

**#EvenMore than just a brand of soap: A case study analysing
LUX soap's use of Instagram.**

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COMPULSORY DECLARATION

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Abstract

This research investigates the ways in which Unilever's LUX soap has repositioned their brand away from their historical association with beauty pageants. This research aims to unpack the ways in which Instagram is utilised by LUX soap to effectively communicate a distinct brand personality. This research identifies that the repositioning of the brand on Instagram was achieved through a strategy that integrated social media influencers and brand events, whilst incorporating social marketing. Not only does this research focus on LUX's branding on Instagram, it critically engages with the content from a postfeminist perspective. This is the secondary theoretical engagement of this work. The paper highlights the ways in which the content is postfeminist in nature and how this was incorporated into the branding messages. The main focus of this dissertation is the #MoreThanYouCanSee and #EvenMore LUX soap campaigns. Through a mixed methodology of interviews, content analysis, and survey the paper focuses on the ways in which LUX created a relationship with their customers on Instagram and effectively repositioned the brand. The research suggests that three key techniques were repeated on Instagram to effectively create new associations with the LUX brand during the #MoreThanYouCanSee and #EvenMore extension campaign. The paper, furthermore, suggests that the LUX soap campaign employs postfeminist rhetoric in their Instagram strategy. This dissertation argues that the development of a strategy consisting of branded events, social media influencers, and social marketing content allowed LUX soap to reposition their brand.

Key words: *Instagram, branding, social media, postfeminism*

Introduction

In 2019, we witnessed brands such as Nike, Adidas, and Dove spotlight women in their branding efforts. Nike with their "Dream Crazy" campaign, Adidas with "She Breaks Barriers", and Dove with their latest "#ShowUs" extension of the Dove Real Beauty campaign (Ueland, 2019). Unilever's LUX soap, a rival to Dove, is no different. However, their employment of female empowerment is vastly different to that of Dove. Unilever claims that LUX soap "highlights the multi-faceted beauty of South African women" (Unilever, 2017) through their #MoreThanYouCanSee and #EvenMore campaign. This is a recent strategic shift for the brand. LUX has in the past been strongly associated with beauty pageants (Media Update, 2017). In 2011, the brand ran their own beauty pageant entitled "Lux Miss Smooth Skin", in which the winner would win "a modelling portfolio, a magazine cover, a fashion shoot and a R10 000 bursary" (bizcommunity, 2011). LUX soap as a brand has been an established brand since 1988 (Lux Archive, 2010). South Africa has been a key

L'André Venter (VNLAN001) #EvenMore than just a brand of Soap Supervisor: Ronald Irwin
market for the brand for over 20 years according to the LUX archive. With LUX's long
history in South Africa and the company stating that South Africa is a key market for them
the researcher chose to closely analyse the brand and their latest campaign. Their latest
#MoreThanYouCanSee and #EvenMore campaign has been their vehicle to reposition the
brand personality away from the previous beauty pageant narrative. The two campaigns are
following the same core values. #MoreThanYouCanSee was the initial campaign followed by
#EvenMore, another hashtag associated with the same campaign. The strategy is currently
stretching into its third year. The specific details of the initiative will be unpacked later in the
study. This research is concerned with the digital marketing strategy of this campaign.
Specifically, the use of Instagram. This dissertation will analyse the ways in which LUX has
repositioned their brand through Instagram using the hashtags #MoreThanYouCanSee and
#EvenMore. This research unpacks the ways in which LUX soap was able to reposition their
brand through the #MoreThanYouCanSee campaign using Instagram. The main focus of this
research is the ways in which LUX soap integrated social media influencers, marketing
events, and social marketing to successfully reposition the brand. The research is thorough
and studies all 121 images posted to the LUX soap Instagram account that were tagged with
"#MoreThanYouCanSee" or the "#EvenMore" extension of the campaign. The research
gained valuable information and insight from the brand manager and digital account manager
which provided an overview of the campaign whilst illustrating not only the motivation of the
strategy but the success thereof. The brand and the message of "#MoreThanYouCanSee" was
the anchor of the events and the social media influencer content posted to the account. A
survey was compiled and distributed to test the findings of this paper and ensure academic
vigour. This dissertation, additionally, contributes interestingly to postfeminist theory as a
further insight, although that is not the main finding.

The main research questions that will be addressed are: In what ways did LUX soap use
Instagram as part of their digital strategy to reposition their brand? In what way is the content
posted by LUX soap postfeminist in nature and does this influence the representation of the
brand?

This study implemented a mixed methodology of in-depth qualitative interviews, qualitative
content analysis, and a survey. This combination of methodology allowed for a nuanced and
detailed exploration of the specific LUX soap digital campaign. The brand manager of LUX
soap South Africa and the digital account manager from the digital agency were both
interviewed. 121 images posted to the LUX soap South Africa Instagram account were
analysed. The survey was designed to aid in the triangulation of the data. The analysis

media influencers (SMIs). Secondly, branded events with the campaign and the brand message as the focal point. Lastly, the brand started to tap into social marketing which is driven by social issues such as the representation of women (Parkinson, Russell-Bennett and Previte, 2018). The purpose being showcasing “multifaceted” women in relation to the brand. Furthermore, the research highlights how the purpose driving the campaigns is postfeminist in nature and conforms to traditional representations of women in advertising as outlined by Goffman (1987) to a certain extent. There is extensive previous literature on branding, social media, and feminism in their own right. However, there exists a gap in the literature at the intersection of these fields. Furthermore, Instagram studies are new and developing and the field requires more contributions. This research importantly finds that the #MoreThanYouCanSee campaign on Instagram effectively integrated social media influencers, branded events, and social marketing to successfully reposition the brand away from beauty pageants. This study contributes to the field of Instagram and branding by providing a detailed case study of the LUX soap brand. The findings will help to bridge the gap of this important intersection of academia.

Literature Review

Branding in a hyperconnected context

Extensive research has been completed regarding branding. The term is extremely broad and complex. According to Venter and Jansen van Rensburg, (2014) branding can be understood as “an all-encompassing, holistic summary of a product, service, or organisational reputation in the minds of its various stakeholders” (227). Branding is vital element to the success of a business. Kotler (1999) importantly argued that “the art of marketing is essentially about building brands” (Venter and Jansen van Rensburg, 2014, 228). Building a brand is an element of marketing. Chernev (2009) argued that marketing is a value-creation process. Value is understood as “a strategic concept that captures the benefits that exchange participants receive from the market exchange” (Chernev, 2009, 5). The brand building process contributes to creating value. Brands are designed specifically to communicate a particular ideal to differentiate an offering (Venter and Jansen van Rensburg, 2014, 228). Building a brand is an intricate process which attempts to solidify associations with the company, product or even person. There are specific brand elements that we focus on in this study. Namely: brand positioning, personality and community. Brand positioning is “where exactly customers position an offering in their minds [which] is informed by a diverse set of influences, including memories of their own or others’ experiences” (Venter and Jansen van Rensburg, 2014, 233). The position of a brand relates to “the different values associated with

a brand” (Venter and Jansen van Rensburg, 2014, 233). Keller and Lehmann (2006) two of the leading branding academics highlight that the brand positioning “sets the direction of marketing activities and programs” (740). Brand personality is another key aspect. Aaker, (1997) importantly identified five main dimensions of brand personality namely: sincerity, excitement, competence, sophistication and ruggedness. Brand communications will develop connotations that can be related to Aaker's (1997) findings. Aaker (1997) asserts that brands create narratives through branding campaigns to communicate certain attributes which can then have them allocated into one of her brand personality dimensions. A brand’s personality is deeply linked to the brand persona which is rooted in storytelling. Herskovitz and Crystal (2010) explain that “brand persona creates a long-lasting emotional bond with the audience because it is instantly recognizable and memorable, it is something that people can relate to, and it is consistent” (21). The persona, as with the brand personality, will appear human but be rooted in a narrative that informs consumers’ understanding of the brand values. A clear persona can build implicit trust and loyalty for brands (Herskovitz and Crystal 2010). If consumers are able to relate to a brand persona and story, they can develop a strong attachment to the brand. Brand managers are not only able to create clear personalities for brands but done correctly communities may also form around the brand. Muniz, Jr. and O’Guinn (2001) asserted that consumers are able to connect with each other due to loyalty for a specific brand. This results in a brand community being created over a shared interest in the product or even the values the brand may represent. These are the important traditional branding theories. This research, however, is preoccupied with one brand’s marketing strategy on Instagram. Web 2.0 and social media has forced branding to adapt and develop new ways of managing brand relationships.

Labrecque (2014) explains that “the interactive nature of social media platforms developed in the Web 2.0 era has ultimately changed consumer relationships with brands in these environments, even allowing them to become active players in brand stories” (Gensler *et al.*, 2013). Consumers are no longer viewed as passive, impressionable sponges within this context. The modern consumer’s role has changed due to their hypoconnectivity and access to information. Gamboa and Gonçalves (2014) assert that “web 2.0 supplies the technological components, such as applications and online tools, that enable social media; social media provides the social aspects of Web 2.0 – such as participation, conversation, and connectivity to the community—that allow users to create and share content” (Constantinides and Fountain, 2008). They, furthermore, underscore that “simply having a presence is not

sufficient. Companies need to know how to use Web 2.0 and social media because these vehicles give consumers more power and influence over the brands” (Gamboa and Gonçalves, 2014, 710). The previous literature on social media marketing and branding focuses mainly on how companies can effectively engage with consumers that hold more power. The shift from unilateral mass marketing communication has been disrupted by social media platforms. Peters *et al.*, (2013) draw on Alba *et al.*, (1997) and explain the “dyadic relational interactivity as the main differentiating characteristic of social media compared to other traditional offline and online media: a social medium is, by definition, multi-way, immediate, and contingent” (282). The use of social media is thus a dynamic interactive process. Muntinga, Moorman and Smit, (2011) found that consumers engage with social media for enjoyment, relaxation and as a pastime (Godey *et al.*, 2016). In fact, Alalwan *et al.*, (2017) assert that “people increasingly look at social media applications as an important part of their daily life and more likely to move their interactions to the viral platforms” (1178). Therefore, it is clear that social media has had a significant impact on consumers lives. Chen and Lin (2019) critically discuss how social media marketing activities influence the perceived value that consumers interpret. Their conclusion is that “social media marketing activities [have] a significant influence on social identification and perceived value, which in turn affect satisfaction, continuance intention, participation intention and purchase intention” (Chen and Lin, 2019, 29). Furthermore, they draw on Kim and Ko's (2012) research on luxury brands which highlighted five main factors of social media interaction being; “entertainment, interaction, trendiness, customization and word-of-mouth” (Chen and Lin, 2019, 23). Many branding scholars have recently unpacked the influence social media has on brand equity and other branding elements (Godey *et al.*, 2016). Alalwan *et al.*, (2017) argue that through utilising social media brands are able to “build and sustain emotional ties between their customers” (1181).

Past literature on branding has, furthermore, considered the role of authenticity when building relationships with customers. It is important to consider the complex understanding of authenticity in this field of research. Authenticity is a “very unclear concept in the field” (Liu and Suh 2017, 13). Banet-Weiser, (2012) has outlined how authenticity and economic imperatives co-exist in complex ways as authenticity has transformed into a tool for differentiation in the market. Although the term is contested, the previous literature has started unpacking and investigating the term. Fritz, Schoenmueller and Bruhn (2017) attribute the increasing interest in the term to “the growing consumer demand for authenticity in

purchased products and services”. Their work establishes that “authenticity serves as evidence of quality and differentiation for consumers” (Fritz, Schoenmueller and Bruhn 2017, 325). They explain that “authenticity is primarily understood as a subject-related behavioural attribute” (Fritz, Schoenmueller and Bruhn 2017, 326). This is one of the many claims to authenticity that has been suggested. Lin, Tang and So (2011) underscore the confusion that exists around the term authenticity by highlighting that it can be understood in 14 different ways. However, for this research the key elements of authenticity that they mention are trustworthiness, natural and genuine content (798). This relates back to the work of Fritz, Schoenmueller and Bruhn (2017) who draw on Heidegger (1962) and Sartre (1943) who argued that “individuals are said to be authentic if they are sincere, assume responsibility for their actions and make explicit value-based choices concerning those actions and appearances rather than accepting pre-programmed or socially imposed values and actions” (326). In the context of branding, authenticity is influenced by these philosophies and elaborated upon and applied to branding processes. Bruhn *et al* (2012), Napoli *et al* (2014) and Morhart *et al* (2013) “developed a measurement scale of brand authenticity. Bruhn and colleagues define brand authenticity as the perceived genuineness of a brand that is manifested in terms of its stability and consistency (i.e. continuity), uniqueness (i.e. originality), ability to keep its promises (i.e. reliability) and unaffectedness (i.e. naturalness)” (Fritz, Schoenmueller and Bruhn, 2017, 327).

Authenticity can then most basically be understood “as the perceived consistency of a brand’s behaviour that reflects its core values and norms, according to which it is perceived as being true to itself, not undermining its brand essence or substantive nature” (Fritz, Schoenmueller and Bruhn, 2017, 327). A tension does, however, exist because as Prinsloo *et al* (2015) highlight once a brand attempts to create authenticity it can easily be rejected by consumers and be perceived as “artificial”. Marketers have turned to social media and SMIs more specifically as an antidote to this authenticity paradox in branding. Pöyry *et al* (2019) assert that endorsements on social media tap into the originality aspect of authenticity. They suggest that the endorsement by influential social media users can produce “a transfer of symbolic meanings” (Pöyry *et al* 2019, 4). An authentic message according to Brown *et al* (2013) allows the recipient to identify with the message being communicated. Pöyry *et al*'s (2019) research found that social media celebrities or SMIs were able to appear authentic due to the personal nature of their accounts and that the content aligns with the essence of who the celebrity is known to be. They assert that “as social media influencers arguably have a closer

relationship with their followers as their fame has arisen from social media, the effectiveness of their endorsements may also be based on the effectiveness of WOM communications (Cheung and Thadani, 2012; Erkan and Evans, 2016; Jin, 2018)” (Pöyry *et al* 2019, 347). This illustrates another important element of branding in the Web 2.0 context, electronic word of mouth (eWOM). eWOM can be understood as sentiment expressed via the internet which can be both positive and negative (Cheung and Thadani, 2012). According to Cheung and Thadani (2012) eWOM communications “possess unprecedented scalability and speed of diffusion” whilst being “more persistent and accessible” than traditional WOM (462). They underscore the vast volume of communication that the internet and social media allow to be created that makes eWOM an important element of digital branding. eWOM is defined by the element of sharing not only opinions but experiences about brands or events (Kim, Sung and Kang, 2014). eWOM is driven by consumers but can be sparked by interactions with a brand and be fuelled by brand activity (Kim, Sung and Kang, 2014). Social networking sites create ideal environments for eWOM because they serve as “a venue where consumers disseminate and seek out information from their established social networks (mostly labelled as ‘friends’) through interpersonal interactions online” (Kim, Sung and Kang, 2014). The interactive nature of social media enhances the effectiveness of eWOM marketing (Kim, Sung and Kang, 2014).

eWOM not only encourages participation in communication but for consumers to be more active in brand communities due to a stronger sense of commitment (Kim, Sung and Kang, 2014). This is due to the fact that the consumer is empowered through eWOM and has the ability to contribute to brand narratives. Ahrens, Coyle and Strahilevitz (2013) explain that “the trend toward consumers generating their own forms of marketing communication is increasingly taking the power of attracting customers out of the hands of the marketers”. eWOM can thus be utilised to not only engage with customers but allow them to incentivise other customers to interact with the brand. eWOM can create interest around a brand or by extension a branded event. Chang, Hsieh and Tseng (2013) underscore this assertion in their research. They highlight the importance of eWOM in relation to branded events. Their focus is, however, crisis management. Furthermore, they stress the importance of community in the effectiveness of eWOM (Chang, Hsieh and Tseng, 2013). Their research asserts that an extension of a brand can be more successful if supported by a group. This creates more awareness and brand community through eWOM (Chang, Hsieh and Tseng, 2013). One such brand extension is brand events.

