

Communicating Food Reform Through Instagram: A Grounded Theoretical Assessment
of Dialogic Engagement on Jamie Oliver's 'Food Revolution' Instagram Account

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ABSTRACT

British celebrity chef Jamie Oliver has been an active voice among those striving for food reform, directly influencing attitudes and behaviors among the culture of food around the world. Oliver's most recent campaign, Jamie's Food Revolution, can be considered one of his most successful attempts at influencing modern day food practices. The mission of the campaign is "to create a strong sustainable movement to educate every child about food, inspire families to cook again and empower people everywhere to fight obesity" (Home Jamie's Food Revolution, n.d.). In addition to the campaign website, Jamie's Food Revolution campaign has a Facebook page, an Instagram page, a Twitter page, and a YouTube page, which are all used to contact with people around the world. The purpose of this thesis is to explore how the Instagram page, @foodrev, is used to post content that aligns with the mission and offers dialogic opportunities for publics to engage with the campaign through a grounded theory methodological approach and application of dialogic theory. More specifically, this thesis will: 1) highlight how the content of the @foodrev Instagram account represents the mission statement of Jamie's Food Revolution; 2) address whether the content posted to the Instagram account generates opportunities for dialogic engagement; 3) reveal whether the content posted to the Instagram account actually generates dialogic responses from other Instagram users; and 4) reveal features of dialogic theory that transfer to social media, specifically Instagram, and what aspect of the platform provides dialogic affordances not already explained by dialogic theory.

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Introduction

Increases in communication technologies have made a major impact on the ways we define and practice communication on a daily basis. Social media, specifically, has become a driving force impacting how we categorize and define communication in modern day. These platforms allow immediate communication with those in close geographic proximity and those on other parts of the globe. Social media is an interesting communication platform to study because usage rates are rapidly increasing (Perrin, 2015). Expansion of social media is occurring rapidly as phone applications expand, Wi-Fi-enabled locations increase, and phone data plans become more affordable for the average user. Furthermore, these platforms are interesting to study in part because of the wide adoption of social media platforms. For example, Facebook increased from 1 million account holders in 2004 to more than 1 billion users in 2014 and includes 58% of all U.S. adults (Duggan, Ellison, Lampe, Lenhart, & Madden, 2015). While Facebook remains the most widely used platform, Twitter, Instagram, Pinterest, and LinkedIn have expanded rapidly between 2013 and 2014 among almost all user age groups (Duggan, Ellison, Lampe, Lenhart, & Madden, 2015). Thus, its reach alone makes social media a compelling focus of research. The communication messages that characterize social media platforms also make for interesting communication research. While these platforms typically make possible a hybrid of text and visual messages, the predominance of image-based messages across social media, mostly through user-posted photos or videos, add to the compelling nature of relevant research. The increase in the number of smart phones, with Wi-Fi or cellular access to social media platforms typically within arm's length of users, make communication easy. In fact, most smart phones include a

camera and are enabled to access social networks via Wi-Fi or cellular data plans instantaneously, which translates to a relatively effortless ease of interface.

It makes perfect sense that food would develop as an important trend in social media, especially considering how dining typically is a social experience. Now, the cynical reader will probably indicate that dining was more “social” before “social media” and rampant smart phone use, ironically. but Hopefully, the point is not lost: social media content about a predominantly social function is interesting. One specific way that ease of interface is demonstrated through smart phone technology and social media is through the posting of food images. Whether a masterful creation of the budding home cook, a dramatic plating from a 5-star restaurant, or the simple pleasures of the first-of-the-season Starbucks Pumpkin Spice Latte, food images are widespread on social media. A click from one’s phone and an upload to a social media account, and, even if dining alone, a user is able to make their food or dining experience a social activity. Thus, one of humankind’s most social endeavors, dining, understandably is interesting when one considers how we communicate about food on social media. As Holmberg (2014) informs readers, the Korean word for family means “those who eat together” (para. 3). So, the relationship between food and society has long been considered important, especially when one considers that a long-standing civilization equates food and family. Although the examples stated previously about the Pumpkin Spice Latte or masterful creations of the home cook are favorable representations of food, there are potential dangers that lurk on social media as well. In the Huffington Post’s “Food for Thought” blog, for example, the relationship between food and social media is labeled as “complicated” (Holmberg, 2014, para. 11). In addition to ideal food images and “food as

art” photos, are very dangerous online communities, such as those related to extreme weight loss and eating disorders, including anorexia and bulimia. In some of these more dangerous communities, communication is possible for those trying to hide, or to seek, risky weight loss tips in “thinspiration” messages (Tedesco, 2008, para. 2). Therefore, the relationship between social media and food is complicated since there are both good intentions and outcomes and bad intentions and outcomes possible from the messages users post about food. Nevertheless, “social media can be seen as a way of trying to share a meal in a stressful post-modern era” (Holmberg, 2014, para. 16).

As individuals and communities recognize the power of social media to excite, to persuade, to share, or to engage users around food, organizations have recognized the potential to influence consumers as well. One such effort to influence attitudes and behaviors among the culture of food is British celebrity chef Jamie Oliver. Specifically, Oliver is an active voice among those striving for a reformative approach to the ways that we view food. His most recent campaign, Jamie’s Food Revolution, can be considered one of his most successful attempts at influencing food practices in the modern day. In comparison to prior food reform efforts, this campaign is considered successful due to the fact that it has established longevity, with the annual Food Revolution Day taking place since 2013, and has incorporated a variety of platforms to increase exposure of the campaign. Furthermore, Jamie’s Food Revolution continues to gain support through petition signatures from ‘revolutionaries’ and support from ‘ambassadors,’ while also continuing to produce measurable change through the proposition and passing of various food reform legislation. For example, in 2016 Oliver proposed the Childhood Obesity Strategy in the United Kingdom as an effort to combat childhood obesity and make

nutrition a top priority in the government (Oliver, n.d.). Petition signees are considered ‘revolutionaries’ which appears generate more connectedness to the campaign, through word play on the title, while ‘ambassadors’ are the volunteers from 115 countries who are actively taking strides to get involved with the campaign through a variety of means, such as classes, seminars, videos, etc. (Home, Jamie’s Food Revolution, n.d.). Jamie’s Food Revolution campaign aims “to create a strong sustainable movement to educate every child about food, inspire families to cook again and empower people everywhere to fight obesity” (Home, Jamie’s Food Revolution, n.d.). The campaign includes various components such as a website, a Facebook page, an Instagram page, a Twitter page, and a YouTube page, where people can go to get information about the campaign, sign the petition to join the revolution, get updates about the current state of food policies, find recipes, stay informed about relevant events and dates, as well as donate to the cause. Currently, Jamie’s Food Revolution campaign has acquired a total of 714,880 signatures from supporters, also known as ‘revolutionaries’, and continues to grow with their annual ‘Food Revolution Day’ (Home, Jamie’s Food Revolution, n.d.). This thesis project will be focused specifically on Jamie’s Food Revolution Instagram account, entitled ‘Food Revolution’ or @foodrev, to assess its adherence to the mission of the campaign and to evaluate its dialogic opportunities and practices on Instagram. Focus on the Instagram account extension of the campaign enables a comprehensive inquiry into social media strategies while also providing artifacts to evaluate the dialogic affordances of this relatively new media option for campaigns. Furthermore, research on social media to date has focused almost exclusively on Facebook. Thus, research inquiry into Instagram message strategies will offer the research community new research on an increasingly

important source. The @foodrev Instagram account was archived on March 19th, 2016 to capture the content of the Instagram account prior to analysis. At the time of archiving, the account had about 67,200 followers, was following 201 other Instagram accounts, and created 516 posts on the account. Analysis of the Instagram account will reveal whether the platform is adhering to the mission of Jamie's Food Revolution, as well as serving as an opportunity for dialogic engagements between the campaign and Instagram users.

The analysis of the @foodrev Instagram account was completed through an inductive approach, specifically using grounded theory methodology. Grounded theory was chosen for this thesis due to the fact that it allows researcher not only to analyze artifacts without presumptions, but also gives guidance about how researchers should approach the material. In this case, instead of being used to create theory or theoretical explanation for a new or emerging area, grounded theory will be used to assess whether existing theoretical propositions of dialogic theory are applicable to Instagram. More specifically, the grounded theory approach will guide the inductive inquiry to assess ways that dialogic theory, developed for the Web, applies to communication via Instagram. The ultimate goal is to assess which of the existing dialogic theory concepts developed for the Web are applicable to the platform. Grounded theory will enable an inductive analysis of dialogic features of Instagram. Results of the inductive analysis will reveal which of the existing affordances of Instagram support dialogic communication and which, if any, additional affordances, or features, require additional theoretical concepts to best cover ways dialogue occurs on the platform.

The analysis followed the ten steps of grounded theory process (Birks & Mills, 2011) with slight adaptations that will be detailed in the method section. A grounded

theory approach helped highlight the specific components of the guiding theoretical lens, which is dialogic theory. Dialogic theory is neither a process nor a series of step, but the product of constant communication and relationships among various people (Kent & Taylor, 2002). Dialogic theory contains five key principles that help establish characteristics for analysis: mutuality, propinquity, empathy, risk, and commitment (Kent & Taylor, 2002, p. 24-29). Since this research study focuses on Instagram, the analysis included five additional dialogic principles that were generated specifically for social communication technologies: usefulness of information, conservation of visits, generation of return visits, dialogic loop, and ease of interface (Kent & Taylor, 1998). Based upon the three research questions analyzed in this study, grounded theory and dialogic theory

The purpose of this thesis is to explore how the @foodrev Instagram account content messages align with the mission of Jamie Oliver's broader "Food Revolution" campaign and offer dialogic opportunities for publics to engage with it. Specifically, this thesis will: 1) highlight how the content of the @foodrev Instagram account represents the mission statement of the campaign, as posted on the official campaign website; 2) address whether the content posted to the @foodrev Instagram account generates opportunities for dialogic communication to take place between the account and other Instagram users; 3) reveal whether the content posted to the @foodrev Instagram account actually generated communicative responses from other Instagram users; and 4) reveal features of dialogic theory that transfer to Instagram; and what aspects of the platform provide dialogic affordances not already explained by dialogic theory.

Application of an inductive approach to this artifact allows for a better understanding about how food reform campaigns can potentially utilize Instagram, best practices for communicating messages through images, and what type of content on the platform can be used to generate dialogue. This study also potentially highlights missed opportunities for dialogic processes among Instagram users, revealing negative but still fruitful findings. While the results of this case study analysis will not necessarily be generalizable to all food reform campaigns, they do provide a specific point of reference that can be reviewed by other food reformers when considering to utilize Instagram in their campaigns. To fulfill the purpose of this thesis, the following research questions will be addressed:

RQ1: How does the @foodrev Instagram account represent the mission of Jamie's Food Revolution campaign?

RQ2: In what ways, if any, do the messages contained in the content posted in the @foodrev Instagram account generate dialogic communication between the account and Instagram users?

RQ3: Does the content posted to the @foodrev Instagram account generate a communicative response?

RQ3a: What, if any, dialogic responses are evident in the @foodrev Instagram posts?

Justification & Rationale

Topical Considerations

Research pertaining to social media is expanding, especially within the communication field, as the number of platforms and users continues to increase. As more users adopt Instagram as a way of communicating, researchers are moving to study the platform and its affordances. Although researchers were quick to explore Facebook and Twitter communication messages and the impacts of Facebook and Twitter social media platforms, Instagram is uniquely different from Facebook and Twitter. “While there is no chance of truly ‘moving on’ from Facebook, Instagram has breathed new life into social media activities” (Salomon, 2013, p. 408). One interesting aspect that sets Instagram apart from other social media platforms, is that it consists predominantly of image-based content, with the text-based component as a supplement to the images. In the modern day age of smartphones and digital photography, taking photos has never been so easy or popular (Coary & Poor, 2016). As technology continues to advance, images will continue to be increasingly important in our modern media and social media landscape.

The topical area for this research study is food imagery, which consists of pictures and graphics that depict food-based content. The decision to focus on food imagery is due to the fact that it is increasing in popularity and increasingly the source of reformative campaigns. Furthermore, it can be argued that food serves as representation of ourselves, both individually and collectively (Ibrahim, 2015). There has been much research conducted with regards to the roles of technologies in food, due to the significance that it has on our daily lives (Wei & Cheok, 2012). Some scholars have asserted that food is

viewed as an extension or expression of ourselves, ultimately serving as a form of communication through which we are able to interact (Ibrahim, 2015). In fact, “food and meal times, as symbolic imagery of our everyday (or the temporality of life), provide a means of communication and social sharing of a familiarity” (Ibrahim, 2015, p. 6). Through this form of expression, we not only are expressing ourselves, but also are exposed to other people’s lifestyle expressions as well. Through food imagery, we are able to communicate with other people to experience their cultures and traditions, despite potential language barriers. Viewing a photo is something that generates an experience that many different people can share. In fact, Ibrahim (2015) contends that food imagery serves as a universal symbol of social sharing and gazing, in addition to representing human solidarity.

