyperlink to the campaign's official web page or to a newspaper article, very few tweets (17 cases) had a picture attached to them. Even in these cases, most of the pictures were full of text, data, and graphs. Figure 53Figure 54 exemplify @YesScotland's typical visual tweet messages. As noted before, they generally contain visualised graphs of the statistics and financial information in support of the independent Scotland.

This is the case with other audio-visual content too. In fact, only 6 tweets had embedded video links, either to YouTube or to the campaign's official website. Videos also were more 'linguistic' rather than visual (i.e. with lots of 'talks' and discussions, such as a political lecture by SNP politicians).

The hashtag communication, however, represents a truly diverse and discursive communication among Twitter users. In contrast to the 'enlightening' discourse of @YesScotland communications, hashtag communications are 'dialogical' and in some case, form serious debates between 'equally positioned' users. The #indyref hashtag is used by both pro and anti-independence users, and represent a live and real political debate over the issue of independency and its political and economic consequences. Among the total number of 100 tweets

with the aforementioned hashtag, 24 were 'addressed messages' which indicate the highest level of interactivity and dialogue, and 43 were RTs, which also represent users' interaction and indirect communication. Only 33 messages were classified as 'updates', which represent the 'broadcast' model of monologue and one-to-many communication, although the use of hashtag by itself is a form of indirect communication. The level of interaction, however, is lower in 'tweet updates' and higher in 'addressed messages'. Therefore, one can argue that #indyref is a keyword for real political debates in Twitter.

The content of communication, as expected, includes political and economic implications of the independence, news headlines and quotations from politicians. Having said that, some of the tweet messages do not represent a real 'rational' argument; instead, they are simple expressions of political wills and visions in the same style as coffee passion statements in the case of Starbucks. For instance, Figure 57 represents this type of 'superficial' and emotional expression.

Figure 57 - Example of an 'emotional' tweet by a Yes Scotland supporter



In fact, although Twitter has provided a 'discursive medium' for discussion over the political cause, most of people use this channel to connect with other like-minded people and express their views about the political facts. Although discussions and debates are far more common in the case of Yes Scotland, compared with other cases (perhaps, because it is a real political cause which have significant political and economic consequences on millions of people), and although communications seem to be more rational and functional, there is still a real doubt about the actual effects of Twitter-mediated communication on changing individual's political attitudes. Although discussions take place in several occasions, it seems that each user tends to support his/her viewpoint by connecting with other like-minded individuals.

Figure 58 illustrates the dominant themes in #indyref communication within microblogging environment of Twitter. It indicates that issues such as Scottish political parties, economic issues such as austerity and inverting, and the mainstream media (radio, TV, newspapers) are among the most discussed issues by Twitter users.

Broadly speaking, tweets published by the @YesScotland tend to be 'factual', informative, and 'discursive', and there are serious issues of political and economic facts being discussed, although in a very brief and nominal format. Slogans and sentimental expression are less likely to be shared by the campaigners, though they still tend to motivate their followers to support the independence by using statistical facts. Although they do criticise politicians and activists who oppose the independence, negative advertising is not a usual case.

Moreover, the focus of the campaign is not only to 'educate' and 'inform' individuals, but also to 'persuade' them to publically show supports for the independence. One technique to do that, is the Yes photo contest, which encourages people to take picture of themselves with a YES sign in creative and odd fashions, and share that on Twitter and other social networking websites. The campaigners then chose the best picture and share it with the public through their official web page as well as Twitter and Facebook, to give them a kind of recognition and fame (Figure 59).

Figure 59 - Example of users' engagement in Yes Scotland campaigns via social media



Although the tweet updates shared by the @YesScotland are more informative, but the real debate and discussion is associated with the hashtag #indyref, which is not only used by the Yes supporters, but also by lots of individuals, politicians and journalists who have an opposite view.

Both Yes Scotland and Better Together campaigners also use this hashtag in most of their tweets, but they are not the dominant users of the hashtag, which means that real and diverse communities of Twitter users use this keyword to talk about this political issue. The relatively high number of 'addressed messages' and RTs among the #indyref tweets indicate the high level of direct and indirect interaction among Twitter users. The themes of the tweets also include a diverse number of issues, from real political debates over Scottish independency, to some more 'routine' and usual daily activities that may not directly relate to the independence referendum.

Overall, it is clear that Web 2.0 users' communications are more 'serious' and dialogical, when it comes to a real political debate such as the case here. However, there is still not enough evidence to indicate the success of using social media for political campaigning. Social media have proven fairly efficient in organising 'opposing' movements that reflect a negative reaction towards certain social or political phenomenon (such as global Occupy Movement), but there seems to be a significant different when it comes to organising social or political campaigns to construct a strategic action to sustain political power and to fulfil certain political agenda. Occupy Wall Street, anti -government protests in Tahrir Square and the revolution in Egypt, M15 movement in Spain, and Turkish anti-government protests in 2013, all represent 'social-media fuelled protest style' that are organised against the authoritarian forces of mainstream political power (Tufekci 2013). However, the cause-driven 'positive' political communication using social media could not be so successful. This could mean that participatory democracy via social media (as opposed to representative democracy) is still far away (Tufekci and Wilson 2012).

In the next chapter, I will summarise discussions in this chapter and will contextualise the findings over four case studies in the existing academic

literature. By comparing similarities and differences between the four case studies, I will discuss new characteristics of commercial and political advertising in Web 2.0 environments and explore the implications of the new interactive and collaborative media technologies on power relations between brands and political parties on one hand, and consumers and citizens on the other hand.

Chapter 10: Cross-Case Analysis

Chapter five of this thesis aimed to reappraise the approaches of advertising and brand-consumer communications in Web 2.0 environments, by interviewing digital strategy makers and advertising practitioners, while chapters six to nine examined these in action, by conducting case studies and analysing the nature and content of Web 2.0-mediated communications in action. Having a comprehensive and multi-channel marketing plan was identified as a key to success in social media advertising by all interviewees. It was reasoned that social media strategies need to be integrated into broader brand communication strategies. The interview participants also identified opportunities and challenges that brands and advertising companies faced when entering social Web environments.

The collaborative and interactive structure of Web 2.0 has enabled commercial brands to communicate more effectively and efficiently with consumers by developing active participatory fan communities in different Web 2.0 environments. Moreover, the ability to *access* and *sort* what is often labelled as 'big data' enabled advertisers and marketers to develop smart algorithms that target the most relevant consumers according to their lifestyle, interests and networks. This gives agents a power to identify bigger trends and characteristics of brands' target markets, based on analysing large volume of user-generated data. Sentiment analysis and predictive analysis leave advertisers and brands one step ahead of all other Web users, and they can predict and manipulate consumers' online behaviour (McStay 2011). I also argued that the 'multimodal' structure of the computer screen has made advertisements more 'persuasive' and entertaining. However, consumers in the age of social media have adapted to the 'convergence culture' and are more active than previously considered, and engaging enough to be considered (by Ritzer and Jurgenson and others) as 'prosumers'. Most of the interviewees stated that consumers are generally 'empowered' by Web 2.0 capacities, and expressed the view that they hold the power to challenge the authority of the traditional gatekeepers and use social media to echo their voices. The validity of this viewpoint, however, is questioned in this thesis, since as illustrated in the case studies, user-engagement (if happens at all) does not inevitably result in empowering consumers.

During the case study analyses, I explored the perspectives of the interviewees in action, mainly by focusing on Twitter communications between brands and consumers. In the first instance, I characterised new advertising strategies in social media platforms, to compare them with what was discussed by the interviewees in chapter five. I then explored the nature of brand-consumer communications in Twitter, and investigated the level of engagement and interaction, and the implications that this might have on changing power relations between brands/advertisers and consumers. In this section, I will compare the cases and discuss theoretical implications of similarities and differences between the four case studies. In particular, this section draws the key findings in this chapter, and develops the framework to understand features and implications of brand-consumer ('prosumer') communications in Web 2.0 environments. At the end, I will demonstrate that user-engagement in Web 2.0 advertising and commercial communications is sophisticated, and cannot be simplified in 'consumer empowerment' thesis.

As the interviewees highlighted, brands implement innovative techniques to engage individuals in Web 2.0-mediated communications (for instance, games, exclusive access to information and rewards for participating). However, the depth, scope and richness of engagement and styles of communication differed between cases – and by extension between sectors. On the basis of the data presented in this thesis, I would argue that it is not possible to generalise about the nature of engagements across different sectors. As the four case studies illustrate, the nature of a brand or political cause and the Web 2.0 platform through which communication takes place, have a direct and significant impact on the extent to which users engage and interact with the brands, with advertisers or with each other. The scale of interactivity spans a wide spectrum, from somewhat 'banal' and superficial communications, such as 'emoticons', clip-art expressions and one-word or one-line value judgment statements, to more discursive communications that build into accumulative perspectives. The concepts of a dialogue and interaction can therefore be seen to have several layers of meaning, depending on the context and purpose of communication, and the motivations of the participants.

It is also worth differentiating between user-to-user interaction and user-to-document interaction. In applying McMillan's analytical model to assess interactivity in computer-mediated communications (McMillan 2006), users' engagement in Twitter communications is categorised by the level of receiver control and direction of communication or nature of audience (see Figure 1Figure 2Figure 3). In McMillan's model, Twitter provides a medium for user-to-user interaction, as well as user-to-document interaction, and therefore, it is claimed to provide room for a more egalitarian communication between senders and receivers of a message in an interactive and collaborative environment. However, many of B2C and C2C communications in Twitter in fact fall into the format of 'monologue', since users have a low level of control over the context of communications.

As noted in the case studies, Twitter has emerged as a widely used 'broadcasting tool' by commercial companies, and no direct interaction is represented in brand-consumer communications in many cases. For instance, Burberry uses its main Twitter account for *informing* users of its products and *educating* them about values (or, at least reinforcing and developing values previously shaped in the mainstream media). 94% of @Burberry's tweet messages are categorised as 'tweet update', and the type of language used by the brand representatives in Twitter reinforces its 'monologue' approach. Tweet messages such as the following examples are common in @Burberry's Twitter feed:

Bold cotton gabardine trench coat with metallic leather sleeves from the @Burberry London S/S13 collection

Watch @Kaiser_Chiefs performing 'I Predict A Riot' #LiveAt121 at the @Burberry Regent Street flagship <http://youtu.be/mSCkwL2YFag>

The only type of user interaction in these types of 'monologue' communication are the possibilities of 're-tweeting' or 'favouriting' messages by other users, and the use of hashtags, which represents a form of indirect communication with the broader Twitter users' community.

In Starbucks case however, the use of '@' were comparatively high, which indicates that the brand representatives engage into one-to-one dialogue with other users. The high volume of 'addressed messages' in @Starbucks' Twitter messages represents two-way communication model, which can be categorised as 'responsive dialogue' or 'feedback' communication in McMillan's terms (see Figure 1). These types of interaction were also common in the case of Dell, where users tend to connect with the company to both receive and provide information (in the form of customer support and feedback). However, although the structure of communication in these two cases is similar, the content and discourses used in brand-consumer interaction in the two cases are not the same. In the case of Starbucks, brand-consumer 'dialogue' appears to be highly emotive and sentimental in the form of immediate comments with little depth, whereas with Dell, tweet responses appear to be more rational and functional to resolve a specific IT issue or to engage with wider technical debate. Although some immediate and emotive elements also exist in Dell's Twitter communication, the main themes in tweet messages are technical information and IT related issues. For instance, a reply to a tweet "Free @Starbucks cause of my BDAY! Hell YES!" by tweeting: "@UserX Happy birthday ;-)" is not representing the same level of dialogue as the @DellCares – for example:

Figure 60 – An example of 'rational' dialogue via Twitter

[Redacted] 15 May
Blue screen! NOOOOOO! #techproblems #itsupport
#deaddell #dell pic.twitter.com/uan8yy4UNu
Details

 **65 DellCares** @DellCares 15 May
[Redacted] Sorry for the blue screen issue. Do you see any error msg on the screen ? Please post back if any. Thanks^ MS
Details

 **43 Melly Allen** @itsPSG 15 May
@DellCares when I try to reboot I get asked if I was to launch normally or use a safe mode.
Details

 **DellCares** ✓
@DellCares Download Follow

[Redacted] I see, please shut the system disconnect all the cables then press and hold the power button for 10 sec. cont...

[Reply](#) [Retweet](#) [Favorite](#) [More](#)

2:39 PM - 16 May 13

With political communications, the @YesScotland represented a different style of interaction, which in some cases, can be characterised as 'mutual discourse'. Since communications between the Yes Scotland campaigners and other Twitter users are 'cause-driven', they are comparatively more serious and 'rational', to form a developing exchange of tweeted views. Some users passionately follow up discussions and form a debate through Twitter as an open-source debating arena. In which case, the role of sender and receiver of messages could be deemed to be interchangeable, to form an actual 'dialogue'. This style of dialogue can represent a 'mutual discourse', in which message creators have little or no control over the 'flow' of communication, and often receive challenges and harsh criticisms (McMillan 2006), as was the case in tweets about Scottish independence. An example of it was discussed within the @YesScotland Twitter case, when a tweet update addressing Scotland and the EU regulations was forcefully challenged by pro-independence users (see page 238).

Although 'mutual discourse' represents the highest level of interaction between sender and receiver of a message, it provides room for challenging the power of traditional gatekeepers. This (mentioned by interviewees in chapter five,) is one of the challenges for brands in the age of Web 2.0 technologies and 'free' communications. However, the case studies also illustrated that not all Web 2.0-mediated communications are truly 'dialogical' and challenging. In fact, many of the seemingly 'interactive' brand-consumer communications are just a new format of 'monologue' in the digital environment, and even if they represent a (superficially) high level of interaction and dialogue, most of them are simple emotive comments or responsive one-to-one communication. Therefore, the commonly believed 'dialogical tool' of Web 2.0 functions as a new platform for 'broadcasting' in a more 'fashionable' format, to build a multi-channel relationship with consumers. For instance, Burberry's use of celebrity endorsements in Twitter for promoting its products could represent what marketers have often called 'third party association', a long-established tactic, which is used in mainstream media advertising. As it was highlighted in Table 2, brand representation via Twitter frequently employs celebrity-themed tweets (for instance, references to supermodels) to communicate with their online

community. The brand followers on Twitter also tend to identify themselves with the brand values and celebrity lifestyle, which are imposed by Burberry through discourses in mainstream and social media advertisements. Therefore, the brand is only using the new channel to implement its traditional marketing and advertising strategies in the new context.

Other critical studies in participatory aspect of Web 2.0 have also demonstrated that in contrast to the superficial interactions between brands and consumers, few instances can represent true collaboration and high level of interaction between producers and consumers. For instance, Page argues that although Twitter communication reflects a level of participation and interactivity, it could not promote a true 'participatory culture', as it was expected thus far. She states:

“Although the kinds of talk found on Twitter do exhibit some of the characteristics of participatory culture, it is misleading to assume that the conversational qualities of Twitter, and of hashtags in particular, mimic the dyadic exchanges typical of face-to-face interactions between peers. Instead, the talk surrounding hashtags sometimes appears closer to the qualities typical of broadcast talk, which simulates conversational qualities in the service of micro-celebrity” (Page 2012, 198–199).

As can be seen from the data, Twitter communication also represents a new vehicle for producing and reproducing discourses that reconstruct the established power relations between producers and consumers. Commercial companies, brands, advertising and PR agencies and political parties use different methods to 'engage' individuals in an 'interactive' communication. However, as some interviewees mentioned, they needed to implement innovative methods to attract users' attention in over-crowded Web 2.0 environments, and also, as was demonstrated throughout the case studies, they use different communication strategies to deal with the challenges and maintain a superior position in the 'dialogical' environment. Implementing these innovative communication strategies has implications on power relations between brands and consumers.

One of the changes, as it appeared in the case of Burberry, is the emergence of micro-celebrities as 'new influencers' who create discourses that naturalise the established relationships offline. Instead of a hierarchical structure, they exercise their power in a network of 'capillaries' to influence less powerful users (Marwick 2012). Burberry used the power of these new influencers (through participations via The Art of The Trench blog, as well as Twitter) to naturalise its hierarchy. Burberry also used a type of 'authoritarian' tone of language (such as using third-person narrative) and shared certain content in its Twitter feed, apparently to give the feel of 'luxury' and super-model lifestyle to its fan community in Twitter. @Burberry rarely replied or retweeted consumers' messages, and used Twitter to connect with a network of celebrities and 'micro-celebrities'. Among its very few RTs was a tweet by a British supermodel, which can illustrate the way that the brand likes to represent itself to its Twitter followers (see Figure 61).

'Micro-celebrities' also follow celebrity culture by enhancing their visibility (using hashtags) to increase their social gain. They also use discourses of mainstream celebrity culture, in order to construct their social media identity and affiliate it with luxury products and celebrity lifestyles. However, as discussed before, the practice of self-branding and micro-celebrity appears to reflect and reinforce the social and economic hierarchies which exist in offline contexts (Page 2012). Discourses used by micro-celebrities normalise elements of luxury lifestyle and stabilise celebrity culture, which in return, reconstructs the hierarchical structure of relations between elites (such as singers, actors and actresses and supermodels) and 'ordinary' individuals. In Burberry's case study, it was demonstrated that users tend to use certain words, poses and pictures that are defined and accepted in conventional 'chic' and 'classy' lifestyle. Urban elements and codes of 'Britishness' such as redbrick Victorian buildings, London buses, black cabs and the red royal post boxes are frequent elements in backgrounds of 'user-generated' photos in Burberry's social media, the Art of the Trench. This can indicate the role of *brand-created discourses* in user-generated contents, in stabilising hierarchical power relations between producers and consumers. Although the content is created by the 'ordinary' users and micro-

celebrities, the discourses are created by the brand and the mainstream 'broadcasting' media.

Burberry also tended to keep a distance with its public, by using discourses of broadcast media and exclusive communications with the mainstream media celebrities, in order to define its position within the network of professionals in fashion industry. Starbucks also did a similar job by using 'Us/We' language (instead of using singular pronouns), and distinguished itself from other 'ordinary' users by endorsing (user-generated) positive expressions towards its products. For instance, Figure 62 illustrates how the use of 'informal' language can be both *authentic* and *distinctive* and impulse a commercial message in a very 'soft' and concealed way. This example indicates how Starbucks uses Twitter as a tool to position itself in a closer proximity with its fans and consumers, and exploits personal structure of social media to build an intimate brand relationship with other users.

Figure 61 - The use of RT by Burberry, which can be used to promote 'celebrity lifestyle'



Figure 62 - Commercialised communication and the use of 'informal' language



The idea of power and Web 2.0 technologies, which re-emerges in several parts of this thesis, has emerged as a core concern of this study. The 'prosumption' model adopted in the context of Web 2.0-mediated communication represents a moderate view that rejects simplistic notions of the Web democratising digital media. Considering power relationships in this thesis has helped to characterise how capitalism has apparently been able to reconstruct itself through an age of ubiquitous social media, by reproducing market values and consumer culture with creating and recreating discourses in Web 2.0 communications. For instance, it was illustrated how Burberry avoids a real dialogue with consumers by creating discourses of celebrity and micro-celebrity, which are widely used by other Twitter users in their Web 2.0 communications. This positions their site as a reflective 'third person' medium rather than a voice, and helps retain a critical distance often found between brands and consumers in the fashion sector. Starbucks' Frappuccino-themed emotive and immediate communication in Twitter can also ultimately reproduce discourses of coffee addiction and urban lifestyle, which arguably results in a deeper, more intimate power for Starbucks brand. This style of softer and more implicit 'power exercise' was positioned by Scott Lash as 'post-hegemonic power' (Lash 2007a).

As Beer and Burrows (2010) argued, developments in Web 2.0 media technologies and participatory culture and 'prosumption', provide fuel for advancement of post-hegemonic power, which, in this study, is exemplified in advertising and commercialised communications through different Web 2.0 settings, and especially in Twitter. What Twitter (and to some extent, other social media) have done is to provide an apparently intimate communication channel between brands and consumers (prosumers), through which mainstream media celebrity culture and consumerism is reproduced more efficiently. In many cases, Twitter can be seen in the data being used as a demarcating tool to reconstruct the boundaries between brands or celebrities and other consumers. The multimodal nature of computer screen also helps advertisers to penetrate messages deep into consumers' minds, by using highly efficient algorithmic methods and persuasive techniques, which exploits the 'big data' and personalises content and nature of communications.

The collective different cases illustrate that international brands have already adapted their communication strategies and developed smart techniques such as providing exclusive information and building intimate relations with social media 'fan communities', to engage consumers in commercial-flavoured communication. These fan communities are promoted by brands to create and recreate discourses with ideological and political implications that ultimately contribute to naturalisation of the dominant power. They either used interactive Web technologies to trigger brand-to-consumer (B2C) communications, or facilitated consumer-to-consumer (C2C) communications around a branded discourse. The latter might not be considered 'commercial' in the first instance, but at the core discourses are shaped to build a more intimate relationship with consumers, which re-establishes existing power relations in a 'softer' and more personable way.

As some of the interviewees (such as P1 and P5) mentioned, Web 2.0 may have not fundamentally changed B2C relations in every case, but it certainly has changed C2C relations. It has empowered the most active and web-savvy users by positioning them as 'influencers', and rewarding them for adopting and driving their causes. 'Micro-celebrities' are among the new influencers, who (as illustrated in the case of Burberry) follow the mainstream media celebrity discourses. They arguably contribute in naturalising the established power relationships through a network of capillaries of power that influence less powerful users (Marwick 2012). That said, the traditionally empowered actors in the communication process (producers, advertisers and marketers) are also exploiting the new online structures of power to reproduce established relationships through smart communication technologies (such as big data analysis).

As Ritzer and Jurgenson (2010) argued, capitalism is evolving to 'prosumer capitalism' by adopting such new conditions. What this study adds to their idea is that Web 2.0 is emerging as the new playground for prosumer capitalism, within which prosumer culture is reproduced and stabilised through discourses in commercialised communications, and power is practised by post-hegemonic domination through a network of almost invisible capillaries. This takes the

concept of prosumption well beyond what the futurologist, Alvin Toffler argued in 1980s. Ritzer and Jurgenson reappraised Toffler's idea to address the latest developments in the social and political system of late-capitalism, but they did not pay enough attention to the role that Web 2.0 technologies play in transition period from consumer capitalism to prosumer capitalism. Nevertheless, their theoretical model provides the framework to analyse the role of digital technology and participatory culture in changing the producer-consumer relations. Beer and Burrows, however, identified Web 2.0 as essential tool for such as move, and highlighted the significance of participatory Web technologies in changing social and political relations.

This thesis developed the concept of 'prosumer capitalism' in Web 2.0 advertising context, and illustrated the way that participatory culture of Web 2.0 is exploited by commercial and political organisations in order to restructure the established hierarchical relations between producers and consumers. The four case studies illustrated this role of Web 2.0 platforms in stabilising 'prosumer culture' by creating and reinforcing discourses in Web 2.0 advertising and commercialised communications. In contrast to the general perception among marketing practitioners, the data in this study did not support the notion that Web 2.0 communications result in democratising producer-consumer relationship. Instead, it appears to contribute to the reproduction of macro social structure of capitalism.

Chapter 11: Discussion and Conclusion

This thesis sets out to explore advertising and commercialised communications in collaborative and interactive Web environments, by focusing on brand-consumer communications in Twitter. In particular, the aim was to gain a better understanding about the rationale behind using Web 2.0 technologies by brands and advertising agencies to communicate with consumers, and the way that they use language and other communicative modes in their Web 2.0-mediated communications. I also aimed to characterise discourses in Web 2.0 advertising, and scrutinised the way that discourses are created and reinforced in social media advertising contexts to explore power relations between brands/advertisers and consumers.

I aimed to achieve these by implementing two types of research methods and data collection. The first was to decipher the rationale behind using Web 2.0 technologies for advertising, as well as advertisers' attitudes, particularly towards opportunities and challenges in using Web 2.0 for brand-consumer communications and the new adaptive strategies they implement in social media advertising (via interviews). The second was to scrutinise the actual brand-consumer communication in Twitter, in order to explore the content and interactive features of these communications and to explore the way power and counterpower are exercised in commercialised and political Twitter communications (via case studies).

In chapter five, some adaptive strategies implemented by brands and advertising agencies were introduced by analysing interviews with prominent strategists and practitioners in the advertising industry. As the interviewees highlighted, although mainstream broadcast media advertising remains an important factor in brands' advertising, marketing and PR plan, the use of new technologies and engaging participatory consumers in a branded communication online is a strategy that is used almost by all major international brand and agency. By moving to the realm of social media communications, brands are looking for a more 'authentic' and 'trustful' relationship with consumers, the interviewees claim, and they tend to move away from overtly commercial discourse to a more entertaining and rather informal and interest-based communications. The interview participants used various examples of actual brands' social media

communication strategies to support this idea, such as the way Jack Daniel uses discourse of musical bands to promote its product, alcoholic beverage. In the empirical case studies I also documented how brands such as Starbucks use a less formal tone of language and tweets about some seemingly irrelevant topics (such as weather or family values) to encourage Twitter users to interact and communicate with the brand and with other users in a seemingly not commercial context.

It was also argued in chapter five that the common presumption among the prominent digital strategy makers who participated in this study was that social media communication results in constructing further closer and more engaging relationships between brands and consumers. The majority of the participants argued that social media communication empowers consumers, or at least results in a more balanced relationship between brands and consumers. Their assumption fell in what was discussed as 'consumer empowerment thesis' (Curran 2012), which argues that social media provides consumers with more freedom to control their communications with commercial corporations and to challenge brands and advertising agencies. There was almost no reference to the issue of big data management and manipulation, predictive analytics and the ownership of social media content and infrastructure in interviewees' responses to the question of power. In contrast, they backed up their notion of consumer empowerment by bringing examples of individual users who could challenge big companies using social media to echo their voices.

However, examining actual brand-consumer communication in the case studies revealed that the level of interactivity and the content of communication differ widely from one context to another. It was argued that, firstly, in many cases, there are little or no collaboration and interaction in branded communications online and brands follow the 'one-to-many' model of broadcast media in digital environments such as Twitter. Instead of presenting a democratic and collaborative dialogical medium, Twitter is widely used as a broadcasting tool through which brands tend to update and 'educate' users about new product and other brand-related information.

Secondly, the content and level of engagement in branded communications is highly dependent on the context of communication and the nature of brand. In fact, the data from case study analyses suggests a tentative model of Twitter use, which is more complex than the engaging and empowering model suggested by the interviewees in chapter five. Using McMillan's (2006) model of interactivity, one can argue that brand-consumer Twitter communication represents a spectrum from broadcast type monologue to dialogue, representative feedback and in some instances (specially in politically-oriented communication such as the case of Yes Scotland campaign) a mutual discourse. This might not be surprising that for instance, interaction between a coffee producer brand and its consumers and fan community in Twitter does not represent the same type as interaction users may have with a computer manufacturer, or a political campaign. However, as it appeared from the academic literature and also as data from interview analysis suggested, some people in academia and in the industry do not differentiate between various levels of interactivity and tend to believe that Web 2.0 interaction promotes the spirits of commonality, by which both brands and consumers will benefit (such as Tapscott and Williams 2008; Leadbeater and Powell 2009). In fact, reducing all of the effective elements in brand-consumer communication to mere interactivity (without differentiating between contexts) and arguing for the empowerment of consumers is misleading, as argued throughout this thesis. One can argue that other elements such as product type, symbolic meaning of brand, popularity of brand or product and the capacities and structure of Web 2.0 medium are equally important in determining the types and levels of brand-centred interaction in the social Web.

Thirdly, even in the case of dialogue and deeper interaction between brands and consumers (i.e. representative feedback and mutual discourse), the content in many cases can be classified as 'banal' and emotional sentiments, such as expression of loving coffee or sharing day-to-day routine activities on Twitter. This type of 'sentimental engagement' with brands in social media might not represent a genuine engagement and interaction as one might expect, but they certainly produce data for brands and their agencies to collect, monitor and interpret using automated software solutions. As noted before, algorithmic

sentiment analysis is an increasingly popular method of marketing, advertising and PR, and one must not neglect the role that this new approach plays in social discrimination and breach of individuals' privacy (Andrejevic 2011; Kennedy 2012). Therefore, instead of empowering consumers, interactive and collaborative engagement with brands in social media could result in 'algorithmic exploitation' and even 'alienation' of consumers by providing advertisers and marketers with a sophisticated tool to perform behavioural analysis using big data analytics and prosumers' free labour (McStay 2011; Andrejevic 2014).

Brand-consumer Twitter communication therefore, does not follow a single model and includes complex forms in terms of both structure and content. It includes various structures from monologue to mutual discourse, and from banal to rational and functional interactions. For instance, Burberry's Twitter communication represented a lower degree of dialogue and interaction compared to other cases, and the frequency of banal and emotional communication with the brand was relatively high. This is while Yes Scotland remained at the other end of the spectrum, where many instances of mutual dialogue and rational communication were spotted in its Twitter communication analysis. However, as argued before, banal does not mean worthless, as it functions both as a source of data for sentiment analysis, and a method of marketing to reinforce brand image in consumers' mind. In the case of Burberry for instance, it was argued that individuals use discourses of mainstream celebrity culture to share their 'privilege' of consuming the luxury brand's symbolic image. This type of banal and emotional communication, as this thesis argues, helps to construct and reconstruct discourses that ultimately result in domination of the consumerism culture and market values, and it seems that it is being used as a new marketing, PR and advertising technique in the age of ubiquitous social media.

11.1 A New Phase of Advertising

From this then, one can foresee that interactive and collaborative Web 2.0 technologies are contributing to the emergence of a new phase of advertising, where marketing, advertising and communication strategies need to be adapted and innovative techniques need to be implemented, in order to create discourses that are consistent with the new media landscape. The 'five phase' model in development of advertising (elaborated from (Leiss et al. 2005)) created an initial framework for this thesis. However, as this thesis goes on to argue, the emergence of collaborative and interactive Web technologies and advancements in 'mass-self communication' technologies (Castells 2009) seems to push the current re-shaped and more fragmented advertising landscape forward, and certainly beyond what was called the 'demassified stage' (see chapter three).

The post-TV advertising phase requires brands and advertisers to implement multi-channel 'pulling' strategies to attract consumers' attention in the over-crowded marketplace. The characteristics of the new phase were highlighted in the literature review section of this thesis. As discussed before, the boundaries between marketing, advertising and PR are increasingly becoming blurred, and commercial companies seem to be moving away from the traditional 'pushing' advertising strategies to more engaging relations with consumers. New themes such as promoting 'commercialised communications' and creating passion-based fan communities in the digital social media environments are among the main strategies implemented by brands and advertising agencies in the new era. Developing participatory campaigns using crowdsourcing platforms, which exploit consumer engagement in production and contribution of commercial messages is another technique used by digital advertisers. The knowledge of big data analysis and algorithmic manipulation to increase efficiency of targeting likely consumers is also another characteristic of the new digital advertising. The 'sixth phase' advertising campaigns also exploit 'multimodal' capacity of digital media to co-create contents with 'free labour' of engaging consumers (prosumers) with the themes of participatory culture.

11.2 Post-Hegemonic Power Relations in Web 2.0 Advertising

As highlighted through the case studies, brands that successfully adapt their communication strategies to social media culture can benefit from users' participation to create and share 'branded' content (examples of which are discussed throughout this thesis, such as Dove's Real Beauty campaign, Starbucks's Rekindle campaign, and Burberry's The Art of The Trench blog). While implementing social advertising techniques to create an apparently discursive communication with prosumers can be rewarding for brands, they may lose control over the flow of communication. They therefore, need to use new strategies of control to keep a safe distance from consumers, while they aim to build a more intimate relationship with them at the same time.

Among the main strategies of control in Web 2.0-mediated communications is creating and reinforcing discourses that can conceal a hierarchical structure between a brand and its consumers. It was demonstrated in the case study analyses that the choice of language and images used by brands in their social media communications helps them to control the discourse in brand talks in Twitter, which ultimately results in brand's supremacy. However, it was characterised as 'post-hegemonic' domination because of its implicit and soft nature of control.

Mutual discourse in social media, therefore, does not necessarily alter the power relations between brands and consumers. In contrast, as this thesis has argued, it can serve to stabilise and reinforce the offline hierarchical structure of relationship. That said, data from case study analyses suggested that the majority of brand-consumer communication do not fall into the mutual discourse category. Instead, they represent emotional and sentimental expressions that could be labelled as 'banal'. That however, opens room for implementing sentiment analysis and discourse construction, both of which result in re-stabilising the established power relations between brands and consumers. By drawing on the theories of Ritzer, Castells, Lash and others I designed a framework to conceptualise emotional communications in Twitter within the mainstream consumer culture. Banal communication here can have an

ideological function, which results in the 'post-hegemonic' domination of 'prosumer capitalism'. Therefore, a seemingly 'empowering tool' which was claimed to democratise producer-consumer relationship because of its decentralised nature, is functioning as a tool for domination through creating and reinforcing post-hegemonic discourses and sophisticated consumer behaviour management.

Predictive analysis and data mining exemplify convergent strategies of digital advertising industry, and it is shifting the concepts of marketing and advertising to 'policing' and surveillance (Andrejevic 2013). As noted in chapter five, many digital advertising companies use automated sentiment analysis tools to monitor brand images in social media discourse, and have specialised team of PR to manage and manipulate communications, in the event of outbreaks. Big data manipulation and algorithmic analysis illustrates how networks are programmed and reprogrammed by the powerful, as Castells argued in his theory (Castells 2009).

Considering Web 2.0 technologies as liberating and democratising tools, which lead to a balanced relationship between producers and consumers can be seen here to be a problematic view that fails to address some political implications of networked computer-mediated communications. Although users appear to have more control over content put out through social Web platforms (where user-generated content is abundant), they do not normally have access to control the Web 2.0 platforms that they are participating in, and other information that is shared on these channels. Moreover, although it is claimed that the new technologies have made consumers' voices louder, their voices are not always heard without the help of traditional power holders and the mainstream media.

The results demonstrate that, in many cases, Web 2.0-mediated communications are not in fact providing a dialogical communication space between brands and consumers or political parties and citizens. Users can challenge traditionally empowered institutions, but social structures and contexts are still reflected in online communication and determine the direction of communications by creating and reinforcing discourses. Therefore, one can envisage that existing

authorities still command Web 2.0 environments, and new strategies are developed by commercial and political actors in order to re-frame but assert control over new and emerging sources of power. Following Castells' (2009) model of power and counter-power in networked society, this thesis argues that Web 2.0 is a crucial new source of power, and controlling access to and manipulating behaviours in Web 2.0 is the new strategy of control in 'prosumer capitalism'. As Turow (2012) demonstrated, giant capitalist corporations have already occupied the supposedly 'communal' space of social media, and they expand their empire by buying smaller Web 2.0 platforms. The ownership of Web 2.0 infrastructure and big data is therefore monopolised, and this proved to be a huge step backwards from the concept of consumer empowerment. This could suggest that the supposedly Habermasian digital public sphere, where citizens and consumers were expected to amplify their voice in a democratic environment, is already pre-occupied with what can be called 'corporate sphere'.

By conducting small-scale data analyses, this research contributed to the existing critical literature of social media by documenting the way brands communicate with consumers in Twitter. However, the limited number of case studies and qualitative analysis of small sample of tweets limits the scope of generalisation, and further research is required to provide readers with a better understanding of commercial and political communication in Web 2.0 environments. While the issue of power within brand-consumer relationship was core concern of this thesis, the primary aim was to characterise online commercial discourses by assessing the content of brand-centred Twitter communications. By doing so, I traced the way that 'prosumers' engage in branded or cause-based communications in collaborative and interactive environment of Twitter.

The critical theories of Marxism and the neo-Marxist traditions such as the Frankfurt School were adopted in this thesis to establish a theoretical framework to analyse commercial and political Web 2.0-mediated communications. Following Ritzer and Jurgenson, Castells, Beer and Burrows, Fuchs, McStay, Turow and other critical sociologists, this thesis focused on the political implications of Web 2.0 communications in advertising contexts, to conclude that

advertising discourses are not neutral and need to be interpreted within the bigger framework of global capitalism.

Advertising was criticised for creating 'false needs' and 'false reconciliations', and it was considered as a stabiliser for the economic and social domination of the producers (especially in neo-Marxist traditions such as Galbraith, Haug, and theorists of the Frankfurt School and British cultural studies). The emergence of digital technologies and participatory platforms raised the debate about the validity of the critical perspectives, since the new technologies were claimed to 'democratise' relations between producers and consumers. However, as demonstrated throughout this thesis, although the new phase of advertising represents a degree of consumer freedom in the form of collaboration and participation, it still functions as a tool for domination and hegemony, which stabilises the established producer-consumer relations in a softer and 'post-hegemonic' way. It was claimed that discourses constructed and reconstructed in Web 2.0 advertising contexts promotes the ideology of 'prosumer capitalism'.

The findings of this research correspond with recent critical approaches towards social media and its social, economic and political implications (such as Curran, Fenton, and Freedman 2012; Fuchs et al. 2012; Scholz 2013; Fuchs and Dyer-Witheford 2012; McStay 2011; Turow 2012; and Andrejevic 2014). It could demonstrate that the simplistic notion of consumer empowerment and democratised producer-consumer relations in social Web environments does not have enough supporting evidence, at least in the context of advertising and commercial communications. As Castells argued, capitalism is not fading away in the age of digital media; but it is not the only player in the game. Ritzer and Jurgenson's theories were used to contextualise the new strategies of communication and control within the emerging form of 'prosumer capitalism', that seems to have dominated the Web 2.0 culture. However, one should not underestimate the role of social media in organising grass-root campaigns and connecting similar-minded individuals together. In fact, social media is a new tool to gain power, which is used by both 'empowered' parties and counterpower activists to influence on the social structure.

This thesis rejects manifestos such as 'We-Think' and 'Wikinomics' and the notion of 'consumer empowerment' for over-exaggerating the participatory capacity of Web 2.0. Detailed analysis of Twitter communication between brands and consumers in case studies suggested that although collaboration and participation are inherent characteristics of Web 2.0 technologies, these potentials are not practised in many cases, and more importantly, the nature of communication between producers and consumers is not always 'rational' and 'functional'; rather, as it was demonstrated, they can fall into the discourses of consumer culture that are imposed by the mainstream broadcast media.

This thesis characterised the main themes in social media advertising and illustrated the way that brands and agents use Web 2.0 to interact with consumers. However, further investigations are required to map various aspects of consumer engagement in different Web 2.0 environments. Further studies can focus more on the role of visual and multimodal elements in other social media, and investigate the political economy of Web 2.0-mediated communications in contexts other than Twitter. Also, conducting mixed methods (qualitative and quantitative) to analyse human interaction in digital social media can increase validity and generalisability of findings for future studies. This thesis adopted qualitative research methods to study Web 2.0 communications. Therefore, I was obliged to collect and analyse a limited amount of data with the main focus on Twitter. Further studies can be done based on the findings of this thesis, to investigate the type and structure of brand-consumer interaction in Twitter as well as other social media contexts, using quantitative methods, to include a high volume of data. Also, the focus of this research was on commercial advertising, although a political campaign was also included in the case studies. A similar investigation can be done on political campaigns and the use of Twitter to build a relationship between political figures and 'ordinary' citizens. A similar or different pattern in various levels of user engagement might be found in other contexts too, which can then support or challenge the findings of this thesis.

Although there has been a considerable increase in the number of critical studies that focus on socio-political aspects of Web 2.0 technologies and the public awareness seems to be rising, our knowledge about the political economy of

digital social media is still limited. This thesis was an initiative attempt to investigate the nature of brand-consumer communication in limited cases, and contributed to the emerging literature on Web 2.0 advertising. However, more studies are needed to improve our general knowledge about implications of Web 2.0 technologies in different aspects of our social life.

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Appendices:

Appendix A: The Project Summary Sheet and Consent Form



Commercialised Dialogue and Web 2.0 Interactivity

Project Information Sheet

Thanks you for accepting to participate in this project. Bellow you can find more information about the purpose of this project, methodology, and the format of this project. Please read it before signing the consent form.

Project summary

This research is concerned with the issue of power in commercially-driven communications and the role that the new media technologies (and precisely, the new generation of Web) play in changing and reshaping the established structure of power between producer and consumer.

The Internet, because of its decentralised structure, seems to have empowered individuals and given them the ability to produce, reproduce, and distribute messages with no or little control of the gatekeepers. However, the participatory culture of the Internet is culminated in the new generation of Web technologies ('Web 2.0'). Web 2.0 are collaborative and interactive platforms for social communication through which individuals can engage in the process of communication more actively. They provide participants with a dialogical tool and facilitate a new form of interaction between producer of a message and its consumer. In fact, the role of producer and consumer in such environments is inter-changeable and the boundaries between producer and consumer are blurred. The examples of such environments include social networking websites, blogs, wikis, etc.

The key question here, that this project is going to explore, is that whether these new communication technologies could have shifted the sources of social power or altered the established power relationship between producer and consumer, or not.

Research questions and methodology

By focusing in the context of advertising and commercial communications, this research will explore the following questions:

How do individuals perceive a message, contribute in the communication, and challenge producers of the message in interactive Web2.0 advertising?

How does this new form of communication affect relationships between producers and consumers in advertising context?

What are the features of commercially-driven social interaction in Web 2.0 advertising?

What strategies are employed by profit-oriented companies in order to maintain their economic and social power in the age of Web 2.0-dominated communication?

To be able to answer these questions, I shall use the case study methodology with qualitative social research methods including interviewing individuals who use (or not use) Web 2.0 technologies, interviewing advertising policy makers within industries or advertising agencies, multimodal context analysis (an interdisciplinary methodology which analyses the use of language in action within multimodal and multimedia environments, and content analysis.

Ultimately, the findings of this project could be used by social analysts, policy makers, and even advertising agencies and businesses, since it will elaborate the emerging forms of social communication in advertising and commercial contexts, and more importantly, will contribute to the existing theoretical knowledge about the issue of social power and new media communications.

Your participation

As a participant, you have agreed to join a semi-structured interview to answer questions about the way you (your company) use the Internet and Web 2.0 platforms as a medium to communicate with your customers or to promote a commercial product. Questions will be sent to you in advance, so you will have an idea about what to expect in the interview.

This will take no more than 40 minutes of your time and could take place wherever more convenient for you. Alternatively, you may agree to participate in a Web-based interview through video-conferencing using Skype or other video calling applications.

Your participation is much appreciated in advance.

Best regards

Mohammad H. Kazeroun



Consent Form for 'Commercialised Dialogue and Web 2.0 Interactivity'

Please tick the appropriate boxes

- I have read and understood the project information sheet.....
- I have been given the opportunity to ask questions about the project.....
- I agree to take part in the project. Taking part in the project will include participating in an interview which will be audio recorded.....
- I understand that my taking part is voluntary; I can withdraw from the study at any time and I will not be asked questions about why I no longer want to take part.....

Select only one of the next two options:

- I would like my name used where I have said or written as part of this study will be used in reports, publications and other research outputs so that anything I have contributed to this project can be recognised.....
- I do not want my name used in this project.....
- I understand my personal details such as phone number or address will not be revealed to people outside of this project.....
- I understand that my words may be quoted in publications, reports, web pages, and other research outputs but my name will not be used unless I requested it above.....
- I agree for the data I provided to be archived at the UK Data Archive.....
- I understand that other researchers will have access to these data only if they agree to preserve the confidentiality of these data.....
- I understand that other researchers may use my words in publications, reports, web pages and other research outputs.....
- I agree to allow the researcher to use specified copy righted materials for analysis and/or publications (if applicable)

On this basis I am happy to participate in the 'Commercialised Dialogue and Web 2.0 Interactivity' study

Name of Participant Position Held

Signature..... Date.....

Name of Researcher..... Signature..... Date.....

If you have any queries or concerns, please contact: Mohammad Kazeroun. Bucks New University, Room E3.12, Queen Alexandra Road, High Wycombe, Buckinghamshire, HP11 2JZ, Tel: 01494 522141 Ext. 4291
Email: mohammad.kazeroun@bucks.ac.uk

One copy to be kept by the participant, one to be kept by the researcher

Appendix B: Interview Transcripts

I. Participant 1 (P1)

Q: To start, let me ask you to give us some information about your background in the advertising industry and your current role.

A: OK. I have been working in communications in various roles for about a decade. I studied philosophy and politics as an undergraduate, and then did a Masters degree in political theory at the London School of Economics, and then worked for three years as a lobbyist doing public affairs work. I then worked variously in the arts and cultural sector, and entered the video games industry, and for the past three and half years, was working as communications agency, called ..., which is traditionally a PR agency, but also diversifies its digital communication work of all types.

Q: OK, from your experience in the PR and communication industry, can you tell us how the changes in technology affected your position and responsibilities in the industry?