Brand events or event marketing is a new and developing field of research. Wood (2009) highlights that there are different types of event marketing namely: “lifestyle marketing, experiential marketing, relationship marketing, public relations, and marketing communications” (248). Kotler, (2000) defines event marketing as “occurrences designed to communicate particular messages to target audiences”. Wood (2009) elaborates on this definition by stating that marketing events “help market a product/service, idea, place or person” or “any event which has the potential to communicate” (248). Events can play an important role in branding strategies. Sneath, Finney and Close (2005) assert that events “can generate short-term impact but also build longer term changes in attitude and belief”. Creating events that are effective and appropriate is a complex task for brand managers. Wood (2009) explains that old events will not yield great returns and for an event to be successful the consumer must be challenged and completely immersed in the experience (250). She explains the growth of experiential marketing can be attributed to “firstly, the overuse of traditional media and therefore the need to do something different from competitors; secondly the consumer’s desire for novelty, individualism and added value; and thirdly, the need to build an emotional attachment to brands that are largely functionally undifferentiated” (252). She argues that “marketing events have the potential to create an extraordinary experience for the consumer, use this experience to develop relationships with customers, link the brand to good causes, and build, change, reinforce brand image through association with the qualities of the event. The objectives of marketing events can, therefore, incorporate a wide variety of communication effects” (Wood 2009, 252). Events are not merely launching of new products. Wood (2009) illustrates that “the event becomes the brand, representing the brand values in a physical and interactive form” (263). Altschwager *et al* (2017) underscore her assertions by explaining that branded events are “designed for the express purpose of facilitating customer interaction and engagement with the brand” (336). They claim that “organizations create [branded marketing events (BMEs)] to initiate interaction and active engagement with customers with the primary objective of developing a deeper psychological connection with the brand (Crowther, 2011)” (Altschwager *et al.*, 2017). Overall Altschwager *et al* (2017) found that at the heart of BMEs was the brand and creating brand engagement and awareness. They found that emotional attachments and reactions can be created by the consumers through these events. These findings are similar to the work of Tafesse (2016) who emphasises that due to high audience involvement in events the branding efforts can be perceived as less intrusive and more trustworthy. Social media can play a role,

over and above traditional media coverage, in the communication aspect of these events and increase the interaction with the audience involved (Yu *et al.*, 2015). Koivisto and Mattila (2018) expand on this argument in the context of luxury brands by emphasising the value co-creation opportunity that events and social media present brands with. They suggest that when consumers engage online through these events, they are able to further associate themselves with the brand community which in turn positively affects and develops the brand meaning (Koivisto and Mattila 2018). Through interacting on social media with the brand at these events “the brand is depicted as a focal object with the consumer’s own interpretation of it” (Koivisto and Mattila 2018, 5). In summation, they explain that “these events act as platforms for experiential value co-creation, which is then reflected in the creative production of content” (Koivisto and Mattila 2018, 7).

These studies highlight how social media has become an important tool for brand managers. Simon and Tossan (2018) show that social media in essence creates new opportunities for brands to engage, communicate and innovate. This new marketing channel is not, however, without its challenges. Hofacker and Belanche, (2016) found eight main challenges for marketers to consider. The challenges are the liquification of the economy, adjusting to reactive marketing management, managing customer engagement and creation, managing multi-sided markets, adjusting to the changing customer purchase journey, understanding c2c sender-receiver system, creating compelling profitable gamified interaction and lastly adjusting to a changing marketing skillset. Most commonly, the pervious literature is concerned with developing frameworks for brands to understand how to integrate social media into strategic marketing plans (Heinonen, 2011; Bruhn, Schoenmueller and Schäfer, 2012; Dessart, Veloutsou and Morgan-Thomas, 2015). Vernuccio and Ceccotti (2015) mention a common concern held by many theorists which is the ability to measure the valuable returns that social media branding efforts yield. Furthermore, they highlight the need for new skillsets. The new skills are needed to effectively yield results and create cohesive and integrated brand communication. Killian and McManus (2015) argue that it is important for managers to understand the nuances of the available platforms so they can select “the platforms that are most closely aligned with the strategic communications plans, thereby creating a unique opportunity for the firm to interact with the consumer in a way that is mutually beneficial” (548). They emphasise that “a firm’s social media communications strategy should step beyond a manager’s desire to be in a particular social space” (Killian and McManus, 2015, 548). Killian and McManus (2015) suggest that the main motivation for the

utilisation of social media in brand communication is relationship management (541). Hudson *et al's* (2016) research agrees with this as they state that “to leverage the interactive and engagement dimensions of social media, more and more marketers have changed their marketing objectives, focusing on building/maintaining a desirable consumer-brand relationship via social media interaction” (28). They explain how social media acts as an avenue to “foster meaningful relationships” (Hudson *et al.*, 2016, 28). Social media creates a space to not only grasp the attention of new customers but retain their interest thus creating not only brand awareness but loyalty simultaneously (Killian and McManus, 2015, 543). Their research emphasises that social media communication can achieve a level of authenticity that traditional marketing channels cannot (Killian and McManus, 2015, 544). However, the content communicated must be consistent with the broader brand values (Leigh, Peters and Shelton, 2006). Additionally, they assert that “social media messages should be tailored and relevant to the customers present needs” (Killian and McManus, 2015, 544).

Zhu and Chen (2015) echo this assertion and extend the finding further by pointing to the importance of collaboration when implementing a social media campaign (338). Their findings clarify that the key to successful brand relationship-based campaigns “entails building a relationship through mutually beneficial interactions. Activities that encourage people to connect and interact with one another” (Zhu and Chen, 2015, 340). They assert that “collaboration social media attracts huge traffic over the internet” (Zhu and Chen, 2015, 342). Collaboration is thus an important element of social media branding. Weinberg *et al.*, (2013) explain this importance further as their study illustrates that collaboration efforts can bolster brand community (301). They make an important distinction between “cooperation” and “collaboration” in communities (Weinberg *et al.*, 2013, 301). Collaboration “assumes a shared interest/focus among all participants” whilst cooperation “assumes individual interests among each party” (Weinberg *et al.*, 2013, 301). Collaboration creates new solutions. They then draw on Adler and Kwon, (2002) who “identify four main principles of a collaborative community: 1) define and build a shared purpose, 2) cultivate an ethic of contribution, 3) develop scalable processes for coordination, and 4) create an infrastructure that values and incentivizes collaboration” (Weinberg *et al.*, 2013, 301). Their research emphasises that “social media can be [an] effective means for presenting stories about change” (Weinberg *et al.*, 2013, 303). This literature speaks to the usefulness of social media in branding efforts. Yadav *et al.*, (2013) stress that “social interaction can indeed facilitate transactions” (314).

The studies mentioned above have focused on broader claims such as why social media is beneficial for branders and more general frameworks. The previous literature does not specifically explicate how exactly brands utilise these broader findings on specific platforms. This is an important gap in the literature that with further development can create clarity on not only social media as a broad category but more importantly the nuances of specific platforms. Facebook and Twitter have gathered a fair amount of scholarly interest. Despite its major popularity, Instagram has been somewhat overlooked as a brand positioning mechanism.

Instagram and branding

This research focuses on the social media platform Instagram. Sheldon and Bryant, (2016) explain that “Instagram is one of the fastest-growing photo social web services where users share their life images with other users, however the academic research related to this media is limited” (Djafarova and Rushworth, 2017). Walker-Ford (2019) reported that Instagram has over 1 billion active users and that the average user spends 53 minutes on the platform per day. According to Walker-Ford (2019), there are over 25 million business profiles on Instagram and that engagement with brands on Instagram is ten times higher than other platforms. Sheldon and Bryant, (2016) claim that “individuals spend more time on Instagram than other similar sites, suggesting it is of importance to research this media type” (Djafarova and Rushworth, 2017). This study aligns with the assertion that Instagram is deserving of more theoretical unpacking. Instagram can be understood as “an ‘image machine’ that harnesses the continuous and habitual use of mobile devices to scroll, tap, and glance at a never-ending flow of images” (Carah and Shaul, 2015, 70). It is a social media platform that is based on sharing and circulating images. Carah and Shaul, (2015) assert that “Instagram, combined with the smartphone on which it runs, is an image machine that stimulates and captures the productive activity of producing, circulating, and attending to images” (71). They highlight that “engagement can take the form of likes and comments, but also pauses on particular images, tapping on hashtags, or visiting individual accounts” (Carah and Shaul, 2015, 71). Instagram gives users the ability to curate content. The images are shared with accompanying text as a caption to frame the image. Carlsson (2018) emphasises that “a picture without a text can lose its meaning” (1). Instagram is thus an interactive sharing social media platform. Instagram’s popularity is not only attributed to individuals using the platform personally to represent themselves, but brands have adopted the platform as well (Carah and Shaul, 2015, 71). This research focuses on brands adoption of Instagram not individual’s

private usage. Roncha and Radclyffe-Thomas's (2016) study heavily influenced this work. Their research concentrated on how one particular brand leveraged an Instagram campaign to create value for all their stakeholders. They found that through Instagram value is co-created (Roncha and Radclyffe-Thomas 2016). Furthermore, their study highlights how Instagram allowed TOMS to communicate their brand identity which resulted in an increase in community mentions (Roncha and Radclyffe-Thomas 2016). TOMS ran the “One-for-One” campaign where one pair of shoes were donated to a charity for every pair bought (Roncha and Radclyffe-Thomas 2016). They did not rely on traditional means of advertising and instead amplified the voices of the consumers and encouraged them to drive the sharing of the campaign (Roncha and Radclyffe-Thomas 2016). Furthermore, they utilised “in-store community message-boards, at creative charitable events and via its website” (Roncha and Radclyffe-Thomas 2016). The consumers thus took up the role of marketers in this case. Their study’s main finding was that “Instagram has facilitated the conversation between TOMS and its target audience thanks to the interactive nature of the platform and social media in general” (Roncha and Radclyffe-Thomas 2016, 313). They propose that “through a two-way narrative, redirecting focus from the brand to the consumer, the dialogue on Instagram allows for a mutually beneficial process to occur between brands and consumers” (Roncha and Radclyffe-Thomas 2016, 314).

Although studies on Instagram are new and growing, the previous literature mainly focuses on different branding techniques. Other offshoots of literature in this field is self-branding, the representation of women and their bodies as well as the role of social media influencers (SMIs) on the platform (Khamis, Ang and Welling, 2017; Faleatua, 2018; Fardouly, Willburger and Vartanian, 2018). Consumers are able to share branded content and connect over sentiments expressed by brands on the platform. Instagram allows for “similar social connectivity as twitter that allows a user to follow any number of users” (Hu, Manikonda and Kambhampati, 2014). Businesses have started to adopt Instagram into their marketing campaigns. The popularity of the platform has resulted in Instagram becoming “a persuasive and influential information source” for firms (Djafarova and Rushworth, 2017, 1). Brand managers have identified that Instagram can be an interactive platform to create electronic word of mouth (eWOM) (Djafarova and Rushworth, 2017, 1). Lagrée *et al* (2018) suggest that “advertising based on word-of-mouth diffusion in social media has become very important in the digital marketing landscape” (31). Instagram creates the opportunity to influence consumers using eWOM in innovative ways. The main technique that literature has

focused on is incorporating SMI's. This is also known as influencer marketing. Lagréé *et al* (2018) define influencer marketing as “a form of marketing in which focus is placed on influential people rather than the target market as a whole, identifying the individuals that have influence over potential buyers, and orienting marketing activities around these influencers” (33). SMIs are utilised in branding efforts on Instagram leverage the hypoconnectivity of modern consumers. SMIs partake in specific activities on Instagram such as “expressing their opinions in product reviews, offering tips on product usage, and posting pictures or videos containing products or services” (Bernritter, Verlegh and Smit, 2016). Brands may choose to use SMIs because “influencers can complement traditional branding communication by serving as an embodied presentation of their personal tastes and clothing choices” (Audrezet, De Kerviler and Guidry Moulard, 2018, 1). Previous studies emphasise that SMI branding efforts are perceived as more trustworthy and authentic (Audrezet, De Kerviler and Guidry Moulard, 2018, 2). The SMIs' brand would, however, need to be aligned with that of the firm choosing to be partnered with the individual (Djafarova and Rushworth, 2017).

Partnerships with these SMIs are implemented by firms to “add value to a brand name, product or service offering” (Djafarova and Rushworth, 2017, 3). SMIs are not necessarily celebrities in a traditional sense as they can be, and often are, ordinary consumers who have amassed a large following (Chae, 2017, 246). The influencers on Instagram often have a clear unique voice and perspective (Chae, 2017, 246). There is a growing number of researchers interested in the role of SMIs. This research is often intertwined with self-branding techniques and the representation of women. Liu and Suh's (2017) research focuses on this specific intersection of literature. They highlight that self-branding techniques on Instagram are efforts by individuals to transform the self into a sellable commodity that “promotes both authenticity and business-targeted self-presentation” (Liu and Suh 2017, 13). SMIs tap into notions of authenticity by sharing their personal victories and struggles. The SMIs' endorsements “are often seamlessly woven into daily narratives” (Abidin, 2016b). SMIs are powerful marketing partners because “consumers have always valued others' opinions, however, the advent and still growing popularity of social media has amplified the effects of peer recommendations, as it empowered consumers to share their opinions and experiences one-to-many” (De Veirman, Cauberghe and Hudders, 2017, 800). Instagram is therefore a platform that allows for consumers to interact with each other and represent the self in a visually exciting way. Jackson and Luchner (2018) explain how “past research indicates

Instagram is more consistent with an individual's personal identity rather than their relational identity, when compared to other SNSs. Self-promotion is a main feature exhibited on Instagram" (Marcus, 2015). Although self-branding and SMIs contribute to the canon on Instagram literature, another large facet is a focus on women's relationship with Instagram itself.

The past literature examines the representations of women's bodies on Instagram. Tiggemann and Zaccardo's (2018) completed a content analysis on "#fitspiration" images on Instagram. This study influenced the methodology of this research. Their research highlighted the ways in which women's bodies are held to a strict standard of "thin and toned shape" on the platform (Tiggemann and Zaccardo 2018 1004). Cwynar-Horta (2016) work assume a similar lens when analysing Instagram. Her research analyses the body positivity movement on Instagram and how women represent themselves. Schöps, Hemetsberger and Wegerer's (2017) work also focuses on how the brand American Apparel aestheticizes the female body. They unpack how the female body is the focus of the American Apparel campaign (Schöps, Hemetsberger and Wegerer's 2017). Women on Instagram and their labour on the platform has been a topic of interest for academics such as Toffoletti and Thorpe, (2018). The different studies that focus on the representation of women refer to Goffman's (1987) seminal text on the traditional representations of women in advertising. Goffman (1987) argued that there were key themes in traditional advertisements representation of women. The main themes he argues are instances of feminine touch, gender posing, ritualization of subordination, direct gaze or licensed withdrawal. Furthermore, he claimed that women were represented as "passive, childish and withdrawn in comparison to male figures, with varying levels of sexualisation" (Butkowski and Tajima, 2017, 1040). His work is cornerstone of critique of the relationship between advertising and gender. Liu and Suh's (2017) work questions if bloggers representations of self are disruptive of Goffman's (1987) claims. Bettany *et al.*, (2010) importantly draw on Nassif and Gunter (2008) who found that "in UK advertising women appeared more often in domestic roles and settings and less often in occupational or leisure roles and settings, and were more likely than men to promote body care and household cleaning products" (5). Goffman's (1987) work is often drawn upon however, more commonly is the application of feminist theory. Just as many of these studies in particular are underpinned by postfeminist theory so too is this research.

The preoccupation with feminism and the representations of women on Instagram and other social media platforms by brands is a form of purpose driven marketing also understood as social marketing. Dibb and Carrigan (2013) unpack that in the past social marketing attempted “to improve individual well-being by harnessing marketing principles (Brooks and Wiebe, 1952) to its current status as an innovative approach to social change” (1376). They further explain that “social marketing is no longer controversial and has found ‘its true nature’ namely, changing behaviour, there is still further to go” (Dibb and Carrigan 2013, 1376). At the core of social marketing Dibb and Carrigan (2013) argue that “social marketers use marketing insights to address social behaviours” and “bridges the social and commercial worlds” (1377). Social marketing, also referred to as purpose driven marketing, is thus a marketing technique that leverages social issues to connect with consumers. Parkinson, Russell-Bennett and Previte (2018) assert that the key drivers behind such campaigns is creating emotional connection and relating to consumers prior experiences (840). They assert that marketers must consider the contextual attitudes towards issues when adapting them into campaign anchors and that attitude is not the only determining factor (Parkinson, Russell-Bennett and Previte, 2018, 855). They argue that “researchers should be critical of past approaches and models that privilege cognitive factors, and move toward inclusion of additional forces – emotional, social and cultural” (Parkinson, Russell-Bennett and Previte 2018, 856). Additionally, they convey that “social marketers seek to change the behaviours, and thus, having a more complete understanding of the focal behaviour is important. The inclusion of behavioural measures provides managers with actionable insights when developing future marketing programs, as it allows understanding of which factors influenced behaviour” (Parkinson, Russell-Bennett and Previte 2018, 856). Donovan (2011) emphasised before that “the most important characteristics of marketing are its consumer orientation and the exchange process. All other tools and principles stem from those” (14). In this way it can be suggested that social marketing is done by brands such as Dove and Nike by commodifying feminism.