The topic for analysis in this thesis is Jamie Oliver’s Food Revolution campaign Instagram account, @foodrev. The Instagram account was chosen for this thesis in part because Oliver is a well-known celebrity chef. However, the fact that Oliver has headed a long-standing food reform campaign with clearly articulated goals across multiple media, media formats, and continents suggest that the campaign should have an active social media profile and a strong following. Furthermore, Jamie’s Food Revolution campaign has a well-established Instagram account (@foodrev) and following. Building off the widespread reach and impact that Oliver has acquired over the years, Jamie’s Food Revolution campaign has the potential to impact people around the world. Although research on celebrity chefs exists, this study is unlike others available in that it examines message content and dialogic opportunities afforded by the new arm of the campaign. In fact, “much of the current academic interest in celebrity chefs has been aimed at

determining their cultural significance in terms of the way they ‘speak to’ various discourses through content analysis of their media” (Piper, 2013, p. 347). With regards to this research study, Jamie’s Food Revolution is viewed as the rhetor, or the owner of the Instagram account itself, and therefore ‘speaks’ to other Instagram users about the campaign. Through the content posted to the account, other Instagram users are able to view the campaign in a positive light that ultimately reflects the mission statement of the campaign. While it is not clear whether Jamie Oliver is posing to the @foodrev Instagram account exclusively, or if it is an organizational effort including those who work for the campaign, it is presumed that there is some sense of consensus made regarding the content prior to it being posted.

In addition to Jamie’s Food Revolution being a food reform campaign, it is also considered to be a public relations campaign. According to Clark (2000), public relations is described as using decision making models, two-way communication, and a four-step management process: defining the problem; planning and programming; taking action and communicating; and evaluating the program. Jamie’s Food Revolution campaign clearly utilizes decision making models and two way communication, in addition to satisfying all four of the management process steps, and is described subsequently. Step one, which consists of defining the problem, can be seen in the way that Jamie’s Food Revolution has positioned the campaign as a means to overcome the problems of modern day food culture, generating the need for food reform. Another means of defining the problem can be seen in the formation of a mission statement, which specifically states the goals of the campaign itself. Step two, which consists of planning and programming, can be seen in the ways that Jamie’s Food Revolution has formulated the various components

of the campaign in an effort to maximize impact. The campaign includes various levels of involvement, many different programs aiding in the mission, and several different platforms, which all take much planning to run efficiently. Step three, which consists of taking action and communicating, can be seen through the various strategies of communication that Jamie's Food Revolution campaign utilizes. Not only does the campaign play an active role in food reform, but they continue to communicate to others the importance of getting involved. Step four, which consists of evaluating the program, is twofold with regards to Jamie's Food Revolution campaign. As previously mentioned this campaign appears to be the most successful of Oliver's food reform efforts. Furthermore, since there appears to be established longevity, it is presumed that there is some form of internal evaluation of the program taking place as well. Through satisfaction of all the components of public relations campaigns, it is clear to see how Jamie's Food Revolution campaign is considered to be utilizing the functions of public relations in the organization as well.

This study looked at the ways in which Jamie's Food Revolution campaign was communicating its mission through the use of a social media platform, more specifically Instagram. With social media technologies continuing to expand to include adoption and use by organizations, it is interesting to explore the ways organizations, including campaign organizations, use these platforms. As organizations move to use social media for communicating between publics or for disseminating messages, researchers have become interested in the content or organizational messages and their effects. In fact, as organizations move to social media, researchers have challenged the research community to study organizational uses and ways organizations manage social media as part of their

overall media strategy. For example, researchers have called for research that leads to greater understanding of ways educators from nutrition organizations can use social media effectively. Through an in-depth analysis of the @foodrev Instagram account, this thesis aims to explore organizational uses of Instagram and ways organizations engage in dialogue with publics through the platform.

Theoretical Considerations

As new social media platforms emerge and gain a significant following, researchers typically move to the platforms to explore whether existing theories account for content and effects of the communication messages found on these platforms. While it is important for researchers to embrace new media and explore its characteristics, users and uses, content and effects, application and development of theory is an important endeavor that has not developed as quickly. This thesis, recognizing the lack of specific theory or theoretical adaptations for social media, will not only employ a prominent public relations theory but also examine ways the theory applies to these platforms and how it explains, or fails to explain, social media content.

As previously stated, dialogic theory is the theoretical lens used in this thesis. Dialogue is a product of constant communication and relationships between people (Kent & Taylor, 2002). Furthermore, an important aspect of the theory is that there must be a relationship between the communicators for communication to take place (Kent & Taylor, 1998). Dialogic theory is appropriate for application to social media because it is argued that social media actors are engaged in asynchronous, and sometimes synchronous, dialogue. In fact, some researchers, in reference to their application of dialogic theory to social media research, argue that “based on this past research and the

continuous development of interactive online technologies, there is a need for ongoing research on the use of dialogic internet strategies” (Waters, Cranfield, Foster, & Hardy, 2011, p. 215). For this study, the research questions were designed to highlight the dialogic process that takes place between the Instagram account holder and the followers of the account, specifically through the use of certain content, likes, and captions. Since the Instagram account used in this research study is a social media platform, the findings focus on the communicative and dialogic aspects generated through the content. Due to the fact that dialogue requires interaction, effective use of the dialogic loop in social media communication is critical (Waters, Cranfield, Foster, & Hardy, 2011). Thus, this thesis aims to illuminate strategic ways the @foodrev Instagram account is engaging in dialogic communication and ways that it is missing opportunities to dialogue with Instagram users.

This research study aims to highlight the dialogic communication that takes place between the @foodrev Instagram account and other Instagram users. While the approach in this study is unable to measure the impact of Jamie’s Food Revolution campaign on perceptions of food, it is able to describe, through systematic and inductive analysis, the types of messages presented by the Instagram account. By studying messages about food and dialogic affordances of the Instagram account, this thesis will reveal the message coherence of the @foodrev Instagram, its attempts to present responsible messages about food, and its attempts to engage users with its messages. Therefore, the dialogic theory is an ideal theoretical lens to use in this thesis.

Methodological Considerations

Studies assessing image-based communication content have been conducted for many years by communication researchers with a variety of methodological approaches. While the literature on visual communication is extensive, this thesis is limited to studying the images posted on the @foodrev Instagram account. The research community has yet to identify a systematic set of *a priori* categories to study food images and their meaning, which allows a great opportunity for inductive research in this study. This thesis is limited in its scope by focusing on the dialogic opportunities afforded in the images and the way the images on the Instagram account reinforce, or support, the mission of the Jamie's Food Revolution campaign. Since this thesis presents a unique topic of study in an emerging area of study, with an evolving form of media, an inductive method was identified as most beneficial.

Justification for choosing an inductive methodology was due to the fact that this approach works best with relatively new research topics. Grounded theory was identified as a good method to use since the goal of this thesis is to identify not only the content of the Instagram account but also whether dialogic communication can be accomplished via Instagram. Since researchers have applied dialogic theory to other forms of Internet or social media, but not to Instagram, it will be interesting to determine whether the theory can help explain dialogic processes on Instagram or whether additional theoretical propositions need to be added to dialogic theory in order for it to apply to all forms of social media.

As defined by Birks and Mills (2011), methodology consists of principles and ideas that help guide the design of a research study, while methods consist of the practical procedures used to generate and analyze the data. Grounded theory enables researchers to

conduct analysis with no presumptions, while also providing guidance for how they should approach the artifacts under analysis. Grounded theory, as identified by Birks and Mills (2011), encompasses ten steps to ensure the researcher develops a rich and comprehensive understanding of messages. This thesis will follow the procedures outlined by Birks and Mills (2011) in order to answer the research questions. The inductive approach of grounded theory is most appropriate because there is a lack of established research studies that provide insight with regards to Instagram campaign messages or the dialogic opportunities that the platform affords. Grounded theory will identify the message themes used by the @foodrev Instagram account. The themes that emerge from a systematic, inductive analysis will shed light on dialogic features present and absent from the account. After the questions are answered, analysis will be made of dialogic theory's suitability for explaining Instagram messages. The purpose for utilizing this inductive approach to help future researchers understand Instagram messages, and more specifically how to recognize dialogic communication through analysis of content on the platform. More specific to this study, the inductive approach will also be informative for determining whether the Instagram messages adhere to the mission of Jamie's Food Revolution campaign.

Research Justification

Jamie Oliver is one of the world's most recognizable celebrity chefs. Oliver became famous as "The Naked Chef," which was the name of the widely successful television program that originally aired on the BBC Two network (Piper, 2013). *The Naked Chef*, also synonymous with Oliver, was a best-selling cookbook that further solidified Oliver's status as a global celebrity chef (Timeline, 2009). Following years of

successful cooking shows, cookbooks, and a successful line of cookware branded in his name, Oliver turned his attention to helping fight obesity in his native England and the United States. In fact, Oliver began efforts at food reform through the broadcasting of “Jamie’s Ministry of Food,” which was modeled after the British Ministry of Food program during World War II (Jamie Oliver Food Foundation, 2013). The *Ministry of Food* was established to help people eat well despite food rations during the War (Jamie Oliver Food Foundation, 2013). Oliver’s modern approach through “Jamie’s Ministry of Food,” was a four-part televised program showing healthy food choices for inhabitants of Rotherham, South Yorkshire, England (Piper, 2013). He eventually extended his approach to food reform to the US through the TV show “Jamie’s Food Revolution” (Piper, 2013) which was based in the Huntington, West Virginia community (Slocum, Shannon, Cadieux, & Beckman, 2011).

Although the TV program ended, Oliver was determined to continue his food reform efforts. He ultimately restructured his approach and made it into a communication campaign, *Jamie’s Food Revolution*, which allowed for greater reach and longevity of the reform movement. In addition to the campaign, Oliver also created Food Revolution Day, which consists of a global campaign to put compulsory practical food education on the school curriculum (Home, Jamie’s Food Revolution, n.d.). As previously stated, the mission is "to create a strong sustainable movement to educate every child about food, inspire families to cook again, and empower people everywhere to fight obesity" (Home, Jamie’s Food Revolution, n.d.). To help with participation in the campaign, the website has links for news and recipes, a link to ‘get involved’, a link to sign the food revolution pledge, and a link to sign up for campaign updates. Furthermore, the Food Revolution

also has an Instagram account (@foodrev), which is used as another platform to spread awareness and promote the initiatives of the campaign. As of March 19th, 2016 the @foodrev Instagram account had 67,200 followers, follows 201 other Instagram accounts, and has accumulated 516 Instagram posts. Inductive analysis of Instagram posts, comments about the posts, and assessment of the dialogic affordances of the account and its public engagement will be made. Assessment will include consideration of types of Food Revolution messages that appear to create, or perhaps stifle or thwart, dialogic outcomes.

Originally developed as theoretical lens to enable researchers to understand ways organizations can engage publics on websites, dialogic theory offers a rich lens to explore engagement with microblogs and microblog platforms such as Twitter, Pinterest, and Instagram. In fact, Kent and Taylor (1998) assert that public relations can facilitate dialogue, which they define as “any negotiated exchange of ideas and opinions” (p.325), by creating opportunities and procedures for dialogic communication (Kent & Taylor, 2002). There are two types of variables that will be addressed in the analysis of the @foodrev Instagram account with regards to dialogic theory. The first are the five principles of dialogue, pertaining to public relations, (mutuality, propinquity, empathy, risk, and commitment), that will be identified and assessed explicitly within the @foodrev Instagram account (Kent & Taylor 2002). These principles, developed during the generation of the theory, help to reveal the basic dialogic opportunities that are presented through communicative acts. More precisely, they will be used to identify whether the @foodrev Instagram account is making efforts for dialogic engagement with Instagram users. Secondly, there are five additional principles designed by researchers

specifically for application of dialogic theory to social communication technologies (usefulness of information, conservation of visits, generation of return visits, dialogic loop, and ease of access) (Kent and Taylor, 1998). With the exclusion of ease of access, which is eliminated due to its assumed universality for Instagram, these values have also been identified as possible within the Instagram platform. More precisely, they will be used to identify whether the @foodrev Instagram account is being proactive at ensuring that their content posted to the account generates dialogic engagement with Instagram users. Based upon these guiding principles and methodological application of the theoretical constructs, the purpose of this research study is to highlight the way in which Instagram can be utilized in food reform to not only promote the campaign's mission, but also generate dialogue between the campaign and its intended audience.