A: Off course. Because my professional career has been started after 2000, at which point, in fact, when I started properly in 2003, the Internet has always been a fascinating issue in communications landscape, as I've seen it. The main changes, has, in the first instance, the transition of all major media outlets to digital, whether that be as an adjunct that print was offering, or as part of the digital first strategy. Secondly, the growth in the ability and value of video and image-based content as a result of increased access to high speed broadband, both on fixed connection and also increasingly as part of the mobile. Both the emergence of mobile as means of data and information consumption. And fourthly, the growth of social media as a concept. The idea of networked individuals facilitated by the Internet, used for inter-personal information and concept sharing.

Q: Thanks. I can see that lots of advertising agencies are using the social media to communicate with potential consumers. Why do you think they are using these technologies? What's the rationale behind that? What are the benefits?

A: OK, it might be a long answer. I think, yes you are right. Lot and lots of brands and companies are seeking to use, particularly social media, as a new or enhanced means of communicating with their audience, whether it be actual customers, potential customer, or simply interested parties and stakeholders. The reason for this, is because data, both anecdotal and researched has led companies, brand, organisations to believe that materials communicated by social media, has a higher level of trust etc. associated with it, than information

communicated via what is often termed as traditional media, to which people are more likely to take to be influenced in terms of purchase etc. based on communications from social media, than they are through traditional advertising for example. This is, however, I think based on a fairly large fallacy. Or this might be true. I, as an individual am probably more likely to listen to a friend of mine who tells me about something that he thinks is really good and I should check out on Twitter or Facebook, than I am to an advert in newspaper or television. I am not though more likely to believe an advert that is delivered to me via Facebook or Twitter, than I am to believe an advert that is delivered to me via television or newspaper. I am aware that they both are adverts and I will treat them in the same way. The factor of the channel platform through which the advert is being delivered doesn't affect my response to that advert as a consumer, at least in the superficial level. We can talk more about the difference of what can be done with advertising to make it more attractive, which is a separate thing. I think the reason brands are increasingly keen to communicate with customers via social media is in part then, is actually mistaken believe that advertising carries more weight when it is delivered via social media. I don't believe that to be the case. I believe that advertising carries more weight when it is delivered through a third party endorsements of a friend, peer, or colleague, that might be then attract more attention. They also believe, I think, that because of what is loosely termed 'engagement' and the increased ability of people to engage with content provided with third parties, that engagement will then leads to higher levels of brand recognition, message redemption, etc. that that was not directly driving to purchase or driving to behavioural change, but will create an environment in which it is more likely that the end consumers will be more likely to change their behaviour, change their opinion, ...

Q: So, it is more like a brand management tool?

A: Yeah I think so. Oh, and the other reason I suppose as well is that, if we take advertising as being a sort of case study profession here, but it kind of applies to PR and marketing as well, traditionally, advertising agencies used to create an advert. They create a piece of content that is placed either in print, or on television, or on a road side, and people will come across it, who are reading newspaper or walking to work or watching television, etc.. And if they come across that, they may or may not take the message, and the may or may not do something with that message, whether that would be telling other people about it, share the principles of the content with their friends, etc. What social media has changed, is the ability for people to take this message, take this content, and very easily, very quickly share it with other people, without needing to go and find them, remember to talk about it, etc. Whereas, previously, I would have had to read the thing on the newspaper, remembered the thing or taking it with me, and then at some point when I was talking to somebody else bring that collection of message, and take the time to work that into conversation or whatever. There were several steps there. Now, on the other hand, I see a funny advert that stimulates me in some way, or piece of branded content that I think it is

interesting, shocking, useful, powerful, emotional, etc., I can share it like that to on average 200 people on Facebook and some people on Twitter, whatever.

Q: So if I get it right, you are arguing that it is kind of shrinking time and space, and this is benefiting the brand by easing recognition and sharing, ...

A: Absolutely. But it benefits brands theoretically, insofar as it is a lot easier to get people to look at something, in theory. Beforehand it was either on the street, on the radio, on the television, or in the paper, in the point of sale. But now, on the other hand, it's everywhere or in between. It's every time I look at a website on my phone. It's every time I logon to Twitter with promoted tweets. It's every time I access Facebook. It's every time I watch a video on YouTube, and I have to submit to the horrible five seconds on adverted video, before watching my video. All of these are opportunities that were not available to brands, marketers, advertisers, prior to the advent of these communication tools.

Q: OK, theoretically they look great, as you say. But do you have any example of how it has benefited brands and there were tangible results...

A: There are all sorts of examples. And this is where it gets difficult, because to talk about the benefits for brands, you need to first thin about what was the brand trying to achieve through this communication. Where they trying to sell more units? Where they trying to improve brand deception? Where they trying to brand brand advocacy? Where they trying to save cost, to save money? Where they trying to optimise their customer relations process? You know all of these things are potential uses of social media for all sorts of companies, each of which will have a very different sort of success.

Q: So there is no unified kind of benefit for companies. It depends on the nature of product, etc...

A: No. It depends on, it fundamentally, as with every single aspect of communications, depends on what your business objectives are. Every business have these objectives, whether that be sell more cups of coffee, or to make this particular chain of coffee, as which this one that we are currently seating, the most popular in the world. Everything else simply flows out of those things. In terms of examples. It's a famous example and I'm sure I am not the first person to use this, but it's pretty much held up as the ideal type of example of how to do good things on the Internet from an advertising/PR/brand point of view. The Old Spice example. It's a very lazy example. The reason most of people site it is because it all on the news. It is a very well-done for a variety of reasons. The basic promise of the campaign is that Old Spice wanted to promote its shower gel deodorant products. The advertising agency created the campaign around the ultra masculine parody. The reason it worked, on one level, is because they created very funny content that made people lough. People enjoyed watching it. They put it in all the sorts of places that you would expect stuff like that to go. Crucially, they put it on television. This wasn't a social media success story. The

advert was really famous in America, because they showed it on TV. Loads and loads of people saw it on television, real physical television, before they even heard about it on the Internet. So, getting it in front of mass consumers through mass media is still one of the cornerstones of any successful project. So, firstly, they got it people see it on the Internet, secondly, they made it a good piece of content that was funny and people wanted to share it, and thirdly, the content in itself was clever in way it taped to a lot of Internet friendly stuff. There were certain elements of meme culture that existed in the video. There were certain elements of Internet culture in it. These were all elements that people who created that knew that people in places like Reddit liked, and those sort of stuff. Moreover, they promoted the hell out of it. After having it put on television, they spent a shit load of money, advertising it, whether that would be through banner ads, whether it be through promotions in association with Google ads, etc. And then, finally, they were very clever at when the Internet got hold of it, letting the Internet play with it, and playing with the Internet playing with it. So, they were one of the first brands to spend a lot of money doing response adverts in a lot of spaces on the Internet. So, people comment on the advert, engaged, etc. Effects, they sold a lot more shower gel etc.

It should not under any circumstances, though be trumpeted as a social media success story. It was a brilliant piece of integrated communications. It was a brilliant piece of integrated advertising supported by very very clever PR, and a lot of things, and a very massive massive budget. It's not one of those stories. The through a lot of money on it, and they did it very well, they did it very cleverly, but it wasn't miraculous.

Q: So, I was going to ask you about the elements of success in social ad strategies. So integration with other mass media seems to be one of the facts. Is that in all of the cases?

A: Again it depends on what you want the campaign to do. But we can use that as a sort of rough presumption. You need to be creative. That doesn't change. The Internet basically, and the social media, is another way to get people to look at the stuff. If the stuff is boring, useless, or whatever, no one is going to look at it, regardless of how many social platforms you put it on. So, firstly, make good stuff. Secondly, make sure that you have a plan as to where you want it to go, and what you want to do with it. And this is why advertising and PR and marketing are not distinguishable from each other at the moment. Because you can create an advert, but then you have to think about what you are going to do with this advert. It's not just question of buying a lot of TV space. To make this work properly, you need to start thinking where do you want people to have first expressions to it, when do you want it to be? How do you want them to discover it? Do you want different segments from different demographic backgrounds to discover it in different ways? Are there certain people who can make influence and you want to get them on board in advance. What are the stages? How do you want to encourage people? All of these things are potential components. There is no checklist per se, but all of these things should be thought about.

Q: OK, we have been talking about the benefits. But is there any challenge that brands need to be aware of, especially in social media advertising plans?

A: Yes. People don't care. I don't know about you, but me, as a consumer, I have no interest in talking to a brand, being friend with a brand, etc., other than buying stuff that they make.

Q: Well, that challenge existed even before the social media.

A: Absolutely, you are right. But the difference is now, because people can theoretically interact brands, or brands interact with them, brands are often tending to assume that people want to do it, which is a fallacy. So, think of a brand like Coca Cola. People look at Coca Cola and think, oh my God, they really get social media, look at all the people who like them on Facebook, look all the people who share their stuff. There are two reasons for that. Firstly, loads of people really liked Coca Cola before the Internet was invented. The whole world was liked Coca Cola for a good 100 years or so. The Internet is giving people another opportunity to express their feeling. People for years have been happily wearing Coke logos as an extension of their personalities. God knows why, but they have, and the Internet has just given them another way to do it. Secondly the Coke brand identity gives them a good opportunity to make nice and fun stuff. So there is nothing new about it. The only new thing about that is that thanks to the Internet, they have a new set of touch point where they can interact with consumer and consumers can interact with them. But that's alright, people wanted to anyway.

But there are loads of other brands that nobody wants to communicate with them on social media. People don't care. We live in an age in which there is more content available now to consumers than it has ever been at any point of human history. There is more video, print, etc. online now, than has ever been created in total in the lifespan of humanity. Based on all of these, based on the amazing brilliant incredible stuff that has been thrown up everywhere, what in the name of Christ makes any brand thinks that any consumer is going to choose their incredibly boring branded videos to watch, above and beyond the 55 billion other pieces of brilliant, inspiring, crazy, wonderful stuff that they can find anywhere else on the Internet. I mean, there are billions of materials everywhere. How do you get people's attention? Part of it is obviously making good stuff, part of that is fundamentally paying for placement, but the real challenge is making people care, and the real problem is that most of people won't, and the other real problem is that most brands don't understand this.

Q: So, to summarise that, you are saying that grabbing people's attention is the main challenge in your view.

A: Yeas. Absolutely. But examples like Coca Cola, Apple, alcoholic drinks, etc. are different. It's really really hard to find outlying brands that you wouldn't already think that people liked, in the list of ones that people tend to say that are using social media really well. This is not a coincidence. A lot of the stuff that is being

marketed to brands as best practice social media advice, and you need to do these sorts of stuff, is frankly rubbish, and they will come to a point, I hope, at some point in the next 12 month, when companies will turn around and say hang on, we spent 15 million quid on social media this year. Why did we do that? Well we got loads of likes. But likes aren't good enough. No, not engagement; what happened? Did we save money? Did we make money? Did we improve our business?

Q: So, are you suggesting that at the moment there is over-estimation about the capacity of social media?

A: Absolutely. Don't get me wrong. There are loads of really interesting stuff that brands can do on social. But most of it isn't the stuff that they are doing at the moment. Most of it doesn't revolve rambling on Facebook for example. Twitter, on the other hand, I have different opinion about it. I think every branch needs to be on Twitter just for customer services purposes.

Q: That's actually another point that I wanted to ask you. Although social media communications are used by many brands for advertising, but many are saving money by using them as a call centre for instance. So, some of them are saving money through this...

A: Yeah, no no no. That's brilliant, that makes sense, because there's a clear business objective there that they are fulfilling. We need to increase profit by reducing expenditure where possible. Hence, the switch from 100% call center base, to 70% call center base and 30% social media base could save X percent from customer service's budget, which means that it fills this objective.

Q: Going back to the challenges, how do you think a brand can manage social communications about itself. For instance, if there were a huge turn out on social media to challenge a product or service made by a company, how can they cope with this? Can they even manage these online communications or not?

A: OK. Let's talk about crisis first. Let's use BP, when the oil spill in Florida Gulf happened, and there were negative stuff on social media about it, lots of people were saying there is a social media crisis for BP. There wasn't a social media crisis, it was a business crisis and environment crisis, which was being reflected on the social media. Their problem was to fix this crisis in the physical world. Dealing with the actual problem is important. Communicating with consumers is important. Now, if Twitter is one of the ways of doing that, brilliant. But it not the problem, it is just a channel. It is just another way of expression.

In terms of people saying stuff about your brand, and it is basically on Facebook. It can happen in YouTube, but 90% of brands have disabled comments on YouTube, because everybody on YouTube have an IQ about sex, so there is no point, having someone to response. So, let me give you an example. Nestle, why

does Nestle have a Facebook page? There is not good reason. I can tell you why Nestle have a Facebook page. Because Nestle only realised that there had a Facebook page a couple of years ago, and Nestle did not have any idea about it, because someone has set it up somewhere. They only came to life when people started noticing oh there is a Facebook page and they can go and say terrible things about it. At first they couldn't shut it down, because they were not aware of it, and then they couldn't shut it down because it was so big. If you are a brand and people don't like you, and have negative feeling about you if you are a gun company, if you are making bomb for living, etc., no one is going to interact with you apart from these unpleasant and negative ways. So, don't give them the opportunity at first instance. If you do, the same thing maintains, try to fix the problem and direct the elsewhere and try to get them offline as soon as possible.

Q: So the next question is to what extent do you think these new technologies have empowered individuals?

A: I think it is massively over-stated. I think the extend to which 'ordinary people', through blogs, Twitter, Facebook, etc. can influence is limited. I am not an influencer. Most people aren't. In the first instance, just in terms of flow of information, most people still get their information from major news sources. Now, they might find that information via Twitter or Facebook or a blog or whatever, but the source of those news are still the major companies. The best way to get people tweet about something or share it on Facebook, is to get on BBC, the Daily Mail, or Guardian. Old media, just on the Internet.

In terms of the initial tier of influence, I don't think that's changed. What's interesting is now there is a secondary tier, which is the people who find that information and spread it out. Whether it be branded content or news story or whatever. You could argue that most of people are celebrities and old media personalities. Now obviously the definition of celebrity is changed. You have many different tiers and relations. You can have a media celebrity; you can have somebody who is celebrity within the circle of beauty and fashion bloggers. But nonetheless, they are identifiable celebrities within their circle, and then you have everyone else.

Q: So, I am correct, you are suggesting that still the most influential people are those who are powerful in the mainstream media or offline world.

A: Yeas, a lot of times. I mean, what it does change, is when you start looking at things like who is influential about the stuff on the Internet. I mean there are some new kinds of celebrities in the specific circle of the Internet culture, who are influential. But as of now, nobody really understand how the influence on the Internet works. You can see we have proliferation of services. We have Klout, Peer Index, Cret, Edelman, al of which are supposedly algorithmic things that will analyse individuals' social profiles and come up with an influence score, that is supposed to allow brand and other communication agencies to determine who is worthwhile giving stuff to or receiving stuff with, in order to get them to reach as many people as possible. None of these stuff really works properly. This might change, because algorithms get smarter. But the only way currently determining

real influence is to work out which community you are trying to talk to, and spending time looking at that community, watching how information flows, and all the rest of it. And that's a manual process. There are shortcuts to it, but...

Q: That's great. I almost covered all the areas wanted to talk about. If there is anything else...

A: The social media is not making everybody equal. It is a potentially equalising tool, and it does mean that if you create something or if you have an opinion that is of interest, and would have been of interest to people without social media, but thanks to social media more people are potentially able to see and response to it. But what hasn't changed is that if you haven't got that initial thing, people still aren't going to care, and that's self-evident. They are democratising platforms for god content.

The other problem that brands have is lack of sense of humor, most of the time.

Q: And that's something to do with the Internet culture.

A: A, they don't get Internet culture, and trying to play with Internet culture is often a dangerous thing. B, they don't realise that they can't do anything about people playing with their logo or mucking what they do, or cutting and pasting their copy etc. They don't get the Internet as incredibly short memory. Nobody remembers social media crisis on the Internet from two weeks ago. Real people certainly don't. I remember those stuff, because it is my job to remember. People getting angry about the stuff on the Internet doesn't matter. The only thing is to acknowledge and carry on.

So, if you are working in London advertising agency, you are very likely to persuade yourself to believe that social media is doing amazing things, and the reason is that all people around you are coming from the same social context.

The other thing is that most of brands try to target consumers that are defined as A, B, C1, high earning, university educated, white color jobs, etc. If you then go to on branded Facebook page and see people who interact with the brand in that space, to be very polite, they are probably not you're A, B, C consumers. There is a real difference between who brand extensively ant to reach through social media based communication, versus who they are actually reaching on social media based communications. There is something that hasn't been adequately addressed.

II. Participant 2 (P2)

Q: Hi! Good morning P2

A: Hello Mohammad!

Q: Let's start with your role at Microsoft. As you may know my project is about the use of new interactive Web technologies in advertising. So, I am very curious to know what do you do in Microsoft, how do you use new technologies, etc. We will go through some different points, but let's start with you role and what your responsibilities are in the role that you have in Microsoft.

A: Alright! I joined Microsoft in 2005. I have a background of 6 years in search engine marketing; working with agencies and brands to use search engine marketing, pay per click marketing on Google AdWords, and then Yahoo!. I started at a company called LookSmart that used to be a directory database of search listings. Essentially, search engine marketing, if you are not familiar with that, is the art of managing campaigns that are key word related. So, if someone goes to the search engine and searches for cheap flights to Sardinia, a company can pay for their site to rank in the ad portion at the top of the page. In 2005, Microsoft decided that they want to create their own pay-per-click service which is called Microsoft ad center. I joined team in the UK to help set that up. After about a year, I got asked to be what was known as the community manager. Essentially, Microsoft has been using the Web to communicate and engage with customers and potential customers ever since the Web began. Microsoft sells very little directly; most of its revenue comes from a network of partners. So, in order to communicate with those partners and developers, if you have a look at the MSDN (the Microsoft Developer Network) way back in the mid 90s, they set up a network which was essentially a way of what we call one-to-many communication, and now what you would know as a blog. So, back in those days, in 2006, Microsoft was well worked with community management within the kind of developers (such as Windows, Office, Sharepoint, etc.), but there had been nothing of this notion within our advertising teams which has been around since min 90s.

So, back then, we set up a blog and a forum, and the idea was to communicate in a more open and authentic way. That is not to say our regular marketing channels were not open and authentic. But, [the idea was] using slightly different voice, slightly more conversational tone to talk about new feature, talk about best practices, tips, and tricks, and then using it to invite feedback. So, if the product was getting on a certain direction, we would say, OK we have these 10 feature, which ones would you like to go for it? And people would respond in forums. Since then, we evolved it to segmented centers, i.e. ad centers and page searches. You have advertisers and agencies, you also have developer that are doing APR (Application Programming Interfaces) which might need different messaging or different conversations on the other side. So that is when we started segmenting the blog. If

someone wants to talk to the advertisers and marketers on the ad center blog, but on the ad center API blog, that's where all the technicians and developers go to.

A couple of years later, back in 2009, I suddenly started playing around with Twitter, and we started adopting third party technologies, in order to engage with customers in a more real time basis. So, the ad center Twitter now has 7 or 8 thousand people following it, and the Microsoft Advertising (which is MSAdvertising) has over 17 thousand. So, what we found was that there were three distinct areas of marketing and communication. We had our regular channels which might be monthly news letter: that people would collect information and then design a newsletter that would then go out over that month, or there would be a specific campaign that might be direct mail, etc. These kinds of marketing activities are very necessary, but it will take time to put together. But we have the blogs which take a lot less time to put together (we can write a blog post in a matter of an hour or so, get it uploaded, approved, and published), and then we have Twitter, where I can respond in a matter of seconds to a customer that is having a particular problem, and send them a link to something that would be able to help them.

Q: Let's go through some points that you raised. Engaging directly with lots of customers, who might be interested in Microsoft products, technically is a bit difficult. How could you manage to interact with lots of customers? What are the challenges that you are facing?

A: For us, being in Microsoft Advertising, our audiences are advertisers and marketers. So, it is very much B2B, and we don't have millions and millions of fans and follower. However, Hotmail, and Xbox which are more consumer facing, do. So, they have challenges around scalability of how exactly they interact to the one to one level. But what is interesting about social media is that with any kind of web analytics, you can build up [trend], and you are not necessarily looking specifics, you are looking for trends. So, at the end of a given month, let's say with Twitter, we can pull some reports from some social media monitoring tools, and be able to pull out the top five issues that our customers are having. We can then design a campaign around those issues, which might be how to upload your key words? Or how do I maximise my search campaign for Christmas? Or something like that. Then, we can extract that data, and then design a campaign around that, which might be a series of blog posts about optimising your shopping channel for Christmas holidays. That is how the more consumer facing teams do. They cannot respond to absolutely all the people that are responding to them. But that is not to say that they are not listening, and haven't extracted the data from feedbacks that we are getting about our products and services.

Q: Do you have any specific examples of that? Because I am looking to see some differences between using normal mainstream one-to-many form of communication for advertising, and the use of this new form of interactive media.

A: We have a marketing brochure that if people sign up, will receive. But social media technologies are providing a platform for our customers to advocate on

behalf of us. So, if we have some interesting materials, customers will push the like button and share that with their friends and followers. We see that the emerging technology is not just about acquisition but about protection and about support. Because people are empowered to use products and services better, then they will stay with you. They also, when it comes to advertising, it comes the trust. If they trust you, they will spend more money, because they like you. There is a new book coming out which is called 'likability', which discusses these stuff. Part of my responsibilities is to do that. To connect with people...

Q: But what is the reason behind using these technologies?

A: Whenever I go on with my idea about social media and our story, I refer to a paper that I wrote about how we did this. But we did this because we knew that it works from the experience. We knew that it works as a complementary element to other more traditional marketing methods. We also knew that it is the Internet. I think too many people have got caught up with the whole social media shiny new thing over that last two or three years. But really social media has been going on, with Microsoft, from 2006, but the fact is that social media has been going on from dark ages. You know, a cage man could have said to others that I wouldn't go in that direction because there is a dinosaur there. You know people have always been communicating. So when you think social media, think the Internet. What Facebook and Twitter did, was give really good connections between people, so with just one button, you could send information to a lot number of people. So, people used to do this with emails too. What the Internet made possible was enabling us to measure these. The other thing is that we save a lot of costs. We have a few people around the world to do stuff. Microsoft should have spent thousands of dollars to PR agencies to do something that we are doing via blogs. So, they can spend more money somewhere else. The return on investment is a serious issue. So return on investment is very much part of the ethos behind what we do.

To give you an example, when Windows 7 was launched, they employed social media at that time. Well... if you are familiar with paid, owned and earned media, the owned media would be your own websites, newsletters, Facebook page,...paid media is social media marketing. Earned media is that you provide content that are exceptional enough for people to share it and spread the message on behalf of you. So, in terms of Windows 7, they employed 2 or 3 people to set up Facebook page, Twitter handles, blogs etc. So, during the course of campaign, they generated 220 million impressions from earned media. So, how much that 220 million impression costs? If you want to put them in the premium website? The cost to set up the social media channel was significantly cheaper.

Q: So, going back to the concept of earned media, what do you think encourage and motivate individuals to go out there, and do the role of advertisers?

A: Well. One of the thing is that you need to make sure that you set up yourself correctly. So, you need to have a social glue between different channels. So, people can find the content, they can go on Facebook and find it. They can go to a search

engine and find it. But also making it sharable. Making sure that you are technically set up. So, technically, you need to make your content sharable and interesting. If people find that the content that you provide around your product or service is useful, then that's when the trust factor comes in, it will work. So, providing an emotional connection is crucial. Also, advertising research has proven the more people see a message across media, the more that message will be read. If someone see your message in a billboard, for example, then they see it somewhere else, they are more likely to recall it. So, if you provide an extra layer, to make sure that all the media works together, it goes right. For example people can go online and search for that message and find more information.

Q: The last point is about the challenge of having negative feedbacks. Because these technologies have enable consumers to publically challenge the brands, so if they do so, what companies do? How do you manage these negative impressions?

A: Well, it depends to the product. But this information are collected and passed to the appropriate team. For us, we have a rapid response team. So, if something goes wrong with high priority, and we need to have immediate action, this team will enter and investigates very quickly and informs people from through these channels, and also involves PR team, journalists, etc. A couple of years ago, we had this problem, and I received alerts, and it was escalated to the appropriate team, and we posted in the forum, so everybody knew that there is a problem. It was before Twitter. So, forums were the first point that people used to go to find out about the problems. So, it also saved a lot of time and money as well, preventing people to call our call centers. But engagement is not just about negativity, we do try to respond to the positive expressions, ad this seems to have huge effect to acknowledge their joys.

Q: Thanks. So much. Is there any other points that you might want to share?

A: No. I will send you some more documents, and you can find more examples in them.

III. Participant 3 (P3)

Q: P3! Thank you very much for giving me this opportunity to participate in this interview. Just to start, can you please briefly explain your role at the company and what you do here for your clients ...?

A: Sure. I am ... I am head of social for ..., and I work within division called 'invention', and we have got a team of people that basically utilise media in very different ways. So we talk to clients about social media specifically, or we could be doing something very different with billboards, which is something that is normally done. So it is really a wide range. I am head of the social media team, where there are sixteen fulltime individuals down there, all working across the globe. The strategy is towards implementation of social media.

Q: So what sort of techniques do you use in social media. When we talk about social media, what actually do you use, and how do you implement it to send commercial messages?

A: Sure. So my team uses a lot of tools that is out in platforms that are available. From Facebook, YouTube, to measurements like Pinterest, Tumblr and things like that. So it is usually interesting and important for us to look at what is emerging in this country, versus what is emerging in general. So the US is usual first on the curve of a lot of things, because a lot of them are born in places like San Francisco and New York. So for us, it is interesting to not only know about these things, but also see the adaption curve here in the UK, because it wouldn't be likely for many of our businesses that we work with to have platforms that work in the US, but not actually in the UK. It wouldn't make much business sense.

Q: Well. What sort of techniques do you use in social media. For example is that just the use of ads on Facebook, or for example do you run a Twitter account for a client?

A: Yeah. So we run the campaigns really. We run communities for the clients on Facebook, we create pinballs for other communities like on Homebase. So it can really vary. Every strategy is different; every client is different. Based on objective of what our clients try to achieve, we can start to figure out the tactics that really work, to sure that the objective are met and exceeded. For us, it is about knowing what platform is. We normally say there is a TBD strategy involved. So technology, behaviour and data, and those are really important. So knowing who is using it, knowing how they are using it, and knowing if there are enough people using it. And based on that, that will tell us what sort of tactic to employ. So, yep. We create and run Twitter feeds, we do design work for people, we can community manage, we can look at verb analysis on existing communities and help them for more strategic overarching level, or we can work with them to create Facebook applications, or work as you mentioned with Facebook ads, or work to response in tweets or something like that. It all depends on what our clients are trying to achieve.

Q: And, are you looking to engage individuals into the commercial communications?

A: Yes. As much as we can, we encourage and we, if we are given that role, to converse with people. So actually starting conversations, but also carrying them on, once they begin. Not every has the recourse back at base to make that happen, and we don't either. There is only sixteen of us, and we cannot be on 24/7, so we have to be dubious on what we are doing and make them sure that we are making the best and really push their business objectives forward, and what is really the key for us is the understanding that what does what, and how that impact their bottom line. And that's part of going through the performance, but also see how that platform is evolving as well.

Q: So, for example, if, in a tweet or so, if some people direct tweet to one of your clients, or in the Facebook, are you taking responsibility of dealing with that?

A: Yeah. Sometimes that is us, and sometimes that is the client. Increasingly we are trying to move it to the client side, and we are moving our businesses much more sort of thought leadership, strategic elements of it. So less implementation.

Q: So, isn't it difficult to deal with, I don't know, lots of individuals who are trying to communicate with the brand? For example, or is that ...

A: Yeah can be. It depends on the volume; it depends on how quickly they are thinking they should get a response, and that sort of things. But if you think about what that means, before you have had really a couple of ways to get in touch with clients. If you wanted quickly respond, one was the phone, and one was email. And now you've got all these other platforms to take into consideration. So you need new tools to do that. You definitely need to skill those people and train and do things like that, that you didn't have to do them before. And also, because of the speed of which social media moves, the expectation of people are so much higher to get quick response and the sort of pain alleviated. So, again, training our clients to really understand the speed of which they have got to respond to these things, and knowing that if you train them once, to do that, they are expecting the second time to be quicker and quicker and quicker. They have got to have a really good back end to make this work. An so, that's why some clients ask us to do it, because they just don't have people to do it back at base, or they are saying, you know what, that's a customer service role, they are going to get the customer service to us and we train them up, and we go there and train them as well.

Q: Well, actually, this leads us to the next question that I was going to ask about why, in general, why companies are actually thinking to use these new technologies for their businesses? Is that because of customer service, or is it saving them money? What kind of benefit do they get from using these new technologies?

A: So, we always say the reason for doing ... there are only two reasons for doing social media and that's either to make money or to save money so you can normally look at what these technologies offer businesses and start saying, OK, so if my customer service is a lot quicker, and people aren't spending as much time phoning me, I am saving money on phones and infrastructure that way, but I am spending money training people up and making them understand more sophisticated IT. So, can always work out the cost and benefit ratio. What's really interesting for us is that we are seeing a lot of companies really take on these social technologies to heart, and they aren't just doing community management and just putting out content and that's it; they are really engaging with people, but that is taking time. It's time consuming to do, but we are seeing what they are getting back is a lot richer advocacy. So you get people talking a lot more positive for you, that actually going to conversations and defend brands, and something like that. That's really interesting. That's something that we put effort to encourage a lot of our brands.

Q: Do you mean that it sometimes go over the making or saving money, and to enhancing brand relationship?

A: Again, when you see that what it that does for you, it always come to, well, it's made you money, because you've had probably needed to spend more money with your service or products ultimately, or you've saved money because you don't have to spend so much money getting other people to buy your products. So, yeah, it always comes down to those two things.

Q: Can you give us some examples of some brands that have been very successful, and what kind of techniques did they use, or what kind of social channels did they engage with ...?

A: Sure. First Direct is a great client of ours, which is doing really a great work in social. So, they're famous for their customer service. And so, when we got them on social media we were clear that they have to do social media, and they have to do it well in the customer service role. So, we went in and we trained up their staff, and they really saw a reduction in the amount of time it takes to get back to queries, because of the speed of which you can do it. So they worked out, and I think it was three times as quick, and three time more cost-effective to use Twitter and Facebook as for the customer service than if somebody was on the call, for this important point that I mentioned; the infrastructure and these sort of stuff. The other element is that they turned 23 yesterday, and they have been in the business for 23 years. They post this on Facebook, and it was the most popular post they have ever done. I think it was 88 comments by noon, which was two hours after they posted it, and each of them said they were incredibly positive and they would recommend them to a friend and things like that. So the thing is that you've had 88 people, and that's great that 88 people like you, but then what Facebook does it, it amplifies that, and show that post a lot more people. So the advocacy that it can then generate is much much greater than just 88 people as well. So, it's a cumulative effect, but it really demonstrate that how they're using it to get a sensible advantage of it.

Q: Do you know what sort of content for example is more being shared in social media, in terms of these commercial contexts. For example is that just kind of general messages that you can find in a TV ad, or is there something new?

A: It's definitely visual content that get shared more, that the textual stuff. It really depends on the brand though. So, for example, anything of Apple goes like wild. There are many people who love to share those stuff from information source. When it comes to something like banks, for a very high-end client like HSBC World customer, they are looking for like reports and things like that. So a lot of it depends on, a the platform, but b the individuals; what they are after, and their sort of needs. So, for example, if it is near Christmas, and stuff like that, things like offers and deals that get shared a lot more. So it depends on time of the year as well, but overwhelmingly, a lot of it is to do with visual and content, so pictures and things like that, they get shared more than just the plain text updates.

Q: OK, and from the customers' perspective, do you think that customers tend to engage, for example more actively, using these kinds of tools? What is the benefit for them?

A: Yeah, we are seeing increasing engagement in all of our clients on Facebook and other platforms. They tell us that more and more people are getting involved every month. So, what is really interesting for us is that when we start to look at these conversation rates and how happy customers are with what we are offering them, a lot of it comes down to discount. That's the kind of number one reason why people like a Facebook page, but really, what customer get, is a sense of satisfaction. So, some, it depends on the value adding, so, for example, on the Twitter feed, for example, customer services get a lot quicker, it can certainly get you more details, so for example you might save time by being given a video, whilst having to wait on the phone might result in frustration, or if it's technology client, they may give you a discount, if you have been a fan on Facebook for over six month. So, it really depends on the value that you are adding. I can't give you an answer, I have to give you six answers.

Q: But in general, you say, the engagement is actually, increasing experience ...

A: Absolutely, yeah. Simply for the fact that the platforms are getting much bigger, and people are starting to understand the behaviours that they need. So, liking pages, engaging, using applications, things like that.

Q: So, do you suggest that people are actually not looking at these contexts as an advertising, for they see the benefits and they, because they like to engage, or they just ... because people, I assume are normally defensive about commercial information. So do you think that social ads are more desirable or more attractive for ...?

A: They are definitely more attractive and desirable for people, but they are all come down to the level of relevancy for those ads. So, for example, if I am me, and I start getting information about female products, I am going to not value those messages and certainly devalue that space for I have seen those. But Facebook have really done a good job on this, by making those ads a lot relevant to people, because they know a lot about you. They know what time you are on, they know what you click, they know what sex you are, they know what age you are, all of those things. And I think there is 360 signals that you can give that you can give to Facebook, if you just feel out a minimum amount of information that are required to set up an account. So they are really very knowledgeable valuable things. Now we starting to see these tools are turned not against the people because it is still for good of them to get these relevant messages. But it is about how you use them, not what you use, in these days.

Q: In your view, do you think that these kind of new Web 2.0 technologies, have they empowered individuals to challenge a brand or a business for example, or ...? I mean in terms of power relationship between marketer, advertiser and customer, do you think that these technologies have changed ...

A: Yeah, it has given them direct root into the marketing...

Q: So it has already changed, you think.

A: Yeah, definitely. I think you can see a lot of change has come. So, First Direct is a grate example. If they see enough people on their Facebook page say something about their brand, they put it in their Lab's programme, which is their sort of beta testing unit, and then ask a much larger group of people what do you think about that idea, and if there is enough people go for it, then they put in their business practice. So there is a lot of customer, a lot of businesses out there that use Facebook as an emergency platform for them. So if something has gone wrong or you can't get a piece of stuck or something like that, then put an update on that and put money behind it so a lot of people see it. So, it is more of a service platform as well. But if you look at the, you know, to take it to the political level, if you look at the political uprising in Syria, and how they are using the platforms, is a matter of information disposal. It is completely, you know destabilising, help to destabilise the government, and that sort of elements. So there are always lots of different bits. But it can be a warning system, I mean, TLA, excuse me, TFL, Transport For London, they use it as an alert system if a line goes down and things like that. So, you can add value in any number of ways. It is all about do enough people see that? Do they have to do anything to get other people to see it? And how are they using it? So, yeah, there are loads of businesses that are using it for stuff like that. I mean, most heavily at the moment is use of marketing and giving discounts and money off and things like that, and that's fine. It's a great business opportunity for people. It's not the only way, and certainly not the best way sometimes to use social. So you can use it for a lot of radical change, you can use social for a lot of instant feedback and gratification, you know. So, to give you a really simple example of what it is now, but what it could be, American Idle is allowing people to vote via Twitter for who they want to be the next pop

star. Now, if that's secure, and that you can't game that system and that sort of things, what is to stop us of voting through Facebook and things like that? We've got infinitely more stuff and things like that. So, that's the sort of future of social. Is making use of the tools much more, and saying, hey, based on all of these things that you like, and what you've said to us, and if answer these three questions, we're going to give you an idea of who is your vote for, and things like this. If you think it from that way, the platforms and all the information that we are giving out is very very powerful, not only for brands, but also for politicians and larger regimes at heart. So, it's interesting where the platforms are opening out.

Q: Yeah, great stuff. What about the challenges, for example? Can you give us some examples of an advert or a business message out in the social has been greatly challenged, and how was the respond...?

A: Yeah. Last week, Waitrose started a hashtag campaign on Twitter, and I don't remember what the actual hashtag was, but if you search it comes straight up. It was something like 'love Waitrose because' or something like that. Well, Waitrose is one of these brands where it is not a love or hate brand, it is not a marmite brand. There are people that really really love it, and there are people that really associate it with the rich, and that's really a key for them to understand about their brand. It's not for everyone, or it's certainly not perceived to be for everyone. So you can run a lot of ads to say that we are really really cheap and we are for everyone and that sort of things, but if the ultimate brand perception is not that sort of thing, it will just paying to get bad news. So, you have to use the tool in the right way to make people understand what you are trying to get across and know that something won't be fixed with one campaign. It is like one of several campaigns to move people's mind that way. And so if want to run a campaign like that, I wouldn't have recommended it for Waitrose, for simple fact that I knew if you put out those sorts of hashtags like what do you think about something, you will get people fifty fifty saying I love you, I hate you, and that's great. It triggers a lot of conversation, but probably when it comes to Waitrose, where there are more people think negatively about you because of the demographics on Twitter. So, they didn't quite look at the data behind Twitter and start to see what they are using, versus what they are trying to get out of it, and that's why they've gone into trouble.

Q: That's a very interesting point you raised. How can you predict, or for example how can you plan for a successful social campaign? For example the demographic data could be an element, as you mentioned. But what kind of other elements could be significant?

A: Sure. Going back to our sort of general TBD strategy, Technology, Behaviour, and Data, you can look at the technology that people are using to update these things. So is it quick? Is it easy? Do they have to open up to our plan? What's the level of friction that we see, to get from point A to point B. So, I am a person, I am angry about something; how much do I have to go through, in order to update my status and tell my brand about it? And if that's a long, several click things, you are like, you know what? It could be alright, because most of people who hate us

won't go through that many steps. So you can even make it more difficult for people just to get a really good advocacy coming through, or you make it easy like Waitrose did, and they sort of get the rough rout smooth for them. So technology is one. Behaviour then is a really important one. So you look at was what actually happening on the platform now. So people using hashtags, they tick the box, but they didn't quite looked at the sort of case histories of when people have don that, and they can go really badly. You know, Waitrose is not the first to suffer from that, and that's the biggest, biggest sort of problem, to tell how people are using it now. And then you can say, OK, so, if we know that they are using it like this, if we wanted them to use it a bit like this, how hard it would be moving them forward on that? And sometimes people ask consumers a little bit too far too quickly, and that's when something occurs as well. So, Waitrose didn't really look at the behavioural element of Twitter, and sort of going ah OK, so there a lot of people who are going to have problem with us on this, and we can look at the demographics of the platform as well and say OK, most of the people on Twitter aren't in the A, Bs of which Waitrose customers are famed for, and say you are more likely to get less positive news, shall we say, than the other ones, simply for number of people; they are much more of these and aren't those.

Q: Is there any technique to quickly use, for example, to direct communications, and prevent these kinds of failed experiences?

A: Yes, Twitter is a hard one to manage, because people are free to put up whatever they want. Facebook is a bit easier to manage because you can basically have a conversation on a page, and sort of, you can start to comment for underneath each other, and that sort of things. But you've got a very fix space on where it can go. It sort of, difficult to take the comments out on Facebook, so you keep it...

Q: Well, I am not talking about deleting, for example. I mean something like using language or other kinds of communication to lead and direct a communication towards...

A: Oh absolutely. And that comes down to things like verb analysis and making sure that you are using close data versus open ones, and, you know, making sure that, for example if you have a crisis, you put out what that is called holding statement, and you say something like: 'we acknowledge that there is a problem, we do not know the solution at this time, but we will update you when we can'. You can't go anywhere else other than that. People can leave as many comments as they like, but if you say to them we know that there is a problem, but we don't know what the answer is at the moment, and we let you know, there is no real else other to go and update when you know what the next steps are. So, that comes down to communications and PR strategy as well. So understanding how to use those tools to your advantage, but also knowing that sometimes, you just get to a point that you need to say that is all I can do.

Q: OK.

A: Was that alright?

Q: Yeah, thanks. I got lots of interesting points. And when I compare these interviews, I am sure I can come up with some general strategies that work best for social campaigns.

A: It really depends on verticals. Because you have to look at the type of people you are talking to. So, for example, if you are talking to car nuts, or as sometimes we call them auto enthusiasts, they talk very favorably about things that they are excited about, but the general consumer talking about their supermarket, for example, probably isn't anywhere near as excitable about that sort of element. If they are told they can get, you know cheap groceries or better service or things like that. So, they are much more on what we call it the wanting stage, versus ... stage, when they want more information, and thinking, oh my God, give me what I am after, and that sort of stuff. So you've got to know who you are talking to all times, and then understand what language do they like, what buttons to press, what buttons not to press, what happens if it goes wrong, all that sorts of stuff. So it all depends on verticals, and I think that's the biggest key of it. And knowing also who you are talking to from what other platforms they've got. Because sometimes it spills over, and that's when the problem is not monitoring this little platform over here. So, that's the biggest issue.

Q: Thanks so much. Is there any other points that you want to share with us?

A: If you want to look at some good examples of people use social media, those at Starbucks, they do really good stuff.

Q: Yeah, that's actually one of my case studies in my thesis. They are massive in social.

A: Yeah, the other one I was going to say is Domino's, the pizza company. They are a great example to use for crisis communications as well, and what to do when things go wrong. I don't know whether you know or not about the pizza issue that happened in the US.

Q: No.

A: So, two people took it upon themselves to do very bad things with pizza and send it out to a customer, and they video recorded the whole thing and uploaded on YouTube. Everyone could watch it. There was, you know body parts and things like that put on pizza, and then they got sent out. They uploaded it on YouTube thinking nothing will happen, it is just a joke. They knocked 26 cents of share price of Domino's pizza overnight. So it was a massive massive thing for them. And that's really the power of social, when you see it is a core element to lose you money as well, you know.

Q: So that shows how important it is to have a plan.

A: Yeah, they've got probably one of the most rigid crisis plans, you know because of that. Everyone learned that yeah, it could probably happen if you're a

bit silly with your customers. But also means that you have got to train your employees. And one of the things we always do here, is making use employees understand how to use social, you know, what we are expecting from that. And basically, we say that say whatever you want, but you've got to know there are repercussions on everything that you do, especially on social platforms. Could be information that stays out there forever.

Q: The final point is, that you've already just mentioned, for example, if Starbucks or any of other big brands, who have millions of fans and followers in different social channels, does that mean that they are successful in reaching their messages to their targets as well?

A: Well, at the moment, no. So, if you just sit back and you just hit enter everyday on your update, the maximum amount of people, organically, who have the opportunity to see that post are only 20%, and it goes down in a curve like that. If you see more people, you will have a less percentage to see your updates. So, more people will not see most of your posts. But the thing we are saying to our brands who work with us, is that it is not about the number you reach; it about the impact that they have for you. And so it's about using your organic routes for the maximum effect. So, no. Just because you are having a high number of fans, does not make you a successful business online. If you have high number of people who potentially can get your information, but the actuality? You should look at the bottom of every post, and see likes, comments and shares, and that's the measure of your success. How many people care enough to do something about the information you've just given them. It's almost like seeking through a magazine. And the difference between someone rips out the page to do something, versus a reader that just pass. Someone has got to do something with that piece of paper. Do they attach it to the fridge? Do they call the number? Do they go to the website? That's what you try to do in social. You are trying to take them from inactive state, to active state, so they purchase, they believe your messages, they do something form you. And that's the difference between what are values between success and failure in social.

Q: Ok. Great. Thanks very much again. Any other points?

A: Well, going mobile is another massive move. You've got the opportunity to know exactly where customers are. So you can be more timely with your message. So, you are just five minutes away from from the dealership, we will give you a cup of coffee if you come and try our test drive. So, you can start to see where things sort of overlap, and how you can get more relevant. And that's the win. That's what everyone is trying to do. Trying to give a relevant message to a relevant person at the right time. And that's really the goal of advertising.

IV. Participant 4 (P4)

- Brands try the strategy of story-telling, which has now evolved to story-telling with engagement
- If you create a fan base, it will eventually help you to sell more products. If only 300 people buy a multimillion car in the world, is because that car has billions of fans around the world.
- Social gets propagated because it is socially relevant to other people and they have some value attached to it.
- TV commercials normally works better when it is accompanied with Twitter feed
- There must be business objectives and a clear business driver to be successful in social media
- A very clear understanding of demographics of your target audiences is the second factor: What is the value for that audience created by the brand, and what value can that brand create for that audience. So, It has to be a two ways.
- Clear view of long-term sustainability. It might become a disposable fashion, and very quickly disappears.
- The emotional engagement and emotional angle, to engage both consumers and brands
- Challenges: Consumers have bigger voice than many brands today
- Transparency is another challenge
- Power relationships: There is now a better 'balance' of power between a brand and consumer.

V. Participant 5 (P5)

Q: Thanks very much P5, for giving me this opportunity. Let's start with you role here at the agency, and what you do here, in terms of using Web 2.0 technologies.

A: Yeas. I am the social strategists here. I found the companies well. Principally, my role is to understand how, to help companies to understand how to use social technology, either within their marketing funnel to custom a value. So the fundamental question I am trying to answer most of the time, is how does social add value to that business. And that may well be as of a communication medium, but could be as an enterprise tool.