Postfeminism and commodity feminism

This research additionally considers postfeminist theory because the LUX soap campaign focuses on women and communicating a particular message of empowerment to their female consumers. Feminist theory is a rich and complex cannon that needs to be considered in the digital media context. Furthermore, in the current hyperconnected neoliberal economic climate social and political movements are extensively becoming commodified. Feminism is

a prime example of the commodification of a socio-political movement. McRobbie (2008) importantly examined how feminism has been transformed into a palatable sellable version that can be purchased. She asserts that “this is a key aspect of the new forms of gender power that have emerged and that seek to manage the requirements of the new global economy” (McRobbie, 2008, 7). Commodity feminism becomes disjointed from traditional feminisms that are anchored in political action. Goldman et al (1991) argue that “when appropriated by corporations, feminism becomes an object, a look, a style, a product, which then take on the feminist ideals of independence, success, empowerment, and more” (Reker 2016, 7). The power to purchase and political agency become enmeshed in commodity feminism. Reker (2016) explains that “commodity feminist advertising thrives on the tenets of neoliberalism in that it paves the way for the citizen to rely on consumerism as a key part of identity and selfhood” (11). McRobbie (2008) emphasises that commodity feminism requires full immersion in consumer culture. She importantly explains that both postfeminism and commodity feminism fundamentally shift the focus from community and collective action to individualisation and self-monitoring practices (McRobbie 2008, 43). Commodity feminism is directly linked to the individual with a “lifelong and carefully staged body maintenance as an imperative of feminine identity” (McRobbie 2009, 63). In this way, commodity feminism emphasises economic gain over structural issues of gender inequality. McRobbie (2008) outlines that “the dangers which arise when a selection of feminist values and ideals appear to be inscribed within a more profound and determined attempt, undertaken by any array of political and cultural forces, to re-shape notions of womanhood so they fit with new or emerging (neo-liberalised) social and economic arrangements” (McRobbie 2009, 57). Commodity feminism and postfeminist theory overlap and inform each other. Commodity feminism can be understood as the form of feminism that is sanitized of political impact and presented as a purchasable product. Postfeminist theory informs the commodification of feminism. Postfeminism creates the space in which feminism can become commodified. Postfeminism places the focus of feminist action on the individual thus allowing the movement itself to be captured by capitalism and sold.

Postfeminism “privileges entrepreneurship as a way for girls and young women to participate in social life, confirming and normalizing the neoliberal values of individualism, self-reliance and innovation” (McRobbie, 2009; Banet-Weiser, 2012; Keller, 2015).

Postfeminism is removed from historical accounts of feminism. Gill (2007) asserts that “postfeminism is understood best neither as an epistemological perspective nor as an

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historical shift, nor (simply) as a backlash in which its meanings are pre-specified. Rather, postfeminism should be conceived of as a sensibility” (148). She stresses that there has been a “shift from objectification to subjectification; the emphasis upon self-surveillance, monitoring and discipline; a focus upon individualism, choice and empowerment; the dominance of a makeover paradigm; a resurgence in ideas of natural sexual difference; a marked sexualisation of culture; and an emphasis upon consumerism and the commodification of difference” (Gill 2007, 149). In postfeminism individualism and empowerment are equated. Within this context Gill (2007) questions media’s adoption of the cherry-picked feminist discourse communicated through advertising. She claims that “it would be entirely false to suggest that the media has somehow become feminist and has adopted unproblematically feminist perspective. Instead it seems more accurate to argue that the media offers contradictory, but nevertheless patterned, constructions” (Gill, 2007, 161). Banet-Weiser (2012) incorporates Gill's (2007) perspective when she presents her own analysis and critique.

Banet-Weiser, (2012) outlines how brand culture has developed a type of ambivalence in consumers. She asserts that brand culture has become entrenched in all facets of life. She states that “business models [are] now being used as structuring frameworks for cultural institutions such as university, as well as for social change movements” (Banet-Weiser, 2012, 3). She analyses the Dove “Real Beauty” campaign in her research which is vitally important for this work because Dove is the direct competitor of LUX soap. Her analysis of the Dove “Real Beauty” campaign highlight the contradictions that exist in commodity and postfeminism. According to Banet-Weiser (2012) the campaign simultaneously claims to be subverting beauty standards whilst limiting women’s political agency to their ability to purchase their product. She is critical of the campaign and uses it to explicate how brands adopt postfeminist rhetoric. Murray's (2013) criticism of the same campaign asserts that Dove “engages female citizenship through consumerism” (96). This is a key characteristic of postfeminism. Tasker and Negra (2007) assert that “postfeminism broadly encompasses a set of assumptions, widely disseminated within popular media forms, having to do with the ‘pastness’ of feminism, whether that supposed pastness is merely noted, mourned, or celebrated. Crucially for us postfeminism suggests a more complex relationship between culture, politics, and feminism” (2). The complexity of the relationship is rooted in the emphasis on the individual to liberate herself through purchasing products that become the keys to freedom (Gill, 2016). Tasker and Negra (2007) argue that “postfeminist culture works in part to incorporate, assume, or naturalize aspects of feminism; crucially it also works to commodify feminism via the figure of woman as empowered consumer. Thus, postfeminist

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culture emphasizes educational and professional opportunities for women and girls; freedom of choice with respect to work, domesticity, and parenting; and physical and particularly sexual empowerment” (2). Postfeminist ideals are communicated through branded communication. Malson *et al's* (2011) work studies postfeminist discourse and they highlight how feminist political goals are transformed into “private desires for particular commodities through which self and lifestyle would be reconfigured” (76). These studies highlight how postfeminism disarticulates traditional political feminist imperatives. Pruchniewska, (2017) crucially engages with feminism in the context of digital culture and states that digital platforms “present new ways to advance the feminist cause” which results in a “blurring of the private and public spheres” (812). This is advantageous but problematic when the articulation of feminism is postfeminist in nature and consumer culture thus paralysing the political impact the movement can then have (Pruchniewska, 2017a). Postfeminist messages in this way become tools that brands and firms utilise to build their brand image. This adoption is a form of social marketing. Paniagua and Sapena (2014) emphasise how currently firms are adopting social causes to associate their products or services to not only “engage socially [but] to build trust-worthy relations”. The previous research on postfeminism has illustrated the role that brands and brand culture have played in entrenching this form of feminism in culture. This research, however, aims to assess the ways in which LUX soap has implemented their branding in a similar postfeminist manner or not.

The previous literature is extensive in three main areas: branding, social media and postfeminism. However, the past research has not unpacked the exact ways in which companies are utilizing Instagram to strengthen their brands and what role postfeminism has to play in this process. There is a gap in the literature to investigate Instagram in more detail as little is known on exactly how brands are leveraging the platform in their campaign strategies. This study is important as it starts to bridge a gap in an interesting intersection of scholarship in a focused manner. This research will contribute to the growing literature on Instagram and branding. This research is detailed and aims to yield substantive examples of methods implemented by the brand and contribute to the past literature’s general claims. The theory will be tested and applied through a rich qualitative content analysis, in-depth interviews and a survey for triangulation purposes.

Methodology

In overview, this research implemented a qualitative mixed methodology. The key methodologies were in-depth interviews, qualitative content analysis and a survey for the triangulation of the data. The content analysis and interviews are the main focus of the research. A qualitative approach was used to allow for more detailed analysis. Branthwaite

and Patterson, (2011) explain that qualitative research is appropriate for social media analysis because it is “it works by understanding the context and intention” (439). They assert that qualitative research is adaptable and considers the “underlying causes” of phenomena. This is appropriate for this research as it is not merely concerned with the outcomes of the Instagram campaign but the specific motivations and implementation thereof. Qualitative research is an appropriate choice within this study because the research is investigating more than strictly numerical outcomes. Mills and Birks' (2017) guide to qualitative research highlight that “qualitative research has evolved over recent decades to achieve credibility for its to explore the human condition and its many truths” (11). In this way, qualitative research gives space to nuanced complex findings. There are, however, certain limitations to qualitative research. Hammersley (2008) identified three main limitations for researchers to consider when implementing qualitative research. He firstly outlined “failing to rigorously operationalise concepts and thereby to document measurable differences”. Secondly, “not ruling out rival explanations through physical or statistical control” and lastly, “failing to produce generalizable findings” (Mills and Birks, 2017, 6). To circumvent these fair critiques, this research has combined different methodologies to ensure that the findings are rigorous and extensive. Molina-Azorin, (2016) argue that the mixing methodologies “provides a better understanding of research problems and complex phenomena than either approach alone” (37). The implementation of the different methodologies was informed by other studies that have done the same. Due to Instagram focused studies being such a new field of study there are different approaches to examining the platform. This does not, however, exclude Instagram studies from ethical considerations.

Ethical clearance

Any form of online and communications research requires ethical consideration. Fielding *et al*, (2016) suggest that the main deliberations are rooted in “confidentiality, anonymity and informed consent” (2). They assert that “sensitivity to context is important” (Fielding *et al*, 2016, 4). They, furthermore, explain that in essence researchers must work to not cause harm to their participants in anyway (Fielding *et al*, 2016, 5). These factors were taken into account when designing the method of this research. This dissertation focuses on Unilever's LUX soap brand's Instagram page. The Instagram page that was analysed is a public account of a commercial brand. Therefore, the content analysis did not require any ethical clearance due to the content being freely available to the public. However, the in-depth interviews required the researcher to obtain informed consent. According to Oeye, Bjelland & Skorpen (2007) “the

notion of informed consent is grounded primarily on the principle of individual autonomy and secondarily on that of beneficence". This means that for consent to be informed it is the researcher's responsibility to be completely transparent with the participant about the risks, benefits and the motivation for the research (Oeye, Bjelland & Skorpen, 2007). The informed consent allows the researcher to analyse the data and broadly share the role of the participant in relation to the company as it is important and relevant to the research. The participants were asked to share their insight because they played specific roles in the orchestration and success of the campaign. The participants were provided with clear information about the study and who the study would be shared with and their role in the study. The participants were told that they would have access to the findings. Thus, the researcher gained permission to share the identity of the participants. This is important for the research because the participants role as brand manager of LUX and digital account lead from the digital agency strengthen the claims that the participants made about the campaign due to their leadership thereof. Any information they disclosed that they asked to remain confidential has been omitted from the record. This is informed by the work of Kaiser (2012) who explains that "researchers face a conflict between conveying detailed, accurate accounts of the social world and protecting the identities of the individuals who participated in their research" (2). She importantly asserts that "social science researchers are required to simultaneously (a) protect their individual respondents' confidentiality. (b) share their stories with a larger audience, and (c) create rigorous scientific manuscripts worthy of publication in scholarly journals" (3). Each method required different ethical measures be taken. The ethical considerations for the survey component were mainly over the structure of the survey. The questions were carefully considered to not offend nor exclude any part of the population. Furthermore, the researcher implemented an incentive to motivate the population to participate. The incentive needed to be appropriate and the participant could choose to enter their email address to stand a chance to win the prize. The email question data was extracted separately so that the identity of the participant would be protected. The winner was randomly chosen using randomizer software. The prize was only used to motivate responses and the questions were constructed to be neutral. It was clearly communicated that participants answers would not influence their ability to win the gift voucher. Importantly, this research has not received any funding from any outside party or otherwise.

Interviews

Johnson and Rowlands (2012) argue that "in-depth interviewing involves a certain style of social and interpersonal interaction" (2). They assert that interviews if completed

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competently are useful in collecting information. An in-depth interview “seeks ‘deep’
information and knowledge” more than other methods (Johnson and Rowlands, 2012, 2). In-
depth interviews consider personal accounts and contextual factors. In this way, ideally, “the
informant becomes a collaborative partner with the researcher in the intellectual endeavour at
hand” (Johnson and Rowlands, 2012, 9). Thus, the sampling of the interview participants is
highly important. The choice of participants to interview was purposive in nature. Interviews
were arranged with the brand manager of LUX Soap, Jerusha Chetty, and at the digital
advertising agency the lead of the account that works with the brand, Paige Sanders. The
interviews were exploratory and semi-structured in nature. An interview guide was designed
in advanced that was informed by the previous literature. However, the researcher allowed
the participants to divert from the guide if the information was relevant and interesting. The
semi-structured form thus allowed for more spontaneity and sharing with the researcher. The
structuring of the interview was influenced by the work of Johnson and Rowlands, (2012)
who explain that “an in-depth interviewer begins slowly with small talk (chitchat), explains
the purpose of the research, and commonly begins with simple planned questions (often
referred to as icebreakers) that are intended to ‘get the ball rolling’ but not to move so quickly
into the issues of the key interview questions as to jeopardize intimate self-disclosure (or
trust). Good rapport is signaled by emotions that feel harmonious and cooperative, and trust
can commonly be discerned through eye contact, facial expression, and bodily idiom” (8).
These plans are helpful however, there must be space for change. Johnson and Rowlands,
(2012) explain that “although, interviewers may anticipate following such a nice, neat,
rational plan before they begin interviewing, they inevitably find that the path, tone, and
trajectory of actual interviews rarely follow this sequence” (11). In the context of this
research the ability of this method to uncover new themes and points of view is advantageous
because it allows for more critical engagement with the brands strategy. The interviews
highlighting new ideas informed the content analysis due to the motivation of the posts being
made clear.

The interviews were audio recorded. This was to ensure the analysis of the interviews was
accurate. The participants were based in Kwa-Zulu Natal therefore the interviews were
conducted over Skype this complicated the implementation of the interviews. The Skype
platform had important implications and considerations for the execution of the interviews.
Skype allowed the interviewer to still read body language, too an extent, and be able to make
eye contact which a telephonic interview does not allow. The interviewer had to work harder
and be more cautious due to not being in the same physical space as the participant.

The interviewer had to ensure a rapport was established virtually with the participants beforehand. Heath *et al* (2018) explain that “online interviews, such as those conducted over Skype, are often presented as a second choice or alternative when face-to-face interviewing is not possible (Deakin & Wakefield, 2014). They allow face-to-face communication with the opportunity to appreciate some body language and other non-verbal communication, which telephonic interviews cannot. However, they also rely on the participant having good internet access and some participants might not be comfortable ‘on-camera’, not presenting as they would in a person-to-person situation”. Thus, the interview needed to be more conscientious of the participants reactions and answers. The lack of physical interaction resulted in less control over the outside influences of the interviews. The interviewer was unable to ensure that the participant was not disturbed or distracted whilst engaging or that they were in a more comfortable private environment. To account for this, the interviewer made sure to rephrase questions and make sure all the necessary data was collected. The researcher drew on the work of Warren (2012) on interviews as social interactions to manage the interaction. This involved being aware of not only what questions are being asked but how they are being expressed (Warren, 2012, 6). The skype interviews were a viable and cost-effective alternative for the research to circumvent the large geographical distance between the participants and the researcher (Weinmann *et al.*, 2012). The interviews were between thirty minutes to one hour. The interviews were then transcribed word for word. An excerpt of both interviews can be found attached in Appendix A. The transcriptions were then analysed. The analysis implemented was thematic and focused on understanding exactly what the LUX soap executives intended to achieve and what their reported results were. Both interviews were compared, and similarities and differences were identified and noted. Interviews were chosen as a method to provide information on the success and the failure of the campaign. The interviews would allow the researcher to gain access to the details of the management of Instagram account and how it is integrated into their branding strategy. The interview highlighted the main strategy of the brand and the hurdles that they faced in their application thereof. The interviews provide important contextual information when analysing the images posted on the specific Instagram account.

Content analysis

A qualitative content analysis was completed. This is a popular method used by academics studying Instagram. Roncha and Radclyffe-Thomas, (2016) research heavily influenced the methodology of this dissertation. They completed a detailed content analysis using a specific

hashtag linked to the brand. Their study focused on the community building aspect of Instagram and the success that TOMS experienced utilising Instagram as a platform. Other studies have also made use of content analysis when studying Instagram such as Mu and Lennon (2018), Tiggemann and Zaccardo (2015), Santarossa *et al.*, (2019), Smith and Sanderson (2015) and Liu and Suh (2017). The repeated choice of this method when studying Instagram emphasises the appropriateness of the method and the platform. Therefore, content analysis was chosen as Instagram is a visual platform which would allow for rich analysis. Qualitative content analysis “comprises descriptions of the manifest content, close to the text, as well as interpretations of the latent content, distant from the text but still close to the participants’ lived experiences” (Graneheim, Lindgren and Lundman, 2017, 30). Thus, qualitative analysis allows for an analysis that not only considers the face value of data but the broader implications thereof. According to Bengtsson (2016) this type of qualitative method “contributes to an understanding of the human condition in different contexts and of a perceived situation” (8). This argument is echoed and expanded on by Hsieh and Shannon, (2005) who assert that “content analysis offers researchers a flexible, pragmatic method for developing and extending knowledge” (1286). Qualitative content analysis allows for the use of both inductive and deductive approaches when analysing data (Cho and Lee, 2014, 4). The method is advantageous because it is unobtrusive and allows for the processing of large amounts of data (Cho and Lee, 2014, 17). For these reasons, qualitative content analysis is appropriate for this study.