Literature Review

Theoretical Foundation

Dialogic Theory. The guiding theoretical foundation, dialogic theory, is defined by Kent and Taylor (2002) as not a process or a series of steps, but rather a product of constant communication and relationships among people. There are five key principles of dialogic theory, pertaining to public relations, that help establish characteristics for analysis: mutuality, propinquity, empathy, risk, and commitment (Kent & Taylor, 2002). There are a few important considerations regarding a dialogic approach to public relations: it is difficult to operationalize and it also does not force organizations to act ethically or appropriately (Kent & Taylor, 2002). Furthermore, dialogue is not a relatively easy outcome of communication and relationships; it requires commitment from both individuals and organizations (Kent & Taylor, 2002). Each of the five principles as presented by Kent and Taylor (2002, p. 24-29) will be explained according to their application to this research study as follows.

Dialogic Principles. *Mutuality* deals with acknowledgement by organizations that they are directly tied together with their publics. Examples of mutuality include language that creates a sense of community between the organization and its publics, such as ‘we’ and ‘us’; actions that show their accountability towards their publics, such as corporate social responsibility and environmentalist efforts; or anything that the organization might do that highlights how they are aware of, and responsive to, the opinions of their publics. A corporate decision that demonstrates mutuality might include product changes based upon consumer feedback or a statement from the CEO if fluctuations with stock prices become an issue.

Propinquity essentially advocates for a rhetorical exchange, which highlights an orientation to a relationship. Propinquity is manifest when an organization prompts for responses from their publics, which highlight the relationship between the two that allows for conversation. For example, organizations may post a campaign message that prompts consumers to post content showing them using organizational products or attending an organizational event to gather feedback from their publics. Another example of propinquity is evident when Starbucks requests users to share photos of themselves with a seasonal drink or when Dr. Pepper requests pictures of consumers demonstrating how they are “a Pepper” too.

Empathy pertains to the atmosphere of support and trust that is necessary for dialogic interactions. Evidence of empathy may be found when an organization generates a sense of common ground or understanding with its publics through its communicative efforts, which can ultimately make people feel more comfortable interacting with the organization through various means. An example of empathy can be seen when organizations have certain policies that allow for people to engage in dialogue, without a fear of reprimand. For example, at when dining at Chick-fil-A, workers often times come by periodically to ask how your food is and if they can get you a complementary refill. This provides a comfortable opportunity for customers to engage with workers, who seem to be responsible for passing on any important information (e.g. changes in the recipes, bad service experiences, restrooms needing attention, etc.).

Risk consists of any unpredictable outcomes, whether positive or negative, that might result from communication. Examples of risk include any unexpected responses or attention from consumers regarding a product, fluctuations in profits as a result of

communication efforts, or media coverage that an organization might receive due to their products. For example, in an effort to combat police brutality stereotypes, the New York Police Department put forth an image-based campaign encouraging people to post images on Twitter of them interacting with police officers and the hashtag #myNYPD. The purpose was to generate a more positive outlook, but this campaign backfired when most of the images that were posted showed the police in many negative, controversial situations, which further enhanced the brutality stereotypes.

Lastly, *commitment* describes the actual characteristics of the dialogic encounters. Commitment may be evidenced by the quality of the communicative engagements between the organization and its publics. For example, bad interactions are often considered to represent a lack of commitment, while positive interactions are often a favorable representation of an organizations commitment to its publics. For example, in response to the public concern regarding GMOs, pesticides, and artificial ingredients, Panera Bread has made a commitment to removing all artificial additives by the end of 2016 in an effort to promote “eating clean” (Panera Bread, 2016, para. 1 & 3). Panera Bread has been in constant communication with their consumers regarding these changes through commercials, emails, and other promotional material.

Additional Dialogic Principles. Dialogic theory argues that in order for communication to take place, there must be a relationship between the two communicators from the beginning (Kent & Taylor, 1998). With regards to this research study, there are five additional dialogic principles, specifically designed for websites and utilized heavily in social media research, that will be used to guide the analysis of content: usefulness of information, conservation of visits, generation of return visits,

dialogic loop, and ease of interface (Kent & Taylor, 1998). These principles help to satisfy one of the most important, and undefined function of public relations: relationship building (Kent & Taylor, 1998). Furthermore, they helped to reveal the ways in which relationships between publics and organizations can be created, adapted, and changed through the utilization of websites (Kent & Taylor, 1998). Prior research regarding dialogic theory has focused on only one set of dialogic principles, depending on whether the research included a social media platform. This study includes both sets of principles, which helps to generate a more comprehensive look regarding dialogic affordances that Instagram might provide for organizations to engage with their public. Each of the five principles as presented by Kent and Taylor (1998, p. 326-331) will be explained according to their application to this research study as follows.

Usefulness of information includes any content that provides citations, unknown facts or statistics, links to additional information, highlights news and/or events. For example, anything that contains statistical information and leads back to the organization can be considered very useful information. While there might be specific information that is useful to only a certain group of people, most of the content should be rather useful to anyone that might be considered a public of the organization. So, usefulness of the educational content, for example, is one type of message that will help assess the campaign's success.

Conservation of visits is being mindful of the content being posted, as to ensure that the public's interest is valued. Conservation of visits deals with the attempt at maintaining followers' interest in social networking sites. Consequently, conservation of visits includes making sure that there is a sense of consistency with regards to the

frequency of posts, the content included in the posts, and utilization of the platform. It is important for social media users to use the platform for the types of content that were designed and tailored for, such as posting primarily image-based content on Instagram, posting primarily text-based content on Twitter, and so on. It is not common to find that Instagram users post very text-heavy content as their images, nor is it common to find Twitter users that only use the account to post image-based content. Furthermore, it is important to make sure to maintaining some sense of consistency to keep the publics engaged. This allows users to anticipate engagement opportunities with the account and assures followers that the account remains active in its engagement attempts.

Generation of return visits is making sure that the content posted makes them attractive for repeat visits from the organization's publics. Generation of return visits deals with all the resources included in the site that serve to extend information about the organization and ensure users have a reason to revisit the account. For example, posting daily recipes, having polls for which users need to return to the site to see results, or contests that require a daily visit to get the daily code are all explicit ways sites generate return visits. Therefore, generation of return visits includes posting content that references or links back to the organizational account, making sure that the content aligns according to the mission statement, and updates with regards to what is going on with the organization. Messages such as updates on the success of the campaign, ways to get involved with the campaign, and weekly recipe or meal plans would be possible ways the account could generate return visits.

The *dialogic loop* is essentially a feedback loop where organizations have the opportunity to respond to questions, concerns, or problems. The dialogic loop consists of

any content that generates dialogue and engagement between the account and its followers or between two followers comprising the account's network. A dialogic loop means that there is a constant communicative exchange between the organization and its intended audience. Examples of dialogic loops on social media can be seen in instances where companies have multiple Twitter accounts. Companies like Nike have a Twitter account devoted to promotional efforts (@Nike) and a separate Twitter account to handle customer service (@NikeSupport). In such a model, the dialogic engagements regarding assistance are not typically seen by new or existing customers unless they specifically seek out the Twitter account for customer service, which keeps the promotional Twitter account free of these interactions. While these are not traditional forms of dialogue, they are a way that the social media user can engage in a communicative response with the account and demonstrate its likes and reactions to the posts. With successful application of dialogic theory tailored for Instagram based research, a better understanding of how food reform can be communicated through dialogue on a microblog platform will ultimately be revealed.

Ease of interface is merely ensuring that the organization's platform is easy to figure out and understand. This particular value was excluded from this research study similarly to previous social media based research, because this analysis does not include a comparison of Instagram to another platform. One of the reasons social media, and microblogs, have been adopted so broadly among the public is because of their ease of interface. Since that is a fundamental feature of most social media, it is not necessary to operationalize and assess ease of interface in this thesis. Instead, ease of interface is

assumed as a dialogic affordance considering all the tools for engagement are typically available at a user's fingertips.

Dialogic Theory Literature. There has been much research conducted that included the application of dialogic theory to a variety of topics. For example, the theory has been utilized in research regarding Internet use, public relations practices, as well as other social media platforms, such as Facebook and Twitter. In many instances, much of this research dealt with organizations and their use of various platforms to engage in dialogic communication with their respective publics. Taylor and Kent (2014) noted a key characteristic regarding dialogic engagement, stating that “[it] should take place because it enables organizations and stakeholders to interact, fostering understanding, goodwill, and a shared view of reality” (p. 391). This statement highlights the fact that dialogic engagements are not about one-way communication, but an exchange of communication that can lead to a richer relationship. However, there are some challenges that organizations face when generating dialogic engagements with their publics. Often times dialogic communicators have to deal with multiple stakeholders, stake seekers, and publics, concurrently while also pursuing their own organizational goals and interests (Taylor & Kent, 2014). Furthermore, the researchers also make an interesting point regarding the use of dialogic engagements, noting that “in order to bring dialogue to the attention of organizations interested in fostering more effective communication systems, scholars and practitioners must be able to provide concrete structures, not just idealized descriptions of human communication” (Kent & Taylor, 2006, p. 33). As two of Kent and Taylor's articles regarding dialogic theory have been used to help guide the theoretical lens, it is clear to see that while their contributions have transformed with the emergence

of new communication technologies, they have been able to remain grounded in the initial principles and core foundation of the theory.

Kent and Taylor (1998) revealed early on the opportunities that building dialogic relationships through the use of the World Wide Web would have on organizations, pointing out that the Internet has great potential as a dialogic communication platform and that strategic use of it is one way for organizations to build relationships with their publics. They went on to say that Internet use does not have to create distance between an organization and its publics, but can be used to include a 'personal touch' that helps make public relations more effective (p. 323). Years later, Kent and Taylor (2002) went on further to discuss the five dialogic principles of mutuality, propinquity, empathy, risk, and commitment, noting that the key to effectiveness in any approach to dialogue is for organizations to be committed and accept the value of relationship building itself. Further research regarding dialogic theory and activist organization websites concluded that organizations are not utilizing the full capacity of the Internet as researchers expected (Taylor, Kent, & White, 2001). These researchers stated that while these websites do fulfill some of the additional dialogic principles, such as ease of interface, usefulness of information, and conservation of visits, these sites lacked in generation of return visits and dialogic loop (Taylor, Kent, & White, 2001). These findings highlight the complexity that presents itself when organizations attempt to use these communication technologies to generate dialogic communication between their publics.

As previously mentioned, dialogic theory has also been applied to research regarding a variety of social media platforms. Research conducted regarding the use of Facebook by university health centers to convey health messages revealed that while

university health centers are taking the steps to create dialogic conversations online, they are not using Facebook to its fullest potential (Waters, Canfield, Foster, & Hardy, 2011). The researchers pointed out the wide variety in the utilization of the dialogic principles on social media platforms, highlighting that usefulness of information and conservation of visits tended to be the strongest areas, while generation of return visits tended to be the weakest due to challenging implementation (Waters, Canfield, Foster, & Hardy, 2011). Furthermore, “because ongoing dialogue requires back-and-forth interaction, successful creation of a dialogic loop is critical in using social media effectively” (Waters, Canfield, Foster, & Hardy, 2011, p. 221). The researchers noted that it is important to understand that these dialogic features are both interconnected and interdependent, and that organizations “must see these five principles as pieces of an overall puzzle and seek out strategies to maximize all ways to begin and maintain dialogue with their publics” (Waters, Canfield, Foster, & Hardy, 2011, p. 222).

Application of dialogic theory to research regarding how Fortune 500 companies engage with the stakeholders through Twitter revealed that similarly to websites and other social media platforms, Twitter is also being under-utilized by organizations to generate dialogic communication with their stakeholders (Rybalko & Seltzer, 2010). The researchers categorized their sample as companies that used Twitter in a “dialogic” versus “non-dialogic” fashion, noting that companies using the platform to facilitate dialogic communication used the conservation of visits to a greater degree than those engaging in non-dialogic fashion (Rybalko & Seltzer, 2010, p. 339). It was also found that usefulness of information was the least frequently used dialogic principle among both dialogic and non-dialogic companies (Rybalko & Seltzer, 2010). An interesting

finding regarding this sample was that generation of return visits was used more by non-dialogic companies than by dialogic companies, which was explained by researcher as being reflective of “how traditional one-way communication operates rather than two-way communication that is intended to be facilitated through social networking” (Rybalko & Seltzer, 2010, p. 339). Lastly, it was concluded that regarding the dialogic loop, 60.2% of the Fortune 500 companies responded to other Twitter user’s comments, 30.1% attempted to stimulate discussion through unprompted questions, and 26.9% would ask follow-up questions (Rybalko & Seltzer, 2010, p. 340).

The literature regarding the application of dialogic theory to the Internet and social media platforms has provided results that highlighted some commonalities across platforms, while also revealing some interesting differences regarding generation of dialogic engagements. Each of these studies noted that the findings open up areas of further research regarding dialogic theory and social media platforms, some of which will be addressed in this thesis project. Prior to logistics of this study, it is important to have an understanding about all the factors and concepts that contributed to the formation of this project which will be discussed subsequently.