Q: Well, can you tell me from your experience within the years, how has technology changed, in particular the Internet and the social media, changed your role in advertising industry?

A: I would suggest that it's more changed customers', than ours. Probably the consumers adopted technology faster than businesses and they've adapted their behaviour faster than businesses had. So, I think it comes from that side. Consumer adaption of social technologies are now about 89% in most advanced markets, but of businesses are only about 35%. I think the big thing has been that marketing and advertising has been about brands and agents creating and distributing messages, so they control the process, they own the process, the manage they find and they deliver messages in marketing space. And that still happens off course, but what social technology has enable is for any consumer, anybody, to also create and distribute messaging at the same scale, and sometimes a greater scale. We have seen some Internet threats and different Internet phenomenon. And sometimes, but more frequently, the consumer message is more valued as to have greater impact than the brand-manufactured message. So there has been a shift from one-to-many model to now a many-to-many model. And that's a fundamental change in the dynamics of relationship between a brand and its market and the customers of a brand.

Q: Well, that's, as you said, is a fundamental question, whether it has really changed the one-to-many communication format, or is it still, you know, a form of one-to-many? For example, many believe that the established power structure between advertisers and consumers still is structuring communications online, although, theoretically, it has a potential of changing. But do you believe, from your experience that it has already changed that kind of relationships?

A: Yes, absolutely. You can take United Airlines as a quite high profile case study. The guy whose guitar was broken, and then didn't get a response from the brand when he complained about the experience, he made a video on put it on YouTube, which to date, has cost the brand 180 million dollars in loss marketing

capitalisation. So, that is an example, I think, of consumers using social technology to tell the brand and to tell everyone else something about the brand. I think this is a fundamental issue. I think you can look at such technology in marketing and communications and brand usage in many many different ways. I think most brands, because of the way that their legacy thinking and legacy behaviours have conditioned them, looked upon it as a channel. And they've looked upon it as a channel where by they can advertise and push messaging. So it is place ... Basically there is roughly 1.5 billion global social media users. And that's a fantastic audience, and brands are used to capturing audience; in fact kettling audience in a channel, and then exposing the kettled audience to a message, which they think would then leads to sales at some point or other. And that's the way most brands, if not all brands, have behaved in social. But there are many many instances, and I think, as the social enterprise tools become more adopted, that behaviour will change. So, there are many instances where ... I can use social to improve my customer service, I can use it to improve my research and development, I can use it to improve my distribution processes. So, the sense of co-creation, the sense of collaborative working, the sense of empowering user groups, the sense of enabling consumers to answer other consumers' questions, all of these have got benefits for brands. Cost deflection really is a big one, but also the ability to produce potentially better products, better services, because firstly, they are closer, social technology are closer to your market, if you use it as a connective tool, rather than a broadcast tool, and also, I think in the old model, in the old manufacturing model, your incidence of failure, if you take, if you are a manufacturer, and one item in ten thousand is faulty, and you knew that, you could be saying it is only one item in ten thousand, and potentially only one in every ten of those instances will say something about it, and I am quite happy to deal with that one person in ten, in ten thousand, because it will be one in hundred thousand that I have to deal with, and the cost of doing that is going to be less than the cost of fixing or eradicating the one in ten thousand error. But in a social world, you live in a world of almost perpetual transparency, where it is now easy for a customer, like the United Airline's guy to turn around and say actually that's not good enough. And the cost in not one in ten thousand or one person in ten of ten thousand. The cost is to damage your reputation, because there is a permanent record on the Internet, and someone could say, you know what, this sucks, this breaks, this doesn't work. So, I think it's really when you look at the social technology as a connective tissue, because it enables. It potentially drives better service, it potentially drives businesses and incents them, in so many ways and it forces them to develop that products.

Q: So, let's talk about the intentions and rationales to enter the social by brands. What are the genuine intentions and reasons that brands enter the social world?

A: I think you're right. Some businesses and some brands are opportunistic, and some are reactive, so they see competitors in there. So sometimes they see pressure, because everybody else is there... . I think earlier some brands were pioneering, who were looking for alternative routs and different routs to market, so they were looking for opportunities. I think there are some brands are there because, when we talk about media, we talk in three different ways. We talk

about paid media, owned media and earned media. So paid media is the model that we are all used to. It's advertising on TV etc. or paid for spots on the Web. Owned media is my own website, so I can say whatever I like there. Paid media I have to pay to be there, owned media I have to build it. Earned media, is a really interesting space, where people are talking about my brand for me, without me paying them anything. Because of something of either something I've done, or something I've said, or sometimes, for something they think I am going to do. The opportunity for many brands is that they cannot win in paid media. So there is a challenge for brands against the market leader. And I am likely to have to budget to be able to outshout, like the presidential elections in America. So the one who has the biggest budget, get more noise than the other guy. So, many brands aren't in that position to be able to compete with much bigger competitors with bigger budgets, and they cannot win in the paid space. But they can have the opportunity to win in the earned space. So, a lot of brands are saying if I get my earned strategies right, if I do something that is sufficiently compelling. So the only currency you need to take into an earned space is what you do and what you say, rather than, in the owned space and paid space, paid space especially, which is how much you can afford to pay. So, a lot of brands think of this way as a cheaper route to market.

Q: Aha, so if the engagement and collaboration could actually revolutionise the way of marketing, what are the, I mean what kinds of strategies win in this new environment? How does it differ from the old fashion like billboards, TV commercials, etc.?

A: I think the best way to answer this is to give you an analogy when CRM came on marketplace originally, making an analysis or ... Customer Relationship Marketing, or Customer Relationship Management, depending on whom you are talking to. And the issue with CRM was that out of every 100 program, about 96 or 94 failed. And those were the programs started with a question, how do I leverage, how do I take more value out of my customers? Happened with the database, knowing my database, to find my ease of getting my customers to buy more things from me. And they used customer relationship tools, customer relationship management tools, profiling, segmentation, segmented strategies, try to get more values, cross sell, sell thing from portfolio, keep it there longer, then increase your sales. The six programs in the 100 that succeed started with a different question. The question was how could I use customer relationship tool to create more value for my customers? Improved experience, more bespoke services, more tailored messaging, right time, right message, right place. So, they weren't starting of with the idea of, and I think it is an important thing to take value or to create value. A lot of brands, like the idea to take value, off course everybody need to make more money out of it. I guess the case was social. If you are going social with this idea of how can I use social to just take value, I suspect you won't succeed. If you go to social with how can I use social to create value for my brand, and this might mean, and probably does mean, initially creating more value for my customer. And I think those are the brands that have got the right approach. How can I use Pinterest, how can I use Facebook to enable my customers to do things they couldn't do previously. And that may well be to tell me what they do and don't like about my service, it might be to tell me what

colors they want my packaging to be in, but it might also be for them to enable them to do things that my products or services could never do initially, so for example, if I am an MCG retailer to add recopies in, to share knowledge about better ways to actually build things. So understanding that, and having that mentality, that desire at the beginning, I think is fundamentally important.

Q: Can you give me an example of a successful campaign, social campaign?

A: Well, we've done some campaigns. I will give you two. One that we've done, and one that is famous. What we do, we do, one of our clients delivers, manufactures a product designed to help bad backs, like heat patch, I am not going to give the brand name. their previous marketing strategy to drive to try a very expensive product which they claim that it will keep your back, or it will take away the pain from you back for up to 16 hours. So, expensive product, big claim, we needed to validate. The previous way of validating that claim in the marketplace was to put trial packs into the runners bags, bags for runners, you could get the bag, you finish the marathon. The approximate number is 40,000 people go on the marathon, lots of these people have bad backs, aches, and pains afterwards. So, it is a targeted opportunity, and a percentage of those were trailed products, and other percentage was the sampling program. We can use social technology to listen on Twitter on Monday morning to people who say, I have had a bad back at the weekend, running, gardening, skiing, picking up the kids, falling over, whatever it is, and I won't be able to go to work today, or to college, or whatever. People tweet about it. There is a high volume of those people who do that. We can then send, we can re-tweet, staying in Twitter, a branded message saying, 'we are very very sorry to hear that, would you like to receive a free sample of this product delivered free to your door?' or something like that. So, we are using social to target people with an identified need at that point of need, and then all we are asking in return for that, is that they come back to the community and tell other whether it worked or not. That was a very successful campaign.

Another one I think, if you look at the Old Spice campaign, the Old Spice campaign had a lot of TV money. The issue was that it had an insight at the beginning, which was that women were the major influence for men, making personal fragrance choices. So, this is a deodorant range, fragrance range, aimed for men, and when they created the content, the first word in the ad, from the guy standing in the shower room, wearing towel semi-naked, the first words were hello ladies. So, the advertising was not aimed for men, it was aimed for women. The buying of the media on TV for that advertising was aimed for programs when men and women were watching together. And all of those scripts, the YouTube scripts, the TV scripts, all of the content was designed to inspire a conversation between men and women, with the brand in the middle of it. And that's a very, I would say social technology, because they were using YouTube, they were using forums, they were using traditional media, they were using insight to our social behaviour, and they were adding value, in a way to create content for conversations around things they were talking about it anyway. That's a clever strategy.

Q: Great stuff. We talked about the benefits of these technologies for brands, in terms of saving money, making brand relationships, or whatever. But what about the costumers and individual? Do you think that their engagement in a commercial conversation in a social medium, what benefits do they get?

A: I think the question we should ask is the consumer motivation for ...

Q: Yes, motivation and also the way that they conceive these kinds of messages...

A: Yeah, I think, when you do analysis of why people faned or joined or liked brand pages, then, predominantly, to get free stuff; competition entries, discounts, vouchers, give aways, samples. So, fundamentally, consumers have gone into a brand conversation because they want a transactional reward for it. They are motivated by a belief of benefit, monetary benefit generally. I think what's really interesting is when you look consumers talk to each other about brands, and why they talk to each other about brands in brand spaces, that's the original reason for going there, and engagement rates in those places are very low normally, because lesser brands are giving away free stuff, lesser people are came in on that bases... But when we look at human behaviour about the brands, what we tend to do is, the psychology of seeking a recommendation or a rating or a review about a product or service is risk reduction. And that works no matter of what the cost of the product is. So whether it's a toothpaste, £1.50, or whether it is a holiday on Tripadvisor, and potentially spending thousands of pounds. The key that I am looking for is, what I can see as ultraistic non-bias information or information from a non-bias sources, but the source also needs to be compatible to my personal needs and personal situation. So, I am looking for people who like me; same age, same gender, looking for same types of experiences. So, if there is a very rich person on there, or an elderly couple and you are a young person, you tend to ignore them. So you seek people who look like you, what they say... I think there is statistic saying 76% people now look up health advice on the Internet before going to their doctors. And they don't go to major NHS Direct, which is an excellent website, they go to community forums, where they can find people who seem to be like them.

Q: So you suggest that it is the same pattern in advertising...

A: I think that people who get engaged with communities around brand spaces, they generally tend to engage with people who are like them. They're looking for risk reduction. I think the other side of it is the people who are giving the recommendations. So, most of the reasons for making a recommendation or starting a brand conversation generally, are self-esteem, enhanced social standing, and social bonding. So they must be motional. The reasons for taking or seeking recommendations generally are transactional, in terms of risk reduction, so there is a rational reason to do it. But then beyond that, there is social bonding again. One of the things you don't want to do, is that if all of your friends have decided brown as that season's color, and you are wearing pink. So the risk reduction there is not necessarily transactional, it is about peer acceptance. I

don't want to be the person wearing pink, where everyone else is wearing brown. I don't want to be a person... Well some people like it, but generally, most of us like the idea that we are working within the same brand world.

Q: Well, I understand from what you were saying is that the social media have already changed the relationships between brands and consumers, in a way to empower those individuals to challenge them. So, what kind of strategies brands are using to, first, control the communication, for example in a free environment like Twitter and Facebook, and also secondly, how do they deal with unforeseen situations and chaos?

A: Well, it's a good question. And it is probably the entry point for most brands. Most brands are keen to be able to control the conversation. In Twitter you cannot. You cannot control the conversation, and that's obvious.

Q: Well, but don't they try to direct communications to the point that they want?

A: Well, yeah, seven out of twenty brands on Facebook deleted unfavorable comments and posts. So, I think, ... and I said at Westminster Forum last week where I talked about legislations, and in some countries that is illegal. And this is what we call the world of perpetual transparency. I think it is a very difficult area. I think the issue largely is rather than stopping other people talking, you need to make sure at least your point of view is put forward. So, I think it is something that if there is something damaging there are things that you can do stuff like that legally. But if someone say something negative about you, then you just have to suck it up. I think there is an interesting thing here about veracity and belief. If all the comments a website are positive, you don't believe any of them. The comments are truly representative. So, if you go to Tripadvisor, and all of the comments on all of the hotels are positive, you don't believe that this is representative of everyone's experience. If 99 out of a 100 are positive, and one is negative, then that one negative one validates the veracity of 99 positives. So, a lot of brands are learning I think, that actually, the key here is to be representative. There are always people who do not like what you do, no matter what you do. Because people have different taste and views on things. So if you have a community that is inclusive and includes comments and opinions that are not favorable but you can learn from, then that generally is a good opportunity. People seem to become better customers, if the brand fixes something that has gone wrong. So, I think brands are learning to like the comments.

Q: What about monitoring communications in different channels? Is there any kinds of strategies that brand are using to monitor? Because they are officially present in main social channels like Twitter, Facebook, whatever, but what about some forums that people talk about your products? Do the brands care about what is being said?

A: Yeah. Yes they do.

Q: So, how do they monitor?

A: Social listening tools. There is a wide range of social listening tools now, which are basically algorithms, that call Web and look for keywords, and they recognise keywords, and many of them have sentiment filters. So they will tell you how many conversations involved your brand, they will tell you how many conversations were positive, how many were negative, how many were passive, i.e. neutral. You can draw investigation to see where those conversations took place, or who might have heard that conversation and where it reached. So there are fairly sophisticated tool at the moment that monitor social conversation, and to understand what has been said and where...

Q: What about if some conversation goes very negative? For example if they launch a campaign and it fails totally, what kind of strategies brand use to fix those problems?

A: Well, a lot of brands would like to value ideas and fix problems, if something goes wrong. And there are a lot of examples of how brand deal with such things. There are lots of examples where brands used the same social technologies to collaboratively solve small problems and faults.

Q: OK. As final point, if you have any other points you want to add, I would love to hear that.

A: Well, we have been doing this for seven years now, and we learned a lot. I have been in marketing and advertising since mid 80s. There is a general danger, generally, when you run marketing and advertising. You talk about the customer, because you have research, and you understand the customer, and you understand the product and then you go through the motions of putting together a campaign with an idea. What's been really interesting about doing social work is that it takes away the distance between you and all those customers. It dis-intermediates. The Internet technology and Web 2.0 dis-intermediates, it's disruptive of time and space. Sometimes we forget in terms of people's lives, and what difference products make. Because we've become mass thinking, we only see the numbers; how many people bought, how many people clicked, how many people inquired. And the incredible thing about the social media is that you hear real voices from real people all of the time. It takes away that wall, and you can hear those real voices. I know we have been focusing a lot about when things go wrong, but actually, you hear wonderful stories about when things go right. You hear really interesting stories. We did a campaign for a laundry fragrance, and some woman told us a story, and wrote a very very long letter saying well, you know I've the worse, I am a single mum, the shopping bills are going up, I have had to take kids to school this morning, raining, and I went home, wet tired, etc. and then I saw your sample arrived and without using it that thing just changed my whole day. Many many small things. I think we forget it sometimes, what I like about the social is that it puts consumer experience first and foremost. It's not the brand that's the hero of social, it's the person, and it's the person's experience, and it's the person's opinions, and that's an interesting shift.

Q: But, isn't there a challenge to deal with these millions of individuals.

A: Yeah, it is a very good question. I think the issue is you need to unlock the thinking from the legacy model whereby you need to control everything. So, if you are publishing an ad in a magazine with millions circulation, you want to make sure that every single print have the same quality, the same color, the magazine's cut, and everything is the way you intended to look. That's the commanded control model. In the social model, you cannot do that, you cannot do the things that we just said. What you can do is to listen and understand what reactions are. It is collective and collaborative model. So if you know that there are millions of consumers experiencing you product, you need to try to connect, and encourage them to tell you their stories and experiences. You want to tell them that actually their stories are more important than your story, about what you think the product stands for. And I think that's a better world, that's a better way of selling and making products. Plus, there is no need to be one thing for everybody, but because of the singularity of mass production, we think that way we have to produce things. But what social technologies enabled, is I have a million stories. That product might mean many different things, and I can enable those million individuals to share their own unique experience with other people. I don't have to say that it has to be this story. I find that really engaging.

I think there is a commercial reality, that to be in business, you have to make money. If you lose money consistently, it's very difficult to stay in business. So that's a commercial reality, but the issue is, is this the only purpose of the brand, or is that a function of the brand. So, is the purpose of the business to make money, or is it the function of the business to make money? I think there is no problem to have a functional purpose to make money, otherwise they cannot survive. But other businesses have got societal purposes, some have cultural purposes, etc. Social media has made it possible to connect more to consumers.

I think brands in future, will be more connected to the consumer basis, and they might have multiple purposes. And part of that change will be result of new technologies.

VI. Participant 6 (P6)

Q: Hello P6! Thanks so much for participating in this project. To begin, let's start with your position here, and what your responsibilities are, and how do you use digital technologies in advertising.

A: Yes, sure. I am the digital account director in the Europe team. I am responsible for a team of people who are all working online, or through digitally rather; so include online, mobile, iPad, etc. looking after several different accounts, from, like a cross section, from Microsoft over here, that would include Xbox, Windows 7, Internet Explorer, Hotmail, right through to the other side of scale, we have got Elegant, which is a female beauty product, it is like a hair removal tool, we have got accounts like Dairycrest, Jack Daniel's, ...

Q: How do you use technologies in ad campaigns for those clients?

A: Our campaigns, with the campaign that my team would regard are 100% digital. So, everything that we do, would be seen by consumers on, predominantly online at the moment, although things are moving to some digital devices, and we will work with publishers to ensure that our advertising is placed in the best possible situation, so it can talk to our target, and on the top of that, and I think that this is what it relates to the Web 2.0 angle, we will run kinds of social campaigns for our clients; so, in the last couple of years Facebook have become incredibly big, Twitter's become incredibly big quiet recently, you know, YouTube, etc. Over the last five or six years, we have been increasingly moved away from buying a banner, putting it into a website, and trying to hit a certain target, to something that is a lot more integrated. We, kind of, I can mention now that, we don't buy banners. That is not what we do. It might be a bi-product of the campaign, but the croaks of most of the campaigns is some form of interaction or engagement with the user, because, you know, let's face it, very few people buying a product having they have seen a banner on a webpage, you know, Windows 7 is an example; you could be paying up to a 100 quid for that, you know depending on, if you are a consumer, depending on the licence that you go for. Very few people see around a banner of Windows 7 and think, oh! That's what I need; yeah I click on that and, I will go and buy it now. Even more so, if you are talking about something like, you know, a flat screen telly, or insurance policy, or something like that, a big item. So, what you need to do is be more integrated for engaging. So, in terms of the platforms that we use, to certain extent that is still, kind of the same, as, kind of five or six years ago, you know, the big publishers are still big, but obviously with the new kinds of platforms

Q: So, it is obvious that the engagement of the individuals is actually very important for the campaigns that you run. Can you give me some examples of that? Why companies are actually looking for, you know, for relationship with their customers? Is that just a fashion, or is there any specific financial reason behind it? Because most of the companies that you see these day, they have Facebook pages, or maybe Twitter, or an unofficial blog, or

something like that to make a relationship with the customer. Why do you think that is happening now?

A: It's another touch the consumer, but it also gives you a one-to-one dialogue with individual consumers, you have almost got, with social medias I think, you do still have that one-to-many relationship, you can post or twit to a certain followers, but increasingly, clients are using it as CRM tool [Customer Relationship Management], or kind of a complaints dealing mechanism, or ..., you cant define each, the group that are using Facebook, with the whole that they are definitely using it for this reason. Different companies are using it for different reasons. But the switch to it have become a very important one, because it does mean that you can get that dialogue going with the consumer. The difficulties that people face, what do you want that dialogue to be around? Do you want to frame it? Do you want to attach it to something? Do you want to, you know, it's in the case of something like, you know Jack Daniel or Smirnoff, or in Dell today I saw, they will want it to attach themselves t a certain passion point, you can make it in social networks, because people there are listing one of their passions, they confirm that they are interested in certain thing, but if you can attach a brand to, and your band has an affinity with that passion point, then it can present quiet strong compelling message, and also means that when people are thinking about that particular passion they say certain brand with that. Other people using it for different things; So Dell, I mean, Dell is a fantastic example of people who have used social, and I think every single Dell employee is trained how to use social media. So they are open for dialogues and dealing with many comments in Facebook page of Twitter page, ...

Q: Do they deal with every individual enquiry? Or ...

A: They aim to, yes, which is why a hundred people in the company are trained in this. So, they will intend to do that. Dell, primarily before that, it was just a kink of stream of latest offers, and you know, the majority, I always find myself looking at laptop there and thinking that oh, that is pretty cheap. They use Twitter as a way of streaming that in. So, along with my consumer reading a paper, they are getting my Twitter feed. Other people will use it, as I said, as a complaints dealing mechanism. So, different clients are using it for different things, and you have to be very very careful, because you can certainly do it very wrong, but you can also get it very very right. It depends what you want to get out with.

Q: Well, now that we have come to this point, can you give me some challenges that your clients may face, because of the using of these new forms of interactive Some have said that, for example, dealing with millions of customers through these platforms, or maybe negative feedbacks, or something like that.

A: Yeah! It is interesting that you brought out the negative feedback angle. Because the worst thing you could do with negative feedback is to delete it, first of all. Now, I mean, it is fair enough if something is abusive, or if something is kind of undesirably inflammatory that are playing ridiculous, then you could

delete it. But it might be worth deleting it and leaving a post explaining that this has been taken away. But, you know, the great thing about social media is that you have got that two-way dialogue. Now, what you cannot just do, is switch off that two-way dialogue when it now longer suits your purposes. The negative feedback that you are getting is actually probably a quiet good thing for you, if replied, because you can understand where the frustrations are from consumers' point of view. And I think if you are seen to deal with that as a great manner, they probably enhance your reputation as a brand, in terms of one that listens to the consumers and actively puts in place steps to rectify anything that consumers has seen as being sort of undesirable.

There is off course the other issue that, a hundred thousand customers complaining at once, it might be difficult to get back to them, but then you make the argument if you have got hundred thousand consumers complaining at once, then you have probably done something very very wrong, in which case you need to do something a bit more than replying people on Facebook and Twitter.

Those are actually kind of positives. Obviously, for responding to people you need to make sure that it is probably more resource in there; more and more often our clients will have their own social media agency that sits outside of their media agency. They will be responsible for the maintenance and kind of upkeep of the page, now have a general set of brand guideline, or they have someone in house doing it, which you really need full time resource on it, if you are going to have quite strong presence and you are going to post on regular basis.

In terms of other challenges, I would say, one of the biggest challenges that we found over the last year and a half is, kind of saying that we need to be doing social, or we need to do social, we need to do Twitter, we need to do Facebook, but there is no thought about it; there is no real thought behind it. Often it doesn't sit within the broader communication strategy; it kind of sits out on a limb over here somewhere, and that is, I mean it is almost going back to, again, sixt seven years ago, when "online" kind of sat out over here and it was TV press right here, it was altogether a communication strategy, and someone said oh! Let's do some online! People that do social media best, implement it into their entire communications plan. It is actually probably a longer-term plan, than kind of your yearly plan, because social media isn't something that you can just leave, you need to keep doing it.

Q: Can you elaborate this in an example of a campaign that you have had for example? How do you 'plan' to have a social campaign?

A: Well, to have the social campaign, obviously, you have to attach it to kind of wider campaign. So, I give the example of Jack Daniel's. Jack Daniel's have got quite heritage of working with musicians, and going right back to hundred and ... (I am trying to kink how old is it now), hundred and twenty five years? Yeah it was just 125th birthday, I think, last year. So, going right back to when Jack Daniel's started, something that they have been keen to, to obviously continue promoting, or kind of attach themselves to, over the years. What we found is, every year Jack Daniel's was doing 10 or 11 concerts around the UK, and then,

there is a big party issue at Jack's birthday, when they have a legend current big artist for performing. Now, what we are getting at for that, was about 30 hours of great exclusive content each year. They also have a lot of people struggling to get tickets for the gigs. The only way to get it was by entering magazine competitions or may be some promotions at radio. What we managed to do, we managed to take that, and successfully place that into Facebook by creating a JD page. Now, the good thing about having 9 or 10 gigs across the year is you get regular content updates, and you have obviously got build up for each gig, and have obviously got post-gig amplification afterwards, which means that if you have got 10 or 11 gigs across the year and a party, across that whole month, you could be talking to your audience, and encouraging them to apply for tickets, talking about the bands that are going to be played, posting photographs from kind of sound checks. So posting photos from sound checks, all these kinds of things. And it just means that we have got kind of regular content going all the way through the year. Now, if you then frame that with the Jack Daniel's kind of tone, if you like, then you are able to drop in further communications, so for example, there might not be a good game on this weekend but thank God it is Friday, and you know, where is the place you like to enjoy a glass of Jack the most? And because you are giving them premium content all the way through you have been giving them videos, you have given them opportunities, and you have been incredible voice about music all the way through. So it is almost as if some of your pals is saying, if you can get that tone right, which is why for a comment like, I mean, we currently up to about 50,000 followers or likes of the group that, a comment like that will get 2 or 3 thousands likes, you know, several hundreds comments, which is a great response. So, it is kind of keeping that going. On top of that, you have got to make sure that you are obviously grow your base, and for something like music, it is fairly simple, because with Jack, they have 10 to 11 gigs across the year; that is 10 to 11 bands, 10 to 11 support acts, and you have people that are already confirmed followers of them on Facebook. So, Facebook has got such a simple advertising mechanism, that I can go up there now and apply by typing your interest, and I am pretty sure I can have it in front of you within kind of half an hour, if you be in Facebook next time. So, it is extremely easy to kind of convert me as long as you have something that is relevant to them, and it going to give them values.

Q: Now, in terms of the benefits that the companies are actually getting out of social media, some of my interviewees told me that they could save money by these platforms, for customer service and also for brand reputation. But that provides a kind of informal relationship with the customer. For example 2000 or 3000 likes to a post, makes an informal relationship between the industry and the individuals. So what do you think that makes a content interesting for individuals? What does make it 'likable', and probably 'sharable'?

A: That is a great question. I mean, if we knew the answer to that, we were millionaires.

Q: But, by you experiences in the industry, what do you thing are the main themes and elements that makes ...

A: You need something unique for start. It needs to be, it needs to be unique. There is no point going out and looking at, or a company going out and re-post what others have already talked about, because you instantly lose credibility. As soon as someone sees that you stolen a link from somewhere else, you know, ideally, if you have got something unique, if you have got something that is credible, there is nothing worse than someone saying, oh! We created a great viral. I mean it is not viral, unless it has gone viral. You cannot create a viral. So, getting something like that and that is generally really heavily branded, as well, it is very difficult for people to create content that it is kind of the last step in the consumer's mind that all of a sudden these guys are doing this. iTunes festival is a good example. I think iTunes is doing really really well. They have lots of gigs, and you know, you like on Facebook and you get free tickets. But live music is being absolutely, sort of, almost kind of, say, big in terms of companies on Facebook. So, right, we are going to do this gig in this random location, we are going to get this band along. It is almost now getting to the point that "so what?" Do you know what I mean? iTunes were doing that last week, Dell are now doing it, Smirnoff do the exchange project, JD do the JD set, Levi's is do something, ... and it seems like something happening every week, and there is a big kind of 'so what' factor. So, I think it needs to be something that is generally unique, that appeals to people's interest. But if it is something outside of, I don't know, that people can either find somewhere, or they can experience somewhere else, ... You see what I mean?

We where discussing with a client the other day and they said, well, how about we could do in a band, and we could get Coldplay to play in kind of a really strange location, like in a car park somewhere and we post it in Facebook the day before, and get people to apply for ticket online, and tell them... . Yeah, nice idea, but Coldplay were playing in an Oxfam show two weeks ago. Oxfam is doing exactly the same sort of thing. So, it is not new; it is not... . And the more and more people doing these kinds of things, the more companies have to think further away from kind of simple things of music, film, whatever else it is going to be. So, it needs to be unique and it needs to be credible; and by credible I mean that needs to be some kind of structure or history kind of built through. And it goes back to being part of a wider communications plan. There is no point just jumping up into the Facebook, like I said, without being part of a wider theme. It needs to be wider; cannot just sit on its own, otherwise, who cares?

Q: Do you know any successful example of campaign that did hit the social media environment and got a very great response? And what was unique about them, you know, in terms of characteristics that you said?

A: Well, at the time, the iTunes festival, and it is still going on; it is still incredibly popular; it is verry very simple. You like the page, and then you can select which gig you want ticket for, and just apply. And that is it; you don't have to answer any questions; you don't have to do anything else. But you have to remain liking the face throughout the month that the festival is going on, in order to have the chance to get some tickets. I mean, to be fair, that is Apple, they can afford to get Oasis, Madonna, you know the bests in the world, to get people sign up. So, I mean that is very very competitive. I think probably some of the best examples,

and it is not so much a campaign, but the way that some like Skittles, just got rid of all the, their branded platforms. So they got rid of their own page, got rid of their own kind of corporate site, and just replaced it with kind of social sites, said right, OK, from now on this is where we live. So, the YouTube channel, the Twitter feed, the Facebook page, that is, those are their, kind of branded entities, if you like, online. I think it is incredibly pro step. Initially it was sort of... because you get a lot of people going on their own, kind of slaking them. But after a while, the idea that they are just bunch of idiots because doing it, actually turned into a quite good conversation.

Other people have done well. It is obviously perfect for entertainment companies. So, you know, movies, game releases, any thing with kind of a short-format kind of video asset, interactive asset will always do well, particularly, as 'Sex and the City 2' is a huge Facebook following, Spiderman will always have big following, but some of the people who have done it really well were Iron Man. They have a great page, very interactive; they have great bits and pieces on there. Who else have done it very well?

Q: Well, this is the mindset of people who are making these campaigns, to make it interesting for the individuals to connect with. But, firstly, what kind of benefit do you think that ordinary individuals can get from these kind of Web 2.0 adverts, and secondly, who do they relate, in terms of their mindset? What is interesting for them? Why they think that they can share some commercial stuff that a company is posting on Facebook? What is going through their mind to promote a commercial product?

A: Well, I am not sure if it does go through their mind that they are promoting a product. Depending on what content they have got, and I think the younger audiences, I mean in a research that we shared recently, the younger audiences do not really care that much. If someone is getting the content that is interested in, say if the content is entertaining, it is compelling, and it is credible, I don't care if...

Q: You mean they don't think of this kind of commercial back ground of that? But ultimately it benefits the companies.

A: Yeah, I think the only time that you stop considering whether you are actually pushing a commercial material or not, is really when it is overly commercial, it is overly branded, and it is maybe a bit dull, and possibly, that stage is when you don't share it anymore. I think the generation Y, I guess, are a lot more used to seeing everything branded up, everything sponsored, you know, there is bump in the X-Factor, before you even get to the commercial break. Within the X-Factor you have got product placement from Virgin on that competition... . These guys are actually used to it. They used to be bombarded with it.

I think that this shift towards the social branding is also benefiting customers as well. You have now, it has generally provided them with a lot more stuff. You know what I mean? You have got Smirnoff, you have got Jack Daniel, Dell... all providing with great musical content. All these companies provide entertaining

content. Like I said before, I don't think people particularly care about the branding round it, as long as it delivers a good experience.

What is in it for customers? Well, an experience, really. But again, it depends what you are using social channels for. If you are doing for branding exercise and generate perception or generate awareness or something like that, and you are doing affinity to music or film or something like that, then you are going to be looking to give your user a compelling content, in which case benefit the user is, I guess, a great content, and I don't pay for it; whereas, if you are running your social media programme as kind of more a CRM exercise (Customer Relationship Management), then what used to get is, hopefully, a reasonably spontaneous response, or up to the date information about your brand. So, something like Gatwick Airport or Heathrow Airport, they use their Twitter feeds to keep you well updated about weather conditions, or if there is any problem with runways or delays or something like that. So, it goes from bigger brands to...; they don't care about their brand, I don't do any..., I mean, BAA probably does small about branding, but Heathrow Airport aren't going there and spending lots and lots of money on TV or a banner or something like that, they use a functional mechanism to keep their consumers up to date. So, the benefit for consumer side is live up to the date information, in the format that they are familiar with, and they consume quite easily. So, it depends on what the purpose of these platforms are; But benefits the consumer. That is almost the answer to the question 'Why you should be doing something social?' the answer: 'something that benefits the consumer'. Now whether it would be CRM, whether it would be kind of entertainment. The worst thing to do is to say 'we should do some social, we should do some gigs and put the stuff on Facebook'; but why? What is the benefit? Why does it benefit the consumer? Why they are going to sign up for this? Why would anyone like the page? Why would anyone watch the video? Why would anyone post it on someone else's wall? You have to ask 'why' all the way through it. If you are not clear on any stage, that is probably not the right thing to be doing; you need to go back to the start. So, what is the benefit for consumer, is the first question you should ask, if you are going to do some social media.

Q: Thanks, the last point, is actually quite general, and at the end, you can add anything you want. In your view, how do you think that the Web 2.0 technologies affected the relationship between the brand, marketer, and advertiser on the one hand, and the consumer on the other hand? Do you think that it has made the relationship more dialogical, or do you think that the relationship s still the same?

A: I think it is interesting to talk about the users-generated-content. UGC has almost become a misleading term now, because when people talk about UGC, they think about videos on YouTube that 30 second long with a dog running into the mirror or something like that. But you actually have, with platform like YouTube as one of the platforms that empowers the consumer, is you have got a number of independent producers now that could never get permissioned on TV. But producing quality contents themselves. For example, Charlie McDonnell, who is a 21 year old kid, and apparently earns 20,000 pounds a month, because he does use his own kind of YouTube show, and he is, what we call it an

independent producer, because he is never going to get anything on TV, although he is probably on the route to get on there as well, because he has got six and a half million subscribers to his YouTube channels that all watch his videos that are posted or uploaded every day. As I said, he has monetised this through YouTube, and now he has all sorts of brand that want to get involved with him of the back of that. So, these have definitely empowered the individual, although perhaps not every individual become creator of content. And I think, as well, these technologies have allowed the one-to-one dialogue that brands could have with consumers. In reality, it is still very much in one-to-many relationship. The Dell Twitter feed, for example, is like I said stream of offers. So, if I tweet Dell UK, or Dell US, I don't think anyone is going to necessarily reply to me with anything other than a quite routine message. To be honest, what kind of two-way dialogue am I going to have with someone who is just consistently saying 'laptop £399'? Why would I even want to re-tweet? So, it is still, some are still using this platform as another way to get the message out, and it is still one-to-many. On a small scale, you can have a bit of dialogue, depending on how willing you are to get involved. I am not saying that replying to every single post on page would be a good thing, but encouraging other people to post on page and start conversation by themselves, like something that Jack Daniel's do, so tell us what you are going to do this weekend? So, I probably, say, have anything changed? Yeah, little bit, but it is just, some use it as a tool for branding basically, or some use it as a CRM tool, or complaint, or anything like that.

One of our clients, should remain nameless, but, they use their page as kind of a CRM tool. They are responsible for the people who run milkman in the UK. So, you can sign up online to have local milkman delivers milk to you. Now, if your milk doesn't arrive, they actually encourage you to post on their Facebook page that it hasn't arrived. I went to their page on the other day, and someone said my milk hasn't arrived, and they replied, I mean they only have got 5 or 6 hundred followers, but they replied saying: that is terrible, let's know your full name and your postcode, and we will get that sorted straight away. That person never replied, but if someone does, and I am online, and I am a sort of heinous individual, these are the best stuff that you need to start phishing. So, the one-to-one dialogue also can sometimes get a bit out of hand. You see what I mean?

So, in general, it depends which brand you are and it depends what you are doing it for. And I think, it hasn't changed that much. Although it changed people relationships with each other, but not necessarily with brands.

VII. Participant 7 (P7)

Q: Hi P7! Thanks again for accepting to have this interview. To begin, let's start with your role at Mesh Marketing, what you do here, and how do you use digital technologies?

A: OK. My company is a shopper-marketing agency, which aims to turn shoppers into buyers, and my role is, I am the head of the digital element of the agency. So, ensuring that, you know, where traditionally offline we were just to people in store, trying to encourage them to buy your product above someone else's. So, we are looking at how we can do that through digital means. So interacting with shoppers when they are on online retail sites, so how to ensure that they choose your product above someone else's, how do you get your product onto the shopping list of a consumer and keeping that, and actually looking that how they use their shopping lists on retail sites, and trying to work out how to use their shopping list to stimulate purchases. That's one bit. The other bit is how does digital supports offline sales. So, in terms of pre-purchase, during-purchase, and post-purchase, how are people using digital to research that sale. We are working with some retailers to work out how we can prevent them from just shoppers and turn them to buyers.

Q: Do you use social Web technologies for these purposes? In terms of engaging individuals in an experience or communication?

A: Yeah, I mean, if you think about the whole pre-purchase, during-purchase, and post-purchase, a lot of stuff that people are doing is talking about brands or their purchase using social media. So we are dealing with brand interactions on Facebook, and develop content that entertains and engages consumers with brands. We also develop content that's specifically drives into purchase in stores.

Q: That's exactly what I am looking for. How do you do that? How do you engage them? What kinds of techniques do you use, and what kind of techniques work best?

A: Well. You can look around other research of what brand owners think consumers are interacting with them in social media for, and what consumers are actually doing. There is a bit of disconnected thing. The majority of consumers want free stuff, information about the brand, or to be entertained, or something. It depends on what role you want your brand to be presented in social media. So, one of the things we try to do is to define for each of our brands how social media works within the overall media strategy? So, what role is it playing, and what is the role of a specific area of social media to that brand. For example, a confectionary brand we work with, we are not allowed to mention the name, but the role of online social media for them is to entertain. So, we create content that is literally five second hit, to make people comment share and interact with them.

Q: Do you use some visual images or movies or...

A: On Facebook, a lot of content we deliver on Facebook. You kind of need to game with Facebook. It has an algorithm that measures a consumer's engagement with a brand, and that's done through recent see of interaction, the type of content that brand is producing, and some other clever stuff that only Facebook knows. They don't tell you. But basically, it seems like, and they say they don't, but it seems that they game the algorithm a bit. So the type of post you see for one month might be different. So, if you post 5 posts each week, you will reach 15 to 20% of your base overall, probably. So, what you need to do is try different types of posts in different times of day and on different day, to understand what's working well with consumer and also what's working well with Facebook. For example, we tried video posts for a client. The sites has got 24 million base, and 3 million in the UK. The video post hit 3000 users, which is a pitiful reach. Whereas, when we posted some text only post this week, which we could reach 400,000 people. So you may think that video content is more engaging, but users won't see it. So you need to consider social media limits too.

Q: Is there anyway that you can measure the way that these kind of engaging interactions are driving some financial benefits for the company?

A: Well, there are specific things we can do. We've produced games that have delivered in vouchers for products, and consumers could have used it in stores, and we could measure it. MediaCom, the big media agency, have also done some econometric tool. I am not allowed to talk about it, but you can see a link between Facebook and the ROI.

Q: So you believe that there is a direct link between higher engagement, having more likes, more follower on Facebook, and the actual sales?

A: Well, likes, I don't think likes are as important as interaction. Like is just a flagging, but it doesn't necessarily mean that they are going to see you content. But engaging with a post means they've definitely seen it. For instance, ASOS, have done some research with a control group and compared some people who have interacted with them on Facebook, and those who did not interacted, and they have seen that there is a significant difference between those who engaged and those who did not.

Q: Do you think that there are other benefits, other than the sales, for engaging with consumers through Facebook or other social media?

A: Yes, in a social context, if you engage with the content, some friends will see it. And they see me approving that content and that brand. So it will probably benefit brands in terms of perception of my friends. So, the thing we always talk about is fans plus one. So, if your friends are your fans, i.e. heavy consumers of you products, they may recommend it to other people. In social, similar things happen.

Q: What about other benefits? For instance, can they save money or generate money other than sales?

A: Yes, saving money is an interesting one. The more people interact with you, necessarily, the more engagement you'll need to give back. So there are levels you need to scale. When you reach scale, you need time and resources to engage. You cannot be responding to everyone, and you don't want to respond in an automated fashion, because it is not engagement. So, yeas, it can, but interesting how do you manage that.

Q: This actually leads to the other points I wanted to talk, in terms of challenges, when entering social. SO, this, dealing with probably millions of users is one of them in your view.

A: Yeah, you cannot deal with all of them. We have some automated software that filters off certain comments and flag them. On some food brands for example, if things about ingredients are mentioned, we know what that is, and we contact them and response by saying please contact customer services, etc. So you can automate certain elements of that. That's one of the things you need to think of, when you set up a page. You cannot pick and choose, who you are going to respond to. You need to decide what types of contents you want to engage with, and what not, and what content you want to remove from your site.

Q: Any other challenge?

A: Well. ... I think the high number of people who think your product is rubbish. So complaints are another challenge. You need to try to acknowledge and advise them to contact customer service. You don't delete it, but you need to deal with it. Also, many other things may go wrong. So, there are lots and lots of failure examples. One of my favorites was Kenneth Cole, the fashion brand, apparently, one of its tweets was about Arab Spring and 'Arab Summer'. It put a tweet when I think Egypt was in particularly bad stage with riots and stuff, and it tweeted something like, it seems Egypt has heard about Kenneth Cole sales, which, however, didn't really go down well, and you can see why. People were shot, killed, etc. That was a shocking example of how social media communication can go wrong in a way that you did not predict. So you need to be aware of these communications.

Q: So, what do you need to consider, in order to avoid these kinds of responses?

A: Well, it depends. You need to understand your target audiences, what is going to engage them? How do they like to interact? You need to test your content, I suppose, before publishing it to the large scale. But typically, once you send something out there, it is out there. Ideally they don't happen, but you cannot practically predict everything.

Q: But if something goes wrong, how do you control it?

A: Do you know what? You can't. You can acknowledge and response by an apology or other treatments. But it can happen. If they decide to engage with you in this way, you cannot do anything special. But if you are honest with them, the

first people to speak in your defense will be your fans. There is almost self-policing by advocates. But you need to have a plan to deal with them. You cannot just delete them.

Q: OK, the last point. Based on everything we discussed, do you think that consumers are now more powerful?

A: Yeah. You just need to look at how brands are using social media listening tools, to monitor negative sentiments. This means they care about what is being said out there. So, the power of endorsing negative about a product is powerful, and many will believe it, so brands need to take it seriously. It's pretty difficult to deal with all interactions, but you need to do something that they feel that they are being listened to. There is new room for people to have their say.

VIII. Participant 8 (P8)

Q: Hi P8. Many thanks again; Well, I have studied about your background. But can we start from point. Tell me about your role, and the use of technology for advertising, and how this is changing the industry?

A: Well. My background is in writing. So I got into advertising the other way round. I didn't study it, but I worked in the media in the 90s and early part of last decade, I worked in arts and music and video, and then I started writing. So, I really come from more of a kind of design journalist background and the way I got into advertising, I have to make it clear that advertising is not the main thing that I do, I am a copywriter, I am writer, I deal primarily with words. So, the way I got into doing working on campaigns is through knowing agencies. It is more a kind of like a semi-academic route, rather than straight forward selling. When I started working and getting paid working for agencies, we are only talking about 5 to 6 years ago, one of the things was how to be a copywriter at a time when the kind of slogan doesn't necessarily persist in a written form any more, rather like a logo is now a button, writing interests me, because copywriting is now very much strategic position rather than the kind of bump you get on a side of a serial packet. But with the Internet, you certainly get a lot more room for meaningless words online, and so, the role of a copywriter I think now is changed digitally, because you will now involve very much in strategy and kind of like an internal communications as much as external communications. By that, I mean, I generally work behind the scenes with advertising, agencies, design agencies. You know, the strategy in advertising is a kind of role of a kind of copywriter now...

Q: Sorry to interrupt you, but can you tell me some examples of how you relate your work to advertising? For example, what exactly you do?