The sample of images selected to study was purposive. The research focus is a specific LUX soap campaign therefore not all the images posted on the Instagram page were studied. Only the images from the start of the #MoreThanYouCanSee campaign were included and images with the additional hashtag of this greater campaign #EvenMore. This was because in the interviews the executives pointed out that the #EvenMore is a crucial extension of the #MoreThanYouCanSee campaign. These analysed images were posted over two years. From 2017 to the most recent post when the analysis started on 27 February 2019. This narrowed down the sample size of the images and removed any irrelevant content. Only images were selected, and videos were excluded. Therefore, 121 images were analysed. The images were analysed using semiotic analysis and thematic analysis. Semiotic analysis was an appropriate choice for analysis because it elucidates connotation building techniques which relate to the building of brand personality on the Instagram page. Manning and Cullum-Swan (1994) explain that “semiotics, or the science of signs, provides a set of assumptions and concepts

that permit systematic analysis of symbolic systems” (466). Semiotics was founded by de Saussure (1966) and suggests that signs require interpretation to have meaning. Manning and Cullum-Swan (1994) explains that “a sign is essentially incomplete because it requires an interpretant, or context. That which links the expression and the content is brought to the signifying event” (466). Semiotics allows the researcher to systematically deconstruct images in an attempt to understand the meaning that is implied and intended (Feng and O'Halloran, 2013). Feng and O'Halloran (2013) suggest that “visual images themselves are constructed in certain ways to cue metaphors” (321). They draw on Kress and van Leeuwen (2006) who assert that “visual images, like language, fulfil the metafunctions of representing the experiential world (representational meaning) interacting with viewers (interactive meaning), and arranging the visual resources (compositional meaning)” (Feng and O'Halloran, 2013). Brands use images to build the associations with the brand. Additionally, with Instagram being a platform that is image based this form of analysis is highly relevant and effective. This method is appropriate because the researcher is able to deconstruct and identify themes that assist in building the brand on the Instagram platform.

A thematic analysis was implemented first to help identify clear patterns. The patterns in representation were underpinned by the work of Hall (1980) who presented the concept of encoding and decoding representations. He asserted that systems of representation can be decoded in relation to context and culture. Hall (1980) draws on Barthes (1968) that meaning is constructed through connotations and that these meanings must be actively read and interpreted. These theories of representations assisted the researcher in their analysis. Thematic analysis is a common tool utilised by content analysis researchers as it allows for pattern recognition and the organisation of data. Vaismoradi *et al* (2016) explain that “the thematic analysis researcher considers both latent content as theme and manifest content as category in data analysis” (107). They assert that “the main strength point of the suggested method [...] is the inclusion of creativity and the involvement of the researchers' subjectivity in different steps of theme development. Maintaining creativity along with preserving principles of data analysis is allowed” (Vaismoradi *et al*, 2016, 107). The systematically identified themes are related back to the literature with this chosen methodology. Vaismoradi, Turunen and Bondas (2013) argued that qualitative thematic analyses focuses on “description and interpretation, both inductive and deductive, emphasising context, integration of manifest and latent contents, drawing thematic map, non-linear analysis process [and] no peer checking”. Thus, this method is appropriate because it allows the data to be efficiently related

to the previous literature. The themes were identified, defined and reviewed in line with the work of Vaismoradi, Turunen and Bondas (2013). The images were, additionally, coded to assist with the thematic analysis' robustness. The codes were informed by the previous literature outlined above. The codes were divided into identifying postfeminist sentiment and closely examining the branding techniques. The coding, furthermore, assisted in the organisation of the semiotic analysis and understanding the connotations and meanings being communicated. The postfeminist codes were focus on the individual woman's agency, call to action to purchase, traditional representations informed by Goffman's (1987) work namely, direct gaze, licensed withdrawal, gender posing, feminine touch. The branding codes focused on the brand personality dimensions, brand associations, brand persona and story, brand community elements, collaboration or cooperation with brand. The captions were included in the analysis because they importantly frame the image. Gulamali & Persson (2017) highlighted that when studying Instagram is it important for captions to be included because the images cannot be analysed in isolation. Kim and Lennon (2008) verify this claim and argue that "verbal information can provide the consumer with a more implicit or explicit summary of the most significant brand features and attributes". The captions were however not the main focus of the study but the images. Lastly, more general codes were included to unpack what the images were and what connotations and associations were communicated. An excerpt of the codebook has been included in Appendix B.

Qualitative content analysis as an approach has certain weaknesses. Cho and Lee (2014) highlight these as labour-intensive, time-consuming and "because of a lack of established analysis procedure, novice researchers experience confusion in conducting their research" (17). Another challenge that faces researchers choosing this method is the reliability of their findings (Graneheim, Lindgren and Lundman, 2017). It is thus important for findings from content analysis to be triangulated. This research has done this through incorporating an online survey. This was needed because due to the limitation of time, resources and scope of this project intercoder reliability testing was not implemented.

Survey

A survey was implemented to triangulate the findings of both the interviews and the content analysis. The survey was strictly designed using online software. The questions asked tested the reception of the strategy implemented by the brand and the claims made by the executives. The questions, furthermore, tested the themes and connotations found by the

content analysis. The inclusion of the survey method was used to ensure a more nuanced and reliable analysis of the LUX soap brand's use of Instagram. The interview was distributed in South Africa using social media platforms such as Facebook, Twitter and Whatsapp. The survey consisted of 20 questions. The survey took participants approximately 6 minutes to complete. The researcher utilized SurveyMonkey software to compile the survey due to resource limitations. The survey asked participants for basic demographic information but not their names and contact details. This was to allow participants to feel comfortable expressing their opinion of the brand. An incentive to complete the survey was included to encourage the population to complete the survey. A R300 gift voucher. Participants were given the option to enter their chosen email address to be entered into a lottery to win the gift voucher. They could choose not to provide this information. This was done to incentivise participation but protect their confidentiality as mentioned in the ethics section. The survey gathered 136 responses. This survey method was chosen because it is cost effective and responses could be gathered quickly (Fielding, Lee, Blank and Toepoel, 2016, 2).

When designing an online survey “decisions about particular questions, answer categories, ordering, etc., can have a more profound effect on the data obtained” (Fielding, Lee, Blank and Toepoel, 2016, 5). The diction used must be clear and easy to understand. The survey was a scrolling design so that participants could have a complete overview of the entire questionnaire (Fielding, Lee, Blank and Toepoel, 2016, 5). The majority of questions were radio buttons with clear options offered to the respondent as well as a not applicable or don't know option. Certain questions were text boxes so that respondents could accurately represent their own views by using their own words. The likert-scale was used to determine the respondents associations with the brand. The study implemented a five-point likert scale (Fielding, Lee, Blank and Toepoel, 2016, 13). This is a trusted and common scale used by survey researchers. To ensure the response quality of the 5-point scale was good a fully labelled scale was used (Fielding, Lee, Blank and Toepoel, 2016, 2). Survey method was appropriate for this study as the turnaround time for surveys is fast (Zhang et al, 2017).

The main motivation for the survey was to triangulate the data. Östlund *et al* (2011) suggest that “the points of the triangle represent theoretical propositions and empirical findings from qualitative and quantitative data while the *sides* of the triangle represent the logical relationships between these propositions and findings” (371). The survey tests and explains the findings of the interviews and content analysis. The triangulation process can highlight

complementary, convergent or divergent findings (Östlund *et al.*, 2011, 378). The survey allowed for the spotlighting of theoretical gaps that could be utilised by future researches. For example, this study did not focus on the audience's reception of the strategy and this could be a possible starting point for future work. Most importantly, triangulation "can help promote greater clarity of the study's purpose, its theoretical propositions, and the links between data sets" (Östlund *et al.*, 2011, 378). The collected data was carefully analysed. Mills and Birks (2017) explain that "data analysis is based on the researcher's decision-making processes about evidence identified in the data set" (13). They draw on Creswell (2013) and highlight "three interlinked data analysis strategies from the basis of all qualitative research designs. These strategies include preparing and organizing the data, coding and representing the data in text, tables or figures" (Mills and Birks, 2017). This research follows these strategies whilst unpacking the literature associated therewith. The following section reports the findings from the methodologies that were implemented.

Findings

Interviews

In overview, both findings stress the vital importance of Instagram in the #MoreThanYouCanSee campaign's success due to its ability to reach and engage with different audiences. Both participants underscored that SMIs were a major element to their Instagram strategy. Similarly, branded events and product innovation were incorporated into the campaign. Both participants mentioned the importance of authenticity and purpose driven marketing. Both participants shared how successful the campaign was both locally and globally. Both participants expressed the rapid growth of Instagram and how the channel cannot be overlooked and underutilized by marketing managers. Both participants highlighted that the key theme of the campaign was spotlighting beautiful, multifaceted women in different roles. Paige stressed the importance of considering that LUX soap is a well-established "heritage" brand in South Africa. Whilst, Paige highlighted that the brand's #MoreThanYouCanSee campaign looked to remove LUX soap's past association with beauty pageant and represent women differently to in the past to some extent. Both participants spoke to the challenges of the campaign, however, Paige was more explicit. She stressed the brand's need for more purpose driven content and ways to keep the content used on Instagram fresh and engaging. She called for more variation of SMI's used whilst stressing the need for SMI's to align with the brand image. Jerusha asserted that in the future there were no plans to not involve SMI's and that more brand events will be hosted.

The two interviews highlighted interesting perspectives and facets of the strategy

the point of view of Unilever. She explained that LUX is “a global brand” and that marketing briefs are sent out globally and then separate teams localise their campaigns for specific markets. She states that in South Africa LUX soap is well established and “used to previously be a beauty pageant brand”. LUX soap aimed to change this as they felt the image was “one dimensional and not authentic”. They would do this with their “*More Than You Can See Campaign*” according to the executive. Jerusha explained that the main objective of the campaign was to express that LUX understands that women are “multifaceted not one dimensional”. She asserted that at the heart of the campaign was showcasing that women “have many different roles”. Their goal was to shift the associations with the brand. The associations they wanted to build was “strong women, beautiful women, open women, multifaceted women”. Throughout the interview the word “multifaceted” was repeatedly used. Interestingly, another element that was mentioned many time was the content of the campaign being “beautiful”. This will be discussed further in the following section in relation to postfeminism. Jerusha emphasised that “recognizing that any brand, you cannot survive without having purpose at the heart of everything you do. So if a brand doesn’t have it. You need to dig deep and think what it is”. She implies that this is what LUX needed to do. She explained that the purpose of the #MoreThanYouCanSee campaign is showcasing women’s different roles in society. She stressed that “the heart of what we do with LUX is set around purpose”. Their strategy was thus rooted in representing women as complex and she explained that “the purpose comes alive through the narrative” and more specifically “through the visuals”. She stated that “without having purpose at the heart of what you do you risk the chance of not being remembered or being overlooked for a brand that does have purpose at the heart”.

Jerusha unpacked the strategy stating that they approached the campaign by examining “different touch points”. She stated that above the line their focus was on digital channels. This involved Facebook, Twitter and Instagram. When it comes to deciding which platforms to use she asserted that they look at “which are growing, what the reach is like. That’s what you use to choose what to invest in”. This process is supported by a media team who assess which platforms will be beneficial. She stated that “the channels need to yield return”. For these reasons, they decided Instagram was an appropriate channel. According to Jerusha, “Instagram has taken over Facebook by far. It’s growing. It’s definitely something we can’t afford not to be part of”. She continued by stating Instagram is “a key channel for us as a brand. We can also reach a lot of different; we call them digital cohorts. So it’s what are LUX

consumers interested in? What are they talking about? So, we know that it's fashion. We know that it's beauty. We know that it's personal care. So through Instagram we can target those different audiences". For their Instagram account they have a specific angle. She asserted that "it's all about how interesting your content is looking. Is it beautiful. What are your hashtags and what are you talking about because consumers also need to be captivated. You have to vary content". She stated that the tenants for engaging content on the platform for the brand is a variation between "emotional, functional [and] event based". A major element of their use of Instagram is driven by events. Jerusha highlighted that "events depend on the context of the brand and what is going on at the time". She continued to say that events are "a large investment. It can't just be about content. It's a large investment so it depends on your marketing and what your marketing grid looks like". She emphasised that the brand's events are driven by innovation. She used one specific event as an example their *House of LUX* event hosted in February 2019. She stated that this event was twofold. It was not only used to launch their newest product but create new content for their social media marketing channels. She said that "at the beginning of every year we need to shoot new content". The event had, according to Jerusha, a beautiful venue where their social media influencers were filmed and where they too posted content. Along with events, Jerusha underscored the role social media influencers play in their strategy on Instagram. She shared that "part of that strategy is the influencer programme". The influencer programme is a section of their overall digital strategy. Jerusha clarified that SMI's are "contracted to LUX to talk about LUX".

She continued to explain that these influencers need to "resonate" with LUX soap consumers and that the specific women who are chosen to help to build brand associations. Their main brand ambassador is Nandi Madiba. They use SMIs to create fresh content, Jerusha said. She explained that using SMIs is crucial, "we don't have a choice in this day and age. They've got a lot of power. They've got a lot of pull and they represent your brand in a way that is authentic if it is done properly and correctly. You need influencers who truly truly believe in your brand as well then it is the way to go. You will have much more reach. You are able to get your brand out there in a meaningful and different way as well". There are specific measures of authenticity with SMIs Jerusha shared. She stated that authentic content cannot be "faked" and that "you need influencers who have grown up with your brand and have used the brand themselves. They must love LUX. Secondly; they create their own content. So they will do their own shoot and post it. If they're traveling with it or using it. They're speaking

from their hearts about what the benefits are using LUX. They are speaking in their own tone of voice". She stressed that each SMI is different and talk about the brand in varying manners. She explained that the PR team does research and then selects appropriate SMI's by assessing what each SMI "stands for". She emphasised that the success of the SMI's involvement is measured by "engagement and reach scores". Interestingly, though, she asserted that "some influencers are more invested and will post more content beyond the set requirements". The SMIs are integrated into the events.

Jerusha explained that events and influencers are key elements of the #MoreThanYouCanSee campaign. She stated that the results of the campaign illustrated how successful their efforts were. She explained that "We grew our reach by 67% in quarter 1. Which means more consumers are engaging. 67% more than last time this year. We had a big event in February. We had all our influencers there. It was a very relevant piece of communication that was very interesting. So that really worked. Our LUX share has grown in the last 12 weeks versus the last year. It's difficult to say whether one aspect is contributing. It is not a precise science, but it is definitely not negative in anyway. We have seen engagement increase". She did however assert that with the event combined with the involvement of media outlets and SMI's "our reach just shot up". She shared that their main challenge now is "to keep the momentum".

Paige, the digital account lead from the digital agency for the brand, provided more detailed insights into the campaign and the challenges they faced during the #MoreThanYouCanSee campaign. Paige explained that #MoreThanYouCanSee is the anchoring purpose behind every other initiative that is implemented. #EvenMore was an offshoot of the original campaign and that every campaign moving forward relates back to the main idea of #MoreThanYouCanSee. Paige clarified that "#MoreThanYouCanSee is the "brand corporate identity. That is the compass that then gets localized. Women being multifaceted and having many roles. Yes, you are beautiful on the outside, you dress great but there's more than you can see. So if you look at a Dove woman she doesn't wear make up, she's natural. You're talking about natural beauty. It sounds terrible but LUX is actually talking about that aesthetic beauty. Like, just because she wears make up and her hair is done perfectly. She isn't a stupid dumb blonde or whatever it is. She's got the brains she's got all of that. So that is the BCI. For us to localize that we wanted to resonate with women in South Africa". She explained that the campaign was a "360 degree campaign" meaning that "it touches all

channels". She shared that the original campaign focused on music as a platform as it is highly accessible. Three famous female South African musicians were featured namely: Lira, Nhlanhla Nciza and Moneoa. The campaign was extensive according to Paige they "communicated everywhere". On television, radio, in-store and a large digital element. The campaign centered on a chance to win a VIP private concert with the artists. This competition drove the campaign forward. She reflected on the campaign and stated "Overall it was a very successful campaign. It was highlighted by Unilever as the campaign of the year across their brands. The brand manager won an award for it. Across the board it was successful. Our digital interaction was great". Paige echoed the sentiments of Jerusha sharing that Instagram, events and SMI's played an important role in the overall strategy.

Paige explained that LUX soap operates on Facebook, Instagram and Twitter. She made the distinction that "twitter is more conversational" and that SMI's are used mainly on Instagram. She explained on Instagram their main goal is to "reach between 50-60%" of the audience. She stated that they aim to create four posts a month which translates to one a week. These are set requirements by the media agency and Unilever. She shared that the exception to this mandate is during events, "they want Instagram stories and things like that" she states. She shared that the Instagram posts are strictly manufactured and controlled. She stated that "Unilever's mandate is that for every post that goes out it has to promote [the brand]. It has to have that media support behind it. When it comes to events we have a little exception to the rule. Only when tied to events can the posts be non-promotional. This is due to budget allocations" according to Paige. She shared that with SMIs the mandate is different. She explained that "with influencers we have branded content as well as authentic content. Branded content is content that we would create. That has logos and that has been designed beautifully and has then been passed on to influencers to post. Essentially, that would be the one that gets promoted. The authentic content is for them to actually create their own content so maybe one of the influencers is about to take a bath and um the bath is set up beautifully with the water running or something with petals and flowers with the soap bar beautifully placed, an influencer can take a snap and make a comment 'lux always makes me feel beautiful'". These "authentic posts" would not have promotional spend allocated towards them from LUX, however, the posts would need to contain specific hashtags related to the brand. The relationship between the brand and the influencer does not, however, allow for complete creative license for the SMI. Paige revealed that the SMI signs a contract and they are supplied with a "content calendar" which "stipulates when they need to post".