Review of Literature

The literature review for this thesis includes material that pertains to the various components that create a culinary experience, such as chef culture, food culture, food reform and food imagery, Jamie Oliver and the Food Revolution, and social media, more specifically Instagram. The literature included in this review serves as a guide through which the research questions were formulated and a foundational basis through which they can be understood. Through review of the relevant literature, there were a few

guiding principles that helped shape the research questions, such as the rise in celebrity status of chefs, increase in the use of social media among organizations, and Oliver's continued efforts with regards to food reform. This research topic is particularly interesting because it shows the impact that persistence and adaptations can have on the success of a food reform campaign in findings the right approach to make a real impact. The literature regarding food helps show how it really is a foundational aspect of the human experience, representing our culture, traditions, and everyday lifestyles. Additionally, the literature regarding food reform will reveal that this is not a new concept, but that societies historically have had some type of interest regarding food consumption.

Prior to researching the impacts of modern day food culture, it is important to gain an understanding about the culinary experience that we have whenever we sit down at the table. When consuming food, it is not loner merely an instinctive desire that we are attempting to satisfy, but also the desire to engage with an entire experience that touches on all of our senses. With chefs and restaurateurs continuing to develop unique dining opportunities, the culinary experience will continue to play an integral role in shaping modern day food culture.

Culinary Experience

With food being an integral part of survival, it is no surprise that we have developed a strong connection through the experiences generated through the preparation and consumption of food in various settings. Resources such as money, time, and location directly affect the amount and quality of food accessible to people. The relationship between humans and food can be traced from the beginning of time to the modern day

and has witnessed the transformation from hunting and gathering to the industrialized age; to modern day, where industrialization of the food market has made meals rather quick and easy.

The food that we eat has an impact on us, not only physically and emotionally, but also socially. The phrase ‘you are what you eat’ has become more popular as people are becoming more conscious about what they are consuming (Martin, 2016a). This phrase, formulated in English by Victor Lindlahr, was an adaptation from similar statements made by French lawyer and politician Anthelme Brillat-Savarin in 1826 and German philosopher and anthropologist Ludwig Andreas Feuerbach in 1863 (Martin, 2016a). Lindlahr, an American health food and weight loss enthusiast, stated in a 1923 beef advertisement published in the *Bridgeport Telegraph* newspaper that, "ninety per cent of the diseases known to man are caused by cheap foodstuffs. You are what you eat," (Martin, 2016a, para. 5). Since the emergence of the concept in the U.S., it has seemed to stick around, serving as justification for encouragement to make better or healthier food choices. Furthermore, the experience we have when consuming food has the potential to impact our emotions in a variety of different ways. ‘Food has an elemental quality of tapping into our emotional reservoir, our nostalgic memories and inner psyche to elicit comfort, familiarity, aversion, desire, greed, degrees of pleasure and displeasure’ (Ibrahim, 2015, p. 2). Whether we are conscious of these emotions or not, the experience we have when consuming food is a uniquely complex one.

Beyond the physical and emotional relationship with food, there is a clear social relationship as well. For example, nearly every major holiday would not be complete without gathering loved ones around the Easter ham, Thanksgiving turkey, Independence

day picnics. Furthermore, when considering social celebrations such as dinner parties, wedding receptions, or birthday celebrations, food is a primary consideration. In fact, some researchers assert that meals are not necessarily a noun, but a verb, or an active occasion bounded to a particular time and place (Eckstein & Young, 2015). There seems to be something appealing about coming together to have a meal with friend and family that makes meal times a unique aspect of life. “The practice of coming together shapes potential interactions with others [and] the dinner table offers a democratic lure” (Eckstein & Young, 2015, p. 206). It is clear to see that the culinary experience has potential to impact individuals physically, emotionally, and socially.

While the culinary experience can often be the most memorable aspect that we take away from a meal, there are many other components that shape these experiences. Food culture is something that is used when discussing different cuisines around the world, but it is much more complex than that. Food culture shapes everything from the meals that are distinctive to certain geographic locations, all the way down to food imagery and what we consider to be a decadent dish. Food culture has the potential to impact nearly every aspect of our daily lives, whether we recognize it or not.

Food Culture. We often categorize food cultures by their corresponding geographical locations, such as Italian, Thai, Chinese, Caribbean, Mediterranean, Indian, Mexican or African cuisines. These categorizations not only help us recognize foods, but also help us identify with the cultural aspects from that region. Ibrahim (2015) stated that, “food throughout history has been a symbol of sharing and sociality, envy and avarice, decadence and depravity, pride and repugnance and equally a resource of commonality as well as difference” (p. 2). The preparation and consumption of food each serve as one

way to represent our various cultural values and practices. Furthermore, food can often communicate aspects of our culture that might not be completely clear due to various boundaries such as language or cultural norms. Using food as a subject of human connection can help to transcend cultural boundaries and can be considered a product of cultural diplomacy with regards to tourism and national identity (Ibrahim, 2015).

Another aspect of the human experience that food culture impacts is the formation, maintenance, and transformation of various societal norms. Access to food, the amount of food one can obtain, and the quality of the food consumed can be perceived as a direct correlation to the social status of people around the world. "Food thereby acts to maintain social control; to enhance prestige; to differentiate nature and society; and to construct aspects of person, gender, generation, status, and health" (Fajans, 1988, p. 145). Because food is directly related to the physical health of individuals, and physical health often correlates to one's social status, it is clear to see how food culture can highlight various social statuses. Sharma & Choudhury (2015) further justified this idea by claiming that food is an important element of our daily lives, serving a fundamental role in redefining our identity, culture, and lifestyle, in addition to impacting our overall health and well-being. Thinking back to the explanation of the culinary experience as discussed previously, the current food culture is a representation of how people are being more conscious about what they are consuming on a daily basis. In modern day food culture, the expression of one's self through the food that they eat is becoming an increasingly popular means of communication. Various dietary lifestyles, specific nutrition choices, and consumption of foods in non-traditional means (e.g. juicing) seem to not only serve culinary functions for those choosing them, but also carry

communicative values as well. “Because the attributes of foods resonate directly with the attributes of those who eat them, food is crucial in the definition of personhood; ‘you are what you eat’” (Fajans, 1988, p. 155). Whether conscious or not, these societal norms generated through consumption of food play a major role in our everyday lives.

Food culture can also impact our societal norms because our preferences might impact the people we engage with during meal times. Having friends and family that share similar food preferences makes it likely that we will engage with these people when having dinners or going out to specific restaurants. This idea was elaborated on by Hojlund (2015), who stated that, “what can be gained from seeing tasting as a practice is a way to understand how ideas of food quality and preferences for certain food stuffs are brought into the social and thereby being object for others and possible to share” (p. 2). The cultures generated around food most often correlate to our personal preferences and lives, which are a representation of ourselves as individuals and members of our respective societies. Fajans (1988) elaborated on this idea, stating that, “as an agent, food can generate and transform many aspects of social life: it can substantiate kinship; it can instill power or prestige; it can create social relations; it can effect social control; it can participate in the formation of the person or aspects of identity; and it can serve as an operator in rites of passage, feasts, and myths” (p. 143-144).

The culture generated around food not only impacts our social lives with regards to comradery, but what we consider social entertainment as well. Our interest in foods from various cultures does not stop at our taste preferences, but also permeates our entertainment world as it has become a popular theme among the industry (Wei & Cheok, 2012). There are entire television networks devoted to culinary broadcast such as ‘Food

Network” and “Cooking Channel,” in addition to the inclusion of culinary segments being included in nontraditional broadcasts such as talk shows (e.g. “The Wendy Williams” show, “Dr. Oz,” “The Real”). “Food has become an accessible form of leisure through its popularization on television (The Food Network, The Cooking Channel), multitudes of food blogs, and the proliferation of do-it-yourself resources distributed through social media sites like Pinterest” (Kline, Greenwood, & Joyner, 2015, p. 13). The entertainment value does not stop at the consumption of it by viewers, but people are actively participating in the generation of food content as well. Many people, whether culinary trained or not, are able to provide food related content through things such as food blogging, gastro touring narratives, recipe sharing, and food reviews that other people around the world can access (Ibrahim, 2015). Zhao and Zeynep (2011) discussed three ways the food blogging specifically has impacted food culture: it has changed how food discourse is generated in contemporary society; it has changed the way that food is consumed with regards to the social performance; and it has generated a wealth of information that ultimately accelerates the development, spread, and adoption of new tastes. The entertainment value of food culture has the potential to shape our perceptions of food and culture, exclusively and inclusively, both at home and around the world.

Another important aspect of food culture is the increasing interest in the imagery of food. Food imagery, or the communication of food through visual representation, is not necessarily a new idea. From cookbook photos, to images included on restaurant menus, food photography has been around for a substantial amount of time. Food imagery can be generated by the average, everyday person, not specially trained in photography or using professional grade equipment. Most smartphones today include

professional grade cameras, so taking photos of one's food has become relatively easy and rather common. Ibrahim (2015) further explained this shift, stating that, "the domestication of food images through the smartphone and the ability to consume food through screen cultures marks a shift in production values of food porn produced by expert stylists and photographers for the cultivated audience and those produced by the smartphone 'lurkers', marking the division between production and consumption in the traditional economy compared with the producer economy," (p. 3). With the increased opportunities for visual representation, the actual presentation of food is also becoming something that people are recognizing. The more interesting presentation of the food, the more likely that the image will gain attention as well. As defined by Ibrahim (2015), "'food porn' is increasingly used to describe the act of styling and capturing food on mobile gadgets, eliciting an invitation to gaze and vicariously consume, and to tag images of food through digital platforms" (, p. 2). While the term 'food porn' has been considered controversial among the food industry, some might consider it a good explanation of food imagery in modern day.

It is no surprise that people are not only documenting their food consumption for themselves personally, but are also sharing these images with others through the use of social media. As previously stated, the expression of oneself through the consumption of food has become a means of communication that reveals various aspects about an individual and their culture. "With the convergence of technologies and the incorporation of recording features on the mobile phone, food becomes a site for multiple iterations from autobiography and memory making to self-representation" (Ibrahim, 2015, p. 2). Through documentation of our consumption of food, we are able to provide insight as to

where we are at a particular point in our lives and modern day communication technologies make this form of expression easier than ever.

Much of the modern day food culture is a result of various food reform efforts that have taken place historically throughout the years. Despite making strides with these efforts, it seems that with the emergence of new generations also comes the emergence of reformative approaches to food.

Food Reform. It seems that there are major food reform efforts that take place during every generation, whether among individual nations or on a global scale. In fact, food reform can be traced all the way back to the 1900s, but there were a few differences regarding the scope through which the reformation focused (Peterson & Turner, 2014). With modern day food reform, the focus seems to be on the risks of obesity and negative overall health due to processed foods being consumed by people on a daily basis (Peterson & Turner, 2014). From caloric intake, to unbalanced or convenience meals, to lack of exercise, there is no argument about the fact that there are issues in the US with regards to food. “America’s ever-expanding waistline is caused by systematic issues: widespread poverty, sedentary lifestyles, junk food advertising, a lack of health care, corporate control of the food system, the prevalence of cheap fast food, food designed to be addictive, and subsidies and policies that make meats and sugars cheaper than whole fruits and vegetables” (Gupta, 2010, p. 3). In an effort to address and combat these issues, there have been several food reform campaigns that have taken place in recent years that have the potential to positively impact the ways in which we discuss, prepare, and consume food.

One of the first examples is the push to include more nutritional information on pre-packed and processed foods in the United States. Food labels are regulated by the Food and Drug Administration (FDA), who have established specific requirements for how nutritional information, ingredient lists, and food allergens are to be included on food that is sold to the public (Grossman, 2015). Although this information is easily accessible to consumers, often times it goes overlooked for a variety of reasons. Therefore, health professionals have been trying to figure out ways to make the nutritional information stand out. More recently it has been decided include nutritional labeling on the front of packages, also known as front-of-pack labeling, so that it is in plain sight when consumers purchase these item (Andrews, Lin, Levy, & Lo, 2014). The purpose of the front-of-package labeling is to make some of the quantified nutrient information listed on the back of the pack, more prominent and for food companies to be able to highlight the beneficial components in their products, such as vitamins and minerals (Scrinis & Parker, 2016). Although this can be considered a positive step with regards to food reform, this approach does face some challenges. “These schemes largely amplify the quantified information on the nutrition facts label, and rely on consumers having sufficient understanding and time to evaluate this quantified nutrient-level information” (Scrinis & Parker, 2016, p. 239). The impacts of front-of package labeling extend beyond just informing the consumer about the products they are purchasing. As highlighted by Scrinis and Parker (2016), “while nutrition labeling is primarily aimed at nudging consumers’ food purchasing and consumption behavior, it also has the potential to encourage the food industry to improve the quality of existing and new products” (p. 236).