A: Well, with one agency... Well a lot of work that I do, I can't really talk about, but for instance, the Viral Factory, I was employed to be the voice of Lemmy from MotorHead, which is was an odd thing to do, and that was involved, I mean, the Viral Factory is an interesting organisation, because they employed me as a writer, when their outlet is totally video, or seemingly so, but what they do with their video, they back them up with blogs, and kind of collateral communication that goes alongside content. This idea of content in advertising is quite and interesting one, because it is not just about running a simple 30 seconds slot, it is about doing things that exist alongside, you know this kind of multiplatform communication that successful campaigns have. You know, things like Old Spice advert from two years ago, you would get a Twitter account alongside, feeding in to the campaign. I was involved, not in that campaign, but involved in similar things for activation, backing up, you know, quite laborious boring work in some sense. For instance, the 'laughter chain' for Skype, where I was moderating laughter, which was quite an interesting job, that was about four years ago. It was about the idea of Skype being something, you know, how do you connect

people, what connects people, when laughter was one of those things, so we attempted to create the world's longest laughter chain. So, I spent hours in front of computer screen watching people laugh. So basically, my role is behind the scene and a semi-academic work. But, because advertising agencies and design agencies are very bad at looking at, they are constantly nervous looking at my shoulder, so, that's I go and talk to them about. So, that's really my role. I haven't worked, apart from the Viral Factory, I haven't worked with them recently. Last thing I did was for Skoda, doing kind of tune of voice thing. That was in Paris Motor Show, last November, which was about, you know, just kind of turning something that was in German or French, I had to turn them into something that would make sense for English people in France. So, you get this kind of, and that's an interesting point about how technology works, you're narrow placed in with situations where you are speaking multilingual, where in ten, fifteen years ago, agencies would have, you know, JWT London, JWT Tokyo, JWT..., you know, that's been phased out, and I don't think... well, people may want to go shop local in terms of advertising, but behind the scenes, I think that's shifting, and you can go campaigning anywhere. So, territorially, you can see them in certain zones, but they are around the world.

Q: So, specifically, about the new media and social media, is that the main domain that you work? Or do you...

A: You know, I've never done any traditional print advertising, and so, yeah, that's yeah.

Q: So, what do you think from you experience in the past couple of years, what do you think it has already changed in the nature of advertising, because of these technological developments, media developments in particular? Let me put it this way. How do you think that a kind of dialogue or conversation in social web settings...

A: Well, I repeat, endlessly, not just about advertising, but in general that way that things are shaped from a creator point of view is to embrace empathy, and that is something that I think advertising has learned. Advertising used to be untouchable, and advertising is still untouchable. It's not the case that advertising has become this kind of utopian democratic free form, because that will destroy the whole point of advertising. What has happened is that creators have been given the opportunity to embrace empathy, and by that I mean, to share everyday new ideas at very immediate level. So, you can run a campaign and it can be out within a day and reach a massive global audience. You can do something, you can play on other people's content, whether it'd be music or film or writing or whatever, and be very immediately online. That's why strategy has become so important thing. Because you know, Web 2.0 is user-generated content in virtual communities, so, the other side of that is that it is collaborative medium. User-generated content is fluffy, because everything is user-generated content. The whole globe is user generated content. But collaborative medium, and I think that sums up where advertising has gone, is what we know the most associable campaigns. In a negative way, it is advertisers now get us to do the work for them, where they want us to engage with them, so therefore we become

part of the marketing. The old days were wearing a t-shirt with a slogan on it, now we are actually ambassadors of brands that we like. That kind of ambassadorial level is a new thing. Well, the world have always been around this idea of family and networks, and the whole Web 2.0 is also about sharing things with networks of peer groups.

Advertisers now want to escape the idea of being called advertisers, and the Internet gave advertising the ability to become more like design, more like product design, more like user experience, user interface, strategy, all these kind of fields and disciplines connect in, and vice versa, designers wanted to earn the money. And so what we have seen in the last ten years is the shift from two way. Design also slips into advertising. Apple is a good example of how design and advertising are merged together. That's the shift back as well, when advertising wants to be a product design, I think.

Q: It's good that you raised the point about the effect that the new technology on the concept of relationship between producers and consumers, and the fact that Web 2.0 is encouraging user-generated content and collaboration. So, if I understand you correct, you believe that the new technology has provided an opportunity for advertisers to move from the kind of traditional concept of advertising and being an advertiser, to a kind of more communication agency and try to build relationships with individuals...

A: I mean, advertisers would probably say that there has always been a relationship between a brand and consumer, but now, the relationship is changed. Yeah, obviously now is more immediate, what happens, you know, the old myths don't work necessarily. We become a lot more sophisticated as consumers, and we have taken a lot more interest in brands. I think there was some times that people didn't know that much about brands. So, that instant interplay between liking something and personality and showing who you are is now more intense. But really, it has always been this way. But that empathy has really been brought forward. And I think empathy around too. We understand brands. When they go through hard time I feel bad for them. Even though I am not a financial stakeholder of Virgin Atlantic, I feel sympathy with them. And that's the opportunity that online communications has brought. And digitalism is not just about the Internet. Google Glass is also an advertising product. So advertising now is about making your product talk to people.

Q: So, this idea of 'sympathy' seems to summarise your thoughts about the effects of the new technologies. But what about the challenges for brand and ad agencies? What kind of challenges could they bring for them, based on you experience?

A: Well, I don't know. There is always the kind of paranoia and fear that the whole industry will consume itself. But I don't agree with that. I mean, the challenge has always was not get caught up with... I don't know.

Q: Well, you know, I am talking about challenges like dealing with lots of customers in a ubiquitous manner, these kinds of stuff, how do they deal with it?

A: Well, I think brands have a kind of personality, and what we are seeing is capitalism as a friendly cuddly bear. Well, I think one of the things that digital technology has brought us is honesty. Advertisers try to be honest. If you run a campaign now, and it is not honest, you are going to fall down, and you will get shut down, whereas, 20 years or 30 years ago you could have said something and people didn't really know. Now if you say something, you have got to mean that, and have to back it up. And that's a good point.

Q: That actually leads me to the next point I wanted to talk about, that if you want to summarise the elements that makes an ad campaign successful in the social Web, what elements do you name? So, this honesty seems to be the main one.

A: Honesty, sympathy and money.

Q: So, money still rules the industry.

A: Off course. Yeah. I mean, to make something viral, you will have to pay for it. It doesn't just happen. I mean it might happen, but it might happen to advertising or it might happen to a video of a baby shitting. You know, whatever, ... You know, that's something you cannot predict. What you can predict is how many people will see it, if you pay for it. So budget still rules. That rule hasn't changed. And that's something that clients go mad with sometimes, saying how come a 'baby bit my finger' or a duck in the middle of street has 10 million views, but my video has only 2.5 million? I don't know? That's life. I mean, that's why advertising is not a science. Advertising is not a science. It tries to be, but it's not a science.

Q: Very well. That's a good point to sum up. So, this honesty and sympathy, are relatively new phenomena, but money still one of the main elements.

A: Yeah, absolutely. And I am not saying that in pre-digital advertising empathy was not an important factor. It always was. But what we have now is a dialogue with empathy, and I think that's the thing.

Appendix C: Tweet Collections

A. Starbucks

A.1. @Starbucks

No.	from_user	text	created_at	time	lg	to_user	source	profile_image_url	status_url
1	Starbucks	Think our coffee is too dark? You haven't tried Blonde Roast – and now you can. Get a free cup at Rockefeller Center. http://t.co/cBridFYj	Fri, 11 Jan 2013 15:09:50 +0000	1/11/2013 15:09:50	en		Twitter Ads	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289750975114260480
2	Starbucks	Hey, Boston! Have you tried our lighter, easy-drinking Blonde Roast? Have one on us -- look for us at Harvard Square. http://t.co/adqVzClh	Fri, 11 Jan 2013 11:40:15 +0000	1/11/2013 11:40:15	en		Twitter Ads	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289698229753352193
3	Starbucks	@NDeLaurentis love all of it ;-) the scarf, the lipstick and sunglasses! #coffeefashion	Fri, 11 Jan 2013 05:16:27 +0000	1/11/2013 5:16:27	en	NDeLaurentis	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289601645506093056
4	Starbucks	@elle_emm_aitch got it. Try all three of these: Vanilla Blonde, Blonde roast & Vanilla Spice Latte. And let us know what you think :)	Fri, 11 Jan 2013 05:15:23 +0000	1/11/2013 5:15:23	en	elle_emm_aitch	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289601378760921088
5	Starbucks	@KristiSawyer2 stay warm...	Fri, 11 Jan 2013 05:13:49 +0000	1/11/2013 5:13:49	en	KristiSawyer2	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289600980847304704
6	Starbucks	@elle_emm_aitch let us know what you think. What do you drink now? #coffeepassion	Fri, 11 Jan 2013 05:11:43 +0000	1/11/2013 5:11:43	en	elle_emm_aitch	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289600454617362433
7	Starbucks	@GMEETSWRLD of course you can :) Email us at twittercustomerservice@starbucks.com and we will get that updated for you	Fri, 11 Jan 2013 05:07:54 +0000	1/11/2013 5:07:54	en	GMEETSWRLD	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289599494042034177
8	Starbucks	@simontonekham @DaviOfficial @AlgonquinCollege @Carleton_U @uOttawa @uOttawaDirect @CURavens @uOttawaGeeGee @TRSCanada @StarbucksCanada ;-)	Fri, 11 Jan 2013 05:07:08 +0000	1/11/2013 5:07:08	en	simontonekham	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289599299346640897
9	Starbucks	@LanaDillRey right back at you my friend	Fri, 11 Jan 2013 05:06:27 +0000	1/11/2013 5:06:27	en	LanaDillRey	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289599128311308289
10	Starbucks	@RichardPrestonG #newfriends ;-)	Fri, 11 Jan 2013 05:02:10	1/11/2013 5:02:10	en	RichardPrestonG	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289598051671240704

											+0000
11	Starbucks	@anelamuffin Happy birthday ;-)	Fri, 11 Jan 2013 04:56:06 +0000	1/11/2013 4:56:06	en	anelamuffin	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289596524734844928	
12	Starbucks	@fariaxo we're always here for you #winkface	Fri, 11 Jan 2013 04:55:36 +0000	1/11/2013 4:55:36	en	fariaxo	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289596398431784961	
13	Starbucks	@hiyakatie16 #newfriends	Fri, 11 Jan 2013 04:55:18 +0000	1/11/2013 4:55:18	en	hiyakatie16	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289596321638281216	
14	Starbucks	@RichardPrestonG totally agree!	Fri, 11 Jan 2013 04:54:57 +0000	1/11/2013 4:54:57	en	RichardPrestonG	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289596233432055808	
15	Starbucks	@ELROD10006 ahhhh email us at twittercustomerservice@starbucks.com and we'll see what we can do :)	Fri, 11 Jan 2013 04:53:53 +0000	1/11/2013 4:53:53	en	ELROD10006	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/2895959632160860673	
16	Starbucks	@ELROD10006 oh no! #sadface Was the card registered?	Fri, 11 Jan 2013 04:28:51 +0000	1/11/2013 4:28:51	en	ELROD10006	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289589665735008259	
17	Starbucks	@jayyybaybay welcome :)	Fri, 11 Jan 2013 04:27:40 +0000	1/11/2013 4:27:40	en	jayyybaybay	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289589367910039552	
18	Starbucks	@AidaofNubia hehe :-) sure do! BTW great pin :-) http://t.co/gzilPZBw @wordwhacker @MarketingMusing @JoeBugBuster @kilby76	Fri, 11 Jan 2013 04:26:57 +0000	1/11/2013 4:26:57	en	AidaofNubia	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289589189324980224	
19	Starbucks	@vanschaiknathan we don't see any problem here #winkface	Fri, 11 Jan 2013 04:21:20 +0000	1/11/2013 4:21:20	en	vanschaiknathan	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289587774917603328	
20	Starbucks	@wordwhacker Linda - how about you DM me your email address and you can try any drink on us :-) @JoeBugBuster @MarketingMusing @kilby76	Fri, 11 Jan 2013 04:20:43 +0000	1/11/2013 4:20:43	en	JoeBugBuster	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289587618700746753	
21	Starbucks	@wordwhacker how about tea? @MarketingMusing @JoeBugBuster @kilby76 #mediachat	Fri, 11 Jan 2013 04:13:05 +0000	1/11/2013 4:13:05	en	wordwhacker	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289585699630485504	
22	Starbucks	@AlexMWilliamsAlex..... hello Alex..... < that's us calling your name :-) You need a break from moving anyways...	Thu, 10 Jan 2013 21:19:53 +0000	1/10/2013 21:19:53	en	AlexMWilliams_	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289481712558280706	
23	Starbucks	@KylieAbegg #tobeapartner :)	Thu, 10 Jan 2013 21:11:26 +0000	1/10/2013 21:11:26	en	KylieAbegg	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289479587027615744	
24	Starbucks	@BradMilyo oh #sadface Hmm email us at twittercustomerservice@starbucks.com and we'll see what happened...	Thu, 10 Jan 2013 21:11:04 +0000	1/10/2013 21:11:04	en	BradMilyo	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289479496116080641	
25	Starbucks	@ryanjfishman well done :-) cc: @reinavalentina	Thu, 10 Jan 2013 21:09:45	1/10/2013 21:09:45	pl	reinavalentina		http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta	tuses/289479164115955712	

				21:09:45 +0000				ot;>web	png
26	Starbucks	@BennettTravers cheers to saving the earth!	Thu, 10 Jan 2013 19:46:19 +0000	1/10/2013 19:46:19	en	BennettTra vers	&T;weetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289458167933460480
27	Starbucks	@Nicoleeee313 who's Mrs. E? :)	Thu, 10 Jan 2013 19:45:39 +0000	1/10/2013 19:45:39	en	Nicoleeee31 3	&T;weetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289457999188226048
28	Starbucks	@MR360 have a good meeting.	Thu, 10 Jan 2013 19:45:10 +0000	1/10/2013 19:45:10	en	MR360	&T;weetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289457879122071552
29	Starbucks	@TorianaAnn ahhhh so close! We can't have that... DM me your email address ;-)	Thu, 10 Jan 2013 19:44:41 +0000	1/10/2013 19:44:41	en	TorianaAnn	&T;weetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289457756526759937
30	Starbucks	@ucdlaura welcome to the #goldclub ;-)	Thu, 10 Jan 2013 19:43:42 +0000	1/10/2013 19:43:42	en	ucdlaura	&T;weetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289457508291076098
31	Starbucks	@TorianaAnn #cheers :) When's your birthday?	Thu, 10 Jan 2013 19:41:15 +0000	1/10/2013 19:41:15	en	TorianaAnn	&T;weetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289456890616877057
32	Starbucks	@Ms_LosAngeles welcome to the #goldclub :-)	Thu, 10 Jan 2013 17:16:38 +0000	1/10/2013 17:16:38	en	Ms_LosAng eles	&T;witter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289420496204877824
33	Starbucks	Hey, Boston! Have you tried our lighter, easy-drinking Blonde Roast? Have one on us -- look for us at Govt Center. http://t.co/X8FMSsKt	Thu, 10 Jan 2013 11:45:46 +0000	1/10/2013 11:45:46	en		&T;witter Ads	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289337232475688960
34	Starbucks	Think our coffee is too dark? You haven't tried Blonde Roast -- and now you can. Get a free cup in Times Square. http://t.co/kgus8llc	Thu, 10 Jan 2013 11:41:16 +0000	1/10/2013 11:41:16	en		&T;witter Ads	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289336097283133440
35	Starbucks	@TeamPayzer but we do ;-) #Verismo http://t.co/qGfyZYaa	Wed, 09 Jan 2013 23:46:36 +0000	1/9/2013 23:46:36	it	TeamPayz er	ot;>web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289156247398252544
36	Starbucks	@jules_magules12 #thumbsup	Wed, 09 Jan 2013 23:29:03 +0000	1/9/2013 23:29:03	en	jules_magu les12	&T;weetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289151831374966784
37	Starbucks	@Audra12 ahhh hope you have a fabulous birthday! Best friend ever = @life_uncharted ;-)	Wed, 09 Jan 2013 22:04:43 +0000	1/9/2013 22:04:43	en	Audra12	&T;witter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289130609694081024
38	Starbucks	@swagg_trail **blushing**	Wed, 09 Jan 2013 22:03:36 +0000	1/9/2013 22:03:36	en	swagg_trail	&T;witter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289130325928456193
39	Starbucks	@Miles4styles ;-) we know that... #newfriends	Wed, 09 Jan 2013 22:03:19 +0000	1/9/2013 22:03:19	en	Miles4styl es	&T;witter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289130258131742720
40	Starbucks	@shipwreck1119 cheers that my friend ;-)	Wed, 09 Jan 2013 22:03:19 +0000	1/9/2013 22:03:19	en	shipwreck1	&T;witter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/sta tuses/289130258131742720

				Jan 2013 22:02:00 +0000	22:02:00	119		href="http://twitter.com/download/iphone">Twitter for iPhone	401567/opp181sf75xpz0vtmca1_normal.png	tuses/289129923099119616
41	Starbucks	@JesseDraper cheers! #goldcardclub :) @adambrotman @lindajmills	Wed, 09 Jan 2013 22:00:15 +0000	1/9/2013 22:00:15	nl	JesseDraper	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289129485255729152	
42	Starbucks	@JonathanAJones love that!	Wed, 09 Jan 2013 18:26:32 +0000	1/9/2013 18:26:32	en	JonathanAJones	web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289075699652886529	
43	Starbucks	@skinnymilk79 welcome to the #goldclub :) #StarbucksRewards	Wed, 09 Jan 2013 18:19:18 +0000	1/9/2013 18:19:18	en	skinnymilk79	TwitterDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/289073882453909504	
44	Starbucks	@sambenss #highfive :) #coffeepassion	Wed, 09 Jan 2013 02:05:58 +0000	1/9/2013 2:05:58	en	sambenss	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288828931585503233	
45	Starbucks	@misfitray happy birthday my friend :-)	Wed, 09 Jan 2013 02:05:33 +0000	1/9/2013 2:05:33	en	misfitray	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288828827247972353	
46	Starbucks	@karenYbynum @heathergudac so glad it made your day :) that's why we're here!	Wed, 09 Jan 2013 01:52:22 +0000	1/9/2013 1:52:22	en	karenYbynum	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288825511260594176	
47	Starbucks	@musicassi #happydance :-)	Wed, 09 Jan 2013 01:24:19 +0000	1/9/2013 1:24:19	pl	musicassi	TwitterDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288818450074333184	
48	Starbucks	@KDS_OfficialTK :-) make sure you register that card...	Wed, 09 Jan 2013 01:23:54 +0000	1/9/2013 1:23:54	en	KDS_OfficialTK	TwitterDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288818346101710848	
49	Starbucks	@LOWCTRY Spoiled you got this! #hitthisweekoutofthepark	Wed, 09 Jan 2013 01:14:20 +0000	1/9/2013 1:14:20	en	LOWCTRY Spoiled	TwitterDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288815938055315456	
50	Starbucks	@CallieJaneD ahhh so sorry you had a bad day :(Can you DM me your email address?	Wed, 09 Jan 2013 01:13:39 +0000	1/9/2013 1:13:39	en	CallieJaneD	TwitterDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288815769071022081	
51	Starbucks	@shelbyrich14 congrats! When's the big day?	Wed, 09 Jan 2013 01:10:03 +0000	1/9/2013 1:10:03	en	shelbyrich14	TwitterDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288814860043710464	
52	Starbucks	@CallieJaneD oh no what's wrong? :(Wed, 09 Jan 2013 01:08:00 +0000	1/9/2013 1:08:00	en	CallieJaneD	TwitterDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288814346736398336	
53	Starbucks	RT @kateearl: #OneWomanArmy will be @Starbucks #PickoftheWeek starting today! You can download for free through the Starbucks mobile app!	Tue, 08 Jan 2013 23:02:07 +0000	1/8/2013 23:02:07	en		web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/28878266671726592	
54	Starbucks	@_corinanicole ☐ ☐	Tue, 08 Jan 2013 21:40:04 +0000	1/8/2013 21:40:04	en	_corinanicole	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288762019119759360	

55	Starbucks	Think our coffee is too dark? You haven't tried Blonde Roast – and now you can. Get a free cup in Union Square today. http://t.co/r4vKchUo	Tue, 08 Jan 2013 12:09:57+0000	1/8/2013 12:09:57	en		Twitter Ads	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288618540087537666
56	Starbucks	Hey, Boston! Have you tried our lighter, easy-drinking Blonde Roast? Have one on us -- look for us at Govt Center. http://t.co/qls09bVU	Tue, 08 Jan 2013 12:04:45+0000	1/8/2013 12:04:45	en		Twitter Ads	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288617232580366336
57	Starbucks	@brittanyashleyo ;-) #newfriends	Tue, 08 Jan 2013 00:10:52+0000	1/8/2013 0:10:52	en	brittanyashleyo	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288437577915187200
58	Starbucks	@CBJHockey cheers to #Happiness!	Tue, 08 Jan 2013 00:10:38+0000	1/8/2013 0:10:38	en	CBJHockey	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288437520679710721
59	Starbucks	@IAMCHRISTYLES welcome to the #goldclub.	Tue, 08 Jan 2013 00:07:12+0000	1/8/2013 0:07:12	en	IAMCHRISTYLES	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288436658695716865
60	Starbucks	@DThaChemist @sweet_sha nice! ;-)	Tue, 08 Jan 2013 00:03:11+0000	1/8/2013 0:03:11	de	DThaChemist	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288435644999553026
61	Starbucks	@KenweeS thanks @_raag ;-)	Mon, 07 Jan 2013 23:58:30+0000	1/7/2013 23:58:30	en	KenweeS	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288434465867448321
62	Starbucks	@jasontesch happy birthday my friend	Mon, 07 Jan 2013 23:57:15+0000	1/7/2013 23:57:15	en	jasontesch	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288434152762658818
63	Starbucks	@mynachasmusic **blushing**	Mon, 07 Jan 2013 23:55:54+0000	1/7/2013 23:55:54	en	mynachasmusic	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288433812688486400
64	Starbucks	@CFrostty sorry about that :(Mon, 07 Jan 2013 23:55:34+0000	1/7/2013 23:55:34	en	CFrostty	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288433730379468800
65	Starbucks	@AntonioDlaRiva Peace. Love. Coffee.	Mon, 07 Jan 2013 23:54:29+0000	1/7/2013 23:54:29	en	AntonioDlaRiva	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288433457711955968
66	Starbucks	@christina_helen Vanilla Spice Latte? Or maybe breakfast sandwich? ;-)	Mon, 07 Jan 2013 23:47:20+0000	1/7/2013 23:47:20	en	christina_helen	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288431657852231680
67	Starbucks	@andew76 woot! So close ;-)	Mon, 07 Jan 2013 23:46:05+0000	1/7/2013 23:46:05	de	andew76	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288431342251810816
68	Starbucks	@eschober22 #thumbsup	Mon, 07 Jan 2013 23:45:40+0000	1/7/2013 23:45:40	en	eschober22	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288431238971289600
69	Starbucks	@jstdrw no more #sadface ;-)	Mon, 07 Jan 2013 23:44:51	1/7/2013 23:44:51	es	jstdrw	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288431031642648576

			+0000				>		
70	Starbucks	@happydizy you have earned yourself some free drinks/food AND a free birthday drink! #starbucksrewards	Mon, 07 Jan 2013 23:44:23 +0000	1/7/2013 23:44:23	en	happydizy	TweetDeck	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288430915963723776
71	Starbucks	Accept credit cards with your very own @square reader. Now pick 'em up at your Starbucks. #opportunitiesawait (US only)	Mon, 07 Jan 2013 23:03:32 +0000	1/7/2013 23:03:32	en		Spredfast	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288420633682001920
72	Starbucks	@maggiemae26 ahhhh that's so sweet of him #coffeelove	Mon, 07 Jan 2013 21:53:13 +0000	1/7/2013 21:53:13	en	maggiemae26	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288402939893129216
73	Starbucks	@toerrifichai love the color!	Mon, 07 Jan 2013 21:51:56 +0000	1/7/2013 21:51:56	en	toerrifichai	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288402614591295488
74	Starbucks	@mindywhite hehe well... Cheers!!	Mon, 07 Jan 2013 21:50:39 +0000	1/7/2013 21:50:39	en	mindywhite	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288402292720418816
75	Starbucks	@Paul__Ruess #noted ;-) hehe	Mon, 07 Jan 2013 21:48:20 +0000	1/7/2013 21:48:20	is	Paul__Ruess	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288401708772642817
76	Starbucks	@Tonewise_Music happy Birthday!!	Mon, 07 Jan 2013 21:41:06 +0000	1/7/2013 21:41:06	en	Tonewise_Music	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288399889862381569
77	Starbucks	@hitheresunshine those are beautiful flowers :-)	Mon, 07 Jan 2013 20:47:48 +0000	1/7/2013 20:47:48	en	hitheresunshine	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288386477052805120
78	Starbucks	@amberrashelle coffee for the office? Have a wonderful day ladies :)	Mon, 07 Jan 2013 19:54:22 +0000	1/7/2013 19:54:22	en	amberrashelle	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288373030424571905
79	Starbucks	@1LeaMae here's to #BFFs :-)	Mon, 07 Jan 2013 19:53:52 +0000	1/7/2013 19:53:52	en	1LeaMae	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288372902238248960
80	Starbucks	@pkayy121 welcome to the #goldclub #coffeelove :-)	Mon, 07 Jan 2013 19:52:40 +0000	1/7/2013 19:52:40	en	pkayy121	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288372602890768384
81	Starbucks	@lynsbug we love you right back	Mon, 07 Jan 2013 19:51:40 +0000	1/7/2013 19:51:40	en	lynsbug	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288372348128727040
82	Starbucks	@timothycargill good luck with the search! Cough @starbucksjobs ;-)	Mon, 07 Jan 2013 19:51:23 +0000	1/7/2013 19:51:23	en	timothycargill	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288372278520078337
83	Starbucks	@seandaniels very sorry about that. Can you email us twittercustomerservice@starbucks.com and we will get to the bottom of this!	Mon, 07 Jan 2013 19:49:49 +0000	1/7/2013 19:49:49	en	seandaniels	Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288371883869626368
84	Starbucks	@hitheresunshine Monday blues are not allowed my friend! Have a great rest of your day :-)	Mon, 07 Jan 2013	1/7/2013 19:30:45	en	hitheresunshine		http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288367086030434304

						19:30:45+0000				ownload/ipad">Twitter for iPad	png
85	Starbucks	@drateberry so... how did you like it? :)	Mon, 07 Jan 2013 18:54:46+0000	1/7/2013 18:54:46	en	drateberry			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288358031790592000
86	Starbucks	@sheilaliehs #thumbsup	Mon, 07 Jan 2013 18:53:03+0000	1/7/2013 18:53:03	en	sheilaliehs			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288357598212800513
87	Starbucks	@nicolegalv do glad you like it! #happydance	Mon, 07 Jan 2013 18:15:27+0000	1/7/2013 18:15:27	en	nicolegalv			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288348136655691777
88	Starbucks	@ElementalFit happy Monday! ;-)	Mon, 07 Jan 2013 18:14:51+0000	1/7/2013 18:14:51	en	ElementalFit			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288347982972203008
89	Starbucks	@selena_boyfan best of luck!! Don't be nervous :-)) you've got this!	Mon, 07 Jan 2013 16:32:57+0000	1/7/2013 16:32:57	en	selena_boyfan			Twitter for iPhone	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288322342428504065
90	Starbucks	New Steel Cut Oatmeal, make it just how you like it. Your body will thank you. #nomnom http://t.co/r3YzrvkJ	Mon, 07 Jan 2013 15:00:07+0000	1/7/2013 15:00:07	en				Spreadfast	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/288298977730891778
91	Starbucks	@AlexHernandez92 coffee breaks are super important #rustus	Fri, 04 Jan 2013 21:26:48+0000	1/4/2013 21:26:48	en	AlexHernandez92			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/287309125115863042
92	Starbucks	@desibugg #thumbsup :)	Fri, 04 Jan 2013 21:25:32+0000	1/4/2013 21:25:32	en	desibugg			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/287308806524911617
93	Starbucks	@SilvermarieTrom you must try it soon :)	Fri, 04 Jan 2013 21:25:14+0000	1/4/2013 21:25:14	en	SilvermarieTrom			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/287308734630359041
94	Starbucks	@jaymstone :-)) #thumbsup	Fri, 04 Jan 2013 20:43:22+0000	1/4/2013 20:43:22	da	jaymstone			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/287298196152131584
95	Starbucks	@keikotbd well let's get you one!	Fri, 04 Jan 2013 19:40:20+0000	1/4/2013 19:40:20	en	keikotbd			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/287282333474770944
96	Starbucks	@Court_Moussalli Happy Friday new friend	Fri, 04 Jan 2013 19:40:04+0000	1/4/2013 19:40:04	en	Court_Moussalli			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/287282268052021248
97	Starbucks	@sgoldberger12 #crossingfingers	Fri, 04 Jan 2013 19:39:47+0000	1/4/2013 19:39:47	en	sgoldberger12			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/287282195939344384
98	Starbucks	@Amy_Vitrano @TSN_BDickerson @MBkicks haha I think it's your turn Brad ;-)	Fri, 04 Jan 2013 19:39:25+0000	1/4/2013 19:39:25	en	Amy_Vitrano			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/287282101445865473
99	Starbucks	@justintselala it's Friday! #happydance	Fri, 04 Jan	1/4/2013	en	justintselala			web	http://a0.twimg.com/profile_images/2269401567/opp181sf75xpz0vtmca1_normal.png	http://twitter.com/Starbucks/statuses/287282101445865473

			2013 19:28:07 +0000	19:28:07	a		href="http://twitter.com/" >web	401567/opp181sf75xpz0vtmca1_normal. png	tuses/287279261176434688
100	Starbucks	@DiyaMarketing ;-)	Fri, 04 Jan 2013 19:27:41 +0000	1/4/2013 19:27:41	und	DiyaMarketi ng	web	http://a0.twimg.com/profile_images/2269 401567/opp181sf75xpz0vtmca1_normal. png	http://twitter.com/Starbucks/sta tuses/287279152128729090

A.2. #Frappuccino

No.	from_user	text	Language	URLs
1	erechel	My #crew for #today. Yep, that #venti is almost gone. #espresso #quadshot #Starbucks #caramel #frappuccino # http://t.co/tzQaScNQ	En	http://twitter.com/erechel/statuses/289766472467763200
2	TK_NoFeelinz	My second favorite #Frappuccino :) #GoodMorning http://t.co/o64R2poK	En	http://twitter.com/TK_NoFeelinz/statuses/289765600220307457
3	Emvieeeee	Midnight Snack :> Kape pampagising! Wohoooo. Thanks mommy! :) #Starbucks #Frappuccino #DarkMocha #Addiction http://t.co/ZctDd3O6	En	http://twitter.com/Emvieeeee/statuses/289764562637565952
4	mariaalovesgaga	Need Starbucks badly didn't have anything to eat for breakfast ☹️ #hungry #omg #frappuccino	En	http://twitter.com/mariaalovesgaga/statuses/289763165565235200
5	CNBLUEmilie	Je suis trop fière de mon Frappuccino fait maison \('o` ; #Frappuccino #WeekEnd http://t.co/ZvA9YbWR	French	http://twitter.com/CNBLUEmilie/statuses/289762546884431874
6	DannySoundz	Start the day off right! #mocha #frappuccino #starbucks #akai #mpk49 http://t.co/tsLHdBLK	En	http://twitter.com/DannySoundz/statuses/289760746361978881
7	dgodent	#Frappuccino #chronic #breakfast #of #A #Champion #Weedsockgang #Olympic5s #stoners #Highlife http://t.co/fBbqLSai	En	http://twitter.com/dgodent/statuses/289750628685733888
8	ELM_JXO	Too good! #starbucks #lowfat #vanilla #frappuccino http://t.co/UdPXGKRp	En	http://twitter.com/ELM_JXO/statuses/289748384183623680
9	LaurenTokeley	Perfect before work! #starbucks #frappuccino #caramel #coffee #soy #jackwills http://t.co/alvnjEEL	En	http://twitter.com/LaurenTokeley/statuses/289744662493798400
10	nohelydiaz1	RT @Doni77_: #starbucks #mocha #frappuccino @nohelydiaz1 haha! ^.^ http://t.co/NXBmI9zv	En	http://twitter.com/nohelydiaz1/statuses/289739658840137728
11	Doni77_	#starbucks #mocha #frappuccino @nohelydiaz1 haha! ^.^ http://t.co/NXBmI9zv	En	http://twitter.com/Doni77_/statuses/289739058165448704
12	kiera_scott	#frappuccino #starbucks #vanilla #alldone http://t.co/tiv9ZyGB	En	http://twitter.com/kiera_scott/statuses/289729577339736065
13	_LittleVo	My best friend this morning. AND it's only 200 calories(; #Starbucks #Frappuccino #Vanilla http://t.co/muku1Ur3	En	http://twitter.com/_LittleVo/statuses/289727015710502912
14	wish110312	Non-tea Mango #Frappuccino #STARBUCKS http://t.co/SpYYKAND	En	http://twitter.com/wish110312/statuses/289717263664304128
15	StarbucksMaster	Un TRES bon papa! RT@Victoria_VI: Mon père il gère troooooop ☺️💖 #Frappuccino #Starbucks http://t.co/NnPSD8wR	French	http://twitter.com/StarbucksMaster/statuses/289711251985154049
16	YouLoveShaylyn	Great start to a great day ♥️ #vanilla #frappuccino #coffee #perf http://t.co/43LO2dj4	En	http://twitter.com/YouLoveShaylyn/statuses/289707376548917248
17	_Rachhh	#starbucks #caramel #frappuccino #chocolatr #cookie http://t.co/1pHSDEBj	En	http://twitter.com/_Rachhh/statuses/289706452732477440
18	dihonatan_rod	Starbucks again again and again ! #starbucks #coffee #frappuccino #caramel #cafe #break #sweet # @ Starbucks http://t.co/gQZdqvPh	En	http://twitter.com/dihonatan_rod/statuses/289662433990148096
19	Abibro23	Starbucks again n this time it will be #mocha #frappuccino :D #Starbucks @ Starbucks Gardens http://t.co/LgB35Kmj	En	http://twitter.com/Abibro23/statuses/289618757737914368
20	Alpha_mau5	#bomb.com #Starbucks #Vanilla #Frappuccino #ImLactoseIntolerante #YOLO ☹️ http://t.co/kJWllqNA	En	http://twitter.com/Alpha_mau5/statuses/289596102678806528
21	iCharts25	I just want to go to Starbucks and sample all of the coffee based drinks. #coffeelover #frappuccino #macchiato #latte #yum	En	http://twitter.com/iCharts25/statuses/289587911211503616
22	katmalicsi	Chill work. ☹️ @shir_reinares @tinmags #starbucks #girls #brunch #coffee #frappuccino @ Starbucks Coffee http://t.co/cZogqtmd	En	http://twitter.com/katmalicsi/statuses/289583139024695296
23	messycarla	Today's phantom #Frappuccino name = I am now called "Cakle" apparently! http://t.co/tmiJTeeN	En	http://twitter.com/messycarla/statuses/289581897313550338
24	Jeliyan14	Ayoko pa kasing kumain eh. Kaya eto muna. #Starbucks #Vanilla #Frappuccino ☹️ http://t.co/xnZAeyUB	Philipino	http://twitter.com/Jeliyan14/statuses/289576036168003586
25	bella_preciado	Treated my mummy to starbucks♥️ #YumYum #Frappuccino http://t.co/sU8wwGT1	En	http://twitter.com/bella_preciado/statuses/289575286939463681
26	katmalicsi	Meeting with @shir_reinares @tinmags. ☹️ #work #starbucks #frappuccino #instadaily http://t.co/buBzNptg	En	http://twitter.com/katmalicsi/statuses/289570804251910144
27	laurabolton2013	Ugh.... I want Starbucks :(#frappuccino #yuum	En	http://twitter.com/laurabolton2013/statuses/289564389185564673
28	ErickUngos	Photo: #chococreamchip #frappuccino #starbucks (at Starbucks SM Baguio) http://t.co/xGNtaEwT	En	http://twitter.com/ErickUngos/statuses/289563503814135808

29	ErickUngos	#chococreamchip #frappuccino #starbucks @ Starbucks SM Baguio http://t.co/liijLDbG	En	http://twitter.com/ErickUngos/statuses/289563494121082880
30	fromgreentogray	#eddie #edsheeran #sheerios #love #starbucks #mochacookie #frappuccino #chile #summer #2013 #junta #BIB http://t.co/LXlabPyz	En	http://twitter.com/fromgreentogray/statuses/289557762566938625
31	eldacar79	#frappuccino n.5 #truestory	En	http://twitter.com/eldacar79/statuses/289556071574552576
32	DoLaMii	#starbuck #sevel #mocca #frappuccino #drink #coffee #ig #instagood #instadaily #loveit #likeback #likeforlik http://t.co/LrY1JBNZ	En	http://twitter.com/DoLaMii/statuses/289551947059589121
33	ElizabeethD	I love starbucks #frappuccino http://t.co/KGvJcpPq	En	http://twitter.com/ElizabeethD/statuses/289548161339510784
34	bmk_17	Quisiera dejar de vivir tan deprisa, hoy en día pocas cosas las hago l e n t o #frappuccino #mocha #starbucks	Spanish	http://twitter.com/bmk_17/statuses/289540405224161280
35	MrsAllevato	#instabucks #StarBucks #sanjosè #sandwich #de #pavo #TFLers #instacomida #lovefood #frappuccino #caramello # http://t.co/cigWekPA	En	http://twitter.com/MrsAllevato/statuses/289538634489663488
36	arianana123	Perfect☑️#mocha #frappuccino #260calories :o http://t.co/beauGGqx3	En	http://twitter.com/arianana123/statuses/289515828368515074
37	__VALARIE	Heaven. ☐☐☐ #StarBucks #Frappuccino ! YAYYYY !!!! http://t.co/Xx9gv1Hm	En	http://twitter.com/_VALARIE/statuses/289514517040332800
38	143_Angels	Oh look! It's the love of my life. (Except Cody Simpson) #codysimpson #starbucks #coffee #frappuccino http://t.co/gf3HSa91	En	http://twitter.com/143_Angels/statuses/289510427807862784
39	swaggamacjagger	Need some of this right now.. #throwback #bt #yum #delicious #mylife #coffee #addict #caramel #frappuccino http://t.co/aF1mrxrl	En	http://twitter.com/swaggamacjagger/statuses/289504924029550592
40	JanaISuGoi	yayy. love starbucksss<3 #vanillabean #frappuccino #yummy http://t.co/mWSFz0W0	En	http://twitter.com/JanaISuGoi/statuses/289504872347348992
41	Brianna_burns13	Yummaaay☑️ #starbucks #frappuccino #vanilla http://t.co/budeLpyU	En	http://twitter.com/Brianna_burns13/statuses/289500136088956929
42	jacquelynn_ms	#grande #greentea #frappuccino #Starbucks http://t.co/EocpwTGC	En	http://twitter.com/jacquelynn_ms/statuses/289500107836096513
43	HannahKai_	@bianca_kendrick oops I think we did #totesawks #theonlywaysischocolate #caramel #frappuccino #coffee hahaha	En	http://twitter.com/HannahKai_/statuses/289495098507554816
44	herickalencar	Aleluia acertaram meu nome lo/ #Starbucks #Frappuccino #Chocolate #Café #Cokkie #Frappu @ Starbucks Eldorado http://t.co/5ff4VIX2	Portuguese	http://twitter.com/herickalencar/statuses/289493667520061440
45	PinkThamyres	#Frappuccino #morango #inragram #Amorlindo #elicidade #comeração http://t.co/bHO67POs	Portuguese	http://twitter.com/PinkThamyres/statuses/289491425417125888
46	chrisceia	Brother and sister nicholasceia #starbucks #frappuccino #cookie #brigadeiro #happiness @ Starbucks http://t.co/5Big1nE0	En	http://twitter.com/chrisceia/statuses/289485658433662977
47	annajohoho	drops from heaven. i swear. :) #rap #frappuccino #starbucks #coffee #vanilla #yum http://t.co/7aRU2jc0	En	http://twitter.com/annajohoho/statuses/289478321178300416
48	Bieberyoukillme	#starbucks #coffee #frappuccino #mochacookie #cute #swaggy #swag http://t.co/CKAezDjd	En	http://twitter.com/Bieberyoukillme/statuses/289473571816890368
49	CaroNunezG	Riiiiico esquisito #Frappuccino #iloveit #instafood #followback http://t.co/KpRU6MRo	Portuguese	http://twitter.com/CaroNunezG/statuses/289473539109707777
50	MicheleDTommaso	#Starbucks #Barcellona #Frappuccino #Love 🍷 http://t.co/pL3NNay	En	http://twitter.com/MicheleDTommaso/statuses/289465054666043392
51	roykristin	Starting the shopping trip off right #starbucks #caramel #frappuccino #delicious #addicted #love #happy #gui http://t.co/Olh9p4Pu	En	http://twitter.com/roykristin/statuses/289462758599163905
52	Lilbeth20	Ricura papa! #frappuccino #starbucks #coffee http://t.co/MX23RBTE	Spanish	http://twitter.com/Lilbeth20/statuses/289452232703873024
53	alexa_danielle	#wakeup #mocha #frappuccino #coffee http://t.co/1tzNulFq	En	http://twitter.com/alexa_danielle/statuses/289449052456763392
54	ailena04	Thx hubs for the yummy frap! ☺️☺️ #starbucks #whitechocolatemochafrap #middaycaffeine #frappuccino @ Starbucks http://t.co/dk1c3L6N	En	http://twitter.com/ailena04/statuses/289445445908975616
55	Lukscfernandes	#coffee #starbucks #frappuccino @ Starbucks http://t.co/OL7OgXCz	En	http://twitter.com/Lukscfernandes/statuses/289433067519610880
56	farizafandeMP	RT @Victoria_Vlr: Mon père il gère troooooop ☺️☺️ #Frappuccino #Starbucks http://t.co/im6emtP1	French	http://twitter.com/farizafandeMP/statuses/289427570108284928
57	Victoria_Vlr	Mon père il gère troooooop ☺️☺️ #Frappuccino #Starbucks http://t.co/im6emtP1	French	http://twitter.com/Victoria_Vlr/statuses/289427405171478529
58	flaviadalvesco_	#Starbucks #frappuccino http://t.co/dmt9kuvE	En	http://twitter.com/flaviadalvesco_/statuses/2894252326561113088
59	norasahida	Thanks to @BiscuitKudu now I feel like gulping down a #frappuccino!	En	http://twitter.com/norasahida/statuses/289423478443098112
60	MzDJTone	I'm so addicted... #starbucks #coffee #frappuccino #vanilla #caramel #caffeine http://t.co/o2Z63GZ6	En	http://twitter.com/MzDJTone/statuses/28941742929133824