Paige is more personally skeptical of the worth of SMIs but stresses that it is a directive from the client that the SMI's must be included in the strategy. She explained further that "depending on who you use" it can be an effective. She drew on the example of the brand ambassador Nandi Madiba and stated that she "fits perfectly for the brand. Then in that regard I believe in using an influencer. She speaks. She is more than you can see she is beautiful successful. She is a multifaceted woman. She has many roles she's an actress, she's a singer, she's a businesswoman, she's a designer, a mother and a wife. She's amazing. So for her, she is the perfect role model. People who actually have a presence or a foundation. She has her own initiatives. A lot of women in South Africa resonate with her. One thing with influencers is, they need to fit the brand." She importantly stressed that a challenge LUX soap is facing with their SMI's is their overriding similarity. Participant two said "The ladies we have at the moment are all quite similar. They are all in the beauty realm and in fashion and that kind of a profession. Whereas the direction that we are trying to move to is looking at more multifaceted women. Where it's not just women in the beauty sense. We are looking for pilots, who are supreme athletes or Michelin star chefs. So then, when we move into that space and if the brand team allows us to push into that space. Then influencers are more meaningful because then it resonates with the audience and it actually shows the various roles of a multifaceted woman opposed to just in fashion". She argued that the brand is "Stuck because we haven't had the opportunity to really show these women's roles. They are always in these beautiful floral settings". She explained that with the #WeAreMore campaign "we actually tried to show their roles. We went into their own studios to try show that multifaceted woman but then from 2017, then in 2018 we wanted to continue that but show diversity in our influencers. Who resonate with women across South Africa". She repeats the sentiments of Jerusha about SMIs being integrated into their branded events.

She explained that "we did this *House of Lux* experience talking to this multifaceted woman [...]. So *House of LUX* used to be the name of our website and um we decided to create this house experience where you walk through a door and you unlock some multifacetedness. We had our four main ladies so still Nandi Madiba, Basetsana Kumalo, Jo Ann Strauss and Sonya. All those ladies. Supported by a whole bunch of influencers. The four main ladies' videos were beautiful and they spoke about memories of LUX and what LUX means to them". This raises an important finding that was revealed in interview 2. Paige repeatedly mentioned that LUX soap is a "heritage brand" and explained the importance of the history of

the brand within the South African context. This is an important finding that will be discussed further in the next section. Paige continued to explain that details of the management of the Instagram content, SMIs and branded events. She interestingly pointed out that the brand arranges “content creation days” which will often coincide with the launch of new product innovations. She used the example of the launch of the new “even tone” bar where they shot content that put them in “a position to use and adapt content” over the year. She asserted that the “content creation” days posed specific problems. She said “essentially what ends up happening is that things can get boring if you’re constantly seeing the same thing in a similar setting um we were supposed to have 3 locations but what ended up happening was that we were left with one boutique hotel in Johannesburg. A small place trying to get a lot of footage”. She stated that “it ended up feeling quite repetitive” and that this is a hurdle that they are trying to circumvent.

Paige reported that “#WeAreMore did so well it was recognized globally so LUX’s globally took that campaign to brief other countries in the world that have LUX. It’s not always called LUX sometimes it’s caress. They then rolled it out there”. She explained that this success has the drawback of leaving the South African team in a stagnant space whilst the global markets play catch up. She explained that going forward the brand is slowly shifting toward being more “purpose driven”. She shared that “people are more likely to use your product if your product is doing something good because it makes them (the consumer) feel good that you’re doing something good”. Furthermore, she asserted that “digital is the way forward. You need to plan the space. [...] Make sure whatever you’re saying you’re in the right space. It’s about purposeful advertising that’s going to make you feel something”. She expressed that within this digital space although Facebook is still their number one channel Instagram is growing quickly. She crucially points out that Instagram is an important part of the strategy however, within the South African context with data prices being high the reach of Instagram can become limited depending on the chosen market a brand is targeting. Paige explained that what governs their content on Instagram is that “we need people to engage. We need to have scroll stopping content. We need to give people a reason to stop and look”. She asserts that “with content if you want engagement there needs to be some sort of call to action”. She stated that “people do engage on Instagram a lot. We do believe that when we are more purpose driven people will engage more”. She asserted that LUX is “a beauty soap that gives you the confidence to express more”. Neither of the participants were able to share more exact detailed statistics due to stringent Unilever company policy. However, Jerusha shared

the digital report of March 2019. The report states that across all digital channels the brand reaches 1.3 million people. Instagram contributes significantly to that with their top video being reaching 94.3 thousand people according to the report. The report suggests the continuation of the use of Instagram specifically for competitions.

The interviews yielded detailed findings about exactly what the brand aimed to do and their motivations for the strategy they implemented. Furthermore, the participants communicated how successful the campaign was, the hurdles faced and the motivations behind the campaigns. The content analysis builds on these findings.

Content Analysis

The content analysis illustrates that LUX soap was able to successfully reposition the brand through distinctive content that integrated SMIs and branded events. Furthermore, the content analysis shows the ways in which the representations are limited and conform to postfeminist theory. The content analysis revealed interesting themes. The account, in overview, the account has 6408 followers. The account has a total of 335 posts. The description of the account is “Beauty, Cosmetics & Personal Care” and a link to the Unilever policies is provided. The content analysis revealed that all the analysed images were brightly lit, high quality and stylised. Three main themes of repeated content became evident when examining the Instagram account. It is, however, important to firstly examine what the account communicates in totality. The majority of the posts, through the use of flowers and the shades of purple and pink, suggests connotations of luxury and femininity. The majority of posts asserted authority about products and the influential women who use the products. No men are featured in the images on the account. The products are photographed clearly in clean surroundings or in opulent settings next to baths or surrounded by flowers or plants. These settings create connotations of sophistication. The surrounding elements such as candles, roses and orchids elevate the product and create associations with the soap away from merely hygiene and the functional benefits of the product (*Figure C*). *Figure B* includes a silk robe, slippers and what appears to be a small pot of gold essential oil. This image is an example of how the brand creates the connection to luxury and sophistication because of the high-quality clothing.



Figure A

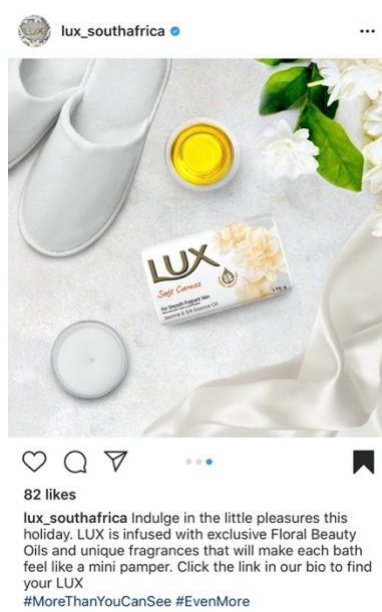


Figure B



Figure C

The first major theme identified was the extensive presence of SMIs and celebrities in the posts. 77 out of the 121 sample images include women who are famous or have a large social media following. This is 63,63% of the sample. The SMIs are portrayed most commonly individually in luxurious settings and dressed in formal dresses. Figures D, E and F (below) are examples of these posts. The images communicate a sense of exclusivity as the women are secluded in settings that are surrounded with luscious greenery. All three women have ballgowns on and have both their hair and make-up immaculately done once again suggesting luxury and wealth. The SMIs posts are highly posed and styled.



Figure D

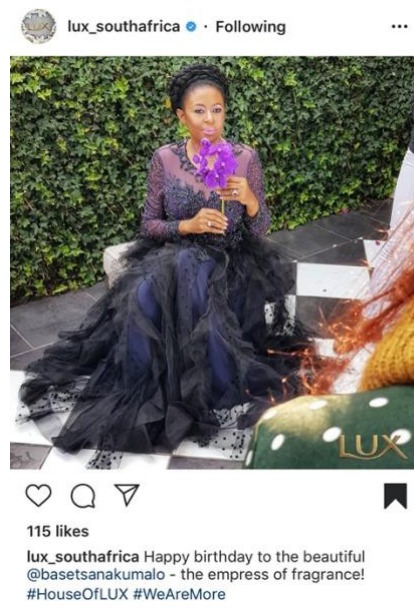


Figure E



Figure F

The semiotic analysis of the posts involving SMIs revealed that the images commonly incorporate flowers, deep purple and pink colours. This generally communicates connotations of delicate femininity and luxury. The SMIs are additionally photographed together. In figures G, H and I the SMI's pose together. In *figure G* the women are smiling on the steps outside what appears to be a large residence with white pillars framed by palm leaves with a large chandelier hanging behind them. The setting connotes exclusivity, prosperity and affluence. The women together in *figure G* appear imposing and intimidating as they make direct eye contact with the camera with arched eyebrows and tilted heads. The women are all dressed, once again, in ball gowns and have make up on. The image communicates a sense of aspiration due to the women appearing to be wealthy and unified as they stand together. *Figure H* is similar in nature, with all the women standing together once again in a sleek white room with a chandeliers hanging beside them. The SMIs together in one image create a sense of harmony and community that is united by the LUX brand. The women are all dressed in stylish clothing and they are sleek and controlled. The images are not spontaneous nor unfiltered. Although these images express a clear image of limited access, exclusivity and glamour this is not the only associations, the images communicate. In *Figure I* a sense of fun and excitement is expressed through the two women sitting together embracing one another and laughing. Their eyes are closed, and they laugh with their mouths wide open which suggests the women are enjoying themselves and that the viewer is privy to an intimate moment shared between the two. The neon bright ruffled pink dress that the one woman

wears underscore this sense of excitement and vivaciousness. Excitement and fun are communicated in many of the posts, specifically in relation to events organized by the brand. The SMIs are integrated into these specific events.



Figure G



Figure H



Figure I

The branded events are the second theme identified by the analysis. The analysis found a total of 91 posts were related to events where the events are the focus. This is 75% of the posts of the sample. The events are all different, however they all communicate a sense of excitement, cool and uniqueness. There are several posts about each individual event usually on the same date or ranging for two days thereafter. The event posts consist of images of the venues, performers and SMIs in attendance mostly. The first #WeAreMore event launching the campaign stretches over 19 posts. Interestingly, the image quality from the events that are posted on the day are of a much lower standard than the posed SMI images as can be seen in *Figure J*. This assists in creating a sense of closeness with the audience and reaffirm the authenticity of the event. In the event images the brand logo is visible in the majority of the images. The #WeAreMore concert event's posts emphasise these findings as can be seen by *Figures J, K and L*. In *figure K* is the venue of the event with the stage in the background surrounded by flowers, pink flamingos and stretched out netting for cover the post signals connotations of anticipation and exhilaration with the audience waiting in the frame facing the stage. In *figure L* the famous singer Lira is pictured from a lower angle singing with the LUX logo, "We are More" written next to her and flowers all around her whilst she is bathed in purple light. *Figure K* showcases how SMIs are integrated into events to highlight the

action at the brand events and to create a sense of aspiration for the audience to want to be in attendance. Nandi Madiba, the brand ambassador is seen twirling about in a vibrant pink dress smiling. Her hair is adorned with flowers and she smiles directly at the camera. This image is from the *House of Lux* event mentioned in the interviews. This event and *The LUX Ambassador Summit* are particularly interesting events.



Figure J



Figure K



Figure L

The Lux Ambassador Summit marries the SMI element of the strategy and branded events. The event relies on SMIs not on a new product innovation similarly with the *House of Lux* event. The SMIs' relationship with the brand and their use thereof is the focal point of these events not the product innovation itself. The images posted for *The Lux Ambassador Summit* are more decorated, stylised and of a higher quality in comparison to the other event images. *Figures M, N* and *O* are key examples of how the event is represented. Once again, the event's focus is on creating a sense of both excitement and aspiration with the images of the women laughing, exploring London and the innovative event locations. The inclusion of the London based event creates connotations of connectedness and global reach of the brand with some of the images being of the city and the Facebook offices with a LUX soap banner present. In *figure N* the image focuses on the place setting with the influencers Instagram handle with the brand's name just above it. This underscores the exclusivity of the event and associates the brand with the trendiness of the SMI mentioned. This association with trendiness is reiterated in *figure O* with the four SMIs posing together in front of the LUX products in front of a flower wall. They are dressed as "master perfumers" in lab coats which

directly personally attaches the SMIs to the brand as they are portrayed as having a physical influence on the product in this context. *Figure M* is noteworthy because it has no clear connection to the brand but plays an important role in contextualising the event. It is a close-up picture of a map of the London underground system. In the context of the event, this image creates connotations of adventure, travel and intrigue as it is a map of a different city that the SMIs are using at the event. *The House of Lux* and the *LUX Even Tone Brunch* events launch new products which is vastly different to the ambassador summit which focuses on the SMIs' relationship with the brand. However, the posts showcase the SMIs perched on a bath draped in roses and other pale coloured flowers or the SMIs in lab coats laughing together. The posts do not showcase the new product innovation. The posts of the SMIs' at these events, interestingly, highlight the relationship the SMI has with the brand more than the new product's attributes.



Figure M



Figure N



Figure O

In *figure P* the SMI is quoted explaining her long relationship with the brand and uses the words, "it epitomizes longevity, luxury, style, elegance, femininity, sophisticated, refined and all things glamorous". The *House of LUX* posts' focal points are the SMIs not the products. The branding of LUX soap is still highly prominent with the logo being visible in the posts related to the event.



Figure P

The themes mentioned above although distinct are connected, interwoven and were found to be related to the overarching purpose. All the posts are related to the #MoreThanYouCanSee and #EvenMore campaigns. This is the third major theme identified. The analysis found that 111 of the posts had mentions of women empowerment or defined what it meant to be a woman. These 111 posts mentioned the campaign and the many roles of women. The main purpose, as mentioned in the interviews, of the campaign was to highlight multifaceted women and the captions often refer to this purpose. The captions below are key examples of this purpose being reiterated on throughout the campaign. *Figures Q, R and S* illustrate the way in which the images are framed.



Figure R



Figure S

The focus of this analysis is not the captions, so they are drawn on here only to provide context. The captions underscore the overall campaign message. The roles that the different women embody are listed in the captions. In other captions the women explain how the brand is bringing them together for a morning with “empowering women”. The captions also often focus on the success of the individual woman and how LUX soap the brand has been part of her success. However, these captions were not deeply analysed. They serve to contextualize

the images and frame the women in the images as multi-faceted and empowered as repeated in many of the captions. The captions are interesting when contrasted to the images that accompany them. Especially when they are analysed according to Goffman's (1987) work analysing traditional advertising. The images of the women are highly posed with there being 49 instances of feminine touch. The women are depicted as passive in 55 of the images. There are 18 images where the gaze of the female subject can be described as licensed withdrawal. The rest of the images either depict direct gaze or the woman looks away from the frame. 40 images depict a direct gaze with the viewer. The coding further revealed that 54 of the images focused on individual women or individual experiences. These findings will be further analysed in the discussion section. However, it is clear that the representations do conform to traditional representations of women in advertising to some extent. The semiotic analysis of the images revealed clear themes related to postfeminism. The images portray the women in glamorous settings that highlight the individual, her success and beauty. The women represented are diverse in race however they are all slim and there is not a great variation in body type. The women look successful as they wear jewelry, designer dresses and are perfectly made up. The examples below in *Figures T, U and V* showcase this.



Figure T



Figure U



Figure V

It is noteworthy that the women are never depicted in domestic spaces. The women are in fact mostly disjointed from ordinary situations due to the branded events being the setting for many of the posts. The women are located in lavish floral contexts or outside large residences that are non-descript. The focus of the images are the women. The women are the sole focus

of majority of the images. *Figure V* highlights the body of the woman and her fitness as she stretches however, she is dressed in soft peach, purple and pinks and wears make up. The depictions of the women illustrate them smiling (*figure T*), relaxing (*figure U*) or being active (*figure V*). The women are not depicted in relation to men in any of the posts. The women appear to be happy in all the images.

The depictions of the women are instrumental in building a brand personality. The coding revealed that the most common brand personalities, based on Aaker (1997) brand personality dimensions, suggested by these images were “sophisticated” and “excitement”. This is communicated through the smiling women at the exclusive events, the products next to large baths surrounded by flowers and the repetition of the word’s luxury. The SMIs are depicted as collaborating with the brand at the events. The posts communicate intimacy and connection because the women share their personal experiences with the brand and the images reflect delicate moments of the women surrounded by flowers. Figures *W* and *X* including their captions are key examples of the connection and intimacy that the account is able to establish with the audience through these posts.