Another example can be seen in the efforts that First Lady Michelle Obama has made to address and combat issues that children face with regards to health and nutrition. The First Lady launched an initiative called *Let's Move!*, which consists of five pillars to accomplish the following: “creating a healthy start for children; empowering parents and caregivers; providing healthy food in schools; improving access to healthy, affordable foods; and increasing physical activity” (About *Let's Move!*, n.d.). The campaign provides information regarding the current state of children’s health in the US, eating healthy, being active, taking action, and joining the campaign (Home, *Let's Move!*, n.d.). More specifically, the section regarding eating healthy provides a variety of information pertaining to the USDA dietary guidelines for Americans, including the MyPlate. The site also contains various recipes that align according to the regulations from MyPlate, updates on the current state of food labeling in the US, and information on how to eat well on a budget (Eat Healthy, n.d.). In addition to these resources, there is also information on how to plant gardens and get local chefs to come visit schools in the area wishing to get more information on healthy eating (Eat Healthy, n.d.). With the launch of this initiative, President Barack Obama signed a Presidential Memorandum to create the first-ever Task Force on Childhood Obesity, whose purpose is to conduct reviews of every program and policy in the U.S. regarding child nutrition and physical activity, in addition to developing national action plans to maximize federal resources and set benchmarks towards the goals of this initiative (About *Let's Move!*, n.d.). While this campaign focuses specifically on children, it is clear to see that food reform in the US is something that is and will continue to be of importance on a national level for years to come.

One more recent approach to food reform campaigns has been the incorporation of a popular, or well-known person, to serve as the face of that campaign. In the case of this thesis, the focus will be on Jamie Oliver and his personal brand, or celebrity chef status, that has been incorporated into the campaign to help build credibility. Although many people credit Oliver as one of the catalyst to this reformative approach to food, there are many reformers, specifically in the field of health, who strived to revolutionize communication about food long before his time (Peterson & Turner, 2014). While food reform has been around for quite some time, Oliver appears to be among the more successful in his attempts at establishing himself among food reformers.

Chef Culture. The culture generated by and around chefs seems to be transitioning with the rising interest in food culture. There has been an increase in popularity among things related to chefs, such as TV shows, cookbooks, culinary products, and cooking competitions. This has allowed opportunities for more exposure of chefs through various media platforms, ultimately increasing their recognizability and popularity. Piper (2013) highlighted how the existence and popularity of chefs serves as a potential indicator of the modern day interest in food and food media. At a more discrete level, celebrity chefs can be seen as agents for the food industry serving in disguise as a helpful guide and critic to their audiences (Eckstein & Young, 2015). Stepping into the spotlight has allowed for many chefs to obtain what some might consider ‘celebrity’ status among their professional peers. Celebrity chefs have become more widely recognized features of society as interest in food continues to mount. “The point is that celebrity chefs are exposed through mass media, we know of them because we have no control over when we will stumble upon them on our favorite morning talk show or at the

kitchenware section of the department stores” (Babilonia, 2004, p. 102). Therefore, whether its intentional or not, the odds of us being exposed to celebrity chefs in some manner is higher than one might expect.

There are many different indicators that a chef has reached celebrity status, other than merely their ability to cook, and the most obvious one is their ability to market culinary products. As pointed out by Henderson (2011), “in many instances, the names of celebrity chefs are valuable brands and individuals may head substantial commercial concerns of some organizational complexity” (p. 617). This idea is similar to that of celebrity endorsements, in which the status of an individual can be used to help market and sell certain products that may or may not be related to their profession. Thinking about how the celebrity chef often starts out on the TV and then transitions into the marketplace shows how wide they can potentially impact people’s lives. “Consumption of the consumer is played out in two ways. First, by keeping us watching, and second, through food media’s sphere of influence beyond television: advertising and, more specifically, the marketing of chef-branded commodities” (Hansen, 2008, p. 51). For example, the Pioneer Woman’s line of cook ware at Walmart, Martha Stewart’s line of bake ware at Macy’s, and Giada De Laurentis’ products at Target are chef-branded commodities. Building onto the ability to market culinary products, celebrity chefs are also often able to gain followers not only in their native country, but also around the world. Henderson (2011) elaborated on this idea, stating that celebrity chefs are often products of globalization of the food market, which allows for exceptional opportunities for growth, in addition to the development of fame and fortune in their native home and overseas. With modern day technologies making communication easier than ever, it

makes sense that chefs in the spotlight have the potential of engaging with audiences around the world. Other examples of celebrity chefs with broad international appeal include Wolfgang Puck and Nigella Lawson, both of whom have had cooking shows air in multiple countries around the world.

When thinking about why people watch, follow, or buy the products of celebrity chefs, its often due to how much of an influence people feel they have over their culinary experiences. Specifically, with regards to their TV shows and video based demonstrations, the value serves as more than entertainment to their viewers. “These demonstrations of culinary lifestyle are not simple presented as entertainment but as value-laden suggestions for domestic practices that viewers might take on” (Piper, 2015, p. 246). Many of the more personalized culinary TV shows have incorporated the personality of the chef into the storyline of each show, such as getting ready for a special dinner party, cooking for the family around the holidays, or demonstrations of the chef’s favorite meals. This makes it easy for viewers to relate to and envision similarities to chefs as it seems they are living regular lifestyles. Food media allows for the consumer to be in more obvious contact with the celebrity chef than with the production company of the culinary broadcasting (Piper, 2015). This idea was elaborated on by Babilonia (2004), who indicated that, “the audiences of movies and television can only watch and admire what the actors do; they cannot take home instructions on how to act; however, the celebrity chef can give the audience the knowledge necessary to cook an elaborate meal at home, which ultimately has a greater impact than a movie has on a person’s life” (p. 105).

As food related broadcasting continues to increase with the development of more culinary shows and networks dedicated to them, celebrity chefs are going to continue to be relevant to food culture. “With the rise in celebrity status among chefs, it’s no surprise that there are interesting questions begin raised regarding the engagement between audiences and celebrity chefs, as well as food-related media content” (Piper, 2013, p. 347). A clear representation of this can be the surge in food competition shows incorporating not only regular and celebrity chefs, but average home cooks, allowing for a more immersive experience in food culture. Additionally, celebrity chefs have been able to expand their reach into other areas of food culture and the culinary experience by becoming the voice of reason for food reform, education, and modern day practices. Celebrity chefs are often perceived as positive influences, particularly with regards to the promotion of quality ingredients, in addition to raising awareness of food related issues (Lane & Fisher, 2013). Lane and Fisher (2013) go on to state that celebrity chefs “are able to bring attention to topical food issues, such as sustainability and ethical practices, a situation which may continue as long as they are respected as experts by consumers” (p. 624). Since celebrity chefs often times have already been able to gain the attention and trust of their audiences, using their platform for activist related content has the potential to increase the effectiveness at a quicker rate than other organizations. “Whereas celebrity comes and goes, in food as in Hollywood, the consumer base remains constant. Celebrity chefs, in short, create an appetite for consumption that can never be satisfied” (Hansen, 2008, p. 50).

One celebrity chef who has taken the opportunities awarded to them through the use of their platform is Jamie Oliver. He has been able to use his status as a culinary

expert to help build his credibility among food reformers. After several attempts at food reform, he seems to have hit the mark with his most recent campaign, Jamie's Food Revolution. Oliver has established himself as a prominent figure in food reform and it seems that he is here to stay.

Jamie Oliver

Background. Throughout the years, Jamie Oliver has become one of the most famous English chefs known both in his native country, the United Kingdom, and internationally. Oliver rose to celebrity status in the UK through his appearance in *The Naked Chef*, an entertainment cooking show that aired on the British Broadcasting Corporation (BBC) in 1999 (Piper, 2013). Oliver went on to star in a variety of culinary shows over the years including *Jamie's Kitchen*, *Jamie's Great Italian Escape*, and *Jamie's Italian* (TV Shows, n.d.). Additionally, Oliver has authored numerous cookbooks including *Everyday Super Food*, *Jamie Oliver's Comfort Food*, *Jamie Oliver's Food Escapes*, *Jamie's 15 Minute Meals*, and *Jamie's Great Britain* (Books by Jamie Oliver, n.d.). As previously stated, the appeal of celebrity chefs is not limited to their culinary expertise, but also includes the impression that they may have on the individual with regards to the overall lifestyle. However, when it comes to Oliver, many people seem to be as interested in his culinary expertise as they are with other aspects of his life. Research conducted by Piper (2015) concluded that "despite the insistence on the appeal of celebrity chefs in terms lifestyle expertise... audiences access Jamie Oliver as much for his practical utility as for the sense of style he might offer their domestic life" (p. 261).

Through utilization of culinary entertainment, Oliver has been able to build his credibility and gain international recognition, which potentially impacted the imprint that has made when shifting to more political platforms, specifically food reform. As pointed out by Piper (2013), “it is against this backdrop that Jamie Oliver embarked upon a string of ‘reality TV’ programs which moved away from an emphasis on pure pleasure and into overtly political realms” (p. 347). Furthermore, Oliver’s rise to fame as a relatively innocuous and a political figure in the world of food media was completely changed by his involvement with a number of overtly provocative programs where the chef tackles for-related social issues on the screen (Piper, 2013). Much of Oliver’s success on impacting food reform throughout the world is due to the fact that his name, and brand, has become widely known internationally. “His programs alone have aired in over 100 countries and he has filmed in numerous countries, both in travelogue form (Jamie’s Great Italian Escape) and more recently he has broadened his social campaigning arms (Jamie Oliver’s Food Revolution) (Piper, 2013).

While many people point to Oliver as one of the leaders in food reform in modern day, the concept of food reform is not a new one. “Oliver likes to take credit for much of the food revolution, but in fact he was only one of a long line of health reformers who have tried to revolutionize the way people eat” (Peterson & Turner, 2014, p. 818). Although there have been many others making similar efforts with regards to food reform, there is one think that sets Oliver apart from them: his celebrity chef status. Through the use of the platform awarded to him through his celebrity chef statues, Oliver has been able to make numerous attempts at food reform both in his home country, as

well as internationally. While all of these efforts have not been successful, he has been persistent and continues to remain as pioneer among food reform campaigners.

Oliver's Food Reform Efforts. Often viewed as one of the well-known advocates for food reform, Oliver has made efforts for change both in the UK and the US. Continuing his tradition of food media, Oliver appeared in two TV shows, Jamie's Ministry of Food in the UK and Jamie Oliver's Food Revolution in the US striving to make a difference (Piper, 2013). One of the earliest attempts Oliver took regarding food reform was through Jamie's Ministry of Food. According to Piper (2013), "this four-part series tracked Jamie Oliver as he went to Rotherham, a town in South Yorkshire in the UK, with the ostensible aim of teaching the town to cook. Responding to what was posited as a nationwide problem with obesity and diet-related ill health, Jamie Oliver had signaled out a lack of culinary skill as a primary factor and set about a televised campaign of culinary education in Rotherham" (p. 347). This TV show ultimately ended and Oliver shifted his focus to making food reform efforts in the US. The Food Revolution originally aired as a TV show, allowing Oliver to fulfill his mission to remake America's eating habits for the better (Gupta, 2010). Oliver brought the Food Revolution to American soil with a self-anointed mission to positively impact eating habits throughout the nation (Gupta, 2010). As with Jamie's Ministry of Food, this was another attempt to impact the number of obesity and diet-related health problems, first in the UK and now the US (Piper, 2013). Similar to Oliver's other previous efforts, the Food Revolution TV show was unable to maintain momentum and ultimately ended. Research conducted on the success of the show highlighted the downfall, stating that "rather than rely on research and substantive arguments about improvements that could be made to the food system,

JOFR repeatedly turns to flimsy emotional appeals that, while attractive, are also readily countered” (Slocum, Shannon, Cadieux, & Beckman, 2011, p. 186).

While the emotional appeals were effective from a broadcast TV point of view, they lacked real substance to effect real change regarding food reform so Oliver took action with another approach: campaigns. Oliver took his most recent efforts with Jamie Oliver’s Food Reform and revamped the idea to create Jamie’s Food Revolution. This campaign appears to be one of Oliver’s most successful attempts at generating a reformative approach to the foods we eat on a daily basis.