61	mandyaffonso	Getting fat! @mayramori #foodporn #starbucks #frappuccino http://t.co/2awhrt93	En	http://twitter.com/mandyaffonso/statuses/289412149317623808
62	SeraSezgin	#love #starbucks #mocha #frappuccino ☐ http://t.co/ZcLgJauX	En	http://twitter.com/SeraSezgin/statuses/289397693283971075
63	mindsetpro	One of those kind of mornings #starbucks #mochafrappe #frappuccino #mochafrappuccino @ Starbucks http://t.co/kT4pVMTj	En	http://twitter.com/mindsetpro/statuses/289397491084967937
64	juicestacey_07	#frappuccino http://t.co/Rv9JCB9	En	http://twitter.com/juicestacey_07/statuses/289397311073816577
65	ProfessorNJones	Just what I need! #Starbucks #Frappuccino :) http://t.co/GaAcpKEL	En	http://twitter.com/ProfessorNJones/statuses/289395959862022144
66	AyoltsGabe	Good way to start my morning! #Starbucks #caramel #frappuccino #instalike #delicious #foodporn #caffeine #aw http://t.co/BTS167vv	En	http://twitter.com/AyoltsGabe/statuses/289389174413475840
67	RickyJosue	Venti Caramel frappuccino pgra el sistema :p#coffee #frappuccino #caramel #venti #delicious #starbucks http://t.co/xloDd1qX	Spanish	http://twitter.com/RickyJosue/statuses/289382910216253441
68	AisteAistee	Starbucks with the dogs @anna_tsereteli @setaitaaa #frappuccino #caramel #whipped #cream #raspberry #blackcu http://t.co/BDNbVEC2	En	http://twitter.com/AisteAistee/statuses/289378102923120640
69	SophieSalazarP	Addiction #starbucks #Frappuccino #Coffee #food #addiction #cafe #Mocha #momgivemethis #Caramel #StarbucksC http://t.co/HqkMpvxf	En	http://twitter.com/SophieSalazarP/statuses/289375117090385920
70	eightyOnes	#frappuccino #mild #breakfast n shit :D http://t.co/U3PCSGCL	En	http://twitter.com/eightyOnes/statuses/289372035795283969
71	JJmelle	☐☐ #starbucks #frappuccino #caramel #drink http://t.co/FkbE1zoT	En	http://twitter.com/JJmelle/statuses/289369704651431937
72	DestinyNaisje	#Frappuccino #VanillaCoffee <3	En	http://twitter.com/DestinyNaisje/statuses/289365033970974720
73	RondaJustice	Nom nom☐ #vanilla #starbucks #frappuccino http://t.co/fv8EuAuy	En	http://twitter.com/RondaJustice/statuses/289363685477081089
74	OhhSwackz	My morning fix.#starbucks #vanilla #frappuccino #coffee #zero #carb #blue #rockstar #mellow #marly #green # http://t.co/Mb16XH6B	En	http://twitter.com/OhhSwackz/statuses/289361583107366912
75	BounciBoobies	What helps me thru the day ! #starbucks #frappuccino #vanilla ☐☐ http://t.co/KkgFHVl6	En	http://twitter.com/BounciBoobies/statuses/289358481482457094
76	auliaitukiki	#greentea #caramel #frappuccino #starbucks of the day #narcism @starbucks hahaha http://t.co/6jJhNcNo	En	http://twitter.com/auliaitukiki/statuses/289358261931626496
77	SamuelLeeCooper	In Starbucks with big Sean Richards and @wallbank44 #lovelife #caramel #frappuccino	En	http://twitter.com/SamuelLeeCooper/statuses/289357420654911489
78	curvaceous_mami	I'm in trouble! This is so good and such an expensive habit lol #frappuccino #Starbucks http://t.co/5cU2srWU	En	http://twitter.com/curvaceous_mami/statuses/289356974510977025
79	auliaitukiki	#greentea #frappuccino #starbucks of the day #narcism #rollingeyes #haha @starbucks http://t.co/76HKJagx	En	http://twitter.com/auliaitukiki/statuses/289356139609600001
80	Er_Jie07	#frappuccino #starbucks #coffee #love :) @noahangela http://t.co/weFCJqms	En	http://twitter.com/Er_Jie07/statuses/289351301979062272
81	THECALIKING	At work on break #selfie #work #graveyard #zombie #starbucks #coffee #mocha #frappuccino #energy http://t.co/0w4FXYaR	En	http://twitter.com/THECALIKING/statuses/289343007080214528
82	TAannestad	Frappe!#frappuccino #mocca #lunch @ Høgskolen i Østfold http://t.co/l7SasNvL	Norwegian	http://twitter.com/TAannestad/statuses/289341114144661504
83	ke_design_	I'm think I might be obsessed with gingerbread #Starbucks #Frappuccino #Gingerbread #chai #bathandbodyworks http://t.co/6fM2ytnZ	En	http://twitter.com/ke_design_/statuses/289326653153357825
84	fadhanAlinapiah	Starbucks Frappuccino & Hershey's #starbucks #frappuccino #hershey's http://t.co/FEMefqux	En	http://twitter.com/fadhanAlinapiah/statuses/289322346085482496
85	MissStephyYuWei	My tea time sweet tooth... #javachipfrap #frappuccino #starbucks http://t.co/4Xnd3Z8a	En	http://twitter.com/MissStephyYuWei/statuses/289315436082913280
86	exohvanessa	What i always love to order whenever i visit Starbucks. #Starbucks #coffeejelly #frappuccino #thisislove http://t.co/iWLFJOVQ	En	http://twitter.com/exohvanessa/statuses/289295366237609984
87	ft_kieuxusa	#frappuccino #starbucks http://t.co/O4qTXEaJ	En	http://twitter.com/ft_kieuxusa/statuses/289288781738156032
88	jasonsit97	My 1st #Starbucks Soy Green Tea #Frappuccino in 2013 ^^ @ Starbucks http://t.co/snEnVmnB	En	http://twitter.com/jasonsit97/statuses/289286485469958144
89	MatthewBailey25	A nice #vanilla #frappuccino to wake me up in the #morning #starbucks #coffee http://t.co/FAOqo48o	En	http://twitter.com/MatthewBailey25/statuses/289272872403349506
90	rylyeee	#homework #chillin #nomakeup #frappuccino #holler ☐☐ http://t.co/dhxISbAc	En	http://twitter.com/rylyeee/statuses/289258313932230657
91	_Cristale	Tonight lunch #chefs salad #starbucks #frappuccino #carameldittos #healthy eating #dieting http://t.co/oBjn8hLN	En	http://twitter.com/_Cristale/statuses/289236683038261248
92	earlcarlos	My #first time to #starbucks and my first #frappuccino ever :D Apparently they're #awesome #frappuccino love http://t.co/eoiNxBhS	En	http://twitter.com/earlcarlos/statuses/289229020153917442

93	Doni77_	#starbucks #mocha #frappuccino >> http://t.co/8pF7wsMy	En	http://twitter.com/Doni77_/status/289212559213621248
94	sdalton45	got that young frap. i think paigesearcy has these too #starbucks #frappuccino #addicted #coffee http://t.co/ZhP3MFFp	En	http://twitter.com/sdalton45/status/289205206938423296
95	itzdonald	Mmmm #starbucks #caramel #mocha #frappuccino #dannk #blackops2 #thuggin #instahood #instagood #follow #ifollowback ☐☐ http://t.co/mcmLRteJ	En	http://twitter.com/itzdonald/status/289204240818253824
96	_katherinexo_	what my night consists of #starbucks #frappuccino #studyin #biology #ap http://t.co/8YBbwGN	En	http://twitter.com/_katherinexo_/status/289199085146214400
97	FlightSimLover	Enjoying some frapps.. #Starbucks #Frappuccino #Frapp #Coffee #Awesomeness #yummy #Food #Beverage #Drink #Ca http://t.co/eTr2ePao	En	http://twitter.com/FlightSimLover/status/289198724532547585
98	alex_quick	Yummm:) #starbucks #frappuccino http://t.co/REcFrlsu	En	http://twitter.com/alex_quick/status/289187703763902465
99	mrshensleyja	#salted #caramel #frappuccino from Starbucks, pretty yummy! http://t.co/L5H9VRaS	En	http://twitter.com/mrshensleyja/status/289186987041226753
100	iitsVee	I love having friends at Starbucks #GreenTea #Frappuccino #Snowman #Cookie #Yumm http://t.co/v4qYNkj0	En	http://twitter.com/iitsVee/status/289161581634412544

B. Dell

B.1. @Direct2Dell

No.	from_user	text	created_at	RTs	Favourites	status_url
1	Direct2Dell	Dell Goes to Portland for the OpenStack Summit http://t.co/jp5G8o1gz	Wed Apr 10 15:24:36 +0000 2013	2		http://twitter.com/Direct2Dell/statuses/322007211222110208
2	Direct2Dell	Mobility demand and its influence on Dell's Technology Strategy http://t.co/IFUKU9itv0	Tue Apr 09 20:23:42 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/321720095493718017
3	Direct2Dell	Meet the 2013 Dell Social Innovation Challenge Finalists http://t.co/sXJbUdU6DM	Tue Apr 09 17:26:53 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/321675595496955904
4	Direct2Dell	Dell at the 2013 National Association of Broadcasters Conference http://t.co/6v074uzJy1	Tue Apr 09 14:27:29 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/321630450890178560
5	Direct2Dell	Dell Premier Partner Upgrade Options helps UK manufacturer stay on top through virtualization http://t.co/v4xDQQtJfc	Tue Apr 09 10:10:36 +0000 2013	2		http://twitter.com/Direct2Dell/statuses/321565804317515776
6	Direct2Dell	Bill Clinton: "Equality for Women and Girls #1 issue I want to fix" http://t.co/jNSA0WhJxY	Mon Apr 08 20:53:27 +0000 2013	4		http://twitter.com/Direct2Dell/statuses/321365194519482368
7	Direct2Dell	Where one size doesn't fit all... it fails all. http://t.co/cOCwOn3JaX	Mon Apr 08 18:28:37 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/321328746730762241
8	Direct2Dell	Dell helps a Chinese TV broadcaster succeed in the internet age http://t.co/0szSVHact4	Mon Apr 08 16:14:48 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/321295067224608768
9	Direct2Dell	Expanding Our Partner Engagement Through Social Media http://t.co/RbPTFNRLF3	Mon Apr 08 13:14:07 +0000 2013	2		http://twitter.com/Direct2Dell/statuses/321249599727742976
10	Direct2Dell	Ubuntu OS now an option on Alienware X51 Gaming Rig http://t.co/mJTGBMHJL7	Fri Apr 05 17:24:20 +0000 2013	4		http://twitter.com/Direct2Dell/statuses/320225404327698433
11	Direct2Dell	Dell Weekly Recap: News (April 5 Edition) http://t.co/t1aHQCp0WH	Fri Apr 05 16:44:32 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/320215389143449601
12	Direct2Dell	How much of the world is online? http://t.co/NEZ4hsrRzU	Fri Apr 05 13:32:29 +0000 2013	2		http://twitter.com/Direct2Dell/statuses/320167057503158273
13	Direct2Dell	Check Out Dell's Latest Digital Media and Entertainment Solution at NAB Next Week http://t.co/jq7qizGDN9	Wed Apr 03 20:17:54 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/319544309865123840
14	Direct2Dell	Turning ideas into reality with IdeaStorm http://t.co/2M55nvOScA	Wed Apr 03 13:34:38 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/319442822824591360
15	Direct2Dell	Empowering Our Partners with the Partner Empowerment Webinar Series http://t.co/kcuZKsn1pM	Tue Apr 02 18:35:04 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/319156042804125696
16	Direct2Dell	Take Workstation Performance to the Next Level with Dell Precision Performance Optimizer http://t.co/sIY0FRJVpN	Tue Apr 02 13:33:22 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/319080116405805056
17	Direct2Dell	Powering the Possible in Career Pathways http://t.co/KVdkMsfEil	Mon Apr 01 15:26:28 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/318746192064434176
18	Direct2Dell	Dell Weekly Recap: News & Partner Spotlight (March 29 Edition) http://t.co/i2AQzJus7T	Fri Mar 29 15:45:26 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/317663802017579008
19	Direct2Dell	Dell Wyse WSM 5 Provides Organizations with Budget-Friendly Desktop Virtualization Solutions http://t.co/M2aXBFSEd1	Thu Mar 28 18:32:13 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/317343382693363712
20	Direct2Dell	Dell offers increased storage efficiency with new 4TB drives for Dell Compellent http://t.co/OgBX8Cc8JK	Thu Mar 28 18:00:25 +0000 2013	2		http://twitter.com/Direct2Dell/statuses/317335380003270657
21	Direct2Dell	Channel Partners - Get more out of your Office 2013 sale with Dell http://t.co/YASNDP0stw	Thu Mar 28 18:00:24 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/317335379730632704
22	Direct2Dell	Making http://t.co/4avxZyQB8o easier: Are you buying For Home or For Work? http://t.co/D4lp2c8KRv	Wed Mar 27 12:55:35 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/316896279282196481
23	Direct2Dell	Dell customers recognized as 2013 Computerworld Honors Laureates http://t.co/O5PwtitKkX	Tue Mar 26 18:03:44 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/316611439936806913
24	Direct2Dell	Dell SonicWALL rates as one of the top Next-Gen Firewall vendors http://t.co/MiZBAFDtDS	Tue Mar 26 14:20:46 +0000 2013	5		http://twitter.com/Direct2Dell/statuses/31655329884262402
25	Direct2Dell	Dell Wins 4 Red Dot Product Design Awards for 2013 http://t.co/00ECrswS3F	Tue Mar 26 04:47:46 +0000 2013	1	1	http://twitter.com/Direct2Dell/statuses/316411127254896640

26	Direct2Dell	Why application modernization is a strategic imperative for Communication Service Providers (CSPs) http://t.co/N8GNJeQkYe	Tue Mar 26 04:47:45 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/316411125770113026
27	Direct2Dell	Dell Cloud Client Computing Will Soon Offer Windows Embedded 8 Standard Thin Clients http://t.co/IpNbiUrXI	Thu Mar 21 22:05:46 +0000 2013	2		http://twitter.com/Direct2Dell/statuses/314860410912264192
28	Direct2Dell	Ordering lunch and a Gigabit LAN access switch http://t.co/qJITzTKfD	Thu Mar 21 22:05:46 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/314860409322602497
29	Direct2Dell	Dell Announces Cloud Services for SharePoint http://t.co/1dFQkB4NFQ	Tue Mar 19 05:01:28 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/313877861771661312
30	Direct2Dell	2013 Dell Social Innovation Challenge Semifinalists: By the Numbers http://t.co/gT9FrS9OCA	Tue Mar 19 05:01:28 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/313877860995710977
31	Direct2Dell	The XPS 13 Developer Edition laptop now available in several European countries http://t.co/9OJrZizRsH	Mon Mar 18 17:04:37 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/313697461933842432
32	Direct2Dell	Dell EqualLogic Sweeps IT Brand Pulse iSCSI Awards http://t.co/davTurRLz2	Mon Mar 18 15:52:52 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/313679404402343936
33	Direct2Dell	Get to Know Dell PowerEdge Server Sales Training http://t.co/H81X2nI40	Tue Mar 12 21:28:47 +0000 2013	2	1	http://twitter.com/Direct2Dell/statuses/311589613540089859
34	Direct2Dell	Intro to Cloud Series – What is Platform as a Service? http://t.co/mmt4iA9vIC	Tue Mar 12 20:25:29 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/311573684567556096
35	Direct2Dell	Fighting for Funding as a Female Entrepreneur – SXSW Interactive Panel http://t.co/FF4yb858bd	Tue Mar 12 14:36:57 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/31148591973668864
36	Direct2Dell	Dell PartnerDirect Preferred Partner Abtis enabled manufacturer to raise productivity of design engineers by http://t.co/Gt8f89TXyF	Tue Mar 12 14:05:01 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/311477935276183552
37	Direct2Dell	Celebrating Commonwealth Day http://t.co/eBsFEoiBsk	Tue Mar 12 14:05:01 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/311477935020331008
38	Direct2Dell	HIMSS13 vision: standards-based data exchange in healthcare http://t.co/ZNTnoFIPLI	Sat Mar 09 06:16:04 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/310272756782608384
39	Direct2Dell	The lab results are in – Principled Technologies' report on Dell Active System 800 http://t.co/tEA9Rp43mx	Sat Mar 09 05:44:05 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/310264708202643456
40	Direct2Dell	Dell Weekly Recap: News & Customer Spotlight (March 8 Edition) http://t.co/C8irn8ABCB	Sat Mar 09 05:44:05 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/310264707229564929
41	Direct2Dell	Powering the Possible in Volunteerism http://t.co/nsDRLWLXn7	Thu Mar 07 16:54:14 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/309708580150460417
42	Direct2Dell	5 Questions to Ask Your Hosted Private Cloud Provider http://t.co/mWXjpr9nh	Wed Mar 06 20:16:58 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/309397212868251650
43	Direct2Dell	Dell brings real-time business productivity to the über-connected workplace! http://t.co/l3VHMtOkj5	Wed Mar 06 16:24:58 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/309338826994761729
44	Direct2Dell	Expanding the Dell Women's Entrepreneur Network in Europe http://t.co/KHF3rEUEO6	Wed Mar 06 14:08:34 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/309304503734247426
45	Direct2Dell	ZeroIMPACT Migration Day is Almost Here! Thursday, March 7 http://t.co/KNwT0d8tC	Tue Mar 05 19:27:15 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/309022311393140736
46	Direct2Dell	New application modernization services accelerate adoption of emerging technologies http://t.co/GNoIV7dbac	Tue Mar 05 18:27:04 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/309007166642216960
47	Direct2Dell	Dell @SXSW 2013 - #DellSXSW http://t.co/Obv0UzArsY	Tue Mar 05 15:01:14 +0000 2013	2		http://twitter.com/Direct2Dell/statuses/308955366195093504
48	Direct2Dell	Countdown to March Madness – Let the Network Mayhem Begin! http://t.co/mVUcbukPtf	Mon Mar 04 19:29:13 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/308660418283438080
49	Direct2Dell	What's New in Windows 8? http://t.co/zGdFXwMyXc	Mon Mar 04 16:31:53 +0000 2013	4		http://twitter.com/Direct2Dell/statuses/308615790880518147
50	Direct2Dell	Linking mobile and desktop at Mobile World Congress http://t.co/lx8Gfh4sa	Mon Mar 04 15:21:58 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/308598198283431937
51	Direct2Dell	Wrapping Up a Winning Week at RSA 2013: Onwards and Upwards http://t.co/0ERwT1Y48S	Fri Mar 01 22:03:43 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/307612139592482816
52	Direct2Dell	XPS 12 (and other Dell products) Strikes Gold at the iF Product Design Awards http://t.co/GRVoaAwaGj	Fri Mar 01 21:29:10 +0000 2013	2	1	http://twitter.com/Direct2Dell/statuses/307603443806244865
53	Direct2Dell	Dell Weekly Recap: News & Customer Spotlight - (March 1 Edition) http://t.co/3vWsO60IoQ	Fri Mar 01 18:03:39 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/307551724896415745
54	Direct2Dell	Dell's M-Series Blade Servers – Award-Winning Performance http://t.co/AzCxi8w1H	Fri Mar 01 16:18:35 +0000 2013	2	1	http://twitter.com/Direct2Dell/statuses/307525282192044032
55	Direct2Dell	Jack the Giant Slayer Gets a Little Help from Dell http://t.co/gbDePGTNkQ	Fri Mar 01 14:33:47 +0000 2013	4		http://twitter.com/Direct2Dell/statuses/307498906944671744
56	Direct2Dell	InfoWorld Reviews Dell Cloud – Have Your Cloud the Dell Way http://t.co/LAKf3AGmYm	Thu Feb 28 21:09:49 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/307236184520790017

57	Direct2Dell	Unified Communication and Collaboration (UCC): Connecting employees anytime, anywhere, on any device http://t.co/gqAXEaTT6h	Thu Feb 28 19:25:19 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/307209888138932225
58	Direct2Dell	Why Tri-Band Matters http://t.co/23dxIAOTAa	Thu Feb 28 17:04:36 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/307174473994481664
59	Direct2Dell	Dell SonicWALL SuperMassive 9000 series: "Born for carriers, bred for your enterprise." http://t.co/Na3J9eSEjs	Thu Feb 28 15:19:47 +0000 2013	6		http://twitter.com/Direct2Dell/statuses/307148098726137856
60	Direct2Dell	Exciting opportunities on the Horizon for Dell and VMware partners http://t.co/5iOBaCgh0F	Thu Feb 28 13:34:39 +0000 2013	2		http://twitter.com/Direct2Dell/statuses/307121640850997248
61	Direct2Dell	A View of RSA: Day two means a second great security offering from Dell http://t.co/bwLldJnpbF	Wed Feb 27 21:13:43 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/306874778936045568
62	Direct2Dell	SharePoint 2013 – It's Here, It's Really Here http://t.co/GenR8RE85b	Wed Feb 27 17:09:10 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/306813237339492352
63	Direct2Dell	Dell Software Security Solutions: of Awards and Honors http://t.co/ZI37FK495w	Wed Feb 27 16:34:31 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/306804515527618560
64	Direct2Dell	Efficiency and Productivity is Possible with Desktop Virtualization Solutions from Dell and VMware http://t.co/5sMkYCOuwO	Wed Feb 27 16:34:29 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/306804509819142145
65	Direct2Dell	Energizing Your Sales Process with Dell's Partner Sales Excellence Training http://t.co/9qIW47VA6k	Tue Feb 26 19:18:19 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/306483350011527170
66	Direct2Dell	What Intel Distribution for Apache Hadoop software means for PowerEdge customers http://t.co/okBLoG5OWg	Tue Feb 26 17:00:21 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/306448627956584448
67	Direct2Dell	Dell PowerVault DL4000: Data access and protection evolved http://t.co/K6SKji4RTQ	Tue Feb 26 16:25:41 +0000 2013	2		http://twitter.com/Direct2Dell/statuses/306439904060121090
68	Direct2Dell	The Greatest Threat to IT Security – Is You http://t.co/KE8YbcXFIt	Tue Feb 26 14:07:16 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/306405072051503105
69	Direct2Dell	Legislation to Support Entrepreneurs http://t.co/1Vul8EtfTZ	Tue Feb 26 00:22:58 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/306197629254107136
70	Direct2Dell	Dell Introduces World's First WiGig-based Wireless Dock for Unparalleled Convenience and Connectivity http://t.co/iM79CW8CrT	Mon Feb 25 19:13:19 +0000 2013	5		http://twitter.com/Direct2Dell/statuses/306119705213665280
71	Direct2Dell	Connected Security Becomes Real at RSA 2013 http://t.co/kiRv3G4In	Mon Feb 25 16:25:06 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/306077371965005824
72	Direct2Dell	Latitude 10 Windows 8 tablet with Enhanced Security now shipping globally http://t.co/icD4yf8vpB	Mon Feb 25 14:05:22 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/306042206551154689
73	Direct2Dell	Fast Company gets the scoop from Dell OEM customers http://t.co/t0mXy99hFq	Fri Feb 22 23:02:39 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/305090253260197888
74	Direct2Dell	Palm sized cloud and PC device in your back pocket http://t.co/piqR6aWvN7	Fri Feb 22 19:35:06 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/305038021399552000
75	Direct2Dell	Dell Weekly Recap: News & Customer Spotlight - (February 22 Edition) http://t.co/RMRzDxmqrA	Fri Feb 22 17:16:06 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/305003043471118336
76	Direct2Dell	Dell Entrepreneur Spotlight series: Sam Zawadzki, AdvancetoGO http://t.co/yfG0XhmLIJ	Fri Feb 22 14:23:39 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/304959644986650625
77	Direct2Dell	vFoglight Storage called one of Storage Magazine's Products of the Year http://t.co/eTm7qhh02a	Thu Feb 21 20:30:49 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/304689656816091139
78	Direct2Dell	Dell Delivers Connected Security at RSA 2013 http://t.co/O42S8dMr3N	Thu Feb 21 16:29:05 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/304628823792697344
79	Direct2Dell	PBS Engineering and Environmental wins "Journey to Your Cloud Makeover Contest" http://t.co/BmQLTogp	Wed Feb 20 20:20:30 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/304324671510294530
80	Direct2Dell	Introduction to Cloud Series: Cloud Fundamentals http://t.co/haYoyhOk	Wed Feb 20 16:51:08 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/304271981619073025
81	Direct2Dell	New Dell Data Backup and Recovery Solution Offers Customers Improved Flexibility and Cost-Efficiency for Disa http://t.co/8fZCgnPR	Wed Feb 20 14:32:42 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/304237144669556736
82	Direct2Dell	Dell Reports Fourth Quarter and Full Year Results for FY13 http://t.co/TM9MSnI2	Tue Feb 19 21:54:54 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/303986041063370752
83	Direct2Dell	Taking Telecom to the Cloud http://t.co/UF1aZkqX	Tue Feb 19 16:15:32 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/303900637190561794
84	Direct2Dell	Partner perspective: Fordway – How Dell PartnerDirect helped Premier Partner Fordway increase their marketing http://t.co/wgMatZm0	Tue Feb 19 11:05:56 +0000 2013	5	1	http://twitter.com/Direct2Dell/statuses/303822724017565697
85	Direct2Dell	XPS 13 Developer Edition now features full HD screen for customers in the US and soon in Europe http://t.co/yZvBO31e	Mon Feb 18 17:28:14 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/303556543285166080
86	Direct2Dell	Mobile World Congress 2013: Talk to our Telco Solution Experts http://t.co/DrcizGCN	Mon Feb 18 15:10:24 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/303521856709857280
87	Direct2Dell	Learn how to deliver Microsoft Lync more efficiently at the Lync 2013 Conference http://t.co/rvQVnDVF	Fri Feb 15 21:20:28 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/302527821899788288

88	Direct2Dell	Optimize your enterprise at the Dell Enterprise Forum http://t.co/lQWpAF4b	Fri Feb 15 19:39:08 +0000 2013	0	1	http://twitter.com/Direct2Dell/statuses/302502321861046272
89	Direct2Dell	Dell Weekly Recap: News & Customer Spotlight (Feb 15 Edition) http://t.co/rDOtMueC	Fri Feb 15 17:21:06 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/302467583809044480
90	Direct2Dell	Dell: Powering The Conservation Fund http://t.co/mx0E74fo	Fri Feb 15 14:29:08 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/302424307647258625
91	Direct2Dell	Benefit from Dell's Unified Storage Portfolio – Training Now Available! http://t.co/enGA2w6Z	Fri Feb 15 07:34:19 +0000 2013	0		http://twitter.com/Direct2Dell/statuses/302319914277036032
92	Direct2Dell	Dell Media & Entertainment - We are Only as Good as Our Partner Ecosystem (Did I mention our partners are AWE http://t.co/EdkkLPzo)	Fri Feb 15 07:34:18 +0000 2013	1		http://twitter.com/Direct2Dell/statuses/302319912595111936

B.2. #Dell

No.	from_user	text	created_at	lg	in_reply_to_screen_name	Type	Hashtags	User's Gender	User's location	profile_image_url	user_followers_count	status_url
1	AreaDevelopment	Is #Dell a #SupplyChain Leader Anymore? - @EBNonline http://t.co/isEeHi4ubZ	Thu Feb 28 15:04:36 +0000 2013	en		U	2	Organization	USA	http://a0.twimg.com/profile_images/248510231/ADTwitterlogo_normal.jpg	2621	http://twitter.com/AreaDevelopment/statuses/307144273814499329
2	SpectorAtDell	Buy your #Dell #Cloud Bundles for Instant Cloud Access http://t.co/RQYap9OWTp	Sat Mar 02 09:25:02 +0000 2013	en		U	2	Male	USA	http://a0.twimg.com/profile_images/2910709019/b5d2b9798943ab10ebd9329c2b060e83_normal.jpeg	1470	http://twitter.com/SpectorAtDell/statuses/307783596041715713
3	Chauhan_Saab	It takes half a day to boot-up my #Dell laptop, and half a day to shut it down. Karlo kaam.	Thu Feb 28 10:07:01 +0000 2013	en		U	1	Male	India	http://a0.twimg.com/profile_images/3259243577/ee52ac61d57ae620d4025dc3247a7ac6_normal.jpeg	157	http://twitter.com/Chauhan_Saab/statuses/307069387293220865
4	snaddeo	caso mai doveste aggiungere ram a un #dell #optiplex sappiate che manco l'assistenza sa che tipo di memorie monta	Thu Feb 28 17:07:05 +0000 2013	it						http://a0.twimg.com/profile_images/3130444453/4bb782107b47d9522c7b15fc3227c613_normal.jpeg	380	http://twitter.com/snaddeo/statuses/307175098140475392
5	Octavoarte_MKT	#Dell y su estrategia de #BrandEquity nos regalan el spot de "Annie: La niña que podía volar" http://t.co/si5VacxBwf ¡Compartan!	Thu Feb 28 18:14:47 +0000 2013	es						http://a0.twimg.com/profile_images/3194021185/21fc3e0c9bfd2674251e0c2d9c2a9af_normal.jpeg	150	http://twitter.com/Octavoarte_MKT/statuses/307192135994703872
6	Laliie	New #dell baby ♥ http://t.co/vH8yGjpnLo	Tue Mar 05 20:13:26 +0000 2013	en		U	1	Female	?	http://a0.twimg.com/profile_images/3316804626/f5a27682ccda02078190e073ab3435d4_normal.jpeg	105	http://twitter.com/Laliie/statuses/309033934242781312
7	e2ce	Pré-venda do #Dell XPS 10 já começou, mas entrega é só para o fim do ano http://t.co/RQ3MPu4VCv #tablet #tecnologia	Sun Mar 03 20:30:00 +0000 2013	pt						http://a0.twimg.com/profile_images/2655141797/0677a4f9d5437771302f88bab346beb3_normal.png	175	http://twitter.com/e2ce/statuses/308313327388483584
8	ShowmethetheHue	Pretty cool and out-of-the-box ad http://t.co/X858XxOFqd #hwusc #dell #alternateuniverse	Sun Mar 03 07:11:17 +0000 2013	en		U	3	Female	?	http://a0.twimg.com/profile_images/3123489146/d1cf3e6575dfc8a0b2ca5267e80bc365_normal.jpeg	19	http://twitter.com/ShowmethetheHue/statuses/308112325884403712
9	wr_news	#google #intel #3com Doubt cast on Pirate Bay's claim to have set up in North Korea - The... http://t.co/hPjt87uy8R #tec #dell #acer #hp	Tue Mar 05 04:17:38 +0000 2013	en		U	7	Organization	?	http://a0.twimg.com/profile_images/1586184319/imagffffes_normal.jpg	390	http://twitter.com/wr_news/statuses/308793398784057344
10	LocalDealsUK	Read tweets & surf the web wherever you are – £179.99 instead of £299 for a #Dell Streak 7 #tablet with 3G http://t.co/9th0zBRgrY	Mon Mar 04 13:10:04 +0000 2013	en		U	2	Organization	UK	http://a0.twimg.com/profile_images/1479029987/dailydeals-twitter-avatar_normal.png	1496	http://twitter.com/LocalDealsUK/statuses/308565004217638912
11	JonnySmuts3	@HuddyBugga123 #Dell	Tue Mar 05 16:00:15 +0000 2013	en	HuddyBugga123	A	1	Male	?	http://a0.twimg.com/profile_images/2387601255/Me_20walking_20back_20from_20the_20waves_normal.jpg	63	http://twitter.com/JonnySmuts3/statuses/30897022026224129
12	TabletsOnSale	Premium Clear LCD Screen Protector For Dell Streak 7 Tablet \$0.99 #dell #tablet http://t.co/kmzzWORKVd	Thu Feb 28 20:58:59 +0000 2013	en		U	2	Organization	?	http://a0.twimg.com/profile_images/2915072259/e3b2d229c7346cb5ffbd7b1a196874f_normal.jpeg	1696	http://twitter.com/TabletsOnSale/statuses/307233458017665025
13	DellintheClouds	Why are you not on the #Dell #Circadence Webinar right now? http://t.co/i7Hb8zd8cy	Tue Mar 05 21:02:33	en		U	2	Dell	?	http://a0.twimg.com/profile_images/3160147825/398e6d8b2f4	17445	http://twitter.com/DellintheClouds/statuses/30904629712873062

					+0000 2013							df2dce5f86f91e165745e_normal.png	4	
14	rohitharsh	Just too excited about my new #Dell XPS 27 touch.I got the high end version through Costco.FedEx says Monday as delivery date! #Windows8	Fri Mar 01 19:35:18 +0000 2013	en		U	2	?	?			http://a0.twimg.com/profile_images/1553623086/f20get_normal.png	203	http://twitter.com/rohitharsh/statuses/307574788396818432
15	TechThing2	Reading #Dell, #RedHat, #VMware advance partnership for #Epic implementation http://t.co/tR3N7zLYZM #iwork4dell	Tue Mar 05 14:31:15 +0000 2013	en		U	4	Male	USA			http://a0.twimg.com/profile_images/1310723604/Twitter_normal.png	47	http://twitter.com/TechThing2/statuses/308947821862727680
16	sendeesev	Did you see the new #dell #inspiron15z #laptop ? Luks gr8!! See the features! http://t.co/ZWPtAW22IO	Thu Feb 28 19:31:00 +0000 2013	tr		U	3	?	?			http://a0.twimg.com/profile_images/2717361753/8bc7959528556e49cb3d89e87f8e89a0_normal.jpeg	466	http://twitter.com/sendesev/statuses/307211316878266369
17	teyan69	【SOHO 法人様向け】デル・イチョンページ(デスクトップ) http://t.co/U2K9F6YB5m #businessjp #yoshin #fuwatari #tousan #keiei #keizai #dell #pc	Sun Mar 03 05:42:23 +0000 2013	ja								http://a0.twimg.com/profile_images/1211466493/4257802946_a1d5b5fbba_m_normal.jpg	6354	http://twitter.com/teyan69/statuses/308089951495548929
18	kasaug6	heading home after great week at #dell WWLM, very energized by strategy sessions and spending time with colleagues	Fri Mar 01 03:15:05 +0000 2013	en		U	1	Female; Dell represent ator	UK			http://a0.twimg.com/profile_images/2582970825/6edncv579sy13j0zi7x_normal.jpeg	329	http://twitter.com/kasaug6/statuses/307328110016212992
19	ORCLconsulting	@DellCares Again, just now ... @ORCLexpert @DesTech #Dell http://t.co/bWkX5KGcuW	Thu Feb 28 17:54:52 +0000 2013	en	DellCares	A	1	Male	Canada			http://a0.twimg.com/profile_images/1240087934/PayamMoghtader_Twitter_normal.png	188	http://twitter.com/ORCLconsulting/statuses/307187123038060544
20	DellCaresPRO	Good morning Asia! Any questions or thoughts on your #Dell systems, do drop us a Tweet! Cheers! #DellAsia	Tue Mar 05 03:43:36 +0000 2013	en		U	2	Dell				http://a0.twimg.com/profile_images/1252313943/128x128_dell_support_normal.jpg	2239	http://twitter.com/DellCaresPRO/statuses/308784835034497024
21	TheCloudNetwork	#Dell #Cloud Dell Cloud Desktop Virtualization Solutions Simplified Desktop as a This o... http://t.co/utKfbB1SiM #Dell #Cloud #TCN	Thu Feb 28 17:46:54 +0000 2013	en		U	4	Organization	?			http://a0.twimg.com/profile_images/2347866598/n5wmf6tgyui6p59mg9_normal.jpeg	15754	http://twitter.com/TheCloudNetwork/statuses/307185121100984320
22	WillAtDell	Learning a lot about or new #dell #fluidcache product. Some good stuff that will really increase I/O performance.	Mon Mar 04 19:22:24 +0000 2013	en		U	2	Male	?			http://a0.twimg.com/profile_images/2902353551/46b3326b67dee1e42f73e5ce2e57878b_normal.png	15	http://twitter.com/WillAtDell/statuses/308658705057054720
23	DJConnorBuntain	The things ppl come up with lol ;) #dell #rolling #djconnorbuntain #funny #follow http://t.co/d9u1FJsEN4	Sun Mar 03 22:23:24 +0000 2013	en		U	5	Male	South Africa			http://a0.twimg.com/profile_images/2862466748/6ab7f7ed3e0fd2c378bb3fa299ad3743_normal.jpeg	98	http://twitter.com/DJConnorBuntain/statuses/308341866498252800
24	wr_news	#google #intel #3com Huawei 'plots' to leapfrog Apple, Samsung in mobile market - Indian ... http://t.co/6q2KLbYt8Q #tec #dell #acer #hp	Mon Mar 04 07:17:51 +0000 2013	en		U	6	Organization	?			http://a0.twimg.com/profile_images/1586184319/imagffffes_normal.jpg	390	http://twitter.com/wr_news/statuses/308476365588529152
25	Didouboss8	Did you see the new #dell #inspiron15z #laptop ? Luks gr8!! See the features! http://t.co/qvL6nLu6vX	Fri Mar 01 10:38:21 +0000 2013	fr		U	3	?	France			http://a0.twimg.com/profile_images/2797251861/b95d6295ed7da4b38a5694615b268aae_normal.jpeg	366	http://twitter.com/Didouboss8/statuses/307439659489820673
26	Loiss_Lane	Pop tart time #DELL http://t.co/kMI4IM5JD2	Sat Mar 02 00:42:52 +0000 2013	en		U	1	Female	UK			http://a0.twimg.com/profile_images/3332874592/582861a2854f9ad3b9cc1fc97ef25ff9_normal.jpeg	457	http://twitter.com/Loiss_Lane/statuses/307652187306213376
27	SamanthaZupan	@lizbullock saw u run social media for #Dell employee engagement; have you checked out Dell reviews on @Glassdoor? http://t.co/N3rWkxvwJV	Tue Mar 05 16:40:28 +0000 2013	en	lizbullock	A	1	Female	USA			http://a0.twimg.com/profile_images/3240755986/f62e92c8e21bd25e2d8ec90bda2b6b1a_normal.png	610	http://twitter.com/SamanthaZupan/statuses/308980342138740736
28	TabletsOnSale	Screen Protective Film w/ Privacy Finish for Dell Streak 5 Tablet \$6.95 #dell #tablet http://t.co/jDztNLHpFY	Sun Mar 03 00:11:39 +0000 2013	en		U	2	Organization	?			http://a0.twimg.com/profile_images/2915072259/e3b2d229c7346cb5ffbda7b1a196874f_normal.jpeg	1696	http://twitter.com/TabletsOnSale/statuses/308006720213504001

61	Juliocarral	#dell #XPS series : sos de fierro nunca me fallas :) http://t.co/sf78emlofd	Thu Feb 28 22:58:40 +0000 2013	es						http://a0.twimg.com/profile_images/3275750670/0d71cfbbb2d5c65f1ac9ddb2eba74b2f_normal.jpeg	724	http://twitter.com/Juliocarral/statuses/307263577717354496
62	fattinyusoft	rasanya dah lama tak onl this use my baby blue #DELL	Tue Mar 05 08:33:26 +0000 2013	en	U	1	?	Malaysia		http://a0.twimg.com/profile_images/3243288918/5054a57463ca722111864603f8aab1b1_normal.jpeg	232	http://twitter.com/fattinyusoft/statuses/308857775478423552
63	Borseit	Atlantia-Gemina: il dossier sulla fusione nei #Cda #Dell'8 #marzo http://t.co/mHhs5Wmpcw #Finanza #Borsa	Tue Mar 05 10:05:02 +0000 2013	it		5		Organization	Italy	http://a0.twimg.com/profile_images/2626037401/dhw5ahwdrwlpf0yvaocn_normal.png	3887	http://twitter.com/Borseit/statuses/308880826303651840
64	IsabellaAtDell	#Dell #XPS 10 #tablet leads for reparability #Iwork4Dell http://t.co/ffftshuYqU	Tue Mar 05 20:42:38 +0000 2013	en	U	3		Female; Dell represent ator	USA	http://a0.twimg.com/profile_images/2810278542/13a54073f3d1f73885cda60725c70bcd_normal.png	105	http://twitter.com/IsabellaAtDell/statuses/309041283761070080
65	GetGreenBytes	#Dell, #VMware expand #VDI opportunities for their channel partners http://t.co/gFRpyClSg	Fri Mar 01 16:37:07 +0000 2013	en	U	3		Organization	USA	http://a0.twimg.com/profile_images/1356898321/GB_logo-01_normal.png	615	http://twitter.com/GetGreenByte/statuses/307529947407323136
66	djcharly9	Malditos #DELL	Fri Mar 01 07:07:10 +0000 2013	es						http://a0.twimg.com/profile_images/2817032322/111866a3a2c715d12bda00d8547c40df_normal.png	75	http://twitter.com/djcharly9/statuses/307386512922787840
67	zqanswers	#Dell #Inspiron #15r http://t.co/2XvbDrnn0g Best high performance PC?	Tue Mar 05 13:56:08 +0000 2013	en	U	3		Organization	USA	http://a0.twimg.com/profile_images/3265449956/3a59daf4ea01d1dd132ce9adb6abe838_normal.png	21644	http://twitter.com/zqanswers/statuses/308938986754289664
68	EstelleMode	Did you see the new #dell #inspiron15z #laptop ? Luks gr8!! See the features! http://t.co/iz1BQ1gr78	Fri Mar 01 09:10:15 +0000 2013	fr	U	3		Female	France	http://a0.twimg.com/profile_images/1893567873/299231_244655468913234_100001063495167_773670_2025826_n_normal.jpg	784	http://twitter.com/EstelleMode/statuses/307417487073476608
69	wr_news	#google #intel #3com iPhone 5S rumored to launch in August, new iPads in April - CNET: [T... http://t.co/cgabJE1mTW #tec #dell #acer #hnp	Tue Mar 05 14:51:23 +0000 2013	en	U	7		Organization	?	http://a0.twimg.com/profile_images/1586184319/imagffffff_normal.jpg	390	http://twitter.com/wr_news/statuses/308952890612006914
70	BFreakout	@Veloursnebel Sieht auf den ersten Blick nicht stabil aus, aber gute Qualität und aus stabilen Aluminium. Würde es wieder kaufen! #dell #xps12	Thu Feb 28 16:49:46 +0000 2013	de	Veloursnebel	A				http://a0.twimg.com/profile_images/1134431217/GregorBiswanger_bearbeitet_Final_normal.jpg	546	http://twitter.com/BFreakout/statuses/30717074117163776
71	info_lgk	Só pesa no bolso http://t.co/rxNOKZWOZw via @UOLTecnologia #UOL #Dell #XPS14	Tue Mar 05 11:04:44 +0000 2013	pt						http://a0.twimg.com/profile_images/3333047822/9c42a43cded99bc72fbc9b5ec9007c5_normal.jpeg	60	https://twitter.com/info_lgk/statuses/308895851886018560
72	Bebetotw	#cittadellascienza, questo e lo spaccato #dell'Italia.	Tue Mar 05 00:46:06 +0000 2013	it						http://a0.twimg.com/profile_images/2201270987/image_normal.jpg	165	http://twitter.com/Bebetotw/statuses/308740168226054144
73	garrulouslyours	#dell does not care do not buy dell. seriously i read all the horror stories, should have paid attention. already screwed.	Fri Mar 01 12:26:19 +0000 2013	en	U	1		Female	?	http://a0.twimg.com/profile_images/2859638344/5917ee6da35cf2fc6d48c674d579c5e9_normal.png	122	http://twitter.com/garrulouslyours/statuses/307466828681211904
74	gallifreyan	Anyone reading this tried dual booting the XPS13 Developer Edition with a Windows incarnation of some sort? #dell #ubuntu	Tue Mar 05 20:29:50 +0000 2013	en	U	1		Male	USA	http://a0.twimg.com/profile_images/3242639358/a721c21264abc41229ab72af3b1e294f_normal.jpeg	539	http://twitter.com/gallifreyan/statuses/309038061319225344
75	unidb	#dell studio 1737 #adapter für dell #original laptop adapter http://t.co/nUyyFMO1Dz Original Laptop Adapter für Dell Studio 1737	Fri Mar 01 14:06:09 +0000 2013	de						http://a0.twimg.com/profile_images/1908105867/favicon_normal.JPG	425	http://twitter.com/unidb/statuses/307491954411831297

76	TheCloudNetwork	#Dell #Cloud Revision #13 - Cloud - Wiki - Cloud - Dell Community: The Dell Cloud Team trave... http://t.co/13GCLA6faD #Dell #Cloud #TCN	Thu Feb 28 17:46:56 +0000 2013	en	U	5	Organizat	?	http://a0.twimg.com/profile_images/2347866598/n5wmf6tgyui6p59mg9_normal.jpeg	15754	http://twitter.com/TheCloudNetwork/statuses/307185127086235648
77	wr_news	#pc #google #ibm Instagram fans await Polaroid Socialmatic Camera in 2014: Instagram fans who... http://t.co/dkBbW4qV1f #hp #dell #yahoo	Sun Mar 03 03:07:01 +0000 2013	en	U	6	Organizat	?	http://a0.twimg.com/profile_images/1586184319/imagffffes_normal.jpg	390	http://twitter.com/wr_news/statuses/308050851707113475
78	hansflensted	Thanx @anjamonrad for inspiring input on inspirational leadership. Short and to the point. No need for the #PPT slide :-) #Dell #iwork4dell	Mon Mar 04 15:39:57 +0000 2013	en	A	1	Male	Denmark	http://a0.twimg.com/profile_images/3286461780/2e3e5a54818b6d7f236dfa47e2794937_normal.jpg	122	http://twitter.com/hansflensted/statuses/308602722033221633
79	wr_news	#google #intel #3com DARPA BigDog Robot Throws Cinder Blocks, Proves It's Boss - Mashable... http://t.co/AFAMgmXqGD #tec #dell #acer #hp	Sat Mar 02 02:56:46 +0000 2013	en	U	6	Organizat	?	http://a0.twimg.com/profile_images/1586184319/imagffffes_normal.jpg	390	http://twitter.com/wr_news/statuses/307685886852730881
80	pulistbook	http://t.co/sOGp091u1P #Dell #DJ How to Do Everything with Your Dell DJ	Fri Mar 01 01:11:06 +0000 2013	en	U	2	Organizat	?	http://a0.twimg.com/profile_images/1201900970/pb_normal.gif	3551	http://twitter.com/pulistbook/statuses/307296905807929345
81	Bridgetyn200	Dell releases first wireless ultrabook docking station: http://t.co/rDWUzi4oP #dell	Thu Feb 28 20:17:16 +0000 2013	en	U	1	Female	USA	http://a0.twimg.com/profile_images/1551981302/MLM-4100_normal.jpg	32	http://twitter.com/Bridgetyn200/statuses/307222960903712768
82	cgcalnan	#Dell Inc., Apple, HP may see notebook boost this spring http://t.co/OgxKrDqYKQ via @MyABJ	Tue Mar 05 14:08:43 +0000 2013	en	U	1	M	USA	http://a0.twimg.com/profile_images/1722541295/MHThedshot_normal.jpg	299	http://twitter.com/cgcalnan/statuses/308942152195526657
83	tomsitpro	Slideshow: #CES 2013 - Noteworthy Announcements for the #Enterprise http://t.co/f3bbmnbx3 #Canon #Nvidia #Dell #Kingston #Microsoft #BYOD	Mon Mar 04 17:20:54 +0000 2013	en	U	8	Organizat	?	http://a0.twimg.com/profile_images/3030292424/2ac91e530e3fc8f559f28b10b838a97b_normal.jpeg	226	http://twitter.com/tomsitpro/statuses/308628129948237824
84	LouWii59	Projet Ophelia de #Dell : une autre clé #Android autonome, fonctionnant uniquement sur #HDMI http://t.co/Wgv1Pxiegm	Fri Mar 01 08:05:12 +0000 2013	fr					http://a0.twimg.com/profile_images/662580979/100_9115_normal.JPG	144	http://twitter.com/LouWii59/statuses/307401117338329090
85	JustChelseax	#Stupid #Technical #Problems #with #my #computer #dell #tweetdeck #galaxy #friday #weekend http://t.co/9dJaGH9lpx	Fri Mar 01 17:51:42 +0000 2013	nl	U	11	Female	?	http://a0.twimg.com/profile_images/3175442095/bfeb2226ff3956417a477d40f09671cf_normal.jpeg	88	http://twitter.com/JustChelseax/statuses/307548716749963265
86	Dossey_VMware	#Dell teams with #VMware on pre-configured virtual desktop pool #vdi http://t.co/1MaFRtjSIN	Thu Feb 28 16:27:24 +0000 2013	en	U	3	Male	USA	http://a0.twimg.com/profile_images/2915536977/4db040feb4b5c26c5a1787555a6addb_normal.jpg	84	http://twitter.com/Dossey_VMware/statuses/307165114807767041
87	sellingtosold	Dell unveils their predictions for social in 2013 http://t.co/58PAXK5ati #dell #2013	Sat Mar 02 01:30:10 +0000 2013	en	U	1	Male	USA	http://a0.twimg.com/profile_images/2962186927/ae3ac1daf8ebdeb79b77d65713b1e1b8_normal.png	757	http://twitter.com/sellingtosold/statuses/307664090938081282
88	anonxiety	just scored a brand new #Dell Inspiron laptop dualcore 2.5ghz 6gb 750gb for \$200 buhbye #WIN8 Hello #Mint14 xD #TheBestDealsComeFromTweaks	Sat Mar 02 01:42:51 +0000 2013	en	U	4	?	?	http://a0.twimg.com/profile_images/3119646782/13b422cb98f661b7a4efda9bbd4aeb97_normal.jpeg	1049	http://twitter.com/anonxiety/statuses/307667286297296896
89	HRNETGQUIL	Laptop #DELL 3ra Gen Intel Core i5 8GB RAM DDR3 1TB HDD DVD Stereo Webcam Wi-Fi, Bluetooth USB 3.0, HDMI, Card reader http://t.co/jldnCP9nlq	Fri Mar 01 19:50:16 +0000 2013	es	U	1	Organizat	?	http://a0.twimg.com/profile_images/2433124924/1bmdrh7egt4vzf5iwb7y_normal.png	10965	http://twitter.com/HRNETGQUIL/statuses/30757852990179328
90	Isabeltrader_US	Isabel is Long on #Dell at #NASDAQ. Our profit 8.14%. Target price \$14.89. More info on http://t.co/BqCz7TzL9F #stocks	Fri Mar 01 19:05:14 +0000 2013	en	U	3	Organizat	USA	http://a0.twimg.com/profile_images/1656889285/IsabelLogo_normal.jpg	1770	http://twitter.com/Isabeltrader_US/statuses/30756722163318912