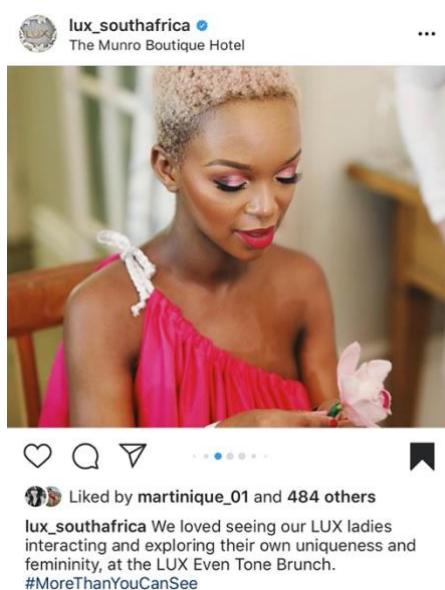


Figure W



Figure X

Lastly, the brand manager mentioned in her interview that the brand wanted to disassociate with the Miss South Africa beauty pageant. The content analysis revealed that of the 121 images analysed only 1 image mentioned the pageant and it was to congratulate the new winner. The content analysis reveals that the brand successfully repositions itself away from

beauty pageants by utilising a postfeminist purpose driven campaign which integrates SMIs and branded events. The survey undertook to triangulate the findings from the interviews and content analysis.

Survey

The survey confirms the finding that LUX has successfully disassociated with beauty pageants. 54% of respondents shared that they do not associate the brand with beauty pageants. With only 8% of respondents stating they strongly associate the brand with beauty pageants. *Figure 1* graphically shares this information.

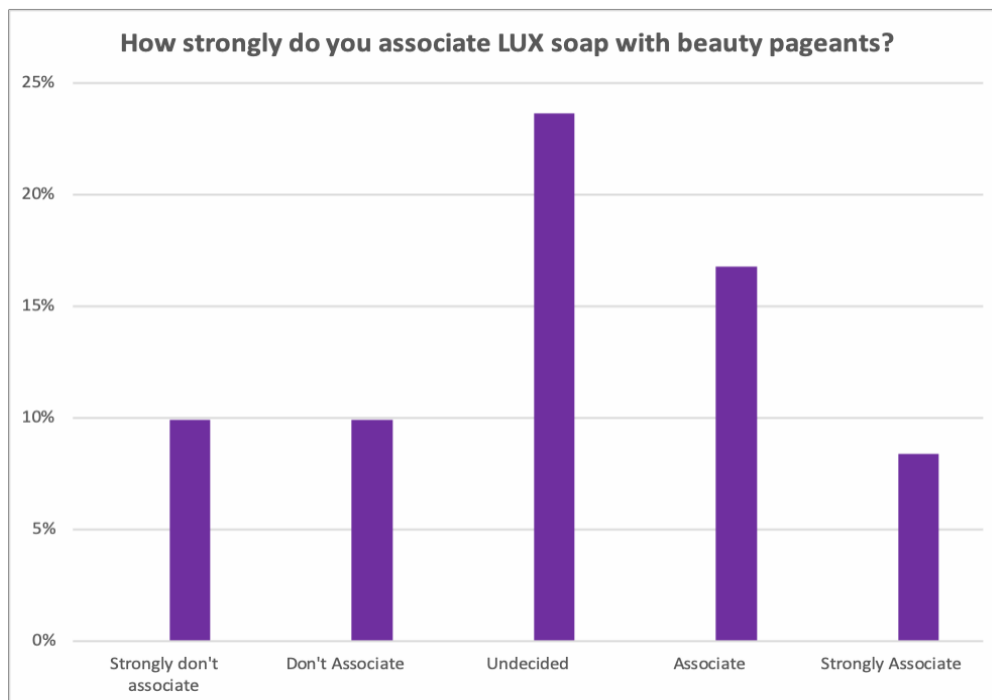


Figure 1

Interestingly, when asked if the respondents associated the brand with female empowerment the graph looked slightly different. 38% of respondents answered that they did not associate the brand with female empowerment. Whilst 23% of respondents stated they did hold this association. *Figure 2* is the graphic representation of this finding.

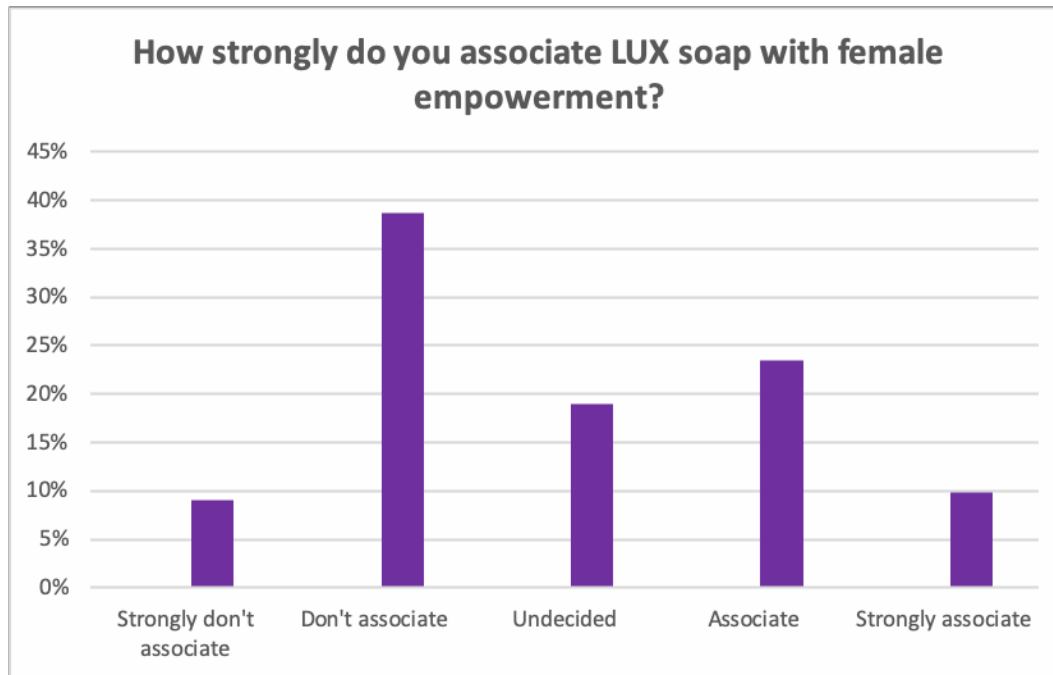


Figure 2

The survey revealed other important associations that respondents had with the brand. *Figure 3* is a visual representation of the words that respondents used when asked to list words that they associated with the brand. The larger the word the more the word has been listed. The most commonly used descriptors are “clean”, “beauty” and “luxury” with 15 mentions. The other words used are physical attributes of the products or how the product can be used such as “bath”, “bubbles”, “lather” with 10 mentions. Other frequently mentioned words are “woman”, “floral” and “nice”. Respondents shared that the brand “makes you feel like a woman”, another wrote “we had it when I was young”. One respondent stated that what comes to mind when they think of LUX soap is “pretty women”. The other respondents shared other interesting connotations that they held such as “purple and flowery”, “luxury, aromatic” and “reliable”. There was only one dissenting opinion about the brand. One respondent wrote “misusing people, manipulate, lies”.



Figure 3

The respondents that had heard of the #MoreThanYouCanSee campaign stated that they learnt about it via firstly television, second radio and in third place with 14% of respondents was Instagram. The graph below represents this finding (Figure 4).

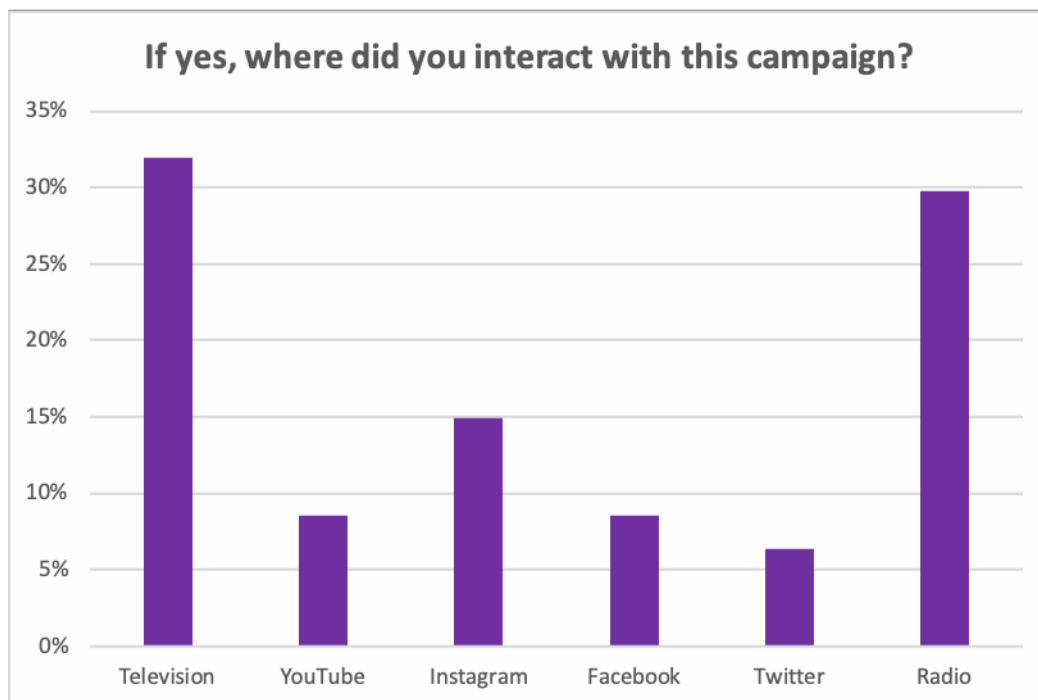


Figure 4

The survey, furthermore, illustrated that 44% of the respondents would attend an event organized by the brand with 56% stating they would not. The reasons listed for being willing to attend an event are: “it would be a female forward event” and “female empowerment”. Another reason given for possible attendance was that if the event was “cool, interesting and

creative”. Lastly, many respondents noted that they would only attend if they were invited. In overview, the findings confirm that the brand has successfully repositioned the brand image away from beauty pageants. The survey highlights that Instagram played an important role in the strategy, especially digitally as it was the third source of information on the campaign that respondents selected. The survey provides valuable information for future researchers, which will be discussed further in the following sections. The findings described above contribute to the previous literature in a significantly.

Discussion

The main research focus was the ways in which LUX soap was able to reposition their brand successfully away from beauty pageants. This case study finds that the brand has successfully been able to detach from the association of beauty pageants. The findings of this research show that this was successful and achieved through a strategy that integrated purpose driven marketing, SMIs and brand events. These three elements were combined and intertwined to successfully communicate the #MoreThanYouCanSee campaign. These findings assert that branding strategies on Instagram need to incorporate events and SMIs that are rooted in the greater purpose of the brand or campaign. The combination of these strategic elements creates clear associations with the brand and assists in the building of brand community. The research highlights that Instagram allowed the brand to emphasise the brand personality through repeated representations of women which emphasised their “multifaceted” personalities. This research is significant because it contributes to previous literature on branding using Instagram by illustrating that the elements of a given strategy must be cohesive and work together to effectively communicate the intended brand persona or narrative. The integration of all the strategic elements resulted in the successful repositioning. This research, furthermore, suggests a more detailed understanding of the exact types of posts and rhetoric’s implemented by brands on Instagram. This research highlights and emphasises the growing importance of purpose driven marketing. This research initiates the bridging of the gap between branding, Instagram and postfeminism. These findings, furthermore, contribute to the feminist canon and the growing literary interest of how feminism is adopted by brands in a neoliberal context. This research highlights that although the word “feminism” or “feminist” are not included the messaging of it is noteworthy to consider how the LUX brands posts on Instagram are postfeminist. The research answers the key questions of: in what ways did LUX soap use Instagram as part of their digital strategy to reposition their brand? Additionally, the second-tier question was in what ways is the content posted by LUX

soap postfeminist in nature and does this influence the representation of the brand? In the sections below the answers are unpacked and related to specifically to important previous literature.

Instagram and branding

The findings highlight three key elements of branding implemented by LUX soap on their Instagram account. All three have specific theoretical implications however it is vital to underscore that the three elements are successfully integrated together. The elements mutually support the success of the campaign and provide support for each element. The three elements are the extensive use of SMIs, events and a clear purpose that drives the campaign forward. These three aspects speak to each other in different ways but together effectively assist in repositioning the brand. The brand does not focus on beauty pageants but on specific women and their roles in society but more specifically their role in relation the LUX soap brand. Firstly, SMIs are mentioned by both participants as being vital elements of their strategies implemented on Instagram specifically. The brand manager, Jerusha, specifically outlined that there “no plans to not have influencers as part” of the strategy going forward. The brand manager specifically mentioned selecting key women to be involved with the brand to not only extend the reach of the brand but contact specific audiences with specific interests through the platform. The brand manager furthermore explained how SMIs are crucial to the brand being understood as authentic. She explained that they “don’t have a choice” when it comes to utilising SMIs in their strategy due to the power she believes these individuals wield in their networks. This echoes the work of Liu and Suh (2017a) who asserted that SMIs are not only business-targeted but important when attempting to portray authenticity. Audrezet, De Kerviler and Guidry Moulard's (2018) work is pertinent because their argument that influencer marketing is perceived as more trustworthy and authentic than traditional forms of media is confirmed by the interviews with industry experts in this research. Their work moreover asserted that SMIs are complementary to traditional branding techniques by “creating sophisticated content in the form of stories, videos and visuals” (Audrezet, De Kerviler and Guidry Moulard, 2018,1). This research highlights the possibility for new forms of content by SMIs to be extended for the use of traditional brands such as LUX soap. The content analysis of this research engages their findings in because the findings illustrate that the SMIs and their use of the product are implanted into the narrative of the campaign as collaborators. The SMIs are not providing product reviews of the products but expressing and emphasising their relationship with the brand exemplified in by the

content analysis findings section. These findings indicate how brands adopt SMIs into their strategies seamlessly instead of focusing only on branded content. The interview with the digital manager further pointed out that the brand in fact supplies the SMIs with parameters for how they should interact and feature their products. This finding is significant because it introduces a nuance when analysing SMIs especially in relation to Chae's (2017) research which states that SMIs have unique voices on Instagram. The SMIs are encouraged to create their own content incorporating the LUX products according to the Jerusha and Paige. However, this research suggests that although the SMIs own tone is allowed and encouraged, as expressed by both managers, their content is still limited to an extent by contractual obligations set by LUX soap. Thus the SMIs involvement in the branding on Instagram is collaborative and a co-creation project. In this way the SMIs are then part of what Chernev (2009) calls the value-creation process. The SMIs, or brand ambassadors, have become “active players” in constructing the brand narrative as Labrecque (2014) argued when analysing the changing role of consumers in the Web 2.0 context. This case study highlights how influential brand ambassadors can successfully communicate the intended brand personality.

The content analysis revealed a cohesion in the presentation of the SMIs which depicts the limitations created by the contract with the brand. However, this consistency attributes to the brand image and assist in the building of a clear brand as set forward by Venter and Jansen van Rensburg (2017). The consistency of the content can emphasise and build trust with the intended audience because the consumers know that the brand will reliably deliver similar content. This finding relates to Chernev's (2009) assertion that strategically brands must honour the expectations that they create through their marketing efforts. This case study confirms the assertion that SMIs add value to brands by Djafarova and Rushworth (2017) but that SMIs are carefully selected in line with the brand values. The interviews revealed that there is a dedicated PR team at LUX soap who deliberate and decide which SMIs are appropriate and advantageous for partnerships. The selection of specific SMIs furthermore assists the brand in differentiating its offering. This ties back to traditional branding techniques of brand differentiation as outlined by Venter and Jansen van Rensburg (2017). The digital manager stressed a distinction between LUX and Dove being a movement away from the real beauty campaign. This is a reflection of how the narrative on Instagram can drive differentiation from the brand's competitors. The inclusion of SMIs results in access to different audiences and segments of the market, according to interview findings of this case

study. The content analysis revealed that the images that involve SMIs reinforce the brand's association with luxury, femininity and prestige. These key words are utilised in the captions of the images as referred to in the above section. The SMIs were all perfectly dressed and made up, this creates strong associations with physical beauty and glamour which Paige emphasised as important characteristics of the brand.