Jamie’s Food Revolution

After shifting his focus from food reform through TV broadcast, Oliver put his efforts into food reform through the use of campaigns. As previously mentioned, Jamie’s Food Revolution campaign is considered to be one of Oliver’s most successful attempts at food reform, specifically on an international level. When Oliver first introduced this campaign to the world in his 2010 Ted Talk, he pointed out several key factors that highlighted the need for such food reform. According to Oliver’s research, diet-related diseases are the largest killer in the US today (Oliver, 2010). He made a glaring statement, claiming that, “your child will live a life ten years younger than you because of the landscape of food that we’re build around them” (Oliver, 2010). To further highlight this issue, Oliver revealed that obesity costs Americans 10 percent of their health-care bills, amounting to 150 billion dollars annual; a number which is set to double to 300 billion in a year (Oliver, 2010). In his Ted Talk, he also goes on to discuss the impacts that supermarkets, fast food, and income have on the food we eat, in addition to

how the culture of traditional cooking is dwindling, leaving our children to a diet of highly processed foods (Oliver, 2010).

According to the campaign website, the purpose of the Food Revolution is “to create a strong sustainable movement to educate every child about food, inspire families to cook again and empower people everywhere to fight obesity” (Home, Jamie’s Food Revolution, n.d.). In addition to the main campaign website, there is also a Facebook, Instagram, and Twitter page where people can go for various content such as more information, join the revolution through the petition sign up, get updates about current food policies, find recipes, stay up to date with upcoming events, and donate to the cause. To date, Jamie’s Food Revolution campaign has acquired 714,880 signatures from supporters, also known as revolutionaries, and continues the tradition of its annual ‘Food Revolution Day’ (Home, Jamie’s Food Revolution, n.d.). Jamie’s Food Revolution campaign points out some statistical information that helps fuel the need for campaign, sharing the fact that 41 million children under the age of five are either overweight or obese (“About”, n.d.). It is not a secret that overall health due to dietary intake and sedentary lifestyles is something of concern around the world. The campaign website goes on to state that, “we want to shout about important food issues, encourage everyone to take part in impactful change and push governments to improve their food and nutrition policies” (“About”, n.d. para. 2). One of the key characteristics of this campaign that differs from Oliver’s previous efforts is that the goal is to impact food reform on an international level. As stated on the website, “this is a global revolution – wherever you are, join us” (“About”, n.d. para. 2).

Jamie's Food Revolution campaign has six key areas that the campaign intends to impact: food education, nutrition, food waste, our planet, cooking, and ethical buying ("About", n.d.). The first area deals with food education, and the campaign states that, "with better food education, people can make better choices with what is available to them, wherever they are in the world" ("About", n.d. para. 3). The second area deals with nutrition, and the campaign states that, "understanding food and nutrition and the dual role they play as part of a healthy lifestyle is essential" ("About", n.d. para. 4). The third area deals with food waste, and the campaign states that, "through better food education, teaching us to value our food and manage waste better, as well as the promotion of better production practices from farm to fork, we believe that food waste can largely be avoided" ("About", n.d. para. 5). The fourth area deals with our planet, and the campaign states that, "to sustain nutritious food for now and for the future, we need to care for the planet that produces it, linking up individuals, food and the environment to create a sustainable, healthy food system on both a commercial and a domestic level" ("About", n.d. para. 6). The fifth area deals with cooking, and the campaign states that, "knowing how to cook from scratch empowers people to appreciate the value of food, to understand what they are putting in their bodies and, therefore, to nourish themselves and their families with fresh, nutritious food" ("About", n.d. para. 7). The sixth area deals with ethical buying, and the campaign states that, "everyone should understand what they are buying, and have the knowledge to make conscious, well-informed decisions" ("About", n.d. para. 8). Each of these areas have the potential to directly impact food cultures around the world, representing the complexity through which this campaign is attempting to impact food reform.

Jamie's Food Revolution campaign appears to be one of Oliver's most successful attempts at food reform, even though it is rather complex with all the areas that it attempts to influence. One justification for this could be the approach in which the campaign is taking, by incorporating various media platforms to increase the potential reach that the campaign has. There is Jamie's Food Revolution campaign website that serves as the home base for the campaign, in addition to a Facebook, Twitter, and Instagram page. With the increase in social media platforms and usage among people around the world, it is more important than ever to have a social media presence. These platforms provide the opportunity to spread the word and engage audiences that might not come across a campaign otherwise.

Social Media

Social media has become an everyday part of life for many people around the world, both on a personal level, and more increasingly, on a professional level as well. Tobey and Manore (2014) defined social media as "a method of communication used to facilitate social interaction on Internet-based sites, including mobile sites" (p. 128). As technology continues to become more innovative and intuitive, with access to social media becoming easier than ever, it is no surprise that these platforms continues to be utilized as a means of communication. New social media platforms emerge regularly, but few of these new sources of platforms are widely adopted. In fact, Facebook, Twitter, and Instagram are rare exceptions among social media in that they've each garnered broad public following. Facebook, Twitter and Instagram have stood the test of time and emerged as some of the powerhouse social media platforms (Duggan, Ellison, Lampe, Lenhart, & Madden, 2015).

As the popularity of image-based platforms rises, many text-based platforms have incorporated features to allow users to post images or videos. For example, Facebook's live streaming video service, Facebook Live, allows users to engage in conversation with their followers, reach audiences in new ways, connect with other users instantly, and tell their stories in their own way (Go Facebook Live, 2016). "With the popularization of mobile phones with cameras, social photography has become ubiquitous and easily accessible" (Weilenmann, Hillman, & Jungselius, 2013, p. 1843). Social media management applications, such as Everypost and Hootsuite, even allowed for one post to be uploaded simultaneously to various platforms, with the same exact content (Costill, 2014). Social media allows users to communicate various aspects of their lives and express a current status regarding how they feel. Additionally, social media platforms typically allow users to post photos of their current activities and places as well as humorous content, documents, music, and links to other material (Resti & Purwanegara, 2013).

While social media is not an unusual concept, there has been a shift with regards to the types of content that users tend to post. Social media was originally based in text-based content, but as data plans increased bandwidth capacity and smart phones developed high-resolution cameras and video recorders, image-based communication flourished. The concept that 'a picture is worth a thousand words' shows how image-based communication is valuable not only in a journalistic sense, but in everyday communication on social media as well (Martin, 2016b). People have come to realize that sometimes an image can speak loudly and more clearly than any text-based statement, especially when communicating with a large, diverse group of people. Additionally,

images provide a means through which people can communicate their thoughts and feelings when they have a difficult time formulating them into words. Researchers further justified these characteristics, claiming that “nowadays, photography can be considered a powerful tool for expressing feelings and for telling about important life events to a large number of people” (Araujo, Correa, de Silva, Prates, & Meira Jr., 2014, p. 19).

While most people consider all social media to be grouped into one large category including all platforms, there are actually many subcategories for these platforms based upon their specific functionality. One of these areas that is heavily researched, but not necessarily indicating microblogs as a separate subcategory.

Instagram

With the progression of image-based social media platforms, Instagram has become one of the most popular platforms on the market today. Gaining over 150 million users since its launch in 2010, Instagram has become one of the most popular platforms in the market today (Hu, Manikonda, & Kambhampati, 2014). Instagram has gained popularity for a variety of reasons, one of them being the audience that the platform has attracted. Solomon (2013) stated that, “Instagram reaches a younger, more diverse audience than other social networks” (p. 408). Additionally, Instagram has gained popularity as image-based communication seems to be more popular than ever. Photos are seen as a powerful tool for expressing one’s feelings, in addition to telling others about important life events (Araujo, Correa, de Silva, Prates, & Meira Jr., 2014). “Photo sharing communities such as Instagram have made it possible to communicate with large groups of distributed people through an image, be it a picture of what is for dinner or a

selfie, perhaps more easily than through words alone” (Bakhshi, Shamma, & Gilbert, 2014, p. 965).

One of the aspects that makes Instagram unique is that it is not a web-based social media platform, but a mobile-based platform, which means it generates a certain type of image posting and interaction from its users (McNely, 2012). “Although an Instagram image may only be posted (published) from an iPhone, Android phone, or iPad, it can be viewed in numerous ways (e.g. viewers such as Webstagram and Instagram-hosted profiles) on multiple platforms, including PC and Mac desktop and laptop computers, and can be distributed via other social networks, including Twitter, Tumblr, Pinterest, and Facebook” (Thornton, 2013, p. 20). While Instagram has developed a web-based version, users are limited with regards to what they can actually do with this medium. In addition to the platform being mobile-based, the fact that is geared around image-based content, also effects the ways in which people use it. According to Lee, Lee, Moon, and Sung (2015), “this ‘image first, text second’ rule of Instagram creates strong visual-oriented culture with its enhanced photo-editing features” (p. 552). Solomon (2013) further justifies this by saying that on Instagram, the quality of your photos is more important than on platforms that are more textual. This distinctive characteristic essentially helps to shape the ways in which people actually utilize the platform, encouraging people to consider the content of the image before the text, which may or may not be included with the image.

Another unique feature of Instagram is the ability for users to apply filters to their images. Instagram allows users to upload their images and videos through the application, then gives them the option of selecting from 16 different filters to apply to the image

giving it a more enhanced look overall (Hu, Manikonda, & Kambhampati, 2014). “These effects, or filters, provide a quick preset path to an artistic rendering of the photo... the goal of filters is to give photos a better exposure or stylized look without knowledge of photo processing” (Bakhshi, Shamma, Kennedy, & Gilbert, 2015, n.p.). Furthermore, Instagram allows the images posted to user accounts to be supplemented with text-based captions that appears just below the image on the post, while also giving to the option of ‘tagging’ other users who may have contributed to the image in some way (e.g. in the actual image, took the photo, etc.) (Hu, Manikonda, & Kambhampati, 2014). “Tagging can be seen as a way to direct photos into a certain type of image stream or photographic conversation” (Weilenmann, Hillman, & Jungselius, 2013, p. 1844). Tagging allows the opportunity to attract likes from people who are not necessarily followers of the account, meaning that tags can attract people merely based upon their interest in different types of events or photos (Araujo, Correa, de Silva, Prates, & Meira Jr., 2014).

Since users have access to their smartphones essentially everywhere and at nearly all times, the mobile-based characteristic of Instagram creates a different user behavior and motivation in comparison to other social media platforms (Lee, Lee, Moon, & Sung, 2015). As previously mentioned, the options that users have with regards to the types of content they can post are limitless. With regards to the actual interface of the platform, Instagram provides a constant ‘stream’, or continuous timeline, of images as they are uploaded by various users on the platform in real time. This allows for Instagram users to stay up to date on what people they follow are posting. Additionally, the platform offers a ‘popular’ page where users can get a sense of what images are most popular, or trending among Instagram users. A unique characteristic of the popular page is that it includes

images that are popular not only among followers of the actual Instagram users and those around them, but among users around the world. Ferrara, Interdonato, & Tagarelli (2014) further elaborated on this by stating that, “popularity might be affected by structural features and information diffusion patterns in addition to content production and topical interests” (p. 31). Therefore, some posts could include images of content in other countries, consist of various cultural identifiers, and include captions in other languages. Furthermore, Instagram allows for users to generate, as well as receive, ‘likes’ and comments on the images that they post, which is essentially feedback on the content from their follower (Hu, Manikonda, & Kambhampati, 2014).

Although Instagram is not a new platform, it is an area that could be viewed under a heavier microscope by researchers. “Instagram represents an unprecedented environment of study, in that it mixes features of various social media and online social networks (including the ability of creating user-generated content in the form of visual media), the option of social tagging, and the possibility of establishing social relations (e.g. followee/follower relationships, and social interactions (e.g. commenting or liking media of other users)” (Ferrara, Interdonato, & Tagarelli, 2014, p. 24). Image-based communication has been and will continue to be a popular means of connecting with those around us, and this platform allows for manageable research to be conducted.

Research Questions

This research project aims to explore how the @foodrev Instagram account aligns with the mission of Jamie's Food Revolution campaign and offer dialogic opportunities for other Instagram users to engage with it. Specifically, this thesis will highlight how the content of the @foodrev Instagram account represents the mission statement of the campaign; address whether the content posted to the @foodrev Instagram account generates opportunities for dialogic communication to take place between the account and other Instagram users; reveal whether the content posted to the @foodrev Instagram account actually generate communicative responses from other Instagram users; and reveal the features of dialogic theory that transfer to Instagram; and what aspects of the platform provides dialogic affordances that are not already explained by dialogic theory.

The following research questions were generated through review of the literature relevant to the topic and based upon the intended sample of Instagram posts used in the study. Generation of these questions were based upon the attempt to better understand how Instagram posts can be used to communicate an alternative messages regarding food from a dialogic perspective. This thesis is guided by the following research questions:

RQ1: How does the @foodrev Instagram account represent the mission of Jamie's

Food Revolution campaign?

RQ2: In what ways, if any, do the messages contained in the content posted in the

@foodrev Instagram account generate dialogic communication between the

account and Instagram users?

RQ3: Does the content posted to the @foodrev Instagram account generate a

communicative response?

RQ3a: What, if any, dialogic responses are evident in the @foodrev Instagram posts?