91	MLWadester	Locally grown, grass fed, beef jerky. #Incredible #Mouthgasm #Dell #Montana #DellMerc #Lovely #Habanero... http://t.co/4HehicXaOu	Sun Mar 03 22:30:08 +0000 2013	en	U	7	?	USA	http://a0.twimg.com/profile_images/3293175341/7391f5d25aa134b1ecf3690f3a2ea971_normal.jpg	223	http://twitter.com/MLWadester/statuses/308343562980958208
92	ALEX31V	I've had my #dell inspiron e1405 for 7+ years, it's still kicking strong. My lil cousins have had their #hp pavillion & it; 1 yr it's dead	Sat Mar 02 16:58:32 +0000 2013	en	U	2	Male	USA	http://a0.twimg.com/profile_images/3172700270/8f7010680023419fb703cd9e49188364_normal.jpeg	132	http://twitter.com/ALEX31V/statuses/307897722621550592
93	hirotake_ol	#followerpower Ich benötige einen neuen Laptop für die Firma. Ist der #Dell E6430 mit HD+ Auflösung alltagstauglich ohne ext. Monitor?	Sun Mar 03 15:53:42 +0000 2013	de					http://a0.twimg.com/profile_images/3198834173/1ca9d06cf0355eafd6b3cdb072b7a75c_normal.jpeg	505	http://twitter.com/hirotake_ol/statuses/308243795307286528
94	CP_Redaktion	Dell DR4100 Storage-Alliance: Neue Lösungsgeneration für Backup und Recovery #Dell #Storage-Appliance http://t.co/MGI9ukjYtZ	Fri Mar 01 08:23:46 +0000 2013	de					http://a0.twimg.com/profile_images/1585205235/cp_normal.png	2738	http://twitter.com/CP_Redaktion/statuses/307405790745075713
95	giveen	Huge amount of kernel changes in an attempt to track down no GUI with Ubuntu Touch and #Dell Streak 7	Fri Mar 01 18:47:04 +0000 2013	en	U	1	Male	USA	http://a0.twimg.com/profile_images/3110492835/51e43141af4490b7af2cb1e2eda65033_normal.jpeg	107	http://twitter.com/giveen/statuses/307562648894062593
96	IvanRenesto	21st Century Insurance delivers the same great service for less with help from #Dell mainframe technology http://t.co/umadg0eqGW	Mon Mar 04 14:25:28 +0000 2013	it	U	1	Male	Italy	http://a0.twimg.com/profile_images/2724468604/ec3679c3a827cf42bbfd738fdafe14a_normal.jpeg	53	http://twitter.com/IvanRenesto/statuses/308583977076264960
97	tomshardware	#Dell XPS 10 Easiest Tablet to Repair, #Surface Pro Hardest - http://t.co/UQtIUkp7aJ	Tue Mar 05 16:17:32 +0000 2013	en	U	2	Organization	?	http://a0.twimg.com/profile_images/3211854537/9b982e593a5b78e9a7732de61f95f37a_normal.jpeg	30810	http://twitter.com/tomshardware/statuses/308974570487025664
98	HavaBajramii	bone check in n'twitter ahaha #SEJHANI po #Dell	Tue Mar 05 20:15:03 +0000 2013	en					http://a0.twimg.com/profile_images/2900221022/d9a4ab6f9e01ef0b516bc9ce814642a3_normal.png	47	http://twitter.com/HavaBajramii/statuses/309034344582901761
99	wr_news	#pc #google #ibm IDC: PC shipments to decrease in 2013: Worldwide PC shipments dropped in 201... http://t.co/gJ4S8HtKIA #hp #dell #yahoo	Tue Mar 05 05:38:00 +0000 2013	en	U	4	Organization	?	http://a0.twimg.com/profile_images/1586184319/imagffffff_normal.jpg	390	http://twitter.com/wr_news/statuses/308813627572506624
100	FlyBoy_FMGz	Did you see the new #dell #inspiron15z #laptop ? Luks gr8!! See the features! http://t.co/whfLJ1F6R	Thu Feb 28 16:39:27 +0000 2013	en	U	3	Male	USA	http://a0.twimg.com/profile_images/3092647762/a45c08b3ef54648bdb7c3fb66cf6832_normal.jpeg	293	http://twitter.com/FlyBoy_FMGz/statuses/307168146354233345

C. Burberry

C.1. @Burberry

No.	from_user	text	created_at	time	lg	in_reply_t o_screen_ name	user_fol lowers_ count	status_url
1	Burberry	Christopher Bailey's #MusicMonday - Rae Morris with Tom Odell 'Grow' (Live) http://t.co/xK6abZtabv	Mon Apr 08 10:00:08 +0000 2013	4/8/2013 11:00:08	en		1738699	http://twitter.com/Burberry/statuses/321200781061668864
2	Burberry	Introducing the new @Burberry Beauty English Rose campaign featuring Edie Campbell http://t.co/oYZBgC97yT	Mon Apr 08 11:00:11 +0000 2013	4/8/2013 12:00:11	en		1738699	http://twitter.com/Burberry/statuses/321215892568555520
3	Burberry	A radiant and natural springtime look created with @Burberry Beauty products on the set of the English Rose campaign http://t.co/TA57SM5CZZ	Mon Apr 08 14:00:09 +0000 2013	4/8/2013 15:00:09	en		1738699	http://twitter.com/Burberry/statuses/321261180524056577
4	Burberry	Glowing, dewy complexion with gently enhanced eyes - English Rose the new look from @Burberry Beauty http://t.co/Ci5JJ43Yux	Mon Apr 08 17:00:09 +0000 2013	4/8/2013 18:00:09	en		1738699	http://twitter.com/Burberry/statuses/321306479791591425
5	Burberry	Effortless mascara & fresh glow on the set of the @Burberry Beauty English Rose campaign shoot http://t.co/lIVqYWedVR http://t.co/xqtch44O3p	Mon Apr 08 21:00:08 +0000 2013	4/8/2013 22:00:08	en		1738699	http://twitter.com/Burberry/statuses/321366873759444993
6	Burberry	RT @BritishVogue: #FashionForecast: cloudy with rain - a @Burberry mac is a perennially chic option for braving April showers: http://t.c...	Tue Apr 09 10:50:51 +0000 2013	4/9/2013 11:50:51	en		1738699	http://twitter.com/Burberry/statuses/321575933691695104
7	Burberry	A feminine satin skirt with twist detail from the @Burberry London S/S13 collection http://t.co/Gmd9u7BEC0	Tue Apr 09 13:00:13 +0000 2013	4/9/2013 14:00:13	en		1738699	http://twitter.com/Burberry/statuses/321608488386183169
8	Burberry	Sharp sartorial jacket with distinctive military style pockets from the @Burberry London S/S13 menswear collection http://t.co/aaqCNjtYAiA	Tue Apr 09 19:00:06 +0000 2013	4/9/2013 20:00:06	en		1738699	http://twitter.com/Burberry/statuses/321699053341659137
9	Burberry	Edie Campbell wearing a luminous fresh complexion behind the scenes of the English Rose @Burberry Beauty campaign http://t.co/DM2dZzERdS	Wed Apr 10 09:30:05 +0000 2013	4/10/2013 10:30:05	en		1738699	http://twitter.com/Burberry/statuses/321917993607127040
10	Burberry	Sheer textures and nude rose shades - the new English Rose look from @Burberry Beauty http://t.co/S3R2jTWiV8 http://t.co/9EfJYpCwWd	Wed Apr 10 15:00:08 +0000 2013	4/10/2013 16:00:08	en		1738699	http://twitter.com/Burberry/statuses/322001052977221632
11	Burberry	Bold cotton gabardine trench coat with metallic leather sleeves from the @Burberry London S/S13 collection http://t.co/HDeXxQFXVC	Wed Apr 10 19:00:10 +0000 2013	4/10/2013 20:00:10	en		1738699	http://twitter.com/Burberry/statuses/322061459561525249
12	Burberry	The iconic trench coat in cotton gabardine from the @Burberry London collection http://t.co/0v5PCxeNCI	Thu Apr 11 13:00:07 +0000 2013	4/11/2013 14:00:07	en		1738699	http://twitter.com/Burberry/statuses/322333239119343617
13	Burberry	Check detail sunglasses in an understated nude & pink colour palette from the @Burberry S/S13 accessories collection http://t.co/gLtzqdSPeG	Thu Apr 11 19:00:07 +0000 2013	4/11/2013 20:00:07	en		1738699	http://twitter.com/Burberry/statuses/322423835473362944
14	Burberry	The Blaze in directional transparent vinyl and dégradé duchess satin, as seen on the @Burberry S/S13 runway http://t.co/N9ORyc0L1q	Thu Apr 11 21:00:12 +0000 2013	4/11/2013 22:00:12	en		1738699	http://twitter.com/Burberry/statuses/322454054217334784
15	Burberry	Nubuck leather sandals in nude with distinctive double-buckle cuffs from the @Burberry S/S13 accessories collection http://t.co/J4clAcyKl4	Fri Apr 12 09:00:19 +0000 2013	4/12/2013 10:00:19	en		1738699	http://twitter.com/Burberry/statuses/322635278244261888
16	Burberry	Leather bags and accessories in bold shades of turmeric & moss green from the @Burberry S/S13 accessories collection http://t.co/AXIoDcpQWK	Fri Apr 12 13:00:11 +0000 2013	4/12/2013 14:00:11	en		1738699	http://twitter.com/Burberry/statuses/322695642411565057
17	Burberry	A sophisticated evening dress from the @Burberry S/S13 London collection with an elegant twist detail bodice http://t.co/SReGkXHPoC	Fri Apr 12 19:00:11 +0000 2013	4/12/2013 20:00:11	en		1738699	http://twitter.com/Burberry/statuses/322786237289201666
18	Burberry	@michalsramek Sorry to hear. If you would like to send us more details to Twitter@Burberry.com , we would be glad to look into this for you.	Sun Apr 14 13:11:15 +0000 2013	4/14/2013 14:11:15	en	michalsramek	1738699	http://twitter.com/Burberry/statuses/323423203923992576
19	Burberry	@MaccersSA We're sorry to hear that. Please kindly visit the outlet store for assistance. Feel free to contact us if you have any questions.	Sun Apr 14 18:38:00 +0000 2013	4/14/2013 19:38:00	en	MaccersSA	1738699	http://twitter.com/Burberry/statuses/323505433522364416
20	Burberry	Christopher Bailey's #MusicMonday - Eric Clapton & Friends 'Rambling On My Mind/Have You Ever Loved A Woman' (Medley) http://t.co/ubiFwTNbmn	Mon Apr 15 09:00:22 +0000 2013	4/15/2013 10:00:22	en		1738699	http://twitter.com/Burberry/statuses/323722457443885056
21	Burberry	An effortless @Burberry silk shirt dress in nude rose for breezy Spring days http://t.co/sn18EU8t5P	Mon Apr 15 15:00:09 +0000 2013	4/15/2013 16:00:09	en		1738699	http://twitter.com/Burberry/statuses/323812997329997825
22	Burberry	@SabrinaMaree We're sorry to hear that. Please kindly visit your nearest Burberry store for assistance. Thank you. http://t.co/SB86PiuWkP	Mon Apr 15 18:47:26 +0000 2013	4/15/2013 19:47:26	en	SabrinaMaree	1741244	http://twitter.com/Burberry/statuses/323870196282572800
23	Burberry	Messengers bags in soft nubuck leather and classic Haymarket check from the @Burberry S/S13 accessories collection http://t.co/H7DHQurjvn	Mon Apr 15 19:00:12 +0000 2013	4/15/2013 20:00:12	en		1741244	http://twitter.com/Burberry/statuses/323873405977899008

24	Burberry	Peep-toe pumps and platform sandals in a striking metallic finish from the @Burberry S/S13 accessories collection http://t.co/dVpPgJOBw6	Thu Apr 18 09:00:21 +0000 2013	4/18/2013 10:00:21	en	1758289	http://twitter.com/Burberry/statuses/324809613130231808
25	Burberry	Structured tote bags in lustrous patent and soft metallic leather from @Burberry http://t.co/fOIBMGeqE4	Thu Apr 18 13:00:30 +0000 2013	4/18/2013 14:00:30	en	1758289	http://twitter.com/Burberry/statuses/324870049242423296
26	Burberry	Watch the latest #BurberryAcoustic track - 'Bottled Up Tight' by @LukeSitalSingh http://t.co/rftfMX8Buy	Thu Apr 18 16:00:00 +0000 2013	4/18/2013 17:00:00	en	1758396	http://twitter.com/Burberry/statuses/324915224878657536
27	Burberry	New soft suede trench coat - as seen in the @Burberry Body Tender fragrance campaign http://t.co/YoNAVsNBIF	Thu Apr 18 18:00:12 +0000 2013	4/18/2013 19:00:12	en	1758634	http://twitter.com/Burberry/statuses/324945470227111936
28	Burberry	An elegant crossbody bag in metallic pink leather from @Burberry http://t.co/9CA6DEf82N	Thu Apr 18 21:00:05 +0000 2013	4/18/2013 22:00:05	en	1760172	http://twitter.com/Burberry/statuses/324990741325676545
29	Burberry	A relaxed S/S13 look from @Burberry Brit, inspired by the soft colours of the Body Tender fragrance campaign http://t.co/h7lUaa8DfL	Fri Apr 19 11:00:12 +0000 2013	4/19/2013 12:00:12	en	1760172	http://twitter.com/Burberry/statuses/325202161149554688
30	Burberry	Effortless ballerina flats in a delicate colour palette with oversize buckle detail from @Burberry http://t.co/Q89XniWzaj	Fri Apr 19 15:00:07 +0000 2013	4/19/2013 16:00:07	en	1760172	http://twitter.com/Burberry/statuses/325262539292278786
31	Burberry	The iconic Orchard in rich amber and classic House check from the @Burberry S/S13 accessories collection http://t.co/Z7DvdMWP90	Fri Apr 19 19:00:09 +0000 2013	4/19/2013 20:00:09	en	1760482	http://twitter.com/Burberry/statuses/325322946912595968
32	Burberry	Timeless wallets from the @Burberry S/S13 accessories collection http://t.co/DJBGzz0y68	Fri Apr 19 21:00:10 +0000 2013	4/19/2013 22:00:10	en	1761385	http://twitter.com/Burberry/statuses/325353147826597890
33	Burberry	Embrace graphic prints with a distinctive painted circle check scarf from the @Burberry S/S13 accessories collection http://t.co/UuZ1vNx1H	Sat Apr 20 11:00:13 +0000 2013	4/20/2013 12:00:13	en	1761385	http://twitter.com/Burberry/statuses/325564554547445760
34	Burberry	A relaxed @Burberry Brit look with new oversize check tote from the S/S13 collection http://t.co/1tLNFsW0p	Sat Apr 20 13:00:08 +0000 2013	4/20/2013 14:00:08	en	1761385	http://twitter.com/Burberry/statuses/325594732929630210
35	Burberry	Lustrous fabrics, stud detailing and metallic finishes enhance the elegant @Burberry S/S13 accessories collection http://t.co/0llcSBaF6m	Mon Apr 22 17:00:15 +0000 2013	4/22/2013 18:00:15	en	1763775	http://twitter.com/Burberry/statuses/326379936904540160
36	Burberry	Christopher Bailey's #MusicMonday - The Verve 'Bittersweet Symphony' (Live) http://t.co/b2uqETMkTw #nowplaying	Mon Apr 22 21:00:10 +0000 2013	4/22/2013 22:00:10	en	1766296	http://twitter.com/Burberry/statuses/326440312522289154
37	Burberry	Espadrille wedges in lustrous satin with bow detail from the @Burberry S/S13 accessories collection http://t.co/OzoRd8hGJj	Tue Apr 23 12:12:58 +0000 2013	4/23/2013 13:12:58	en	1766296	http://twitter.com/Burberry/statuses/326670027245879299
38	Burberry	Crowds gather for the @Kaiser_Chiefs #LiveAt121 performance at the @Burberry Regent Street flagship store tonight http://t.co/7tyMZzWmj2	Tue Apr 23 18:51:25 +0000 2013	4/23/2013 19:51:25	en	1767310	http://twitter.com/Burberry/statuses/326770300849119232
39	Burberry	Anticipation is building at the @Burberry Regent Street store... #LiveAt121 http://t.co/DSd2H0qPqt	Tue Apr 23 19:26:22 +0000 2013	4/23/2013 20:26:22	en	1768602	http://twitter.com/Burberry/statuses/326779095268593664
40	Burberry	. @Kaiser_Chiefs on stage #LiveAt121 http://t.co/mi4wwsAJ6J	Tue Apr 23 19:52:41 +0000 2013	4/23/2013 20:52:41	en	1768602	http://twitter.com/Burberry/statuses/326785716443033601
41	Burberry	Kaiser Chiefs #LiveAt121 tonight at the @Burberry Regent Street store https://t.co/iJ6jzhOBUP	Tue Apr 23 20:06:38 +0000 2013	4/23/2013 21:06:38	en	1768602	http://twitter.com/Burberry/statuses/326789228983894016
42	Burberry	The crowd enjoying @Kaiser_Chiefs #LiveAt121 http://t.co/tlCjzVQ6Wb	Tue Apr 23 20:21:21 +0000 2013	4/23/2013 21:21:21	en	1768602	http://twitter.com/Burberry/statuses/326792933313495040
43	Burberry	On stage #LiveAt121 http://t.co/uzssHSS9yy	Tue Apr 23 20:27:20 +0000 2013	4/23/2013 21:27:20	en	1768602	http://twitter.com/Burberry/statuses/326794436799520768
44	Burberry	.@Kaiser_Chiefs finale #LiveAt121 http://t.co/0aK6UZNFva	Tue Apr 23 20:43:37 +0000 2013	4/23/2013 21:43:37	en	1768602	http://twitter.com/Burberry/statuses/326798534881988608
45	Burberry	RT @BurberryME: رتويت باسح ي ف دكيب بحرن @BurberryME ديدج ل	Wed Apr 24 08:12:00 +0000 2013	4/24/2013 9:12:00	en	1768602	http://twitter.com/Burberry/statuses/326971775336464384
46	Burberry	British band @Kaiser_Chiefs performing at the @Burberry Regent Street flagship store #LiveAt121 http://t.co/uudyRnbGIL	Wed Apr 24 10:30:07 +0000 2013	4/24/2013 11:30:07	en	1768602	http://twitter.com/Burberry/statuses/327006531159724033
47	Burberry	British model Charlotte Wiggins wearing a @Burberry trench coat to the #LiveAt121 event in London last night http://t.co/1Sg4Mkv2YW	Wed Apr 24 12:30:10 +0000 2013	4/24/2013 13:30:10	en	1768602	http://twitter.com/Burberry/statuses/327036741053730816
48	Burberry	Chief Creative Officer Christopher Bailey with @Burberry campaign model Edie Campbell at the #LiveAt121 event http://t.co/Pk2pF0DONH	Wed Apr 24 15:00:11 +0000 2013	4/24/2013 16:00:11	en	1768602	http://twitter.com/Burberry/statuses/327074496785838081
49	Burberry	British actor Damian Lewis wearing a @Burberry suit on the set of #Desire the new film from @Jaguar http://t.co/5FVIAbcxB	Wed Apr 24 17:01:49 +0000 2013	4/24/2013 18:01:49	en	1768688	http://twitter.com/Burberry/statuses/327105104299819009
50	Burberry	A bold orange colour palette updates the @Burberry Brit jacket for Spring/Summer 2013 http://t.co/wpxgFYCY5	Wed Apr 24 19:02:01 +0000 2013	4/24/2013 20:02:01	en	1768772	http://twitter.com/Burberry/statuses/327135356183003136
51	Burberry	Watch an exclusive interview with #BurberryAcoustic artist @LukeSitalSingh on the set of 'Bottled Up Tight' http://t.co/Zx4zkzp3TU	Thu Apr 25 08:31:40 +0000 2013	4/25/2013 9:31:40	en	1769541	http://twitter.com/Burberry/statuses/32733911134425088
52	Burberry	Watch @Kaiser_Chiefs performing 'I Predict A Riot' #LiveAt121 at the @Burberry Regent Street flagship http://t.co/C0BgKLyuzv	Thu Apr 25 11:00:10 +0000 2013	4/25/2013 12:00:10	en	1769541	http://twitter.com/Burberry/statuses/327376484224356352
53	Burberry	Introducing The Britain limited edition watch for men, available this autumn	Thu Apr 25 15:04:16	4/25/2013	en	1769541	http://twitter.com/Burberry/statuses/327437910985039872

		exclusively at @Burberry #Baselworld http://t.co/1ewj6ZtQO4	+0000 2013	16:04:16			
54	Burberry	This autumn at @Burberry, discover The Britain limited edition watch for women, a series of exclusive numbered pieces http://t.co/vRrulyO6c	Thu Apr 25 17:07:03 +0000 2013	4/25/2013 18:07:03	en	1769626	http://twitter.com/Burberry/statuses/327468809428549634
55	Burberry	Reference vibrant spring colours with check-engraved cufflinks from @Burberry http://t.co/LoeemLR3A6	Thu Apr 25 21:00:09 +0000 2013	4/25/2013 22:00:09	en	1769805	http://twitter.com/Burberry/statuses/327527471392096256
56	Burberry	Classic men's wallets and iPad case in a new colour palette from the @Burberry S/S13 accessories collection http://t.co/kiMHaiPmgE	Fri Apr 26 09:43:58 +0000 2013	4/26/2013 10:43:58	en	1770283	http://twitter.com/Burberry/statuses/327719691407720448
57	Burberry	British actor Damian Lewis wearing @Burberry tailoring in #Desire a film by @Jaguar http://t.co/64pkrb59fg	Fri Apr 26 15:00:15 +0000 2013	4/26/2013 16:00:15	en	1770525	http://twitter.com/Burberry/statuses/327799288065310721
58	Burberry	Modern belt detailing updates iconic check and woven leather accessories from @Burberry http://t.co/O04GBa8QbS	Fri Apr 26 16:45:11 +0000 2013	4/26/2013 17:45:11	en	1770629	http://twitter.com/Burberry/statuses/327825697299103744
59	Burberry	An iconic @Burberry trench coat styled by Carine Roitfeld in the new edition of @CRFashionBook http://t.co/675lGoD2QB http://t.co/q5LYHLr5Jy	Fri Apr 26 20:00:06 +0000 2013	4/26/2013 21:00:06	en	1770754	http://twitter.com/Burberry/statuses/327874747171995648
60	Burberry	Christopher Bailey's #MusicMonday - Portishead 'Glory Box' (Live) #NowPlaying	Mon Apr 29 08:08:43 +0000 2013	4/29/2013 9:08:43	en	1773828	http://twitter.com/Burberry/statuses/328782887619002368
61	Burberry	British actor @LukeTreadaway wearing @Burberry tailoring to receive the Best Actor Award at the #Oliviers last night http://t.co/2FJPXtQtuC	Mon Apr 29 09:43:48 +0000 2013	4/29/2013 10:43:48	en	1773828	http://twitter.com/Burberry/statuses/328806812067430400
62	Burberry	An exclusive preview of a new campaign from @Burberry launching Wednesday 1 May http://t.co/8eRlrTh56	Mon Apr 29 16:09:34 +0000 2013	4/29/2013 17:09:34	en	1774339	http://twitter.com/Burberry/statuses/328903897521479681
63	Burberry	Playful cotton striped sundress from the @Burberry S/S13 childrenswear collection http://t.co/TwTHWAUJeT	Mon Apr 29 18:00:10 +0000 2013	4/29/2013 19:00:10	en	1775772	http://twitter.com/Burberry/statuses/328931727361847298
64	Burberry	A bold pink silk satin trench coat for girls from @Burberry Childrenswear http://t.co/cJAaOoXGfa	Tue Apr 30 10:02:30 +0000 2013	4/30/2013 11:02:30	en	1780863	http://twitter.com/Burberry/statuses/329173910539104256
65	Burberry	Watch the latest #BurberryAcoustic track - 'I Won't Wait' by Amy Holford http://t.co/xDOs5CLMjl	Tue Apr 30 14:00:07 +0000 2013	4/30/2013 15:00:07	en	1780863	http://twitter.com/Burberry/statuses/329233708013989889
66	Burberry	Introducing the @Burberry Spark Sunglasses campaign with British bands Coastal Cities, The Night VI & Broken Hands http://t.co/OJ1LEcSqkh	Wed May 01 10:00:05 +0000 2013	5/1/2013 11:00:05	en	1782971	http://twitter.com/Burberry/statuses/329535687873404929
67	Burberry	British band @CoastalCitiesUK perform 'Nothing Ever Changes' in the new @Burberry Spark Sunglasses campaign http://t.co/MWqvVUmByt	Thu May 02 09:02:07 +0000 2013	5/2/2013 10:02:07	en	1785095	http://twitter.com/Burberry/statuses/329883489472221184
68	Burberry	RT @Caradelevingne: Made just for me!! I am one lucky girl! @burberry http://t.co/lH8DnLwEZd	Thu May 02 10:14:55 +0000 2013	5/2/2013 11:14:55	en	1785095	http://twitter.com/Burberry/statuses/329901811915948032
69	Burberry	On the set of the new @Burberry Spark Sunglasses campaign with @CoastalCitiesUK http://t.co/kWpmqcabVV	Thu May 02 14:00:08 +0000 2013	5/2/2013 15:00:08	en	1785095	http://twitter.com/Burberry/statuses/329958486395985921
70	Burberry	Sean Semmens and Dan Hardy from Coastal Cities take to the stage in the new @Burberry Spark Sunglasses campaign http://t.co/JAERzS2B9g	Thu May 02 19:00:09 +0000 2013	5/2/2013 20:00:09	en	1785520	http://twitter.com/Burberry/statuses/330033989308010496
71	Burberry	Lead vocalist Declan Cullen from British band Coastal Cities in the new @Burberry Spark Sunglasses campaign http://t.co/JjnXLw1FR	Fri May 03 09:01:57 +0000 2013	5/3/2013 10:01:57	en	1786928	http://twitter.com/Burberry/statuses/330245835000520704
72	Burberry	Vibrant colours brighten the set during the @Burberry Spark Sunglasses campaign shoot http://t.co/kdauKwaV52	Fri May 03 13:00:08 +0000 2013	5/3/2013 14:00:08	en	1786928	http://twitter.com/Burberry/statuses/330305774695903233
73	Burberry	Behind the scenes of the @Burberry Spark Sunglasses campaign with @CoastalCitiesUK http://t.co/C7KriNCQn5	Fri May 03 17:00:07 +0000 2013	5/3/2013 18:00:07	en	1787075	http://twitter.com/Burberry/statuses/330366166260408320
74	Burberry	The lights lower in between takes of the @Burberry Spark Sunglasses campaign http://t.co/u4NbbQH6J8	Sat May 04 17:00:08 +0000 2013	5/4/2013 18:00:08	en	1788429	http://twitter.com/Burberry/statuses/330728559394054145
75	Burberry	Coastal Cities band members William Clark and Declan Cullen on the set of the @Burberry Spark Sunglasses campaign http://t.co/gzMUvehZEg	Sun May 05 14:00:08 +0000 2013	5/5/2013 15:00:08	en	1789708	http://twitter.com/Burberry/statuses/331045649153929221
76	Burberry	Christopher Bailey's #MusicMonday - Dusty Springfield 'All I See Is You' #NowPlaying	Mon May 06 09:01:46 +0000 2013	5/6/2013 10:01:46	en	1790674	http://twitter.com/Burberry/statuses/331332952132841472
77	Burberry	On the set of the @Burberry Spark Sunglasses campaign with @CoastalCitiesUK http://t.co/Ave9kA0jGY	Mon May 06 15:00:14 +0000 2013	5/6/2013 16:00:14	en	1790948	http://twitter.com/Burberry/statuses/331423163214876672
78	Burberry	Bold colours inspire Spark Sunglasses as seen in the latest @Burberry Spark Sunglasses campaign http://t.co/XYpmdlv1i7	Mon May 06 21:00:07 +0000 2013	5/6/2013 22:00:07	en	1791417	http://twitter.com/Burberry/statuses/331513730607235075
79	Burberry	Metallic studs on the @Burberry Biker jacket worn by Sienna Miller at the #MetGala in New York tonight #PunkFashion http://t.co/n6JwJthaqd	Tue May 07 00:26:12 +0000 2013	5/7/2013 1:26:12	en	1792666	http://twitter.com/Burberry/statuses/331565592052117506
80	Burberry	Sienna Miller and Tom Sturridge wearing @Burberry to attend the #MetGala in New York tonight http://t.co/6yx5oTd3u3	Tue May 07 01:02:20 +0000 2013	5/7/2013 2:02:20	en	1792666	http://twitter.com/Burberry/statuses/331574685361917953
81	Burberry	British actress Michelle Dockery wearing a @Burberry dress at the #MetGala in New York tonight http://t.co/9Z2lzRqc1z	Tue May 07 01:29:40 +0000 2013	5/7/2013 2:29:40	en	1792666	http://twitter.com/Burberry/statuses/331581564423127041
82	Burberry	British model @CaraDelevingne in a @Burberry dress at the #MetGala in New York http://t.co/0JFGmy61sr	Tue May 07 02:25:49 +0000 2013	5/7/2013 3:25:49	en	1792666	http://twitter.com/Burberry/statuses/331595693921812481

83	Burberry	Watch Coastal Cities discuss 'Nothing Ever Changes' on the set of the @Burberry Spark Sunglasses campaign http://t.co/pryFSunWc8	Tue May 07 09:01:40 +0000 2013	5/7/2013 10:01:40	en	1792666	http://twitter.com/Burberry/statuses/331695315604365312
84	Burberry	British model @CaraDelevingne wearing a punk inspired look from @Burberry Beauty ahead of the #MetGala last night http://t.co/W7PRqfeS1X	Tue May 07 11:08:11 +0000 2013	5/7/2013 12:08:11	en	1792666	http://twitter.com/Burberry/statuses/331727154440179712
85	Burberry	British band @CoastalCitiesUK finishing their @Burberry Spark Sunglasses campaign performance http://t.co/UCBEIkv35W	Tue May 07 17:00:09 +0000 2013	5/7/2013 18:00:09	en	1792860	http://twitter.com/Burberry/statuses/331815726887354369
86	Burberry	Sienna Miller and @CaraDelevingne wearing @Burberry to celebrate 'Punk: Chaos To Couture' at the #MetGala last night http://t.co/Zn5jUlyGou	Tue May 07 17:52:01 +0000 2013	5/7/2013 18:52:01	en	1792963	http://twitter.com/Burberry/statuses/331828778856767488
87	Burberry	Spark Sunglasses as seen on Declan Cullen from Coastal Cities in the new @Burberry campaign http://t.co/Opl3SgFQuE	Tue May 07 21:00:06 +0000 2013	5/7/2013 22:00:06	en	1794436	http://twitter.com/Burberry/statuses/331876113284485120
88	Burberry	British band @TheNightSix perform 'Skyline' in the latest @Burberry Spark Sunglasses campaign http://t.co/zDHWSzeczR	Wed May 08 10:00:08 +0000 2013	5/8/2013 11:00:08	en	1794436	http://twitter.com/Burberry/statuses/332072415494537217
89	Burberry	The Night VI take to the stage in the latest @Burberry Spark Sunglasses campaign http://t.co/uHtNE5bbUd	Wed May 08 15:00:12 +0000 2013	5/8/2013 16:00:12	en	1794436	http://twitter.com/Burberry/statuses/332147928191877121
90	Burberry	British model @CaraDelevingne finishes her #MetGala look with a mist of @Burberry Body fragrance http://t.co/AjVclKAPQY	Wed May 08 18:01:37 +0000 2013	5/8/2013 19:01:37	en	1794670	http://twitter.com/Burberry/statuses/332193585992708096
91	Burberry	Vocalist Sophie-Rose Harper wearing @Burberry Spark Sunglasses during her performance http://t.co/5jYIZLVU52	Wed May 08 19:00:09 +0000 2013	5/8/2013 20:00:09	en	1796245	http://twitter.com/Burberry/statuses/332208315159441408
92	Burberry	British musician Sophie-Rose Harper in the latest @Burberry Spark Sunglasses campaign http://t.co/Ny87d6NPv	Thu May 09 09:00:09 +0000 2013	5/9/2013 10:00:09	en	1796245	http://twitter.com/Burberry/statuses/332419707653214208
93	Burberry	Between takes on the set of the @Burberry Spark Sunglasses campaign with British musician Jack Gourlay http://t.co/8fwqeWVHPK	Thu May 09 13:00:10 +0000 2013	5/9/2013 14:00:10	en	1796245	http://twitter.com/Burberry/statuses/332480111930646528
94	Burberry	Musician Jack Gourlay wearing vibrant @Burberry Spark Sunglasses http://t.co/1XVVGiaBBX	Thu May 09 17:33:15 +0000 2013	5/9/2013 18:33:15	en	1796556	http://twitter.com/Burberry/statuses/332548832338534400
95	Burberry	The studded leather @Burberry jacket designed exclusively for the @MetMuseum's 'Punk: Chaos to Couture' exhibition http://t.co/ft22xqp1UJ	Thu May 09 21:00:10 +0000 2013	5/9/2013 22:00:10	en	1796894	http://twitter.com/Burberry/statuses/332600906967298050
96	Burberry	Vocalist Sophie-Rose Harper backstage on the set of the @Burberry Spark Sunglasses campaign http://t.co/qQxcagLBaw	Fri May 10 10:00:09 +0000 2013	5/10/2013 11:00:09	en	1797832	http://twitter.com/Burberry/statuses/332797196024020994
97	Burberry	British band @TheNightSix set up for their @Burberry Spark Sunglasses campaign performance http://t.co/7hs8I4t3qR	Fri May 10 17:00:06 +0000 2013	5/10/2013 18:00:06	en	1797947	http://twitter.com/Burberry/statuses/332902880476557312
98	Burberry	Christopher Bailey's #MusicMonday - The Smiths 'This Charming Man' http://t.co/WP3MRAGEks #NowPlaying	Mon May 13 08:00:03 +0000 2013	5/13/2013 9:00:03	en	1803185	http://twitter.com/Burberry/statuses/333854136204394496
99	Burberry	Watch @TheNightSix discuss writing 'Skyline' on the set of the @Burberry Spark Sunglasses campaign http://t.co/4cptnQTt1Y	Mon May 13 10:00:09 +0000 2013	5/13/2013 11:00:09	en	1803290	http://twitter.com/Burberry/statuses/333884361168543744
100	Burberry	The Night VI finishing their @Burberry Spark Sunglasses performance http://t.co/F6Qbf4hVG8	Mon May 13 19:00:21 +0000 2013	5/13/2013 20:00:21	en	1804184	http://twitter.com/Burberry/statuses/334020306798796801

C.2. #Burberry

No.	from_user	text	time	geo_coordinate	lg	in_reply_to_screen_name	profile_image_url	user_followers_count	status_url	themes	Image	hashtags	Gender	Location	
1	AmeliaHOTNESS	#aprilphotochallenge2013 #Day11 #youngeryou .. Also a #bt... 2005 #Burberry http://t.co/Pr5qcup339	4/12/2013 2:24:30		en		http://a0.twimg.com/profile_images/3066832988/1fe6899bd619431b4f29653c942fb2ab_normal.jpeg	304	http://twitter.com/AmeliaHOTNESS/statuses/322520569528594432	Self-image	Instagram	5	Female	?	
2	Surrealist_1	Had to hook up The Most w his own #Burberry #Surrealist1 http://t.co/XqBrVsQR0	4/14/2013 21:42:27		en		http://a0.twimg.com/profile_images/3115391487/33362c609853f840990a7c846c5c603c_normal.jpeg	179	http://twitter.com/Surrealist_1/statuses/323536752126087168	Product/Brand	Instagram	2	Male	US	
3	hemence	http://t.co/j32nFzMVyB #hemence ♥ #42_25tl #burberry #kadin #bayan #kadinparfümü #bayanparfümü #parfüm #istanbul #30ml #hizliial.com	4/11/2013 20:48:04		tr		http://a0.twimg.com/profile_images/3193403651/623d1792ad89473a218eb0155aaed7f9_normal.png	20	http://twitter.com/hemence/statuses/322435904935448576						
4	givallaoriga	#burberry http://t.co/1UqsZEajZv	4/11/2013 6:52:59		en		http://a0.twimg.com/profile_images/3519171483/7bcac453f91e6f7f1a2072a7e953c1c4_normal.jpeg	739	http://twitter.com/givallaoriga/statuses/32225745428635649	Self-image	Instagram	1	Male	?	
5	GoldanAPager	.watching rush hour 2 with my #burberry blanket http://t.co/H9rMtEKioK	4/9/2013 3:20:42		en		http://a0.twimg.com/profile_images/3496415471/5dcf3aa34381b36fa23b7d6cc61bc503_normal.jpeg	353	http://twitter.com/GoldanAPager/statuses/321447546687979520	Self-image	Twitter	1	Male		
6	KristinWays	loveandlolaxo passed out after her manicure in her #burberry dress #rednails don't care ☐☐ http://t.co/Stb5NH2A0S	4/10/2013 11:10:34		en		http://a0.twimg.com/profile_images/3191513100/138da6bf719eb2d44de11043c0720434_normal.jpeg	2836	http://twitter.com/KristinWays/statuses/321928181537968128	Dog	Instagram	2	Female	US	
7	AshaLalai	Begin van het congres gemist maar gelukkig is er een interessante TL Nu opnieuw kijken naar #Burberry blijft fantastisch! #wgoir	4/9/2013 10:12:01		nl		http://a0.twimg.com/profile_images/2147899665/Asha-Seminar_met_mic1_normal.jpg	934	http://twitter.com/AshaLalai/statuses/321551059518636032	Non-English	No	2	Female	Netherlands	
8	tatumdunnn	"@RHETTORIOUS: @tatumdunnn I like your scarf in yours☐" thanks, gotta love #burberry	4/8/2013 18:09:54		en	RHETTORIOUS	http://a0.twimg.com/profile_images/3075545455/0b50795cc5e46904cf66b784bd819e6d_normal.jpeg	773	http://twitter.com/tatumdunnn/statuses/321308937175588864	Love Burberry	No	1	Female	?	
9	ChronFuying	Getting ready backstage ! Thanks to #Burberry for the awesome looking outfit , also special thanks to... http://t.co/iYhD8wHa9V	4/14/2013 12:56:44		en		http://a0.twimg.com/profile_images/3362901904/a7d1ec1b1e4ab65eb110b85d4422c3c5_normal.jpeg	582	http://twitter.com/ChronFuying/statuses/323404453212471296	Self-image	Instagram	1	Male	Indonesia	
10	ILuvUrIntimates	Nice! RT @Life_of_P3: Black&white is timeless! #burberry A/W 13 #fashiondesign #runway http://t.co/hYc14tvzOt	4/9/2013 19:17:12		en		http://a0.twimg.com/profile_images/3439809364/15031ebf720d84f3400f2b6143d56836_normal.jpeg	262	http://twitter.com/ILuvUrIntimates/statuses/321688258146873344	Catwalk	Instagram	3	Fashion company		
11	SouqFashion	Drop everything. Tell your #friends. This is big #Burberry #TommyHilfiger & #Bellfield #polos starting from 69AED http://t.co/kbzfVNdED	4/14/2013 12:01:29		en		http://a0.twimg.com/profile_images/2658234382/92de855507932a8d1cfff6d22f01bda_normal.png	414	http://twitter.com/SouqFashion/statuses/323390549342175232	Offers	No	5	Fashion company	UAE	

12	MirjamWP	Dag @caricevhouten wat een zeer leuke jas draag je in #allesisfamilie, was dat misschien een #burberry? #ikwilum	4/13/2013 19:20:28	en		http://a0.twimg.com/profile_images/2994071071/3cc8aa5489a9aa26e3da498c74e24bd6_normal.jpeg	189	http://twitter.com/MirjamWP/statuses/323138631457988608	Non-English	No	3	Female	?
13	memovelasco	#amigas #friends #casual #burberry #fendi #reunion #instagay http://t.co/pD0pjlGBX	4/9/2013 0:47:39	es		http://a0.twimg.com/profile_images/1181309505/..fiesta_normal.jpg	979	http://twitter.com/memovelasco/statuses/321409031111598080	Self-image	Instagram	7	Female	
14	Jortiz718	Slam! #burberry http://t.co/1QEYZn5dnp	4/11/2013 22:33:36	en		http://a0.twimg.com/profile_images/3456475890/3dd40505fe7b7a81f88e6000143579ab_normal.jpeg	58	http://twitter.com/Jortiz718/statuses/322462461104103425	Product/Brand	Instagram	1	Male	US
15	KainaAlgerinax	Commande sur Ebay U.S reçue #Burberry #IKKS http://t.co/6EHt9KdFvs	4/15/2013 14:59:32	fr		http://a0.twimg.com/profile_images/3522087233/b82570c4f9b0a0f53449b353a4286bb7_normal.jpeg	323	http://twitter.com/KainaAlgerinax/statuses/323797740641472513	****				
16	Thefakepollack	Got a condom in every designer brand #gucci #louis #hermes #burberry	4/15/2013 15:26:30	en		http://a0.twimg.com/profile_images/3475688708/951d0bd2cd8b0dde9472f25427cb3da4_normal.jpeg	31	http://twitter.com/Thefakepollack/statuses/323804529554509825	Condom	No	4	Male	?
17	sociopsychopath	Went for shoes, left with a wallet... Oh the temptation! :) #burberry #fashion #housecheck... http://t.co/WPISFzdiIF	4/8/2013 19:36:18	en		http://a0.twimg.com/profile_images/2325202014/angry-eye_normal.jpeg	899	http://twitter.com/sociopsychopath/statuses/321330678828527616	Shopping; Product image	Instagram	3	?	?
18	effizy4shizu	#class #Burberry #Armani http://t.co/fdDdPSHQUI	4/8/2013 10:30:32	en		http://a0.twimg.com/profile_images/3484078443/36bef1236dc7a1a45fcf2ea02b45ff26_normal.jpeg	512	http://twitter.com/effizy4shizu/statuses/321193332653043713	Self-image	Instagram	3	Male	?
19	RisaaaaaaD	RT @TheBasedKing_M: #burberry #polohat # #LV #merica http://t.co/BbFiE3GwGi	4/11/2013 5:11:45	en		http://a0.twimg.com/profile_images/3513692394/63f23caf178482b5e455437fcb052bb8_normal.jpeg	444	http://twitter.com/RisaaaaaaD/statuses/322200270949994496	Self-image	Instagram	4	Male	?
20	Piink_Molly	Luul Homie Yhuue' Aah Fakerr' #Burberry #MarcJacob ... Niit Instaa Ninja'ss #kiyahandsnooppst http://t.co/paiYBMdHSv	4/10/2013 5:08:30	en		http://a0.twimg.com/profile_images/3524165096/4cc8d9027cfabac311cacd5f820ba964_normal.jpeg	179	http://twitter.com/PiinkMolly/statuses/321837064255578112	Non-English	Instagram	3	Male	
21	JSchonning	#burberry for the spring http://t.co/UxvrMgRa8v	4/14/2013 17:43:09	en		http://a0.twimg.com/profile_images/3520699691/f2d8cdf035ca5dbde7bbcbae93da882c_normal.jpeg	137	http://twitter.com/JSchonning/statuses/323476530904838145	Self-image	Instagram	1	Male	Sweden
22	__DHP	Berapa sist ? RT @LittleQueenis: #jual #Burberry #bags saman 2in1 31x14x26cm http://t.co/tSRDGJkEWv	4/10/2013 15:30:45	en		http://a0.twimg.com/profile_images/3484897776/572a04d7f1135c3741a98e8ac2a901937_normal.jpeg	408	http://twitter.com/_DHP/statuses/321993660738707456	Product/Brand	Twitter	3	Female	?
23	vanessaerickson	#humpday walk for a cup of tea. #burberry #healthy #zen #bliss http://t.co/J3UkE1WzKh	4/11/2013 6:20:30	en		http://a0.twimg.com/profile_images/3500714377/159b898e1199cd1ee7267ff62158c3ac_normal.jpeg	990	http://twitter.com/vanessaerickson/statuses/322217571774517250	Product/Brand	Instagram	5	Female	Canada
24	c_welby	"@brian_hearn90: #Burberry #clarks #dappa #datenight http://t.co/ak47KyyfWb".... Dap but you love the materials bill. Tonight's plans?	4/13/2013 9:03:09	en	brian_hearn90	http://a0.twimg.com/profile_images/3475393641/7a8c8bc3bd07f4a71316d00e5691e211_normal.jpeg	130	http://twitter.com/c_welby/statuses/322983282490896384	Self-image	Instagram	4	Male	UK