Jerusha mentioned that the SMIs are identified as strong women in the minds of their consumers and their relationship with the brand will translate those traits to the brand itself. This can be related Aaker's (1997) brand personality dimensions. In this case, the SMIs personalities are emphasised, as surmised from the interviews, to influence the understanding of the brand personality of LUX soap. The content analysis found that most commonly the images fell into Aaker's (1997) "sophisticated" dimension. This was due to the lavish flower backdrops, vibrant colours, long ball gowns and prestigious elite events. Many of the SMIs are successful singers or models which again defines the brand personality as sophistication (Aaker, 1997). The brand is therefore positioned in the mind of the consumer as high quality and luxury due partly to the women who publicly endorse and use the products. The SMIs extensive integration into the campaign is an attempt to build trust and loyalty to the brand. If famous singers or television personalities trust this brand to the extent that they will feature the products on Instagram, then the consumer can too. This is because the celebrity has already established a relationship with the audience as a reputable public figure (Jin, 2018). The inclusion of SMIs in creating a brand persona is interesting because brands have traditionally attempted to emulate human traits through narrative. In this strategy real influential people are included into the broader brand narrative of the #MoreThanYouCanSee campaign. This content analysis indicates that SMI's assist in actually communicating the narrative of the campaign. This is achieved through the SMI explaining how they feel about the LUX brand specifically. The incorporation of SMIs in this campaign highlights the successful tactic of LUX soap to have influential people become "embodied presentations" of the brand values as suggested by Audrezet, De Kerviler and Guidry Moulard (2018).

Crucially, both participants mentioned the authenticity that the SMIs give the brand access to. This builds on the assertions made by Banet-Weiser (2012) regarding the co-existence of economic imperatives and personal narratives and ideals. Abidin's (2016a) work expands on this notion by relating authenticity of SMIs as specifically linked to the personal narratives and products being seamlessly interwoven on social media platforms. This is true in the case

of LUX soap. The SMIs images are not jarringly different to that of only the products. The perception of SMIs as authentic allows for consumers to more deeply resonate and socially identify with the brand. This can be connected to the work of Chen and Lin (2019) who identified that one of the benefits of using social media for marketing is the connection that it fosters with consumers. This paper contributes to the previous understandings of authenticity, specifically in relation to brands. The previous literature has underscored how important the perception of authenticity to consumers is for brands (Banet-Weiser, 2012). The interviews revealed that this is no different for the LUX strategy. In fact, both participants mention the term “authentic” multiple times. More specifically, they relate the achievement of authenticity to the involvement of SMIs. This can be related to the work of Pöyry *et al.*, (2019) who argued that authenticity in branding can result in the transference of symbolic meaning and create a personal connection between the consumer and the brand. The inclusion of the SMIs allows LUX soap to establish a more intimate connection with the brand due to the SMIs sharing their personal relationship with the products. The SMIs role in the strategy is not only to create evidence of quality but to reflect the core values of the brand as asserted by Fritz, Schoenmueller and Bruhn (2017). Critically, the blind spot in the strategy is that the SMI's used are past beauty pageant queens and it can be argued that their inclusion undermines their shift away from beauty pageants. Although their role of SMI's is still effective.

LUX soap is able to communicate a sense of authenticity further through the cohesive aesthetic of the photographs, repeated images such as flowers, bubbles and by representing all their SMIs as fashionable and glamorous. This corresponds with the work of Bruhn *et al* (2012) who identified consistency and reliability as key elements of authenticity in branding. The content analysis shows that the posts by LUX communicate the same core brand values of luxury in every image. Fritz, Schoenmueller and Bruhn's (2017) research is once again corroborated in this study because the images posted by LUX do reflect the brand's core values of luxury and quality in a way that is unique to the brand through their SMIs and branded events. This study supports the claims that authentic content creates a connection with the target audience (Lin, Tang & So, 2011). The interviews both reveal that the integration of SMIs is to tap into authentic content and communicate a clearer brand message for the #MoreThanYouCanSee campaign. The survey findings underscored the successful communication of the brand personality with participants mentioning the “beautiful women” and “luxury”. This illustrates the effectiveness of incorporating influencer marketing on

L'André Venter (VNTLAN001) #EvenMore than just a brand of Soap Supervisor: Ronald Irwin
Instagram on the LUX Soap campaign specifically. However, this research stresses that the use of SMIs in this Instagram campaign do not act in a vacuum. SMIs are integrated into events that are about product innovation. The use SMIs is equally as important as the events. More specifically, the combination of events and SMIs created eWOM for the #MoreThanYouCanSee campaign.

The combination of the SMIs and events provides the brand with the ability to create excitement and eWOM. This finding contributes to the work of Lagrée (2018). The events organized by LUX soap allowed for content creation for both the brand and the SMIs, as found from the interviews. This finding relates to the research of Kim, Sung and Kang (2014). They emphasised the opportunity for consumers to share and interact with a brand because of eWOM. The SMIs in the LUX #MoreThanYouCanSee campaign are major drivers of eWOM because of they share their relationship with the brand through the Instagram platform with their followers as well as the followers of the LUX brand page. In this way a closer connection is made and the brand community can be strengthened as suggested by Cheung and Thadani (2012). Chang, Hsieh and Tseng (2013) emphasised the role of brand community in the effectiveness in eWOM and this research can be related to this in terms of the use of SMIs and brand events combining to incite eWOM from the target audience. Thus, as asserted by Ahrens, Coyle and Strahilevitz (2013) the audience is able to actively influence the brand narrative due to the interactive nature of brand events and social media. The events created a physical space where the brand and a product innovation is the purpose for the gathering. Kotler's (2000) definition of brand events is illustrated in this research because the LUX soap events communicate a specific message to a specific target audience. The events emphasise the #MoreThanYouCanSee campaign and are key elements in the repositioning of the brand. The content analysis and the interviews highlight the experiential and novel nature of the events which can be linked to the work of Wood (2009). Her work explains how extraordinary brand events can help build relationships with the consumer. The LUX ambassador summit is a key example of this. The SMIs are consumers of the brand that represent the core values of LUX soap. The images posted of the event create a sense of excitement, exclusivity and luxury thus the event becomes an extension of the brand itself as explored by Wood (2009). This case study provides an example of how brand events can become a platform for co-creation with SMIs as expressed by the interview participants describing the events as "content creation days". This underscores the research of Koivisto and Mattila (2018) who found that in event marketing the brand is the focal object for value creation. The VIP concert arranged by the brand and the images of the happy attendees illustrate the brand events ability to highlight LUX's core values and satisfied

that brand events can act as a facilitator for interaction. The LUX soap events that were part of the #MoreThanYouCanSee campaign acted as a physical space where the brand could physically come to life. This relates to brand community. Specifically, the work of Muniz, Jr. and O'Guinn, (2001). The events amplify the brand community because consumers are given the opportunity to come together, not only digitally, and share their experiences. The events allow the consumers to express their loyalty by attending the events and sharing their experiences through social media. The branded events creates a physical space where brand community members can gather to try, celebrate and contribute to the brand. The branded events embody the findings of Simon and Tossan (2018) who claimed that in conjunction with traditional media social media creates opportunities to engage, communicate and innovate. These three elements are the tenants of the branded events. The images depict guests interacting with each other (engaging), sharing information about the product or the events purpose (communicate) and showcased a new product (innovation). The content analysis additionally found that the events were communicated in a way that suggested that the events were elite and exciting.

The relationship of the SMIs to the new product and creating a sense of aspiration take centre stage at the events, as represented through the images on Instagram. The analysis shows that only a few images have the new product as the focal point. The anchor of most of the images is the excitement of these experiences. The events essentially showcase the rewarding relationship that can be had with the brand. The brand community is portrayed as trendy, enthusing and exclusive. The Lux Ambassador summit is a prime example of this.

Consumers are presented with the visual representations of other consumers reaping the reward of loyalty to the brand. They are literally flown to London to create their own fragrances. The events create visual proof of brand satisfaction. This is significant as it builds on the notion of brand community in the Web 2.0 context. Other brand community members are provided with physical proof of customer satisfaction and are given more access to the brand than ever before (Leigh, Peters and Shelton, 2006). Most importantly, Instagram acts as a platform that provides a glimpse into the exclusive events in this case. This is a new way for consumers to engage with the brand if they are not able to actually attend the event. Thus, the brand community of LUX soap is successfully strengthened through this strategy. The findings on the branded events interact with Kim and Ko's (2012) findings on luxury brands. The events are important tools to communicate key brand associations, especially luxury. The combination of the SMIs and events effectively creates brand awareness because of the

specific repeated content involving the brand. The content communicates not only the products but the values they want to represent. The relationship with the SMIs and events once again underscores the nature of co-creation on Instagram in this case. This can be linked to Roncha and Radclyffe-Thomas (2016) work which is key to this case study. Their research explains how Instagram facilitated an interactive exchange with their target market. LUX soaps #MoreThanYouCanSee campaign creates a similar interaction with their audience with their events. Just like Roncha and Radclyffe-Thomas (2016) this case study asserts that the interactive engagement on Instagram by the brand is advantageous for brand community establishment. The content analysis identified that they ways that this is done through emphasising the overriding narrative and purpose of the campaign. This is the third key element of the findings of this section.

The interviews importantly revealed the growing importance of “purpose driven marketing”. The brand manager and digital manager alike mentioned that it is required of brands to root their messaging in a wider cause. Purpose driven marketing can additionally be understood as social marketing as defined in the literature review. Interestingly, however, the images that are posted by the brand do not irrevocably communicate social marketing and a particularly strong socio-political statement. Instead, these sentiments are expressed through the captions. The captions reiterate ideals of “women empowerment” and the overarching theme that women are “multifaceted”. This relates to the argument made by Paniagua and Sapena (2014) who explained that currently brands tend to associate themselves with social causes without truly critically engaging with them. They suggest that these attempts are done to create connotations. These findings can be further related to the work of Parkinson, Russell-Bennett and Previte (2018) who recognised creating an emotional connection through shared experience as the key driver for social marketing. The images shared highlight women in multi-faceted roles and bring them together. This relates to the work of Dibb and Carrigan (2013) who explain that social marketing is an innovative approach to social change. LUX soap is not obviously trying to change the world however the interviews stress that the campaign attempts to change the representation of women in society or at the very least contribute to a different version of the traditional lux beauty queen. The interviews found that LUX soap’s social marketing attempted to do this too however, their social issue was less clearly defined. Instead, their purpose was framed as an attempt to showcase women’s many roles and empower them to see this for themselves too. These findings speak back to the body of literature that has already started to investigate how women are represented on Instagram

such as Tiggemann and Zaccardo (2018). The findings agree with the work of Schöps, Hemetsberger and Schöps (2017) that found there is a focus on female bodies on Instagram by brands. The majority of the women represented by LUX soap on their Instagram account are held to strict visual representation due to the need to reflect a certain level of glamour. In none of the images do the women have faces void of make up or look less than perfectly poised and controlled. This is related once again to the work of Tiggemann and Zaccardo (2018) who found that women's bodies are policed on Instagram. The findings from the interviews signify that the intention of the brand is to represent women in different roles and empower them through their branding efforts. This overarching purpose is the integrating factor and compass for the content posted on the account. The #MoreThanYouCanSee campaign is the brand corporate image that inspires all the content, events and selection of the SMIs. Essentially, the purpose of the campaign is to represent women in a specific way that is intended to empower their consumers through interaction with LUX soap. Thus, the purpose the brand is slowly adopting social marketing. It is then additionally interesting to consider the ways in which the images are postfeminist. This is, however, the secondary focus of this research. The main claims are made about the branding of the #MoreThanYouCanSee campaign. The following section is, thus, a compelling theoretical layer for consideration and deeper insight into the brand.

Postfeminism and commodity feminism

This section addresses the second-tier question of this research. The findings are noteworthy in the context of postfeminist literature. The main points of discussion to this case study is that LUX soaps focus on individualism in not only their mission statement, but their Instagram posts make the campaign postfeminism. Secondly, the campaign represents a nuanced depiction of commodity feminism through presenting feminist ideals in a palatable manner whilst being detached from the feminist label. LUX soap's #MoreThanYouCanSee leverages feminist ideas of empowerment to promote the brand and the new products. The content analysis revealed that the images presented by LUX soap focused on independence, success and empowerment. This relates directly to Reker's (2016) understanding of postfeminism. Gill and Scharff (2011) work also emphasises that the tenants of postfeminism is a particular pressure on individuality and agency. The captions position the women as having the ability to liberate themselves through their relationship with the brand or with other women who are associated with the brand. This is reflected in the findings from the content analysis with the SMIs presenting LUX soap as a companion to their personal

success over the years of using the product. The content analysis further revealed that the representations of the women are highly posed and edited. There are several instances of Goffman's (1987) licensed withdrawal and feminine touch throughout the posts. However, the women are not depicted in domestic spaces nor in traditional subordinate roles. This highlights a tension that exists in the representation of women by LUX soap. This is significant when compared to Goffman's (1987) findings. Although the representations are disruptive of certain of his claims, there are still clear limitations to the representations put forth by the brand. The representations are disruptive because the women are not passive or childlike. They perform, dance or stretch before exercising. However, there are still examples of gender posing. The women are presented with their hands on their hips or lightly touching their faces in some cases. This illustrates that the representations still conform to traditional representations of women in advertising to an extent. Although the interviewees claim that their intention is to represent women as liberated and, in many roles, the semiotic analysis shows that this claim is imperfect. The women are represented in only two scenarios lavish hotels or at glamorous events. The major role that is stressed by the brand is that of brand ambassador not the women in society. The content analysis and interviews discovered that physical beauty is elevated in the #MoreThanYouCanSee campaign. This is the differentiating factor for the #MoreThanYouCanSee campaign. The assertion of the campaign is that women can indulge in beauty treatments, or products such LUX soap, and simultaneously be women with agency and the ability to hold other roles and the product is a liberating assistant.

This research interestingly relates to Gill's (2007) assertion that postfeminism stresses self-surveillance and subjectification. The women are expressing their relationship to the brand thus they become the subjects not merely the object to be viewed. The anchor of every post is the brand or the product. This aligns with Banet-Weiser (2012) argument about postfeminism. She explains that the defining characteristics of postfeminism are choice, self-surveillance and individualism. The captions of these images communicate these notions. They stress the success the women have achieved with no comments of socio-political factors. This is the context in which the images are framed. The glamorous and powerful women are presented as choosing to become this way with the product helping them on their journey. The captions or the images do not, however, mention the word "feminism" or any form thereof. This relates back to Gill's (2007) assertions in relation to the disassociation from the term feminism and the postfeminist ideal of the pastness of the political movement.

The absence of the term feminism itself is a consequence of postfeminism. The rejection of the term itself is characteristic of postfeminism. Importantly, though, there is not a clear rejection of feminism, but the absence of the term is noteworthy. The campaign is not only postfeminist in nature but a nuanced example of commodity feminism. These findings are therefore significant in deepening feminist scholars understanding of the relationship between feminism and branding. Goldman, Heath and Smith (1991) asserted that feminism becomes a product or a style. This is the key to understanding the nuanced relationship to commodity feminism in this case. The LUX soap brand does not have the word “feminist” written on the products to drive sales. However, the style and driving force of the campaign embodies postfeminist rhetoric. The captions suggest that LUX has adopted feminism as a style. This is achieved through repeated mentions of the word empowerment and the focus on the individual success of the seemingly liberated women included in the campaign. The influence is clear without being spelled out unlike other brands who sell t-shirts with “girl power” printed across the chest as mentioned by Banet-Weiser (2012). The content analysis highlights how the onus is put on the woman to reach her full potential and realize that she is “more than you can see”. The brand is the key to achieving this form of liberation and self-acceptance. This speaks again to Banet-Weiser’s (2012) work on the ambivalence of brand culture. Branding is so pervasive in society that social issues are now integrated into marketing strategies. This case study highlights Banet-Weiser’s (2012) work that postfeminism can simultaneously subvert beauty standards whilst limiting political agency in a different way.

The LUX soap campaign is an attempt to subvert Dove’s approach by accepting traditional beauty standards and asserting that women can be and are more than their appearance. The campaigns communicate that women have the agency and the ability to embrace their physical outward appearance because their worth extends beyond these features. This speaks back to Malson *et al* (2011) commentary on the commodification of private desires. The campaign makes space for the private desire to be perceived as beautiful whilst being considered an empowered independent woman. These findings, additionally, contribute to McRobbie’s (2008) assertions about commodity feminism. Specifically, the way in which feminism is inscribed into the economic imperative of companies in the modern context. This research highlights that the commodification of feminism extends beyond products that boldly claim, “I am a feminist”. This research highlights how pervasive postfeminism in branding is and that it can be complex and covert. The message of a brand can be

postfeminist without the visual demarcation thereof. There is however an interesting disjuncture in this case such as that the representations are unique because they show women together in groups whilst emphasising individual capacity for empowerment. The brand links itself directly to empowered and “multifaceted” women which is a central theme of commodity feminism. This supports McRobbie's (2008) work who argues that commodity feminism transforms liberation into an item that is purchasable. Furthermore, the SMI's performance of independence and liberation is motivated by payment by the Unilever group and underscores the postfeminist imperative of achieving freedom through market decisions. It is interesting that the SMI's are, in this context, transformed into tools to convince other women to purchase products that are linked to confidence. This case study highlights how LUX soap is framed as a brand that allows and assists women with the realisation of how multifaceted they are. The work of Tasker and Negra (2007) is most significantly supported. Their findings suggest a naturalization of feminist messages through the commodification process. The content analysis and the survey highlight that the brand adopts feminist ideals of liberation and power through the posts that incorporate traditionally beautiful women, the of mention empowerment and women's multi-faceted roles. It is noteworthy that LUX soap's campaign on Instagram leverages postfeminism to build their brand image. This finding relates to the research of Pruchniewska (2017b) who suggested that digital platforms create a new way to advance the feminist cause. This research contributes to the wider understanding that feminism is becoming adopted into popular culture and utilised as a marketing tool. It is crucial to note that the representations of women do not act in a vacuum and they are informed by factors such as race, class and age. This study has particularly focused on the intersection of gender and branding. However, a space exists in the literature to consider the influence of other socio-economic factors in relation to branding, especially in the South African context. In this case, the heart of the #MoreThanYouCanSee campaign is postfeminist because it communicates ideas of women empowerment but still limits their agency and focuses on their physical appearance.