Methodology

Grounded Theory

Grounded theory is the method used to guide the analysis in this thesis, which will enable analysis of the Instagram posts by revealing emergent themes that arise through the categorization of images. The decision to use this method was based on its ability to allow for researchers to analyze the sample with no presumptions, while also having some guidance with regards to how they should actually approach the material.

According to Birks and Mills (2011), methodology is a set of principles and ideas that help guide the design of a research study, while methods are the practical procedures that are used to generate and analyze data in the study. With regards to the actual methods through which the inductive analysis will take place, the process outlined by Birks and Mills (2011, pp. 10-11) will be followed with adaptation as detailed below.

The *first stage* of analysis consists of reviewing the data in the sample or population to generate themes, which consist of words or groups of words that can serve as labels, and categorizations, which are groups of related themes. The *second stage* of analysis consist of collection and analysis of concurrent data generation, which is essentially the foundation of grounded theory. Concurrent data generation involves ensuring that the classifications made by the researcher adhere to the methodological processes of grounded theory but also align with dialogic theory, which is the theoretical lens for the thesis. The *third stage* of analysis consists of writing memos which are essentially written records of the researcher's thought process during the analysis of the sample (Birks & Mills, 2011, p. 10). Detailed memos will be assessed and consolidated as possible to identify comprehensive and clear categories. The *fourth stage* of analysis

consists of theoretical sampling, which consists of the researcher focusing and nourishing their constant comparative analysis. By comparing the memos and categories created from the memos, new categories will emerge only when they reach beyond the boundaries of the categories that represent broad theoretical representation. The *fifth stage* of analysis directly pertains to the former in that it is the actual constant comparative analysis that takes place throughout each of the stages of research. Constant comparative analysis consists of reevaluating the categories throughout the analysis to ensure that the researcher is being comprehensive with their notes and emergent themes. In the fifth stage, category mergers or expansions will be solidified to represent the inductive classifications. The *sixth stage* of analysis consists of theoretical sensitivity which asserts that researcher are the sum of their experiences as they continuously immerse themselves in the data and takes this into consideration. In practice, this means that it is important for the research to consider any possible biases that could potentially influence classification of data and also important to complete intra-researcher comparisons over time to ensure consistent classification and consolidation of data. The *seventh stage* deals with intermediate coding, or classification, which is the second most important stage in that it consists of reconnecting the data in more conceptually abstract ways than thematic analysis alone to match the theoretical constructs detailed earlier. The *eighth stage* deals with identifying final categories, which help to increase the level of conceptual analysis through the development of grounded theory. The *ninth stage* consists of advancing coding and theoretical integration, which is considered the most difficult stage because it ultimately presents a comprehensive explanation of a process regarding particular phenomena indicative of the theory. Lastly, the *tenth stage* consists

of generating theory, or theoretical propositions, which essentially explains the process or scheme associated with a particular phenomenon, which is this thesis is the dialogic phenomena. The comprehensive analysis these steps enable will provide in-depth results and richly described assessment of the dialogic elements.

Typically, grounded theory is used to create theory or to share propositional statements for future theory building. In this thesis, grounded theory will be used as an inductive method to determine ways an existing theory, dialogic theory, applies to a new form of media: Instagram. So, the final stage of grounded theory, stage 10, will consist of evaluating ways dialogic theory accounts for social media practices and ways it does not.

Variables

Dialogic Principles. The five basic principles dialogic theory that are addressed in this research study are mutuality, propinquity, empathy, risk, and commitment (Kent & Taylor, 2002, p. 24-29).

Mutuality consists of organizations acknowledging they are directly tied with the publics. In this study, mutuality was operationalized through assessment whether the Food Revolution Instagram account acknowledges it is tied together with the account followers and viewers. This characteristic highlights whether the Food Revolution is being consciously aware in the content that they post on the Instagram account that it is directly communicating with its intended audience.

Propinquity, consists of organizations advocating for a rhetorical exchange. In this study, propinquity was operationalized through assessment of the communication between the Food Revolution Instagram account and the account followers and viewers. This characteristic highlights the ways that dialogue can potentially take place through

the Instagram platform between the Food Revolution campaign and its intended audiences.

Empathy, consists of the actual atmosphere that is necessary for dialogic interactions to take place. In this study, empathy was operationalized through assessment of the atmosphere of trust and support on Instagram that is necessary for communication between the Food Revolution and the account followers and viewers. This characteristic highlights the setting that social media, specifically Instagram, generates that allows the opportunity for dialogue to take place.

Risk consists of any unpredictable outcomes that might result from the positive or negative outcomes. In this study, risk was operationalized through assessment of any possible outcomes that can arise from dialogue that takes place on Instagram. While the Food Revolution Instagram account would obviously be striving to have positive communication with and dialogue between the account followers and viewers, this is not necessarily always the case with social media. As with any form of communication, there are always risks of misunderstandings, and with the limited context that social media provides, this is often a risk.

Lastly, *commitment* consists of the actual characteristics of a dialogic encounter. In this study, commitment was operationalized through assessment of the dialogue that takes place on Instagram. Understanding the characteristics of the dialogic exchanges that take place on Instagram between the Food Revolution and its intended audience is important because it can potentially help guide what type of content works well through communication on social media.

Additional Dialogic Principles.

In addition to the five principles of dialogic theory previously mentioned, Kent and Taylor (1998) also came up with five dialogic principles specifically designed for websites and utilized heavily in social media research: usefulness of information, conservation of visits, generation of return visits, and dialogic loop.

Usefulness of information consists of any information that might be useful for the followers or viewers of the social media account. In this study, usefulness of information was operationalized through assessment of any information from the Food Revolution Instagram account that might be useful with regards to the actual food reform campaign. Although the Instagram account is not the main resource for the Food Revolution campaign, it is an extension of the website; therefore, the information should be useful as well.

Conservation of visits consists of the attempt at maintaining followers' and viewers' interests on social networking sites. In this study, conservation of visits was operationalized through assessment of the efforts of the Food Revolution to maintain the interest of its intended audience. It is important that the Food Revolution make sure to post content that is relevant to the audience so that they want to maintain engagement with the actual account, which can ultimately lead to return visits.

Generation of return visits consist of the resources that are included in the content that serve as an extension of information about the organization and provide users with a reason to revisit the account. In this study, generation of return visits was operationalized through assessment of any content that might be considered informational to the Food Revolution Instagram account followers and viewers. Since the Food Revolution is a food reform campaign, it is important that it uses each platform as an opportunity to

provide information relevant to the campaign, which would make others want to revisit the account.

The *dialogic loop* consists of any content that generates dialogue or engagement between the account holder and its followers, or between two followers in the network. In this study, dialogic loop was operationalized through assessment of any content that would generate dialogue anywhere on the Food Revolution Instagram account. While the functions of Instagram such as liking and commenting can serve as dialogic interactions between the Food Revolution and its followers and viewers, the option of tagging others in the comment section or utilizing the regram function serve as dialogic opportunities between Instagram followers on the network.

Artifact Selection

The artifacts for this research study are the population of posts and comments available from a single Instagram account: Food Revolution (@foodrev). All photos and comments appearing on the Instagram account were archived on March 19th, 2016. It was important to archive the Instagram account in the event that posts were removed or changed during the in-depth, deep reading of the account's photographs and texts. On March 19, 2016, the Food Revolution Instagram account had 67,200 followers, followed 201 other Instagram accounts, and accumulated 516 posts. The decision to use only one account was based upon the idea that this research study will ultimately provide a comprehensive look into how a food reform campaign approaches communication about food through social media. Furthermore, analyzing a single Instagram account will show how communication can potentially transform over time, in this case through the use of images, with the progression of a campaign itself. As time progresses, a campaign may

shift its focus depending on the response that it receives from its intended audience and an Instagram account can provide a clear representation of this.

Since the account could be changed at any point with the account holder either posting new images or deleting old ones, it was determined that an archive of the site, created through individual screen captures of the account posts, was necessary. These factors taken into consideration, it was decided to gather all posts for the sample at the same time on a single day. The account was accessed through a web browser, on March 19th, and account posts were downloaded to computer files. While Instagram is typically accessed via the mobile application, it was determined that computer capture of the account posts would result in larger versions of the images. Since the affordances available to Instagram users do not differ based on whether Instagram is accessed via the web or via a mobile application, capture of account posts via Web will not affect evaluation or assessment. Next, each individual post was clicked on to enlarge and then a screenshot was taken to create individual PNG files of each of the 516 posts. These screenshots included the image and the captions generated by the account holder, in addition to the likes and comments generated by other Instagram users. Since the Food Revolution Instagram account is not private, comments can be posted by anyone who has an Instagram account, not necessarily just the account followers. Once this was done, 60 additional screenshots were taken to provide images that included 9 Instagram posts in a 3x3 grid format. These screenshots were then printed 4 images to a sheet through traditional printing methods and placed in sheet protectors, which provided tangible copies of the posts in which multiple posts could be viewed at one time. Initial review of the content took place through viewing the printed 3x3 copies of the Instagram posts,

focusing on the visual content, followed by review of the PNG files via laptop, including the text component of the posts. The text component did not play an active role in the generation of the themes, as these were based strictly upon the content of the images in the posts. However, RQ3 focused on the likes and comments acquired by the Instagram posts, so the text component was further reviewed during this stage of analysis. The text components were reviewed briefly to get a sense of the amount of feedback that Instagram users were giving the posts.

Utilizing an inductive approach to this artifact will allow for a better understanding about how food reform campaigns can utilize Instagram, best practices for communicating messages through images, and what type of content on the platform can potentially generate dialogue. This study also has the potential to highlight missed opportunities for dialogic processes among Instagram users, which might be considered negative findings, but still fruitful regardless. Although the outcomes from this case study analysis will not necessarily be generalizable to all food reform campaigns, they will provide a specific case that can potentially be referenced by other food reformers regarding their use of Instagram in their campaigns.

Procedure

In reference to the grounded theory approach, each phase will be described with regards to how it was utilized in the analysis of this research study. The first stage of grounded theory deals with review of the data in the sample; in this case, the 516 Instagram posts gathered from the account. Each Instagram post was screenshot manually on a laptop and saved to a separate folder on the computer with a date and time stamp. Additional screenshots were taken to provide images that included 9 Instagram

posts in a 3x3 grid format, which were later used for printing. Upon printing, the images were placed in sheet protectors and placed into a presentation folder to maintain chronological order of the posts according to the order on the @foodrev Instagram account. Several deep, rich, in-depth ‘readings’ of the images were made as the researcher explored the posts for themes and characteristics.

The printed Instagram posts were reviewed several times in their entirety over the span of three months, during which thematic descriptions of the content in the images were written down in a notebook. The first two readings were completed through analysis of the printed Instagram posts. If there was any issue with regards to clarity of the content in the post, the electronic PNG file was viewed via laptop. The next two readings were completed exclusively through analysis of the PNG files, which also included the textual components of the Instagram posts, to ensure a clearer descriptive reading. These themes were reanalyzed every time the content was reviewed, as other themes continued to emerge, were combined, and were transformed, ultimately resulting in 35 themes (see Table 1). The objective criteria was that the emergent themes were to be limited to 1-2 word descriptions, such as education, children cooking, infographics, and healthy choices. The decision to limit the descriptions was based upon the amount of themes that emerged and the overlap that became apparent during the review, revealing that short descriptions would help make analysis more concrete and direct. These themes helped lay the foundation through which the research questions could be addressed and answered. Each of the emergent themes will be accompanied by a short textual description, to help provide insight as to the criteria that the researcher set to define each theme.

Adults-Only theme included content that showed adults exclusively engaging in various food related actions (e.g. cooking classes, seminars). *Amateur Images* theme included content that was clearly taken by someone with amateur photography skills (e.g. no professional lighting, cell phone camera quality). *Campaign Info* theme included content that pertained to any information about Jamie's Food Revolution campaign that might be of use to Instagram users (e.g. date of annual Food Revolution Day, the rising number of signatures) *Campaign Support* theme included content that highlighted various support that the campaign was given from people all around the world (e.g. celebrities supporting the campaign, people with 'sign it' on their fist). *Child-Generated* theme included content that was designed specifically by children (e.g. drawings of fruits and vegetables, poems about food). *Children-Only* theme included content that showed children exclusively engaging in various food related actions (e.g. cooking classes, farming). *Collages* theme included content that showed a collection of related images (e.g. collages of campaign support, collages of different fruits and vegetables). *Completed Dishes* theme included content that included images of fully completed dishes, not in the process of being cooked (e.g. desserts, pastas, burgers). *Conference Material* theme included content that showed food reform activities taking place at conferences and/or seminars (e.g. panel presentations, individual speeches). *Cooking* theme included content that showed the process of cooking, sometimes excluding the actual human (e.g. various meal preparations, plating). *Cooking Classes* theme included content that specifically showed cooking in a classroom setting (e.g. at schools, in professional kitchens).