25	Style_Guiser	Photo: Neutrals at #Burberry #Prorsum http://t.co/FT5DtmzO44	4/11/2013 10:09:28		en	http://a0.twimg.com/profile_images/3503077489/4d9092317f6413f95380ff966e7b84f1_normal.jpeg	168	http://twitter.com/Style_Guiser/statuses/322275193680719872	Self-image	Tumblr	4	Male	UK
26	bravo_phil	Choose my weapon #burberry #seiko http://t.co/0wvxy60MLp	4/14/2013 21:21:07		en	http://a0.twimg.com/profile_images/3322193773/71b98287267c50f0fe2245f10e8a3912_normal.jpeg	97	http://twitter.com/bravo_phil/statuses/323531381802139648	Product/Brand	Instagram	2	Male	US
27	TezjJ	ZOOTED #detroit #DBCB #Liquor #Louie #Prada #hood #HEAT #burberry #truereligion #Tatts #Snapbacks... http://t.co/n2DbmMp3rb	4/15/2013 3:30:04		en	http://a0.twimg.com/profile_images/3515804082/a9a439ac446734890c54139699859ec6_normal.jpeg	578	http://twitter.com/TezjJ/statuses/323624232846249984	****				
28	JCouture_2013	I was feeling myself a bit too much today. #fashion #Burberry #loafers ☐☐☐ @ DuSable Museum of African... http://t.co/4CvKjzax12	4/12/2013 20:32:43	loc: 41.7922 5663,-87.6071 9329	en	http://a0.twimg.com/profile_images/3444172358/741a362645af9d7b25b9c75f79e1d782_normal.jpeg	416	http://twitter.com/JCouture_2013/statuses/322794427686998016	Self-image	Instagram	3	Female	US
29	racc_caveney	OH GOD WANT. #burberry http://t.co/lKezcn2lly	4/9/2013 20:05:18		en	http://a0.twimg.com/profile_images/1285659067/Unntitled_normal.png	79	http://twitter.com/racc_caveney/statuses/321700364007129088	****				
30	vanessa_lam	First day of work is over. Love being able to wear #burberry as my uniform. #instadaily #me #selfie... http://t.co/Fak5bxBRgj	4/11/2013 22:50:59		en	http://a0.twimg.com/profile_images/3519028967/ead65d7667c2118901e57a143d07f98_normal.jpeg	327	http://twitter.com/vanessa_lam/statuses/322466837344423938	Self-image	Instagram	4	Female	Canada
31	VoiSydney	All #burberry #flats #ballerinas new collections just arrived 20% off plus 10% for our followers!... http://t.co/BKbZ0BFuRQ	4/12/2013 9:36:59	loc: -33.8691 517,151.2094786 3	en	http://a0.twimg.com/profile_images/1075064244/fb_normal.jpg	539	http://twitter.com/VoiSydney/statuses/322629405929263105	Offers; Product image	Instagram	3	Fashion company	Australia
32	closet112	Enjoy the rain in #Burberry #Prada #Akris found at #closet112.ca http://t.co/6Mf6yubemB	4/9/2013 22:41:26		en	http://a0.twimg.com/profile_images/1298084436/Closet112FacebookLogo_normal.png	63	http://twitter.com/closet112/statuses/321739656171487232	Product/Brand	Twitter	4	Fashion company	US
33	hemence	http://t.co/d9muzNO5SU #hemence ♥ #88_93tl #burberry #kadin #bayan #kadinparfümü #bayanparfümü #parfüm #istanbul #50ml #hizial_com	4/10/2013 22:56:06		tr	http://a0.twimg.com/profile_images/3193403651/623d1792ad89473a218eb0155aaed7f9_normal.png	20	http://twitter.com/hemence/statuses/322105734273839105	****				
34	taygralez	It's a burbs and ponytail kind a day #burberry #sunny #drives #mommydaughtertime #selfie http://t.co/Ph64sTiHX	4/10/2013 14:50:53		en	http://a0.twimg.com/profile_images/3508904255/a96362727fc541d0c2b1b7131a6c899e_normal.jpeg	63	http://twitter.com/taygralez/statuses/321983625845415936	Self-image	Instagram	5	Female	?
35	Geniusdudikiran	RT @SVH_Compiments: "Elisabeth's sense of fashion is #gucci, #burberry, #jcrew, #ralphlauren or #coach level #class "	4/10/2013 1:41:11		en	http://a0.twimg.com/profile_images/3522680113/330b067588f8241f2fbdcd7491537c9b_normal.jpeg	90	http://twitter.com/Geniusdudekiran/statuses/32178489353119616		No	6	Fashion company	?
36	gmacdanupe	Turnt season ! #tattz #gold #Burberry http://t.co/DZQotukvz2	4/13/2013 2:59:46		en	http://a0.twimg.com/profile_images/3080770333/86647fdcd9a630465a9aa8de9ac2ebd_normal.jpeg	2246	http://twitter.com/gmacdanupe/statuses/322891830238777344		Instagram	3	Male	?
37	Longlam2	Lmao was feelin myself for a min. But goin to my aunt wedding. #Burberry #Gucci http://t.co/q0ExAEVdO	4/14/2013 0:05:52		en	http://a0.twimg.com/profile_images/3517517807/6e36321f8969dc06265f5cc7d118b3f_normal.jpeg	246	http://twitter.com/Longlam2/statuses/323210454681935872	Self-image	Instagram	2	Male	?

38	Burb3rry3ats	RT @EmzHoltayYeyur: Another Mc.Burberry sound, rebock we bout to get downnn #burberry #loveit #chavvyshit	4/11/2013 0:21:24	en		http://a0.twimg.com/profile_images/3379614697/f549f2fa612b069f56b99e1415201d20_normal.png	2493	http://twitter.com/Burb3rryb3ats/statuses/322127203255078912	No		3	Female	?
39	AMI_Marketing_	#Burberry kicks off their Beauty English Rose campaign http://t.co/325SbaaQmf via @Burberry	4/9/2013 9:30:13	en		http://a0.twimg.com/profile_images/1431845539/1amifb_normal.jpg	950	http://twitter.com/AMI_Marketing_/statuses/321540539801563136	Model	Twitter	1	Marketing Organisation	Australia
40	JennyBalatsinou	To Burberry Body Tender αναδεικνύει τις πιο απαλές, πιο παιχνιδιάρικες πλευρές του Burberry girl. http://t.co/saLc8h75MK #Burberry	4/12/2013 15:51:38	en		http://a0.twimg.com/profile_images/3506091064/602a2cfa0794fa8e2869ab9b2e406e5b_normal.jpeg	100347	http://twitter.com/JennyBalatsinou/statuses/322723691572117504	Product/Brand	No	1	Female	Greece
41	josiekret	#burberryboots #boots #burberry #fashion #stylish #style #arabic #nanosha #cute #dogs #puppy #chicago #girls... http://t.co/XJljpqvun	4/11/2013 19:03:37	fr		http://a0.twimg.com/profile_images/2809928174/b43160000942a0d871fe1ae18cb3092_normal.png	8932	http://twitter.com/josiekret/statuses/322409619060310016	Product/Brand	No	13	Female	France
42	BritRose93	RT @Edu_fashion: #Burberry to host free live gigs in #RegentStreet store with #KaiserChiefs http://t.co/TPcweO8ONI #fashion	4/10/2013 10:51:10	en		http://a0.twimg.com/profile_images/3517367552/52d799deb3ecc733cb60567d1b95d8e5_normal.jpeg	454	http://twitter.com/BritRose93/statuses/321923301750476800	News	No	4	Fashion company	?
43	mehtashalini	Retail entertainment at the very heart of #Burberry new flagship http://t.co/JI49VUfp42	4/12/2013 10:29:55	en		http://a0.twimg.com/profile_images/1230086185/DESC_0864_normal.JPG	219	http://twitter.com/mehtashalini/statuses/322642728305442816	News	No	1	Female	India
44	laniedee11	#mint #burberry #redhairdontcare rocking the minty fresh! #fashion http://t.co/xlokYxuHkl	4/11/2013 12:45:18	en		http://a0.twimg.com/profile_images/3331473007/b05a54279b9ed17a5de88b970c233b7e_normal.jpeg	286	http://twitter.com/laniedee11/statuses/322314412872577026	Self-image	Instagram	4	Female	?
45	AhmedHilton1	Hoy shopping #Burberry #Dior #RobertoCavalli #Armani so awesome #RELAX!!	4/12/2013 15:15:41	es		http://a0.twimg.com/profile_images/3381877165/52fc5c45c517b20fa8b37b0f15373bb5_normal.jpeg	45	http://twitter.com/AhmedHilton1/statuses/322714642113781761	Shopping	No	5	Male	US
46	AntCandice	RT @EBENLOpromo: NEW LIKES @ http://t.co/BtOSbzYt8E TASTEMAKING! :D #Artist #Fashion #Burberry #Moet #NapaValley #News #ge #su http://t. ...	4/11/2013 20:46:45	en		http://a0.twimg.com/profile_images/3503502667/ae19b6d8eba0ac4bc04830b7c6d64e93_normal.jpeg	17	http://twitter.com/AntCandice/statuses/322435569693114368	Self-image	No	8	Marketing Organisation	US
47	qwertyclo	@burberry is the best designer, ever. I fucking love it. #burberry #fashion #model #modelling... http://t.co/GVqwpJjyv	4/12/2013 20:38:15	en	loc: 52.5864 6244, -2.12701 892	Burberry http://a0.twimg.com/profile_images/3489450835/e06b590fc55ff344add732e4f8eacb9a_normal.jpeg	1625	http://twitter.com/qwertyclo/statuses/322795819042476032	****				
48	kaleidoscopebym	Open your eyes Dorothy,the Red shoes worked! #christies #dubai #burberry #prorum #christiesinc... http://t.co/AECyFfYkk4	4/14/2013 17:48:08	en		http://a0.twimg.com/profile_images/2990981485/19660c8600813209d4c2d9741c393d5b_normal.jpeg	69	http://twitter.com/kaleidoscopebym/statuses/32347785442140160	Self-image	Instagram	5	Fashion company	UAE
49	alejandrohig	#jagatoria #photogs #photoshoot #a #winterbreak #memories #modelmayhem #fisttrys #burberry #hat #nude http://t.co/ZOCQNGTtw5	4/9/2013 9:26:06	en		http://a0.twimg.com/profile_images/3500646207/eeacc584c958cdd490678a8165fe76bd_normal.jpeg	30	http://twitter.com/alejandrohig/statuses/321539503334510592		Instagram	11	Male	US
50	GiuseppeSpena	#Burberry presenta Kaise Chiefs - "Live in 121 Regent Street" http://t.co/r72Skjolk	4/9/2013 13:38:16	it		http://a0.twimg.com/profile_images/1684018335/giuseppe_normal.jpg	259	http://twitter.com/GiuseppeSpena/statuses/321602965565763584	News	No	1	Male	Italy

51	wzrd__	RT @DeLassoue: Petit sac #PRADA et écharpe #Burberry	4/12/2013 20:06:25	fr	http://a0.twimg.com/profile_images/3100059348/324d99521bca261e3ffe0b8bab23408e_normal.jpg	164	http://twitter.com/wzrd/statuses/322787808194486274	Non-English	No	2	Female	?
52	mwthomson	RT @myretailmedia: Burberry to host gigs in Regent Street store - http://t.co/NxCkylcUxZ #retail #news #burberry #fashion	4/10/2013 10:05:38	en	http://a0.twimg.com/profile_images/2087049459/1334081450793_normal.jpg	112	http://twitter.com/mwthomson/statuses/321911839967559680	News	No	4	Fashion company	UK
53	beauty_aida	It's a @burberry beauty day for me :). #burberry #makeuplover #burberrylover http://t.co/x4NAv5yPdL	4/10/2013 22:11:24	en	http://a0.twimg.com/profile_images/3431877831/420d36ed6ea4d12b88f5e57de313bc8b_normal.jpg	18	http://twitter.com/beauty_aida/statuses/322094485754499073	Product/Brand	Twitter	3	Female	US
54	SerghiReinoso	I love classics, #BURBERRY http://t.co/HGjoOG6DED via @hfabulosos	4/15/2013 0:42:55	es	http://a0.twimg.com/profile_images/3515437204/f5e5e16ac1d403123b32c8194c80209dc_normal.jpg	4994	http://twitter.com/SerghiReinoso/statuses/323582167001223168	Expression	No	2	Male	Argentina
55	Mogul_Lifestyle	#randommogulmoments #gucci #Burberry http://t.co/UE3YxMXZvO	4/10/2013 1:59:24	en	http://a0.twimg.com/profile_images/3262257066/6e50a4b65cf463d3c81d440ddb35d432_normal.jpg	142	http://twitter.com/Mogul_Lifestyle/statuses/321789478668734464	Self-image	Instagram	3	Female	
56	rheydizzle	My Burberry nails thanks to ateh Ana ^_^ thanks ateh!!! Luv yuuuuuu!!!! #burberry #nail #nailart... http://t.co/8Hg36c1J1a	4/12/2013 9:12:44	en	http://a0.twimg.com/profile_images/3149603520/e0f7dd7dc0a37d78333ab29fe0492326_normal.jpg	446	http://twitter.com/rheydizzle/statuses/322623306475925504	****				
57	monet_dont_play	Got my shoes today #burberry	4/8/2013 22:07:28	en	http://a0.twimg.com/profile_images/3463209825/a71794e1f34f0eb097c4ff166fe7d292_normal.jpeg	1134	http://twitter.com/monet_dont_play/statuses/321368721555865600	Product/Brand	Twitter	1	Female	US
58	TabathaJThurman	Need #burberry http://t.co/dCEGo8NAkj	4/13/2013 18:33:09	en	http://a0.twimg.com/profile_images/2938237755/c3ee907e06cbed5d4b14871e86e87306_normal.jpg	66	http://twitter.com/TabathaJThurman/statuses/323126725607317504					
59	EBENLOprom	NEW LIKES @ http://t.co/BtOSbzYt8E TASTEMAKING :D #Artist #Luxury #LouisVuitton #Hermes #Burberry #News #ge #su http://t.co/k5F4m47LlI	4/8/2013 17:03:23	en	http://a0.twimg.com/profile_images/3465663409/e5ab94410f088612d5c9466377294733_normal.png	1598	http://twitter.com/EBENLOprom/statuses/321292197045604352	News	No	8	Organization	US
60	Diane2112	RT @LUXWorldwide: How Burberry's trench coat took them to the height of haute couture... http://t.co/BeB5dxal7T #Burberry #Fashion #Designer	4/8/2013 16:10:18	fr	http://a0.twimg.com/profile_images/2792760711/ae27c01a68b02b45e126945e619d02f7_normal.png	643	http://twitter.com/Diane2112/statuses/321278838984286209	News	No	3	Organization	
61	lex_lidgievskii	RT @AnnaYatsko: Photo: Fantastic colours mix for @tina_kandelaki □□□♥□□ #neon #fluorescent #burberry #prada #Iwrenscott... http://t.co/7...	4/8/2013 16:27:21	ru	http://a0.twimg.com/profile_images/3086050615/d0a7548ed2fb7ebd144c0c3f696aad0_normal.jpg	487	http://twitter.com/lex_lidgievskii/statuses/321283127131643905	Product/Brand	Tumblr	5	Female	Russia
62	Dapperdog	#Burberry London Knight Logo Green Nova Check Designer Mens Polo Shirt http://t.co/AkvxVa0nUW More great stuff from http://t.co/aAa51I2B02	4/14/2013 21:23:04	en	http://a0.twimg.com/profile_images/2019685200/b0xerhat_normal.jpg	653	http://twitter.com/Dapperdog/statuses/32353187555622912	Product/Brand	No	1	?	?
63	EBENLOprom	NEW LIKES @ http://t.co/BtOSbzYt8E TASTEMAKING! :D #Artist #Fashion #Burberry #Moet #NapaValley #News	4/8/2013 20:46:11	en	http://a0.twimg.com/profile_images/3465663409/e5ab94410f088612d5c946	1598	http://twitter.com/EBENLOprom/statuses/321348264983162881	News	No	8	Organization	US

		#ge #su http://t.co/k5F4m47LlI			6377294733_normal.png									
64	Miss_Erica	#movies with the #bff #Thecall #love Halle Berry! #burberry #tweegram #photooftheday #amazing #igers... http://t.co/Kfswl0670m	4/15/2013 4:40:14	en		http://a0.twimg.com/profile_images/3339452217/f950e5539b6288529af24de20038ddb4_normal.jpeg	1508	http://twitter.com/Miss_Erica/statuses/323641891059011584	Self-image	Instagram	9	Female	US	
65	beachbumxoo	I just ran out of my perfume. #Burberry	4/11/2013 15:04:16	en		http://a0.twimg.com/profile_images/3444910038/6015122e0cd08e54d28ac3664956edd3_normal.jpeg	105	http://twitter.com/beachbumxoo/statuses/322349382777315329	****					
66	AshleyJennaNY	It's just one of those rainy days...☔ #rain #rainrainingaway #friday #cloudy #burberry #rainboots... http://t.co/EJFXrw0OJ	4/12/2013 14:00:03	en		http://a0.twimg.com/profile_images/1191229304/1a_normal.JPG	93	http://twitter.com/AshleyJennaNY/statuses/322695611952537601	Product/Brand	Instagram	6	Female	?	
67	ramonegangster	@abbybradz haha i dont go by the name of tarquin on a saturday - its Darren, the football hooligan #burberry	4/13/2013 12:59:25	en	abbybradz	http://a0.twimg.com/profile_images/3376735197/b590d797cc833ca2d74145b1420b2fe0_normal.jpeg	225	http://twitter.com/ramonegangster/statuses/323042737177903105	No		1	Male	UK	
68	iamnuvo	RT @andy_fo: Boss!!!! RT @iamnuvo: #nofilter #work #thursday #Burberry #TMlewin #polo #gold #gozzy #Vansdenim #velvetslippers... http://t...	4/11/2013 14:25:40	en		http://a0.twimg.com/profile_images/3522753705/557131c345eb2e1e198b6f54effe6fe5_normal.jpeg	288	http://twitter.com/iamnuvo/statuses/322339670111420416	Self-image	Instagram	10	Male	Nigeria	
69	HotPinkStyle	#ACCESSORYMOMENT.... Beyond #Obsessed with this Ice Cube #Clutch from Burberry's #Spring2013 Collection! #burberry http://t.co/01Qo96jtRi	4/11/2013 16:11:31	en		http://a0.twimg.com/profile_images/1185014389/New_HotPinkStyleLogo_LowRes_2_normal.jpg	278	http://twitter.com/HotPinkStyle/statuses/322366305007177728	Product/Brand	Twitter	5	Fashion company	US	
70	JackThaFlupiter	He Really Rockin Tha Black #Burberry Shirt Just Peeped His Jeans Were Tru's	4/12/2013 16:44:05	en		http://a0.twimg.com/profile_images/2911493866/f0c125b1783c2102851ed48a8d105828_normal.png	563	http://twitter.com/JackThaFlupiter/statuses/322736891281682432	No		1	Male	US	
71	stasya_boo	новая кровать, новый матрас и белье под барберри #burberry *-* http://t.co/xhePbU9hMc	4/13/2013 11:02:03	ru		http://a0.twimg.com/profile_images/3489937044/3597b8b7c0cb875917c7642cac5058c7_normal.jpeg	249	http://twitter.com/stasya_boo/statuses/323013201891573761	****					
72	DJSoul6	My first day of Spring *☐ venturing out to earth tones #ootd #wdywt #dapper #burberry #cognac #wingtips http://t.co/JKLf780QA5	4/11/2013 21:38:22	en		http://a0.twimg.com/profile_images/2596737652/qq0ilbqhs095ipa02gx_normal.jpeg	374	http://twitter.com/DJSoul6/statuses/322448559838482432	Product/Brand	Instagram	6	Male	US	
73	JCPWakefield	Full time perm. Pattern Cutter for #Burberry in #Castleford Click link http://t.co/o5pUvBJXQD #westyorksjobs	4/11/2013 15:23:02	en		http://a0.twimg.com/profile_images/3409013131/f1808776b3093be895f7593b079675701_normal.jpeg	599	http://twitter.com/JCPWakefield/statuses/322354105542643714	News	No	3	Organisation	UK	
74	Sam_Wow	#love my #burberry #sunnies http://t.co/9C4reuEZRI	4/8/2013 21:21:18	en		http://a0.twimg.com/profile_images/2706934755/277ee8ee89d8e79342e522051b89683b_normal.jpeg	104	http://twitter.com/Sam_Wow/statuses/321357101496668160	Self-image	Instagram	3	Female	Bahrain	
75	JuanGTho	@AnthonyAtondo @geovanizavala #RealNiggaShit #Respect #Burberry	4/13/2013 2:51:24	en	AnthonyAtondo	http://a0.twimg.com/profile_images/3512725781/35df0e30bea61b60e903dc7df56f1894_normal.jpeg	302	http://twitter.com/JuanGTho/statuses/322889727084724224	No		3	Male	?	

g													
76	elizabethmayce	#Spring's Bold #Bags http://t.co/6whcnrQapE #burberry #accessories #michaelkors #chloe #rebeccaminkoff #polyvore	4/15/2013 14:19:57	en	http://a0.twimg.com/profile_images/2203513392/52869_10150806540590918_554545917_10116622_988628497_n_normal.jpg	323	http://twitter.com/elizabethmayce/statuses/323787780813635584	Shopping	No	8	Female	US	
77	Trippy300	SMOKING GOOD #burberry SWAG http://t.co/tYZ1yPuVrn	4/14/2013 15:24:10	en	http://a0.twimg.com/profile_images/3507048536/a6a7c245458e5eed2f6bd0a73c3c5abb_normal.jpg	216	http://twitter.com/Trippy300/statuses/323441552783450114	Self-image	Twitter	1	?	UK	
78	Dblock069	#Burberry	4/9/2013 4:47:47	en	http://a0.twimg.com/profile_images/3407205401/276190a89aa1e53051f93aec0981739b_normal.jpg	176	http://twitter.com/Dblock069/statuses/321469464707211264		No	1	?	?	
79	cfashionstyle	#ArtBall shopping for a client at #burberry! #Love the #metallic #python. ♡ #shoes #instashoes #spring... http://t.co/dx811t8M5W	4/9/2013 2:15:14	en	http://a0.twimg.com/profile_images/1784176147/78605Et9_normal	262	http://twitter.com/cfashionstyle/statuses/321431075178041347	****					
80	modalia	Nuevo #Shooting de @TheRealOliviaP para @CarrerayCarrera Chaqueta: #Burberry, Shorts: #Zara http://t.co/bFLAzKxr9F http://t.co/VCpuDxbn3K	4/12/2013 9:41:22	es	http://a0.twimg.com/profile_images/2007623733/modalia_1_normal.jpg	1036	http://twitter.com/modalia/statuses/322630510453067776	Non-English	Twitter	3	Organisation	Spain	
81	HaysMathilde	#lipstick #red #mouth #lips #nail #laquer #red #black #white #Burberry #like #love.it http://t.co/1DuZFjWnz	4/13/2013 16:13:46	fr	http://a0.twimg.com/profile_images/3261053574/c97204ddc99ec8c58f0f18d94943f378_normal.jpeg	104	http://twitter.com/HaysMathilde/statuses/323091647774732288	****					
82	AceFranchise	Gotta accessorize #burberry #armanixchange #strapback #swaggcity http://t.co/eRQlgzsmOX	4/13/2013 23:39:03	en	http://a0.twimg.com/profile_images/3400069698/cf5ea47bd52d46d800aa6f476bfba6a7_normal.jpeg	531	http://twitter.com/AceFranchise/statuses/323203707506401280	Product/Brand	Instagram	4	Male	US	
83	JaydeGoosen	Sexy new #Burberry #sunglasses #metallic http://t.co/sdEMAP06kn	4/9/2013 18:31:33	en	http://a0.twimg.com/profile_images/3505425387/658447111ad94cd0ce27593c5c5885cd_normal.jpeg	409	http://twitter.com/JaydeGoosen/statuses/321676772586446848	Product/Brand	Twitter	3	Female	South Africa	
84	carlos08campeon	#fer&#fer #osito #burberry #2mecas #juntos #vamos #por #años #laAmo #guapa #muy #feliz #yolo #fun... http://t.co/CUICOqLqbk	4/15/2013 6:14:26	es	http://a0.twimg.com/profile_images/3498719912/60edd9e8cee6f5c3fad2c0ab754fcd45_normal.jpeg	128	http://twitter.com/carlos08campeon/statuses/323665595675578369	Self-image	Instagram	14	Male	Mexico	
85	sociopsychopath	#furtrim #black #leather #holdups #leopardprint #goldbelt #goldbrogues #burberry #cashmerescarf... http://t.co/Hld9gHYu6B	4/10/2013 12:19:12	en	http://a0.twimg.com/profile_images/2325202014/angry-eye_normal.jpeg	899	http://twitter.com/sociopsychopath/statuses/321945452733947905			Instagram	9		
86	CHYSKYHDZ	#CH #louisvuitton #gucci #michaelkors #burberry □□□□ http://t.co/SXdNDJTzn	4/14/2013 9:03:43	es	http://a0.twimg.com/profile_images/2900245291/c6ccf7d31c252c50413e3fb06abdd3a0_normal.jpg	320	http://twitter.com/CHYSKYHDZ/statuses/323345811587092480	Product/Brand	Instagram	5	Male	?	
87	NathalyMontufar	@aldofarid25 hahahahahaha cierto ahora me río más! □□□□ pero creo que son marca #burberry!	4/11/2013 17:44:26	en	aldofarid25 http://a0.twimg.com/profile_images/3194988005/da38603ade22214bdb9d6eac22d72be0_normal.jpg	83	http://twitter.com/NathalyMontufar/statuses/322389688520429568	Non-English	No	1	Female		
88	lofficielNL	Streetstyle metallics, hoe kunnen we	4/8/2013	nl	http://a0.twimg.com/profile	2997	http://twitter.com/lofficiel	Non-English	No	3	Fashion	Nether	

		die het beste dragen? 3 Looks: http://t.co/HK4KR90ARD #Burberry #Acne #SaintLaurent	16:11:22		e_images/3501280003/037ff2a05d6f4dd8fe12e603e928c0a4_normal.jpeg		NL/statuses/321279104592785408			6	company	land
89	EBENLOpr omo	NEW LIKES @ http://t.co/BtOSbzYt8E TASTEMAKING! :D #Artist #Luxury #Luxe #LouisVuitton #Burberry #Moet #ge #su http://t.co/k5F4m47LlI	4/9/2013 20:03:28	en	http://a0.twimg.com/profile_images/3465663409/e5ab94410f0886f2d5c946637294733_normal.png	1598	https://twitter.com/EBENLOpr/statuses/321699903552249856	News	No	6	Organisa tion	US
90	TheBasedK ing_M	Chillin with my #burberry on #designer #mitchmatch #LV http://t.co/LpqFeSvFJ3	4/11/2013 5:04:06	en	http://a0.twimg.com/profile_images/2973561216/8bc03a62b940ba2b6572d790afcd6b26_normal.jpeg	656	https://twitter.com/TheBasedKing_M/statuses/322198344476803072	Self-image	Instagram	3	Male	?
91	tonyfloh	Does anyone else want to punch this lil kid who models for Burberry in the face? #burberry #fashion... http://t.co/s8hwh1ePl	4/11/2013 0:18:12	en	http://a0.twimg.com/profile_images/1585030150/260466_10150240573314985_507754984_7249668_1777211_n_normal.jpg	83	https://twitter.com/tonyfloh/statuses/32212639772214400	Product/Brand	Instagram	1	Male	US
92	INLOVESIA	RT @WisdomManiac: My Burberry keypouch is always with me! #Burberry #key #pouch #love #cool #brown #sticks #with #me... http://t.co/ZDh4tA0XhT	4/10/2013 10:17:20	en	http://a0.twimg.com/profile_images/3215914790/ba76e6fc1817ed4615c3588d268681c_normal.jpeg	511	https://twitter.com/INLOVESIA/statuses/321914783936954368	****				
93	PhilipSteine r	#burberry #watzmann #salzburg #sbg #gingham #shirt #fashion #menswear #party http://t.co/m9BOvrJQvm	4/9/2013 20:17:01	en	http://a0.twimg.com/profile_images/2555332917/iimage_normal.jpg	13	https://twitter.com/PhilipSteiner/statuses/321703311436828673	Self-image	Twitter	9	Male	?
94	MariaGiulia Fe	Trovato il cerchietto di #burberry online, domani vado a ricaricare la postepay della tizia e speriamo bene!	4/11/2013 22:35:00	it	http://a0.twimg.com/profile_images/3338834297/a10e97c8db64e16d37dd4806ecc8ddcf_normal.jpeg	105	https://twitter.com/MariaGiuliaFe/statuses/322462813505351681	Non-English	No	1	Female	Italy
95	Fashion_G eeksmx	Colección #Burberry Brit Primavera-Verano #2013.: La línea Brit de Burberry se ha superado... http://t.co/UMgljHffCq	4/12/2013 2:12:53	es	http://a0.twimg.com/profile_images/2623352811/e71d0n2lx0rn1vgcw04h_normal.jpeg	678	https://twitter.com/FashionGeeksmx/statuses/322517646220357632	Non-English	No	1	Fashion company	Mexico
96	andrieega	Today go office #pullbear #pullandbear #legging #shirt #gosh #burberry http://t.co/uyW5S8vdjY	4/11/2013 1:39:46	id	http://a0.twimg.com/profile_images/3238666743/d9598e86985eeb46f0d2ff155186b7d8_normal.jpeg	310	https://twitter.com/andrieega/statuses/322146922083262464	Product/Brand	Instagram	6	Male	Indone sia
97	bag_berry	#กระเป๋าต๋างค้ แบนค้เนม สคคหุ จาก #Burberry สืพค้ค้ http://t.co/ywjduepiYN http://t.co/RytGo8UwFO	4/11/2013 7:38:01	en	http://a0.twimg.com/profile_images/583346461/new-heart-favi_copy_normal.png	29	https://twitter.com/bag_berry/statuses/322237081495695360	Product/Brand	Twitter	2	Fashion company	Thaila nd
98	ramdam70 2	RT @TheRealYungLoon: I Spent Over \$900 On These #Burberry Belts, so icca hold my pants up ya digg... Str8 Flexin!!! http://t.co/AcvLhRspmw	4/13/2013 23:41:25	en	http://a0.twimg.com/profile_images/3517860731/defc61aa076aed82e1ea729a28206359_normal.jpeg	308	https://twitter.com/ramdam70/statuses/323204304750133249	Product/Brand	Twitter	1	Male	US
99	ChanelPics	#louisvuitton #louboutin #tiffany #cartier #burberry #christianlouboutin #davidurman #michealkors #toryburch ... http://t.co/tWxECBLE3	4/13/2013 6:05:22	fr	http://a0.twimg.com/profile_images/2881748670/9a780b67947a315fd2512d0a74fc8dff_normal.png	1281	https://twitter.com/ChanelPics/statuses/322938540012994560		No	9	Fashion company	?
100	alinetpimen ta	Anel burberry Maison Vintage!!! Show!!! #maison_vintage #jewelry #burberry #alinetpimenta #blogger... http://t.co/FTbpiyPQCR	4/8/2013 19:16:56	en	http://a0.twimg.com/profile_images/2868877023/3d8c693cea4abecb3973b99a63630eb3_normal.png	82	https://twitter.com/alinetpimenta/statuses/321325806292979714	Product/Brand	Instagram	4	Female	?

D. Yes Scotland

D.1. @YesScotland

No.	from_user	text	time	lg	to_user	Content tags	Type	RT from:	hashtags	RTs	Favorites	Images	Videos	status_url
1	YesScotland	@LindaFSemple #geeksforindy is an awesome idea. Watch this space!	16/01/2013	en	LindaFSemple	Campaign Information	R		1	0	0			http://twitter.com/YesScotland/statuses/291518371437096961
2	YesScotland	How an independent Scotland will be different: saving £250m a year by not having nuclear weapons http://t.co/deZBK4Co #indyref	08/01/2013	en		Economic benefits	U		1	46	6			http://twitter.com/YesScotland/statuses/288608274696257536
3	YesScotland	@ItsNeilDolan @Alan_Wickham More info here: http://t.co/WHVu2WO7	15/01/2013	en	ItsNeilDolan	Economic benefits	R		0	1	1			http://twitter.com/YesScotland/statuses/291189469657313280
4	YesScotland	"Independence essential for defence of welfare state against Westminster politicians." Dennis Canavan to #yesglasgow #indyref	16/01/2013	en		Economic benefits, Quote from politician	U		2	34	4			http://twitter.com/YesScotland/statuses/291643316670447616
5	YesScotland	Video: Nicola Sturgeon - "Think about the kind of Scotland we want to be" http://t.co/Ub18nlls #indyref #fairerfutures	23/01/2013	en		Economic benefits	U		2	18	4		Yes	http://twitter.com/YesScotland/statuses/294113783419379714
6	YesScotland	Lessons from an independence trailblazer: "Everyone acknowledges we are a success story" - http://t.co/YRAzQ2ax #indyref	17/01/2013	en		Other countries' experiences	U		1	14	3			http://twitter.com/YesScotland/statuses/29189054239940608
7	YesScotland	Patrick Harvie: "Why a Yes voter doesn't have to be a nationalist" http://t.co/ISPkbHg8 #indyref #ecoscots	10/01/2013	en		Economic benefits, Quote from politician	U		2	79	5			http://twitter.com/YesScotland/statuses/289401156608851968
8	YesScotland	RT @NicolaSturgeon: Dennis Canavan and @bjglasgow at a packed @YesGlasgow launch #yesglasgow http://t.co/KjytSsEz #yesweCanavan	17/01/2013	sv		Picture of politicians	RT	SNP Politician	2	7	1	Yes		http://twitter.com/YesScotland/statuses/291862630220591105
9	YesScotland	Graphic answering the question: "Will an independent Scotland be financially secure?" http://t.co/WHVu2WO7 #indyref http://t.co/VvGTX3sG	14/01/2013	en		Economic Benefits	U		1	67	8	Yes		http://twitter.com/YesScotland/statuses/290864059857915904
10	YesScotland	RT @deanwilliamson: Great day campaigning and leafleting in Armadale and Bathgate for @YesScotland #yesbathgate #yesarmadale	26/01/2013	in		Campaign Information	RT	SNP Politician	2	2	1			http://twitter.com/YesScotland/statuses/295194370360111104
11	YesScotland	Senior European diplomat says independent Scotland 'better for its citizens' http://t.co/j4dLUKwi #indyref	23/12/2012	en		Quote from EU politician, Economic benefits, EU	U		1	59	6			http://twitter.com/YesScotland/statuses/282827379980779520
12	YesScotland	#FF Thanks for the RTs this week! @JimArnott @nationalopin @GraemetsmithT @Radical_Indy @MatthewBall4	11/01/2013	en		#FF	FF		1	3	0			http://twitter.com/YesScotland/statuses/289703212443910144
13	YesScotland	@anthony_rush The Scottish gov'ts doing some work on this http://t.co/QfuhxEct and we'll keep you posted of other things of interest	14/01/2013	en	anthony_rush	Answer, Economics	R		0	0	0			http://twitter.com/YesScotland/statuses/290798318869684225
14	YesScotland	Nicola Sturgeon: 'Case for independence rests on social justice, enterprise and democracy' http://t.co/eu5BwYZF #indyref #HandsUpYes	27/01/2013	en		Quote from SNP, social and political benefits	U		2	16	1			http://twitter.com/YesScotland/statuses/295332143352139777
15	YesScotland	RT @Aye4Scotland: Well done to #YesGlasgow and applause for trending in London! :) #YesScot #Indyref	16/01/2013	en		Campaign Information	U		3	21	4			http://twitter.com/YesScotland/statuses/291657213381062658
16	YesScotland	@MalScrimgeour Here's a quick guide to some of the things that would be different in an independent Scotland http://t.co/deZBK4Co	10/01/2013	en	MalScrimgeour	General Benefits	R		0	6	1			http://twitter.com/YesScotland/statuses/289388073681301506
17	YesScotland	Yes Scotland has more than 100 grassroots groups (from @scotsmanpaper) http://t.co/TjilLw4 #indyref	01/01/2013	en		Campaign Information	RT	Scots man	1	28	2			http://twitter.com/YesScotland/statuses/286064942057132034

											News paper				
18	YesScotland	Nicola Sturgeon - "Think about the kind of Scotland we want to be" http://t.co/Ub18nlls #indyref #HandsUpYes	25/01/2013	en		General Benefits	U				2	8	2	Yes	http://twitter.com/YesScotland/statuses/294851950237859840
19	YesScotland	Video: Cat Boyd - 'Independent Scotland means hope for my generation' http://t.co/3Q7qlq7K #HandsUpYes #indyref	28/01/2013	en		Quote from teenage singer	U				2	30	2	Yes	http://twitter.com/YesScotland/statuses/295938728612990977
20	YesScotland	Answering your questions on an independent Scotland's constitution http://t.co/GQj4U6xn #indyref #ukpolitics	16/01/2013	en		Constitution	U				2	11	1		http://twitter.com/YesScotland/statuses/291636121199337472
21	YesScotland	If you've been inspired by Dennis #yes-we-Can-avan at #yesglasgow then why not donate to Yes Scotland? http://t.co/ZJnS7YDR #indyref	16/01/2013	en		Campaign Information, Donation	U				3	17	1		http://twitter.com/YesScotland/statuses/291651312947441665
22	YesScotland	We've just passed 14,000 Likes on Facebook. #HandsUpYes!	25/01/2013	en		Facebook likes (14,000)	U				1	20	8		http://twitter.com/YesScotland/statuses/294883216203071489
23	YesScotland	@BrigadoonGent There's a link to the research in the article: http://t.co/sUwoADu5	11/01/2013	en	BrigadoonGent	General Benefits, Reply	R				0	1	2		http://twitter.com/YesScotland/statuses/289777636803235840
24	YesScotland	Blair Jenkins: "The rest of the EU will be very keen to have independent Scotland as a member" http://t.co/6IRJ6yCj #indyref	19/01/2013	en		Quote from journalist/politician, BBC link, General benefits, EU	U				1	23	1		http://twitter.com/YesScotland/statuses/292428068696489987
25	YesScotland	Here's another image showing where an independent Scotland could make substantial savings http://t.co/ECgFOggA #indyref http://t.co/ANYT2G3V	24/01/2013	en		Economic benefits	U				1	73	20	Yes	http://twitter.com/YesScotland/statuses/294445971960639490
26	YesScotland	There's an online vote on "The case for a new, independent Scotland" at @MosaicScotland, which launched today http://t.co/nkswX6lg #indyref	01/02/2013	en		Campaign Information	U				1	22	1		http://twitter.com/YesScotland/statuses/297265312196358144
27	YesScotland	RT @ShonaRobison: Just back from gr8 @YesScotland turnout in Dundee city centre with SNP, Labour, Green, SSP, & no party folk! #handsupyes #indyref	26/01/2013	en		Campaign Information	RT	SNP Politician			2	8	3		http://twitter.com/YesScotland/statuses/295188380097052673
28	YesScotland	Glasgow University students to hold independence referendum http://t.co/gCOFJL3m #indyref	19/12/2012	en		Glasgow University, Independence	U				1	27	2		http://twitter.com/YesScotland/statuses/28142779305739904
29	YesScotland	Graphic on @bjglasgow's point to BBC webcast about huge annual saving for independent Scotland #indyref #fairerfutures http://t.co/GDiiEqLi	19/01/2013	en		Economic benefits	U				2	25	4	Yes	http://twitter.com/YesScotland/statuses/292433111399157760
30	YesScotland	RT @ShonaMcAlpine: Paul in @YesGovan Cross first time campaigner! He supports #HandsUpYes #yesglasgow #indyref http://t.co/nydasFdQ	26/01/2013	en		Ordinary people's support	RT	Ordinary			3	0	1	Yes	http://twitter.com/YesScotland/statuses/295123360520753152
31	YesScotland	Have a great Burns night and enjoy Yes Scotland's campaign weekend http://t.co/Bt0o9d7y #indyref #handsupyes	25/01/2013	en		Campaign Information	U				2	12	4		http://twitter.com/YesScotland/statuses/294857709369585664
32	YesScotland	What do the No campaign say now that Scotland's EU membership is under threat from Westminster? http://t.co/FryooQgy #indyref #EU	23/01/2013	en		No campaign, EU	U				2	36	4		http://twitter.com/YesScotland/statuses/294086296429817857
33	YesScotland	The recent benefits cut vote shows that given the choice Scotland and Westminster would choose different paths #indyref http://t.co/MwTr2YAS	11/01/2013	en		Scotland opposed it, Westminster imposed it	U				1	36	2	Yes	http://twitter.com/YesScotland/statuses/289721103755137026
34	YesScotland	@lothian_sky Don't worry. We will be producing other designs.	04/01/2013	en	lothian_sky	Campaign Information	R				0	0	0		http://twitter.com/YesScotland/statuses/287170053865095168
35	YesScotland	@LauraAlice88 Thanks very much, Laura, we really appreciate the work you're doing to help make Scotland a better, fairer nation #HandsUpYes	26/01/2013	en	LauraAlice88	Sentiment, Campaign information	R				1	1	1		http://twitter.com/YesScotland/statuses/295132483811414018
36	YesScotland	@nationalopinon have an interesting piece on young people and the independence referendum: http://t.co/wNFEv9ZA #indyref	09/01/2013	en	nationalopinon	General Benefits	U				1	13	2		http://twitter.com/YesScotland/statuses/288965436123537408
37	YesScotland	Mike Small in @CommentsFree: "How does Scotland's referendum fit into David Cameron's EU plans?"	28/01/2013	en		EU, David Cameron,	U				1	5	1		http://twitter.com/YesScotland/statuses/295926000078970880

http://t.co/lu6TE4Av #indyref												
38	YesScotland	An independent Scotland could make better choices - http://t.co/Qp4iwCdo #yesscot #indyref	22/01/2013	en		Guardian Newspaper General Benefits	U	2	12	1		http://twitter.com/YesScotland/statuses/293703099007258625
39	YesScotland	Today we launch the Great Yes Picture Challenge that's guaranteed to test your initiative to the full http://t.co/Sh1IBROX #indyref #yesscot	23/12/2012	en		Campaign Information	U	2	18	3		http://twitter.com/YesScotland/statuses/282817387064090624
40	YesScotland	RT @commentisfree: Scottish independence is fast becoming the only option Kevin McKenna http://t.co/CFIhTg89 (@KevinMcKennaSez)#indyref	20/01/2013	en		Independence, Guardian Newspaper	U	1	37	8		http://twitter.com/YesScotland/statuses/292952266523168768
41	YesScotland	Stephen Noon: 'Yes vote will stop Westminster system's damaging changes to Scotland' http://t.co/ekKKrFSj #indyref	30/12/2012	en		Quote from campaigner, general benefits	U	1	25	3		http://twitter.com/YesScotland/statuses/285483130842910720
42	YesScotland	Kevin McKenna in @commentisfree: Difficult to understand how any person in Scotland can express fear about independence http://t.co/keGDavKl	26/01/2013	en		Quote from campaigner, general benefits, Guardian Newspaper	U	0	38	5		http://twitter.com/YesScotland/statuses/295211116643115009
43	YesScotland	Video: Blair Jenkins on the Yes campaign in 2012 - and what 2013 will bring. http://t.co/ZzSkIzZW #indyref	30/12/2012	en		Campaign Information, Video	U	1	17	3	Yes	http://twitter.com/YesScotland/statuses/285475358323646464
44	YesScotland	Bit of fun from the geek wing of Yes Scotland: our "£500 better off v £1 worse off" graphic in binary http://t.co/ZVRZOjzq	16/01/2013	en		Economic benefits	U	1	6	1	Yes	http://twitter.com/YesScotland/statuses/291510288543522816
45	YesScotland	@severincarrrell in Guardian: "Yes camp scores the first point of 2013 with its pay a pound campaign" http://t.co/cz88EORv #indyref	08/01/2013	en	severincarrrell	Quote from journalist, Guardian Newspaper	U	1	16	1		http://twitter.com/YesScotland/statuses/288696287979794432
46	YesScotland	UK Treasury says independence will cost a pound. Why not give that pound to Yes Scotland? http://t.co/zgDuMpUF #poundforscotland #indyref	05/01/2013	en		Economic benefits	U	2	57	8		http://twitter.com/YesScotland/statuses/287673594497097728
47	YesScotland	Video: 'Think about the kind of Scotland we want to be' - @NicolaSturgeon http://t.co/PKGikaPf #indyref	23/01/2013	en		Political Speech, Video	U	1	6	3	Yes	http://twitter.com/YesScotland/statuses/294202870776090624
48	YesScotland	Dennis Canavan to #yesglasgow: "Westminster is completely out of touch with the people of Scotland." #indyref http://t.co/rUH9GHMY	16/01/2013	en		Quote from politician, Anti-Westminster	U	2	36	7	Yes	http://twitter.com/YesScotland/statuses/291642778859995136
49	YesScotland	Yes Scotland is looking to hire people in community, research, policy and communications roles http://t.co/SeSHqw0Z #indyref	19/12/2012	en		Recruitment, Campaign information	U	1	13	3		http://twitter.com/YesScotland/statuses/28141404592655648
50	YesScotland	Entries pouring in for our picture challenge. Send us your pics of Yes boards in entertaining places http://t.co/IEq6qgDa #indyref #yesscot	27/12/2012	en		Campaign Information, Picture Challenge	U	2	7	0		http://twitter.com/YesScotland/statuses/28426612071407872
51	YesScotland	@WingsScotland They are remarkably similar. Think of the former as the "lite" version.	08/01/2013	en	WingsScotland	Fun, Humour	R	0	0	0		http://twitter.com/YesScotland/statuses/288661510014775297
52	YesScotland	The winner of January's Yes Picture Challenge is: http://t.co/g7dN3v6F #yesscot #indyref	29/01/2013	en		Picture Challenge, Campaign information	U	2	2	0		http://twitter.com/YesScotland/statuses/296301252319539200
53	YesScotland	Yes Scotland welcomes proposals for transfer of powers after Yes vote #indyref #handsupyes http://t.co/HW300Ylh via @YesScotland	05/02/2013	en		Constitution, Independence	U	2	17	4		http://twitter.com/YesScotland/statuses/298835679104888834
54	YesScotland	@lothian_sky Try the T-shirt section here: http://t.co/IBJFh5Jq Hope you like them	04/01/2013	en	lothian_sky	T-Shirt, Campaign information	R	0	1	0		http://twitter.com/YesScotland/statuses/287169357111496704
55	YesScotland	Graphic: Answering your questions on an independent Scotland and the EU http://t.co/XRd7UzBL #indyref http://t.co/KQPXhFEB	11/01/2013	en		Answering questions, EU	U	1	6	0	Yes	http://twitter.com/YesScotland/statuses/289754890434142208