Limitations and Recommendations

This research only focuses on one particular brand in a specific context thus generalisations to greater populations cannot be made. The claims from this study can only reflect on the LUX soap brand in the South African context specifically. Future research can apply these findings to other brands to assist in understanding how brands behave on Instagram. The findings from this study can be tested in relation to other brands strategies on Instagram. This study does not consider the SMIs accounts and how they interact with the brand on their personal accounts.

intention. Scholars interested in the same theoretical field could compare these findings to the SMIs personal accounts and measure how the brand itself influences the influencer. Larger cross brand studies could investigate which themes from this research are translatable and relevant for brands that are not within this category to consider. There is an opportunity for more comparative analysis to be done building from this study. Comparisons to opposite strategies by different products could be important to include in the understanding of branding on Instagram. This study only considers the captions of the images for contextual purposes. This limits the assertions that can be made about the choice of diction and the implications of the language used. Other researchers could extend this study and perform a critical discourse analysis to understand in more depth the ways in which brands communicate with their audiences. This study focuses primarily on the visual communication of LUX soap and the implications thereof however, future research can investigate the relationship between captions and images. Furthermore, this research does not investigate the audience's reception of the brand's Instagram account. Future research could consider the likes and comments section of the posts to further gain a more nuanced understanding of the consumers' engagement with the brand. This research does not unpack how consumers are engaging with the brand on Instagram and in what ways this can and should influence the brand strategy. Future researchers could unpack the nature of engagement on Instagram as a fast-growing social media platform. This research only considers Instagram therefore greater claims on the entire digital strategy cannot be abstracted. Researchers could in the future consider the ways in which different social media platforms interact with one another and how this affects the broader branding strategy. This is true also of the greater finding of this paper. The integration of the three main branding techniques on the LUX soap Instagram account can be tested against the broader strategy of the brand to question consistency and perhaps more broadly to the brands successes and failures.

This study was limited by time and resources. Future research could survey more of the population to gain a clearer understanding of the sentiment held toward the brand. This study cannot make claims about the perception held by South African people towards the brand due to the limited size of the triangulation sample. The survey could be extended to create a study on the impact that the campaign has had on the brand awareness more broadly. This case study unpacks the success of the campaign and how it was so successful on Instagram thus it cannot make claims about the broader implementation of social marketing. However, future researchers could investigate the role Instagram has to play in the growth of social marketing. Furthermore, LUX soap is a global brand but assertions about the global brand cannot be

made by this study. The other LUX soap brands abroad could extend and apply the findings of this case study to their implementation of the global LUX brand. It would be noteworthy to consider how the localisation of a global corporate image is implemented across different countries. Future scholars would further be able to assess if there is a significant difference between the global south and north in their application of a digital strategy. The findings and details were limited by what the participants were able to share due to Unilever being a powerful global company the participants were restricted from sharing exact numerical feedback on the campaign's digital success. Furthermore, the brand manager was unable to provide specific dates and details from previous managers' work with the brand thus limiting the depth of previous data that the researcher could draw from. The research can thus only make clear assertions about the #MoreThanYouCanSee campaign on Instagram for a select period of time. Another limitation of this study is that the research focuses on Instagram distinct from traditional forms of media and branding avenues. Thus greater abstractions of the relationship between Instagram and traditional media cannot be made. There is an opportunity for theoretical expansion here.

This research analysed the way in which the LUX soap #MoreThanYouCanSee campaign is postfeminist. Therefore, this research cannot make broader theoretical claims about the state of feminism. Future research can unpack the affect that more nuanced forms of commodity feminism have on the political impact of the political movement. It would, further, be interesting to understand if and how the adoption of these specific feminist ideals influences the intended audiences or not. This research can only make claims about the #MoreThanYouCanSee campaign future researchers could compare this campaign to other similar campaigns from competitors such as Dove. Future research can extend the findings revealed here about Instagram, branding and feminism. This research has started to bridge this theoretical gap.

Although this case study is limited in the claims it is able to assert recommendations can be made for the brand. LUX soap has been able to effectively and successfully communicate the postfeminist message of the campaign. However, their engagement with the feminist issues are surface level thus limiting their ability to extend the broader cause. The brand is not clearly enough engaging in social marketing due to the overreliance of presenting perfectly posed images. The recommendation made by this study is for LUX soap to deepen their implementation of social marketing. The extension and clearer definition of the intended purpose of the campaign can result in extended longevity and relevance of the campaign to its audience. The issue can be more clearly defined and addressed through a greater variety of

L'André Venter (VNTLAN001) #EvenMore than just a brand of Soap Supervisor: Ronald Irwin
content on their Instagram account. This could be achieved through presenting the women in different settings whilst maintaining the element of luxury that defines and differentiates the brand. The variation of women in different contexts other than events could create more consistency in the campaign claim of #MoreThanYouCanSee.

Conclusion

This research analysed the successful #MoreThanYouCanSee campaign and the extension #EvenMore on LUX's Instagram account. This addressed the ways in which the LUX soap brand utilised Instagram to reposition the brand away from beauty pageants, in the South African context. This research unpacked the #MoreThanYouCanSee campaign and found that three key branding techniques were employed and more importantly integrated to successfully create new brand associations. Firstly, social media influencers were a driving force of the strategic implementation of the campaign on Instagram. Secondly, specific branded events were organised and dominated the posts on their Instagram account. Thirdly, the theme of empowering and representing "multifaceted" women was the social marketing aspect of the campaign. However, the third aspect relates more to the secondary question of this research. Namely, the interesting examples of commodified feminism that the campaign represents. The main findings of this research are that SMIs and brand events allowed the brand to effectively spark eWOM and create stronger brand relationships with the target audience. The SMIs allowed LUX soap to establish a more intimate and authentic brand personality through the association with SMIs. This can be attributed to the shared target market of young women who potentially follow both LUX and the SMI's. The content posted on the LUX soap Instagram account was consistent in its themes which enhanced the authenticity of the brand overall. However, it is important to include the caveat that the attempt to construct authenticity is an unauthentic act driven by capitalist imperatives. Thus, when considering this field of study there is still space to critically unpack the role of authenticity in branding. The brand events, additionally, acted as a platform to bring brand community members together and place the values of luxury and multi-faceted women at the forefront.

The brand and the message of "#MoreThanYouCanSee" was the focal point of the events and the SMI content posted to the account. These strategies resulted in the successful repositioning of LUX soap as a brand for glamorous multi-faceted women, not beauty pageants.

This research highlighted that these elements interlink and support the imperatives of the campaign at large. These elements are integrated, thus successfully communicating LUX

#MoreThanYouCanSee campaign was postfeminist in nature and in what ways this influenced the brand communication. The analysis revealed that, due to the themes of individualisation, choice, and empowerment expressed through the Instagram account, the campaign was postfeminist in nature. The postfeminist ideals, in fact, bolstered the associations that the campaign was trying to build such as strong independent women. The case study found that this campaign is a nuanced example of commodity feminism. Even though the word feminism or any variation thereof is not used in the campaign, LUX soap does adopt postfeminist imperatives of self-surveillance, confidence, and discipline through the avenue of engaging with consumerism. The consumption of the brand and being an empowered multifaceted woman is equated through this campaign.

Through a close methodological qualitative examination of interviews, content analysis and survey findings, this study outlines the ways in which Instagram contributed to the success of the #MoreThanYouCanSee campaign. The methodology allowed for a detailed understanding of the latent meanings conveyed by the visuals on Instagram and the brand. This research contributes to the growing literature on Instagram. More specifically, these findings assist in bridging the existing gap in the theory between Instagram, branding, and feminism. This research extends and corroborates the findings of key scholars in each of these sections of literature. In the field of Instagram research, this study highlights the importance of SMIs to brands as did Uzunoğlu and Misci Kip (2014). This study creates space for more theoretical engagement with the relationship that exists between traditional brands and SMIs. Furthermore, this research creates an opportunity to investigate further how important the integration of strategic branding elements is on Instagram to successfully revitalise brands. This study contributes to the arguments made by McRobbie (2008) and Banet-Weiser (2012) about postfeminism and commodity feminism. Further studies could highlight and unpack how postfeminism infiltrates different brand communications further. This case study unpacks the success of the #MoreThanYouCanSee campaign on Instagram and finds that LUX soap has been able to build a brand community, authenticity, and a clear brand persona. LUX soap's Instagram account communicates luxury, femininity, and glamorous beautiful women. These associations are built through repetitive posting that detaches past associations with beauty pageants. This case study illustrates the ways in which LUX soap has successfully integrated SMIs, brand events, and social marketing in the form of commodity feminism to reposition the brand and communicate a clear brand personality of sophistication.

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Appendices

Appendix A

Interview 1: Brand Manager LUX soap

Interviewer: I just wanted to explain to you that this is part of my Global Masters in Media and communications and that everything is confidential. Everything you tell me will just stay between me and the supervisor and in my paper.

Jerusha: Sure, perfect.

Interviewer: I will obviously share it back with you.

Jerusha: Awesome, perfect. I hope it's going well so far.

Interviewer: Ja, ja, it's been very interesting. I'm basically just looking at experiential marketing and influencer marketing and I noticed that LUX really does that well. Has used Instagram so I thought I would just start off with some general questions. Like, what drives the branding of LUX? What's the ethos? What drives it.

Jerusha: Okay, so. The heart of what we do with LUX is set around purpose and the ethos is "we are more". So if you look closely at the Instagram hashtags you'll see it's about "We are more" and "more than we can see" and "more than you can see". And it's about understanding that women are multifaceted and not one dimensional at all. They fulfil many different roles in their lives and LUX recognizes that so we speak to women in a way that they can relate to by calling out different aspects of women and celebrating women

Interviewer: So, with the more than you can see is that, this is the second year that this campaign has been running...

Jerusha: yes

Interviewer: What inspired bringing that about? And was that a shift in the branding entirely or not? How did it take shape and what was the process behind, behind, this hashtag?

Jerusha: So, LUX is a global brand so being a global brand uh these kinds of things will be tailored and researched at a very global level and then cascaded to different markets. So there was a lot of work done in understanding. so previously LUX used to be a beauty pageant brand and you know the adverts you used to see on TV before. And we just realised that that was very one dimensional and not authentic and on present day. so that's when the team do research and come with different insights and speaking to different women um and then formed the new purpose. so we refer to it as the purpose. and then that gets cascaded to different markets one of them being ours.

Interviewer: What is the current strategy? So that's the ethos, what's the current strategy that you guys are implementing?

Jerusha: so, what we'll do is, we'll look at what our different touch points are that are available to us and then differentiate it between above the line and below the line. So above the line is digital which is what you see on Instagram. It's also Twitter, Facebook and part of that sort of plan is the influencer programme. So we have our own brand page and there's influencers that are contracted to LUX to talk about LUX as well but it also identifies women that are linked to the purpose. So they're also mothers, they're career women. If you look at Nandi's the brand ambassador. She's a singer, producer, song writer, fashion enthusiast, mother, business woman, uh, public spokesperson. And then there's also tv so we have a tv commercial running that we do then we talk about the purpose and there is a film that Nandi features in. There's two of them on air at the moment. One for an innovation which is even tone and then flower bliss which is our generic brand messaging. and that uh also then the purpose comes alive there through the narrative.

Through the visuals. and then below the line um so in store and in print we will feature Nandi so because consumers are already resonating with what she represents from her own page, from our brand page and from TV then they see her in store and then that's how that link is formed. so then

LUX becomes associated with women, strong women, beautiful women, open women, multifaceted women.

Interview 2: Account lead digital marketing agency for LUX soap

Interviewer: Thanks so much for making time for me.

Paige: No problem at all

Interviewer: Great, um. So I'm just going to explain to you basically who I am and what I'm doing. um, So I'm a Masters student and I'm doing my masters in global media and communications focusing on digital marketing. I'm doing a case study on LUX's marketing focusing on Instagram and the ways in which LUX is positioning themselves and using the #WeAreMore campaign. I have spoken to the brand manager at LUX but I thought it would be interesting to chat to you and understand more on the digital side.

Paige: Did you speak with Jerusha or Cassey?

Interviewer: Jerusha

Paige: Okay great, well I will try give you as much information as I can so you can ask away. and then, I don't know, I don't really have a document with everything in it. But I don't have a specific thing I can take you through unless you ask.

Interviewer: Everything that you share with me will be confidential as well it's just between me, my supervisor and who will mark my dissertation as well. So basically I just wanted to ask in the beginning if you could just explain to me what your relationship is with LUX and how you guys work with them and what work you do for them and ja just basically what is your strategy with them currently?

Paige: Okay, cool so for LUX Gorilla is the lead agency. So what that means is that from a strategic point of view we'll come up with a concept the overarching idea um with that we're also the digital agency. so we also work with various other partners which are supplied by Unilever cause they have their preferred list of suppliers. with that is a PR team as well. so um so what will happen is so when a new campaign comes about we will come up with the overall strategic idea and then once that's approved. we'll then brief the PR agency and they'll come up with a PR strategy to support what we have done. So uh within that the various channels could be, depending on what the brief is we might only get a digital brief which means that um so onething that you must just take into consideration is that when you talk digital it's not just about Facebook and Instagram. There are so many other digital platforms out there. So like you can consider a USSD string, a Whatsapp bot um you could build a little mobi site that people can actually interact with. There's various different things that you can actually do. Um, so we we would get if it's a digital brief we will go back to the digital idea um also take into consideration what the budgets are um then in the case now what has happened is we've been briefed to come back with the master, the strategy and then it came back and we were told to scale it back down just to digital um as the main channel and then filter through across the other channels. So in store or where ever else as well. Um, so that is our role um for LUX. In terms of Instagram we also um part of PR like I'm sure you've seen lots of influencers or um peer informers they are pretty much all over across all brands um not just within Unilever but everywhere and all promoting uh products. With that, legally these infuencers should actually say "in partnership with" whatever brand it is um ja because it's advertising um so that also because it ends up, it can become spam because you can promote put money a media budget behind an Instagram post which would then promote um the post so more people see it. Um, so ja. so for Instagram LUX is heavily on Instagram as well as Facebook. Not twitter at all um twitter is more of your conversational platform so we'll use that for events. Um, so we do have twitter but we rarely use it. Then Instagram we probably use equally with Facebook and then our influencers are mainly on Instagram and then we will support and reshare and that. Just on, gosh, I lost my train of thought. Um, the KPIs that we get given are um reach and frequency.

Interviewer: ok

Paige: Reach obviously going out to a selected audience to get the most people to we need to get that add to reach the most people. That is usually used for awareness.

Appendix B

Caption	call to action	focus on individual	Beauty queen	women empowerment mentioned	focus of image (product or person)	pose	active/passive	licensed withdrawal	feminine touch	social distance	main elements & connotations
14-Jun	"are you ready"	speak to specific	no	no	table and reserved lux	NA	NA	NA	NA	NA	event deco, aspiration, luxury, VIP
14-Jun	None	Yes, specific achievements	no	yes, "celebrates the beauty and diversity of women"	sparkly dress, hair, bold make up	slightly posed	active	yes	yes	medium	necklace, body, luxury, access, VIP, aspirational
14-Jun	None	no	no	no	stage and event space	NA	NA	NA	NA	NA	event space, aspirational, VIP, access, cool, luxury
14-Jun	None	Yes, specific woman	no	just the hashtag	the beautiful woman in frame	candid	active	yes	no	medium to far	luxury, beauty, soft, exciting, fashionable

SMI/celebrity present	event	purpose of post	brand image dimension	brand community type	brand personality	Brand relationship
no	launch party	interaction, suspense	flowers, purple, sparkle, trendiness	collaborative	sophisticated	connection
yes	yes	aspirational	exclusivity, exciting, trendiness, WOM	collaborative	sophisticated, excitement	connection
no	yes	suspense and excitement	exclusivity, exciting, trendiness	cooperation, invite	sophisticated, excitement	connection
Yes	yes	create sense of "family"	exclusivity, exciting, trendiness, WOM	cooperation,	sophisticated, excitement	connection