56	YesScotland	RT @KevinJPringle: Some of us at @yesperthkinross stall in Perth. Great reception - folk are really open to Yes case #HandsUpYes #indyref http://t.co/4u8tNbsl	26/01/2013	en		Campaign information	U	2	12	2	Yes	http://twitter.com/YesScotland/statuses/295185534471520257
57	YesScotland	Another signature at the Information Hub on Hope Street. Why not come visit http://t.co/xqzFUryC #yesscot #indyref http://t.co/Jkh1iWEr	29/01/2013	en		Campaign info, Support	U	2	18	4	Yes	http://twitter.com/YesScotland/statuses/296246407189368833
58	YesScotland	Poll puts Yes at 34% - up 11% on social attitudes survey. Swing of just 7% would put Yes ahead http://t.co/10uWk42G #HandsUpYes #indyref	27/01/2013	en		Poll, Independence	U	2	47	2		http://twitter.com/YesScotland/statuses/295482959740411904
59	YesScotland	More than a third of Scottish households worse off because of Westminster's benefits cut #indyref #unfairtogether http://t.co/AyAB3Qel	10/01/2013	en		Anti-Westminster, Economic benefits	U	2	43	4		http://twitter.com/YesScotland/statuses/289394254789373953
60	YesScotland	Ruth Wishart in @bellacaledonia: "David Cameron has surely induced a giant headache in the No campaign" http://t.co/Q73lRkN4 #indyref #EU	23/01/2013	en		Quote from journalist, David Cameron	U	2	10	2		http://twitter.com/YesScotland/statuses/294088987025498113
61	YesScotland	From @WeAreNational: Ten Questions For The No Campaign http://t.co/8KwaKLGX #IndyRef #YesScot	28/01/2013	en		No-campaign	U	2	10	2		http://twitter.com/YesScotland/statuses/295926107872571394
62	YesScotland	RT @ScotlandOffice: Section 30 Order, which will transfer referendum power to Holyrood, was unanimously passed in Commons	16/01/2013	en		Holyrood	RT	0	12	4		http://twitter.com/YesScotland/statuses/291458277399736320
63	YesScotland	Comedian and broadcaster Hardeep Singh Kohli (@misterhsk) just signed the Yes Declaration #indyref http://t.co/fyxiFWxQ	03/01/2013	en		Comedian, Celebrity, Support	U	1	49	15	Yes	http://twitter.com/YesScotland/statuses/286852839794421761
64	YesScotland	Joyce McMillan: "What has Westminster to offer me as a supporter of social justice, democracy, human rights?" http://t.co/c3kUq0SK #indyref	21/01/2013	en		Quote from journalist, Anti-Westminster	U	1	21	2		http://twitter.com/YesScotland/statuses/293296966782316544
65	YesScotland	Yes Scotland is looking to hire people in community, research, policy and communications roles http://t.co/SeSHqw0Z #indyref	18/12/2012	en		Recruitment, Campaign information	U	1	12	5		http://twitter.com/YesScotland/statuses/280995917128167424
66	YesScotland	Picture gallery of #HandsUpYes campaigners. Thanks to everyone who took part this weekend http://t.co/zbnvFSZM #indyref	28/01/2013	en		Campaign info, Support	U	2	5	1		http://twitter.com/YesScotland/statuses/295939397797441536
67	YesScotland	The hashtag for our 'Hands Up for a Better Scotland' campaign is #HandsUpYes : http://t.co/sJ65vLSK #YesScot #IndyRef	25/01/2013	en		Campaign info, Hashtag suggestion	U	3	13	3		http://twitter.com/YesScotland/statuses/294787293372350466
68	YesScotland	@ritchiestu Happy to help: http://t.co/YZ1haCCo #indyref	17/01/2013	vi	ritchiestu	Social Policy, Facebook	R	1	0	0		http://twitter.com/YesScotland/statuses/291890114811031552
69	YesScotland	Photo from the launch of our #HandsUpYes campaign this morning : http://t.co/sJ65vLSK #YesScot #IndyRef http://t.co/UJJu1Yym	25/01/2013	en		Campaign info	U	3	34	5	Yes	http://twitter.com/YesScotland/statuses/294784799552438272
70	YesScotland	Another graphic answering your questions on an independent Scotland: http://t.co/Nr6d61RD #indyref http://t.co/ZQJEUdle	15/01/2013	en		Economic benefits, Poster	U	1	83	17	Yes	http://twitter.com/YesScotland/statuses/291184243739070464
71	YesScotland	Yes Scotland welcomes Section 30 Order http://t.co/1PqdXfnE #indyref	16/01/2013	en		Independence	U	1	4	1		http://twitter.com/YesScotland/statuses/291514911228579840
72	YesScotland	Happy New Year everybody! #indyref #yesscot	01/01/2013	en		Happy New Year	U	2	36	3		http://twitter.com/YesScotland/statuses/285898270671265792
73	YesScotland	Here's a warming cup of coffee for all our #HandsUpYes campaigners out this weekend in the cold http://t.co/RnLC7dPS http://t.co/L6xuSVsl	26/01/2013	en		Campaign info, Coffee, Events	U	1	10	3	Yes	http://twitter.com/YesScotland/statuses/295127605974282241
74	YesScotland	RT @derek8853: Visit @YesScotland site in Edinburgh today. Gorgie rd 1.00m at Smithfield street	26/01/2013	en		Campaign info, Events	U	0	3	0		http://twitter.com/YesScotland/statuses/295128424945688576
75	YesScotland	Joyce McMillan: "What has Westminster to offer me, as a supporter of social justice, democracy and human rights?" http://t.co/c3kUq0SK	18/01/2013	en		Quote from journalist, Anti-Westminster	U	0	53	7		http://twitter.com/YesScotland/statuses/292189123270283265
76	YesScotland	After people arrived at #yesglasgow inaugural meeting. More than 500. Incredibke turnout. #indyref http://t.co/zx6MgMJA	16/01/2013	en		Campaign info, Support	U	2	37	3	Yes	http://twitter.com/YesScotland/statuses/291628481241047040

77	YesScotland	RT @YesGlasgow: Don't forget to tag your #YesGlasgow #HandsUpYes weekend of action pictures and we will RT the best and put on our Facebook page!	26/01/2013	en		Picture, Hashtag suggestion, Support	RT	YesGlasgow	2	4	0		http://twitter.com/YesScotland/statuses/295121893218975744
78	YesScotland	Westminster isn't working http://t.co/LUeNqCt via @YesScotland @bjglasgow live webchat with http://t.co/snXIUYsE #indyref	30/01/2013	en		Anti-Westminster	U		1	7	0		http://twitter.com/YesScotland/statuses/296590890682683392
79	YesScotland	Yet another interesting initiative from @nationalopinion "profiling cultural icons" http://t.co/uTvZST7j #indyref	10/01/2013	en		Cultural icons	U		1	10	0		http://twitter.com/YesScotland/statuses/289326306754195457
80	YesScotland	RT @YesEdinburgh: #Edinburgh has sun, blue skies and no snow. @YesScotland street stalls over Edinburgh today #handsupyes	26/01/2013	en		Weather, Campaign info, Events	U		2	12	3		http://twitter.com/YesScotland/statuses/295126365160738817
81	YesScotland	Report: Research shows Scots are positive about independence http://t.co/zdVShGJl #indyref #ukpolitics	11/01/2013	en		Poll, Independence	U		2	25	2		http://twitter.com/YesScotland/statuses/289742423897280512
82	YesScotland	@CraigICameron Labour may oppose the cuts but they'll happen anyway because Westminster will impose them http://t.co/KI3mT35h #ukpolitics	11/01/2013	en	CraigICameron	Anti-Westminster, Economic benefits	R		1	2	1		http://twitter.com/YesScotland/statuses/289736868935909377
83	YesScotland	In/out EU vote underlines uncertainty of staying in Union http://t.co/AVwkOhNX #indyref #EU	24/01/2013	en		EU	U		2	14	1		http://twitter.com/YesScotland/statuses/294409709518209027
84	YesScotland	Can we make Scotland a better, fairer nation? #YesWeCanavan Our campaign weekend is a vital step on the way #HandsUpYes	26/01/2013	en		Campaign info, Economic benefits	U		2	13	1		http://twitter.com/YesScotland/statuses/295169372610248704
85	YesScotland	Writing for Scotland on Sunday: Jim McColll makes his case for a Yes Vote in 2014 #yesscot #indyref http://t.co/Gfa6VL5q via @YesScotland	03/02/2013	en		Support from businessman	U		2	21	3		http://twitter.com/YesScotland/statuses/298028513007640577
86	YesScotland	Another international law expert says an independent Scotland will be part of EU, Prof David Scheffer http://t.co/438A90Gv #indyref	19/01/2013	en		EU	U		1	100	19		http://twitter.com/YesScotland/statuses/292657753879629825
87	YesScotland	#FF Thanks for the RTs this week! @JimArnott @weegieburger @LondonSNP @suncloc @ThereWasACoo #HandsUpYes	25/01/2013	en		#FF	FF		2	2	1		http://twitter.com/YesScotland/statuses/294887371751690240
88	YesScotland	@MatthewBall4 You're quite right and we are working on that now!	10/01/2013	en	MatthewBall4	Website, Local supports	R		0	0	0		http://twitter.com/YesScotland/statuses/289394499048849408
89	YesScotland	600+ people holding up Yes boards at #yesglasgow inaugural. This is what a real grassroots campaign looks like #indyref http://t.co/f1nKjzKw	16/01/2013	en		Yes Picture, Grassroot campaign, 600 people	U		2	123	55	Yes	http://twitter.com/YesScotland/statuses/291631999674900480
90	YesScotland	Check out our kids' Yessie t-shirts in the Yes Scotland shop http://t.co/jPW8VWhf #indyref	04/01/2013	en		T-Shirt, Campaign information	U		1	7	0		http://twitter.com/YesScotland/statuses/287166548383240192
91	YesScotland	Really enjoying the entries for our great picture challenge. Send us your pics of Yes boards in fun places at Hogmanay http://t.co/38ZzK2Qf	29/12/2012	en		Picture Challenge, Campaign information	U		0	5	1		http://twitter.com/YesScotland/statuses/284992166693072896
92	YesScotland	@alexmassie on #indyref: Cameron's EU referendum promise weakens Unionists' case http://t.co/GD4cNGjr	23/01/2013	en	alexmassie	Quote from journalist, EU, David Cameron	U		1	5	1		http://twitter.com/YesScotland/statuses/294068594743078912
93	YesScotland	Video: "Think about the kind of Scotland we want to be" - @NicolaSturgeon http://t.co/Ub18nlls #indyref #fairerfutures	24/01/2013	en		Video, Political speech	U		1	10	3	Yes	http://twitter.com/YesScotland/statuses/294399289961107457
94	YesScotland	@bjglasgow on @scotsmanpaper webchat: "I hope the No Campaign will raise their game and meet us on a higher level of debate" #indyref	30/01/2013	en	bjglasgow	No campaign	U		1	8	1		http://twitter.com/YesScotland/statuses/296599653728800769
95	YesScotland	#EcoScots blog: 'Why I support Scottish Independence' by @AdamRamsay from @brightgrn & @peopleandplanet #YesScot http://t.co/J60OQQOz	21/12/2012	en		Quote from blog	U		2	14	1		http://twitter.com/YesScotland/statuses/282125492537139200
96	YesScotland	Seven other things that cost a pound - apart from an independent Scotland http://t.co/KNaLN6hk #indyref #poundforscotland	08/01/2013	en		Support, Economic benefits	U		2	16	4		http://twitter.com/YesScotland/statuses/288657538726121474

97	YesScotland	RT @andydhay: Well done everyone @yesperthkinross for fantastic events in Scone, Crieff and Perth @YesScotland #HandsUpYes #Perth #scone #Crieff	26/01/2013	en		Campaign info, Events, Support	RT	SNP Politician	4	3	0	http://twitter.com/YesScotland/statuses/295213399086878722
98	YesScotland	Nicola Sturgeon: 'The case for independence rests on social justice, enterprise and democracy' http://t.co/eu5BwYZF #indyref #HandsUpYes	29/01/2013	en		Quote from politician, Economic benefit	U		2	33	5	http://twitter.com/YesScotland/statuses/296180812171317249
99	YesScotland	RT @stanblackley: Thanks to the thousands of people at #HandsUpYes campaign events across Scotland today. http://t.co/5V8TyHcV #YesScot #IndyRef @YesScotland	27/01/2013	en		Campaign info, Support, Event	RT	SNP	3	7	2	http://twitter.com/YesScotland/statuses/295514016443424768
100	YesScotland	@Irpicus Hi thanks for your quesiton. We have a section about pensions on our website, hopefully this will answer: http://t.co/XeZwuZo4	31/01/2013	en	Irpicus	Pension	R		0	3	2	http://twitter.com/YesScotland/statuses/297037222518091777

D.2. #indyref

No.	from_user	text	created_at	to_user	status_url
1	chris_stanyer	#Indyref, excellent performance by England against India!! Fantastic result.	Sat, 22 Dec 2012 20:06:53 +0000		http://twitter.com/chris_stanyer/statuses/282577972140048384
2	ScottishTimes	HELP ST: Please CLICK http://t.co/lRg2pYMm to take our short survey #indyref #scotland #voteeyes #independence #snp #YesScot #scottishlabour	Sat, 22 Dec 2012 14:00:45 +0000		http://twitter.com/ScottishTimes/statuses/2824485832223449089
3	ScottishTimes	UK austerity leading to repossessions in Scotland http://t.co/Wy3s4cxN #indyref #snp #austerity #stuc #sp4 #ukcrisis #shelterscotland #scots	Fri, 21 Dec 2012 13:05:27 +0000		http://twitter.com/ScottishTimes/statuses/282109529817239552
4	Ross_Greer	RT @YesScotland: Video: Blair Jenkins on the Yes campaign in 2012 - and what 2013 will bring. http://t.co/ZzSkIzZW #indyref	Sun, 30 Dec 2012 20:48:57 +0000		http://twitter.com/Ross_Greer/statuses/285487663279140865
5	Barlowfarlow	@brimarcuswatson This statement makes no sense. #indyref	Tue, 01 Jan 2013 02:45:27 +0000	brimarcuswatson	http://twitter.com/Barlowfarlow/statuses/285939768544608256
6	riversidecrew	RT @AlanRoden: Scottish Daily Mail: "Stop obsessing about independence and save our economy in 2013, firms beg Salmond." #indyref http://t.co/DZHgEOnN	Thu, 27 Dec 2012 09:25:26 +0000		http://twitter.com/riversidecrew/statuses/284228486774796288
7	sunloc	Herald, Scotsman etc. will you go over the cliff or come and join us? #YesScot #IndyRef #bettertogether	Mon, 24 Dec 2012 14:03:07 +0000		http://twitter.com/sunloc/statuses/283211205491970048
8	MichaelMarten	Interesting piece on #BBC in #Scotland and where accountability for news etc. lies (hint: not in Scotland...) #indyref http://t.co/YUErE6z3	Thu, 27 Dec 2012 12:53:42 +0000		http://twitter.com/MichaelMarten/statuses/284280898822733824
9	YesOnAir	#NowPlaying Steve Costello - Nickel City - Yes OnAir Radio - Coming Soon #indyref	Mon, 24 Dec 2012 23:02:16 +0000		http://twitter.com/YesOnAir/statuses/283346887149486080
10	brimarcuswatson	@thoughtland @oxenstierna_irl U dont know any of that. Ur just making it up. #indyref	Tue, 25 Dec 2012 01:39:56 +0000	thoughtland	http://twitter.com/brimarcuswatson/statuses/283386564908834816
11	lasumbra	Happy New Year Scotland! Glad and Proud to be part of this community!! #2013 #indyref #yesscot	Tue, 01 Jan 2013 00:04:04 +0000		http://twitter.com/lasumbra/statuses/285899152548827136
12	plaing2411	Every Sunday Herald in my shop sold this week. James Kelman interview and the best reporters in Scotland in my opinion #indyref #yesscot	Mon, 24 Dec 2012 16:56:29 +0000		http://twitter.com/plaing2411/statuses/283254831597109250
13	garrydunn	RT @MhairiHunter: Thursday. Institute of Directors says postpone #indyref debate till 2014. Friday. CBI demands earlier white paper. It's good to talk guys.	Fri, 28 Dec 2012 11:12:41 +0000		http://twitter.com/garrydunn/statuses/284617866387533824
14	Michael_Kearns	RT @EqualNations: Quebec has 28 unofficial embassies around the world. Scotland will go global whether we vote yes or no. #indyref	Sun, 23 Dec 2012 15:25:01 +0000		http://twitter.com/Michael_Kearns/statuses/282869427593170944
15	wheelingwhaup	RT @ThereWasACoo: Nicola Sturgeon: Government record 'a case for independence' http://t.co/jXQUh3NU #IndyRef #VoteYes #bettertogether #YesScot	Mon, 24 Dec 2012 21:53:18 +0000		http://twitter.com/wheelingwhaup/statuses/283329530167435264
16	Barlowfarlow	RT @FixyCraig: This just in from Scotsman HQ. Independent Scotland unable to share timezone with rUK. #IndyRef	Wed, 26 Dec 2012 20:51:45 +0000		http://twitter.com/Barlowfarlow/statuses/284038815411236864
17	SimonGHayter	@mcgregor_scott1 @lordmccconnell someone got a question wanting answered, direct it to those concerned. Not a media article., #indyref	Mon, 31 Dec 2012 03:38:19 +0000	mcgregor_scott1	http://twitter.com/SimonGHayter/statuses/285590684226949120
18	MrSPECTRUM7	England Its Time To say Goodbye: http://t.co/SOCiPhlv via @youtube #indyref #YESScot #bettertogether #freedom #justice #equality #scotland	Mon, 31 Dec 2012 15:24:42 +0000		http://twitter.com/MrSPECTRUM7/statuses/285768451212050434
19	VancouverOrca	Have we had Christmas messages from Johann, Ruthie and the Lib Dem bloke yet? #indyref	Mon, 24 Dec 2012 06:49:32 +0000		http://twitter.com/VancouverOrca/statuses/283102089066999808
20	RPMcGee	@livvyjohn The Union ignores the democratic right of the sovereign will of the people of Scotland to determine their own govts. #indyref	Mon, 31 Dec 2012 15:55:02 +0000	livvyjohn	http://twitter.com/RPMcGee/statuses/285776083314429952
21	YesEastLothian	Following a Yes vote in 2014 "So much that is set in stone today will be little more than political dust." #Indyref http://t.co/zonZFapB	Sun, 30 Dec 2012 11:10:42 +0000		http://twitter.com/YesEastLothian/statuses/285342140677103618
22	gillbill1	RT @ThereWasACoo: "There's no such thing as BBC Scotland, there's only the BBC 'in' Scotland." http://t.co/cP2q4Jza #IndyRef #VoteYes #bettertogether #YesScot	Fri, 28 Dec 2012 21:47:14 +0000		http://twitter.com/gillbill1/statuses/284777555834331137
23	davidsritchie	RT @Mulder1981: These MSPs are alas in our Scottish Government, RT If you think they bring shame to Scots & Scotland #IndyRef http://t.co/Tmxh4RkO	Sun, 30 Dec 2012 20:29:36 +0000		http://twitter.com/davidsritchie/statuses/285482792358404098
24	the_missusgee	RT @ScotlandshireGB: Please #RT and #FF to help us reach 1000 followers before Christmas. Only another 5 to go. #IndyRef #YesScot http://t.co/gZhj7JSw	Mon, 24 Dec 2012 23:06:59 +0000		http://twitter.com/the_missusgee/statuses/283348071428005888
25	wheelingwhaup	RT @ScotlandshireGB: A view of the 2012 'Year of Scares' from an Independent Scotland #IndyRef #YesScot http://t.co/kf1gsgt2	Wed, 02 Jan 2013 13:17:50 +0000		http://twitter.com/wheelingwhaup/statuses/286461300807176192
26	callannmusic	RT @gregmoodie: Things to miss about Westminster: Constant toadying to America. #yesscot #indyref #bettertogether	Sat, 29 Dec 2012 17:45:27 +0000		http://twitter.com/callannmusic/statuses/285079097103773698

27	JamesKelly	The imperial delusion lives on - http://t.co/Loikc4yH #sp4 #indyref #yesscot	Mon, 24 Dec 2012 00:38:56 +0000		http://twitter.com/JamesKelly/statuses/283008822606430209
28	kcurrie65	RT @EqualNations: RT if you support an Independent Scotland! http://t.co/nmANtD62 #indyref @YesScotland	Sat, 22 Dec 2012 04:34:13 +0000		http://twitter.com/kcurrie65/statuses/282343260389785601
29	ThereWasACoo	If you're away from the zeitgeist http://t.co/k1MSeam #IndyRef #VoteYes #bettertogether #YesScot	Tue, 25 Dec 2012 01:42:22 +0000		http://twitter.com/ThereWasACoo/statuses/283387176773902338
30	ActingStrange	Alasdair Gray, that article and our opinion... http://t.co/PAoWx1DI #indyref #yesscot #bettertogether	Sat, 22 Dec 2012 09:05:26 +0000		http://twitter.com/ActingStrange/statuses/282411515804545024
31	LamLawindy	@LCD_Klein @rmack2x @PurduePetesGirl And he kept the UK 2gether 4 maybe an xtra 70 yrs. Let's c how Scots vote in the #IndyRef ;)	Mon, 24 Dec 2012 18:27:36 +0000	LCD_Klein	http://twitter.com/LamLawindy/statuses/28327776373202688
32	sreedharanaidu	#scotland Scottish independence: Future debate 'must be positive' - BBC News: BBC NewsScottish independ... http://t.co/OLUaurx #IndyRef	Sun, 30 Dec 2012 01:06:44 +0000		http://twitter.com/sreedharanaidu/statuses/285190146398244865
33	Neek1974	@gregmoodie Illegal wars #IndyRef #yesscot	Sat, 29 Dec 2012 19:16:11 +0000	gregmoodie	http://twitter.com/Neek1974/statuses/285101927707074560
34	andrew_haddow	@MartinGsq @RPMcGee @TheSNP Yep. As debunked by David Edward http://t.co/1mGjyGa Funny how that went virtually unreported #indyref	Mon, 31 Dec 2012 17:21:55 +0000	MartinGsq	http://twitter.com/andrew_haddow/statuses/285797948741271553
35	YesOnAir	#NowPlaying Ruby & The Night Hawks - The Music Box - Yes OnAir Radio - Coming Soon #indyref	Sat, 22 Dec 2012 17:02:17 +0000		http://twitter.com/YesOnAir/statuses/282531516288991232
36	brimunro	If @scotgov hv the decency to produce a white paper for #indyref, surely #bettertogether should produce theirs. Only fair!	Sun, 30 Dec 2012 22:43:05 +0000		http://twitter.com/brimunro/statuses/285516383121444865
37	GordonAikman	'Business challenge to SNP on independence' - The Scotsman http://t.co/qBwoSVZT #indyref #bettertogether #sp4	Fri, 28 Dec 2012 00:27:09 +0000		http://twitter.com/GordonAikman/statuses/284455409157287936
38	joehands1980	RT @RPMcGee: @brimarcuswatson What's incorrect about calling Scotland a colony? @rennie1948 #indyref	Wed, 02 Jan 2013 20:57:09 +0000		http://twitter.com/joehands1980/statuses/286576890494455810
39	nwsocialist	.@Real_Sparky can you tag your tweets with #indyref at least? @ama2473	Fri, 28 Dec 2012 20:37:03 +0000	Real_Sparky	http://twitter.com/nwsocialist/statuses/284759890554146817
40	Storm_Warner	RT @theSNP: SNP membership surges 23% in 2012 - as other parties continue to decline http://t.co/ayi8VqKW #sp4 #scottishlabour #indyref	Mon, 31 Dec 2012 11:07:55 +0000		http://twitter.com/Storm_Warner/statuses/285703830560206848
41	Sannagie	RT @Barlowfarlow: Yes is all about possibility opportunity and improvement. No is about failing, danger and dependency. #indyref #yesscot #bettertogether	Wed, 26 Dec 2012 22:30:33 +0000		http://twitter.com/Sannagie/statuses/284063679698305024
42	mcgregor_scott1	@SimonGHayter @lordmcconnell As I stated, its ironic the people who are using the term 'bittertogether'. #indyref	Sun, 30 Dec 2012 17:52:37 +0000	SimonGHayter	http://twitter.com/mcgregor_scott1/statuses/285443288222277632
43	NewsnetScotland	RT @gregmoodie: Better Together are to ask Scots 'What would you miss about Westminster?' #yesscot #indyref #bettertogether @jayjayrobertson	Sat, 29 Dec 2012 17:25:15 +0000		http://twitter.com/NewsnetScotland/statuses/285074011107520512
44	Ind3pendent7	@BrigadoonGent @NewsnetScotland @Sizzy6 I don't vote SNP this is a discussion of the #indyref the (cont) http://t.co/BsO8C4ew	Wed, 02 Jan 2013 12:04:08 +0000	BrigadoonGent	http://twitter.com/Ind3pendent7/statuses/28644724964805632
45	joehands1980	@AngusMacNeillMP @PeteWishart @iainmacwhirter so you leaving it them #IndyRef	Wed, 02 Jan 2013 12:10:24 +0000	AngusMacNeillMP	http://twitter.com/joehands1980/statuses/286444327213871104
46	jsteve372	RT @yesscotland: Apparently DL will think a "No" vote at #indyref just means "Not just yet, maybe next year?" http://t.co/A1JVHhB	Sun, 23 Dec 2012 20:49:30 +0000		http://twitter.com/jsteve372/statuses/282951083947606016
47	wotanson	RT @clickma: @BBCNews review of Queen's Jubilee year. Parochial. They're unaware they equate England = London and UK = England. #indyref	Wed, 26 Dec 2012 13:40:13 +0000		http://twitter.com/wotanson/statuses/283930216013889536
48	TartanSeer	RT @Aye4Scotland: 'Landmark day' as every Scot gets new right not to be homeless - Great Policy! http://t.co/kRUJapL6 #IndyRef #YesScot	Mon, 31 Dec 2012 11:21:46 +0000		http://twitter.com/TartanSeer/statuses/285707314546225153
49	dagwells	RT @EqualNations: Merry Christmas to all followers & friends! Whatever your faith & politics - peace & love to all. #indyref	Mon, 24 Dec 2012 23:38:40 +0000		http://twitter.com/dagwells/statuses/283356046611861505
50	Scotto_Voce	@kerrygill2 @yesscotland @ianmckerron funny, that's what I was putting your intemperate outburst down to as well. :) #indyref #staypositive	Tue, 01 Jan 2013 17:42:03 +0000	kerrygill2	http://twitter.com/Scotto_Voce/statuses/286165404596965376
51	BreichSNP	We're a party united by a dream. If it comes true, some will stay, some won't. It's choice, not conspiracy: #indyref http://t.co/U9l2m9ao	Sun, 30 Dec 2012 00:45:45 +0000		http://twitter.com/BreichSNP/statuses/285184865412984833
52	rydoso	RT @ScotlandshireGB: Unionist nutters leave the internet as they abandon Hoose and Hame. #IndyRef #YesScot http://t.co/2RYINGZ2	Sun, 30 Dec 2012 19:41:56 +0000		http://twitter.com/rydoso/statuses/285470798985183232
53	Boab10	RT @NewScotGirl: First Minister's Christmas Message http://t.co/dKycEyLq #yesscot #indyref	Wed, 26 Dec 2012 01:24:44 +0000		http://twitter.com/Boab10/statuses/283745124918382593
54	DamaineGorman	RT @Mulder1981: One in four supporters have deserted the nationalist cause in 2012. Because Scots know we are #BetterTogether! #IndyRef http://t.co/0bzuvdl	Mon, 31 Dec 2012 10:33:02 +0000		http://twitter.com/DamaineGorman/statuses/285695049054961667

55	Mulder1981	@STVHolyrood @brimarcuswatson SNP want fiscal powers yet let our variable rate powers lapse & hoarding cash? #IndyRef #SNPFail	Thu, 27 Dec 2012 08:13:35 +0000	STVHolyrood	http://twitter.com/Mulder1981/statuses/284210405205749760
56	arennie44	@JoanMcAlpine All governments know what the public need- they choose not to- SNP are investing in the people- #yes #indyref @Daily_Record	Wed, 02 Jan 2013 15:49:09 +0000	JoanMcAlpine	http://twitter.com/arennie44/statuses/286499380310183937
57	nationalopinon	We've just uploaded a video of last nights first anniversary celebrations (feat. @scotlandthinks): http://t.co/zXwOP5eb #YesScot #IndyRef	Sat, 22 Dec 2012 10:32:53 +0000		http://twitter.com/nationalopinon/statuses/282433519580504064
58	YesOnAir	#NowPlaying GRUHAK - Puking Blues - Yes OnAir Radio - Coming Soon #indyref	Mon, 24 Dec 2012 02:02:16 +0000		http://twitter.com/YesOnAir/statuses/283029797246992386
59	WingsScotland	RT @gregmoodie: What would you miss about Britain, asks Better Together. Who said anything about leaving Britain? #yesscot #indyref #bettertogether	Sat, 29 Dec 2012 13:45:21 +0000		http://twitter.com/WingsScotland/statuses/285018672861417472
60	kernelsaunters	RT @Robmurray11: To get our new car sticker RT then email info@bettertogether.net with your address #indyref #bettertogether http://t.co/xyy3al4x	Sat, 29 Dec 2012 12:29:23 +0000		http://twitter.com/kernelsaunters/statuses/284999554007445504
61	GraemetsmithT	RT @SNPYouth: YES. #indyref #YesScot #RetweetForIndependence Retweet for independence! Lets see how many retweets we can get! RT.	Mon, 31 Dec 2012 18:12:08 +0000		http://twitter.com/GraemetsmithT/statuses/285810586015645698
62	mgreenwell	RT @scouriebeast: Really wish scottish labour spent as much time attacking poverty as it does attacking the snp #indyref	Tue, 25 Dec 2012 22:14:57 +0000		http://twitter.com/mgreenwell/statuses/283697364001243136
63	Mulder1981	@tangotony Best thing? Ignoring a referendum result and being the only party to ever hand power back to WM #IndyRef	Sun, 30 Dec 2012 21:20:28 +0000	tangotony	http://twitter.com/Mulder1981/statuses/285495593760071680
64	BrigadoonGent	.@ToniGiugliano I am an ordinary Scot - no need for me to publish a "vision". I note your one does not justify your wild #indyref claims!	Sun, 30 Dec 2012 15:28:47 +0000	ToniGiugliano	http://twitter.com/BrigadoonGent/statuses/285407089331957760
65	RLemkin	RT @ScotlandshireGB: Our Christmas message to our readers and to all Scotlandshire politicians. #IndyRef #YesScot http://t.co/aZbPFWtt...	Tue, 25 Dec 2012 00:25:58 +0000		http://twitter.com/RLemkin/statuses/283367947987214336
66	ActingStrange	RT @YesScotland: Merry Christmas to all of our followers, from the team at Yes Scotland. #indyref #yesscot	Wed, 26 Dec 2012 09:13:31 +0000		http://twitter.com/ActingStrange/statuses/283863100472569857
67	chris_stanyer	@Barlowfarlow No organisations never have, its a daft question. Is the CBI important. You bet. #indyref	Fri, 28 Dec 2012 10:18:20 +0000	Barlowfarlow	http://twitter.com/chris_stanyer/statuses/284604185566117888
68	GerryHassan	Does Scotland really want to do something serious abt inequality? And what if anything is stopping us? #indyref http://t.co/b35S083v	Mon, 24 Dec 2012 16:54:04 +0000		http://twitter.com/GerryHassan/statuses/283254223427223552
69	Clarkson77	@chris_stanyer And how do you 'work hard' and 'get on' while being forced to work for benefits rather than given a 'real' job? #indyref	Mon, 31 Dec 2012 11:02:29 +0000	chris_stanyer	http://twitter.com/Clarkson77/statuses/285702461958787072
70	Maclomhair	RT @thoughtland: "[ScotLab] could champion a new federal Britain run in the interests of working people". But, er, won't. #IndyRef http://t.co/C7fZD8ku	Mon, 24 Dec 2012 08:09:31 +0000		http://twitter.com/Maclomhair/statuses/283122217611558913
71	nationalopinon	Where are the @uk_together intellectuals writing about the benefits of the Union and/or what we could do to make it better? #IndyRef	Mon, 24 Dec 2012 12:41:15 +0000		http://twitter.com/nationalopinon/statuses/283190600134696960
72	clickma	RT @wotanson: Too late mate: "We ignore the growing north-south divide at our peril." http://t.co/TE2ob6ko #indyref #bettertogether	Sun, 30 Dec 2012 08:55:06 +0000		http://twitter.com/clickma/statuses/285308016717336576
73	daftquine	RT @yesscotland: Apparently DL will think a "No" vote at #indyref just means "Not just yet, maybe next year?" http://t.co/A1JV0HBB	Sun, 23 Dec 2012 19:55:36 +0000		http://twitter.com/daftquine/statuses/282937521825017856
74	Orkneytories	Are there any newspapers or media outlets left which @thesnp and their supporters aren't accusing of bias? #IndyRef	Sat, 22 Dec 2012 22:56:35 +0000		http://twitter.com/Orkneytories/statuses/282620681001242624
75	brimarcuswatson	@mama_zoo Thats fine. Altho it will look bad if they reject the findings. #indyref	Wed, 02 Jan 2013 22:49:48 +0000	mama_zoo	http://twitter.com/brimarcuswatson/statuses/286605240424337408
76	BrigadoonGent	RT @joehands1980: @Scotty0709 cause when we mentioned the £ and EU and revenues etc we are accused of scaremongering #IndyRef #bettertogether	Sun, 30 Dec 2012 08:01:39 +0000		http://twitter.com/BrigadoonGent/statuses/285294565970280449
77	Fireisk	RT @peterdempsie: Interested in #indyref? Follow @YesScotland only 96 followers short of 10k. Can #yesscot get 10,000 followers before Hogmanay?	Fri, 28 Dec 2012 18:37:39 +0000		http://twitter.com/Fireisk/statuses/284729843659186177
78	MatthewBall4	RT @nationalopinon: National Collective's First Anniversary: Finding Our Feet http://t.co/GQSE4aVc #IndyRef #YesScot	Sat, 22 Dec 2012 14:46:30 +0000		http://twitter.com/MatthewBall4/statuses/282497344598069250
79	SimonGHayter	@kevwawake would have to pay me to listen to them. #indyref	Fri, 21 Dec 2012 20:33:36 +0000	kevwawake	http://twitter.com/SimonGHayter/statuses/282222306837803010
80	Clarkson77	Still believe the oil's running out anytime soon? Statoil to invest £4.3bn in North Sea oil field http://t.co/9dPat6KM #indyref @YesScotland	Fri, 21 Dec 2012 15:18:39 +0000		http://twitter.com/Clarkson77/statuses/282143048329220097
81	clickma	RT @ScottishTimes: Scottish renewable success begins to rival oil and gas http://t.co/Xhg1mxY1 #snp #theSNP #sp4 #indyref #oil #gas #renewables #energy #green	Wed, 26 Dec 2012 12:46:52 +0000		http://twitter.com/clickma/statuses/283916791347040256
82	VancouverOrca	@bmc875 There is, of course, the possibility that the idea of investing in Scotland's future is of no interest to labour. #indyref	Fri, 21 Dec 2012 20:24:12 +0000	bmc875	http://twitter.com/VancouverOrca/statuses/282219944530284544

83	lanGrant_edwest	RT @WingsScotland: Will the Scottish Parliament get more powers after a No vote in 2014? http://t.co/aGKuET1f #indyref #yesscot #bettertogether	Sun, 30 Dec 2012 12:20:56 +0000		http://twitter.com/lanGrant_edwest/statuses/285359814501085184
84	IndyForTheGuy	RT @ScotlandshireGB: BREAKING NEWS: CBI Scotland asks Michael Moore more than 170,000 questions on dependence. #IndyRef #YesScot http://t.co/PdGWVv4m	Mon, 31 Dec 2012 00:06:19 +0000		http://twitter.com/IndyForTheGuy/statuses/285537330004119552
85	Stewart_Lang	RT @markgr101: British unionism IS nationalism! Duh! #yesscot #indyref #snp #sp4 #BetterTogether #saoralba http://t.co/rfjytLpQ	Mon, 31 Dec 2012 21:39:24 +0000		http://twitter.com/Stewart_Lang/statuses/285862745759424512
86	Mulder1981	RT @Xarundel: @BrigadoonGent @ToniGiugliano @KeithRSteele @wheelingwhaup #indyref But visions with no substance don't pay the bills (excuse bad grammar)	Sun, 30 Dec 2012 17:33:48 +0000		http://twitter.com/Mulder1981/statuses/285438553339617281
87	katelaity	RT @ScottishTimes: Westminster 'bedroom tax' to deepen Scots austerity pain http://t.co/lf91ETcT #indyref #sp4 #voteeyes #YesScot #snp #theSNP #STUC #austerity	Thu, 27 Dec 2012 16:38:33 +0000		http://twitter.com/katelaity/statuses/284337483498549248
88	YesAberdeen	RT @YesScotland: Punk rock musician has supplied the image that features on @YesScotland Christmas card. #indyref http://t.co/JEH5uUEh http://t.co/lmd22dTI	Fri, 21 Dec 2012 12:56:19 +0000		http://twitter.com/YesAberdeen/statuses/282107230868877312
89	UkFacepalm	@JohnMcDonaldish @KennyFarq Aye. Personally I think Kenny is an editorial drag on the chances of #SoS being in print on the day of #indyref	Tue, 01 Jan 2013 12:18:50 +0000	JohnMcDonaldish	http://twitter.com/UkFacepalm/statuses/286084064434343936
90	OliverMilne	Counting down the seconds until somebody claims that speech from #Merlin somehow reflects an #indyref bias.	Sat, 22 Dec 2012 20:36:39 +0000		http://twitter.com/OliverMilne/statuses/282585463825522688
91	YesOnAir	#NowPlaying Liquid Grey - From Dusk Til Dawn - Yes OnAir Radio - Coming Soon #indyref	Sun, 30 Dec 2012 05:02:17 +0000		http://twitter.com/YesOnAir/statuses/285249427319447552
92	YesOnAir	#NowPlaying NightPorter - Fallen Angel - Yes OnAir Radio - Coming Soon #indyref	Tue, 25 Dec 2012 02:02:15 +0000		http://twitter.com/YesOnAir/statuses/283392178410123265
93	wotanson	@chris_stanyer Song neatly sums up CBI long history of closed thinking & reflects how seriously to treat their pronouncements. #indyref	Fri, 28 Dec 2012 11:11:27 +0000	chris_stanyer	http://twitter.com/wotanson/statuses/284617556076158977
94	tangotony	RT @Scotty0709: Uhm, so 1 minute unionists want all the answers about the #indyref & the next they want @theSNP to stop obsessing about it? Can't do both.	Thu, 27 Dec 2012 16:21:06 +0000		http://twitter.com/tangotony/statuses/284333091223375872
95	YesOnAir	#NowPlaying Woody & The Bluepackers - Stones In My Passway - Yes OnAir Radio - Coming Soon #indyref	Fri, 28 Dec 2012 19:02:18 +0000		http://twitter.com/YesOnAir/statuses/284736045784903680
96	airteth	@carolinedj13 @GordonAikman @Telegraph @UK_Together Do you think it's more than Cameron's civil servant army? http://t.co/jf4OBpPK #indyref	Thu, 27 Dec 2012 16:29:50 +0000	carolinedj13	http://twitter.com/airteth/statuses/284335290582200320
97	robmurray11	Happy 2013 everyone! Make helping #bettertogether one of your New Year's resolutions http://t.co/lLl6H25y http://t.co/BTUeChz4 #indyref	Tue, 01 Jan 2013 12:17:57 +0000		http://twitter.com/robmurray11/statuses/286083842874433537
98	EmbraBoffin	RT @WingsScotland: 2012: Unity Of The Year http://t.co/3d2AJZCG #indyref #yesscot #bettertogether #johannmageddon	Thu, 27 Dec 2012 02:33:30 +0000		http://twitter.com/EmbraBoffin/statuses/284124819858006017
99	Mulder1981	RT If like the papers you think Salmond & SNP are liars and hence CANT be trusted! #IndyRef http://t.co/964TPPRx	Sun, 30 Dec 2012 19:57:48 +0000		http://twitter.com/Mulder1981/statuses/285474788087062529
100	jakimccarthy	Alex Neil Christmas message - short http://t.co/RfiYh3fR ? #indyref v=stp_J6FKt_I&sns=tw via @youtube	Sat, 22 Dec 2012 23:43:30 +0000		http://twitter.com/jakimccarthy/statuses/282632486868115456