Demonstrations theme included content that showed a person in the process of demonstrating a culinary act to a group of people (e.g. teachers in front of class, videos of chefs). *Desserts* theme included content that included images of completed desserts (e.g. cakes, pies, frozen fruit bars). *Dinner Parties* theme included content that showed people interaction at various dinner parties (e.g. small company function, home dinner).

Educational & Informational theme included content that would educate or inform people about food and food reform itself (e.g. infographics, definitions, explanations).

Facts & Figures theme included content that specifically highlighted relevant statistics regarding food reform and/or the campaign (e.g. number of signees, infographics with numbers). *Farming* theme included content that showed people in the act of farming food (e.g. in the garden/fields, planting, picking crops). *Food Prep* theme included content that showed food in the process of being prepped for cooking and consuming (e.g. chopped vegetables, measured out ingredients). *Fruits & Vegetables* theme included content that specifically showed fresh, uncooked fruits and vegetables (e.g. farmer's markets, grocery hauls). *Hashtags* theme included content that included the campaign hashtag in the image (e.g. #foodrevolution, #FRD, #FRD2013, #FRD14). *Healthy Choices* theme included content that showed people in the process of making healthy dietary choices (e.g. choosing to drink water, eating fresh fruits and vegetables). *Inspirational* theme included content that would be considered encouragement to get involved in food reform and the campaign (e.g. quotes from famous people and/or 'ambassadors, posters). *Instructional* theme included content that showed people instructing others on various culinary acts (e.g. parents instructing children, chef instructing cooking class).

Learning theme included content that showed people in the process of learning about food and/or learning to cook (e.g. children in classroom settings, people watching demonstrations or being given instruction). *News & Updates* theme included content that showed any news coverage regarding food reform or updates that the campaign is making (e.g. passing of food reform petitions, awards given to Oliver regarding food reform efforts). *Parents & Children* theme included content that showed parents and children together in the kitchen (e.g. cooking meals together). *People* theme included any content that showed people in the actual image (e.g. images of Oliver with children, images of supporters of the campaign). *Petitions* theme included content that showed content that pertained to any food reform petitions (e.g. news coverage of passing of petition, first page of actual petition). *Printed Material* theme included content that was an image of various printed materials regarding the campaign and/or Oliver (e.g. magazine articles, newspaper articles). *Professional Images* theme included content that was clearly taken by a professional photographer (e.g. images that were staged with professional lighting, high quality images). *Prompts* theme included content that prompted other Instagram users to get involved in the campaign (e.g. ‘win a chance to cook with Jamie Oliver’, ‘win a chance to have a meal cooked by Jamie Oliver’). *Recipes* theme included content that showed clearly legible recipe for food and drinks (e.g. smoothie recipes). *Regrams* theme included content that was reposted to the @foodrev account from other Instagram users, included phrase ‘regram’ (e.g. children cooking, ‘ambassadors’ working around the world). *Screenshots* theme included content that was screenshot and posted to the @foodrev account (e.g. other Instagram posts not including ‘regram’, text conversations).

Text-Based theme included content that showed text-only in the image (e.g. inspirational messages, news articles).

Table 1

Emergent themes following step 1 of the Grounded Theory Method

Adults-Only	Fruits & Vegetables
Amateur Images	Hashtags
Campaign Info	Healthy Choices
Campaign Support	Inspirational
Child-Generated	Instructional
Children-Only	Learning
Collages	News & Updates
Completed Dishes	Parents & Children
Conference Material	People
Cooking	Petitions
Cooking Classes	Printed Material
Demonstrations	Professional Images
Desserts	Prompts
Dinner Parties	Recipes
Educational & Informational	Regrams
Facts & Figures	Screenshots
Farming	Text-Based
Food Prep	

In the second stage, which deals with the collection and analysis of the concurrent data, the themes were analyzed based upon the theoretical lens; in this case, dialogic theory. During this stage, the emergent themes were compared to the mission statement of Jamie's Food Revolution campaign, as posted to the website and the five features of dialogic theory. To accomplish this, the mission statement of the campaign was reviewed and broken down into four categories: (1) to create a strong sustainable movement, (2) to educate every child about food, (3) inspire families to cook again, and (4) empower people everywhere to fight obesity. The purpose of breaking this down was to analyze each component of the mission statement to see whether there was content posted to the @foodrev Instagram account that represented the mission statement. Each of the four categories were compared to the list of emergent themes, and the themes were noted accordingly (see Table 2). This comparison was conducted twice and the categories were generated in the same notebook as previously mentioned, ensure that all the themes relevant to their corresponding categories were included. Any themes that were relevant to more than one group were only categorized once, as the results for this research question were written up in a manner that represented the mission statement as a whole. Upon completion of this, the emergent themes were compared to the five principles of dialogic theory, pertaining to public relations: mutuality, propinquity, empathy, risk, and commitment (Kent & Taylor, 2002). Prior to this analysis, each of the five principles were described again with regards to how they would be analyzed in this particular research study to provide clarity. These descriptions were also included in the notebook where these results were generated, to ensure that the categories were always in mind when comparing them to the list of emergent themes. Subsequently, the emergent themes

were categorized based upon these dialogic principles (see Table 3) and examples of the Instagram posts from the @foodrev account were pulled to provide visual representation of these findings. Comparing the emergent themes to the five dialogic features ensured that the theoretical lens was constantly being referenced and applied throughout the analysis.

Table 2

Categorization of Themes based on the Campaign Mission Statement following Step 2 in the Grounded Theory Method

<u>Sustainable</u>	<u>Educate Children</u>	<u>Inspire Families</u>	<u>Empower Everyone</u>
<u>Movement</u>	Child-Generated	Cooking	Cooking Classes
Campaign	Children-Only	Demonstrations	Conference
Information	Educational &	Inspirational	Material
Campaign Support	Informational	Parents & Children	Demonstrations
Conference	Farming	Recipes	Educational &
Material	Learning		Informational
Educational &	Healthy Choices		Facts & Figures
Informational	Instructional		Farming
Facts & Figures			Instructional
News & Updates			Prompts
			Videos

Table 3

Categorization of Themes based on the Dialogic Principles following Step 2 in the Grounded Theory Method

<u>Mutuality</u>	<u>Propinquity</u>	<u>Empathy</u>
Educational &	Campaign Information	Child-Generated
Informational	Campaign Support	Fruits & Vegetables
Facts & Figures	Hashtags	Inspirational
News & Updates	Inspirational	Parents & Children
Petitions	Petitions	Learning
Recipes	Prompts	Recipes
		Regrams

<u>Risk</u>	<u>Commitment</u>
Campaign Support	Hashtags
Facts & Figures	Inspirational
News & Updates	Prompts
	Regrams
	Screenshots

The third stage, which deals with writing memos, was essentially conducted throughout the analysis to keep track of the thought process of the researcher throughout the analysis stage of the study. These memos included one- to two-word word notes that had the potential to become themes and short descriptions of the themes themselves. Since this is a descriptive study, it was important to make sure that the thought process of the researcher was recorded because every detail is of importance. The memos detailed the emergent themes that needed further refinement or elaboration, such as the initial separation of the education and information themes, that were later combined due to their

close similarity with regards to the types of content they described. The short descriptions were used later on to provide detailed elaboration as to the objective criteria for what type of content each of the themes included. Furthermore, initial thoughts regarding the specific research questions were jotted down, such as a preliminary finding that there seemed to be a lack of responses from Instagram users with regards to comments in comparison to likes. These memos allowed for the researcher to employ a systematic process for reviewing and consolidating the themes and categories.

In the fourth stage, which deals with theoretical sampling, new categories were generated through the constant comparative analysis of the artifact. As previously mentioned, there was some apparent overlap with regards to the emergent themes and categories that could be addressed and elaborated on in a manner that would make it easier to understand. For example, it was important to note that there was a difference between the theme entitled cooking and cooking classes, as the former consisted of traditional cooking action shots and later showed cooking taking place in a learning setup with a culinary expert clearly leading the cooking session. Furthermore, the categories were reviewed to ensure that they were in fact exhaustive. Also during this stage, it was necessary to make sure to continue to validate that the analysis was taking place within the confines of the theory. Although grounded theory approach does not always involve the application of an additional theory to the research study, it seemed rather appropriate in this case seeing as how this thesis was not designed with the purpose of generating a new communication theory. Often times with grounded theory, the categories emerge based upon the list of emergent themes, but this was not the case in this thesis project. The categories generated were based upon the dialogic principles highlighted by dialogic

theory itself. Grounded theory usually deals with theory generation, but in this case it was used as a methodology to highlight the dialogic aspects of communication of food reform through utilization of Instagram. Therefore, the main application of grounded theory can be seen through the methodological approach.

The fifth stage deals with the actual constant comparative analysis, in which the emergent themes were reanalyzed and further refined. This stage actually took place more consistently throughout the analysis once the emergent themes were acknowledged, as the grounded theory approach is based upon repeated analysis in the comparison of findings. As previously mentioned, upon each review of the content, the emergent themes were also verified to be exhaustive and the categories exclusive as to ensure clarity when discussing the results of the research questions. Since there was some apparent overlap with regards to the findings, it was important to ensure that the comparative analysis took place throughout the review. The researcher made sure to always refer back to dialogic theory and the dialogic principles included in the categories in an effort to stay on track with the goals of the thesis project. While this may seem rather second nature in a qualitative approach to research, it is of particularly significant in this research study. Due to the fact that this thesis did not include the generation of a new communication theory, the constant comparison was significant because it was the main focus in generating results for each of the research questions based upon the guiding theoretical lens, dialogic theory.

In the sixth stage, which deals with theoretical sensitivity, self-reflection of any personal biases was addressed. As with any research project topic that is chosen by the researcher, often times due to personal interest, there is always going to be some type of

personal biases that the researcher brings to the study. In this case, interests in nutrition, food reform campaigns, health communication, and social media were all brought into the study whether consciously or not. Upon reaching this stage of the grounded theory methodology, it was noted that these personal biases could have potentially impacted the lens through which the analysis was conducted. It was noted that there is a chance that certain aspects of the analysis that stood out to the researcher could be different from what stands out to the average Instagram user simply scrolling through posts. The average Instagram user might not recognize or know the purpose of certain content that is posted to an Instagram account, specifically with regards to campaigns, such as the use of infographics or prompts posted to the @foodrev Instagram account. Since the researcher specifically was looking for content such as this to include in the analysis, it was much more clear and ultimately has a different meaning to the researcher than average Instagram users viewing the @foodrev account. As with many different research projects dealing with campaigns, the findings have the potential to be much more obvious than they may be to the intended audience of that particular campaign.

The seventh stage deals with intermediate coding to reconnect the data to the theoretical constructs, connections between the emergent themes and the guiding theory of the study were addressed. As previously mentioned in the second stage of the methodology, once the 36 themes were reanalyzed and refined, they were evaluated with regards to how they aligned with the four principles of dialogic theory, specifically related to social media platforms. Upon reaching this stage of analysis, these themes were then analyzed based upon the specific dialogic principles that are applicable to social media research: usefulness of information, conservation of visits, generation of return

visits, and dialogic loop (Kent & Taylor, 1998). As with the original five dialogic principles, these additional dialogic principles were described again with regards to how they would be analyzed in this research project to provide clarity. It was reiterated that the fifth dialogic principle, ease of interface, was excluded from this study, as the analysis did not include comparison of the Instagram account to another social media platform. As with the prior set of dialogic principles, the descriptions of these four principles were also included in the notebook that the results were generated in, to ensure that the category was always kept in mind when comparing them to the emergent themes. Subsequently, the emergent themes that corresponded to each of these four principles were noted (see Table 4), and examples of the Instagram posts from the @foodrev account were pulled to provide visual representation of these findings.

Table 4

Categorization of Themes based on the Additional Dialogic Principles for Social Media Platforms following Step 2 in the Grounded Theory Method

<u>Usefulness of</u>	<u>Conservation of</u>	<u>Generation of</u>	<u>Dialogic</u>
<u>Information</u>	<u>Visits</u>	<u>Return Visits</u>	<u>Loop</u>
Campaign	Child-Generated	Campaign	Hashtags
Information	Children-Only	Information	Petitions
Conference	Collages	Campaign Support	Prompts
Material	Complete Dishes	Completed Dishes	Regrams
Demonstrations	Desserts	Cooking	Screenshots
Educational &	Dinner Parties	Cooking Classes	
Informational	Farming	Dinner Parties	

Facts & Figures	Food Prep	Farming
Instructional	Healthy Choices	Fruits & Vegetables
News & Updates	Inspirational	Healthy Choices
Petitions	Learning	Instructional
Recipes	Parents & Children	News & Updates
	Recipes	Parents & Children
		Petitions
		Prompts
		Recipes
		Videos

In the eighth stage, which deals with identifying final categories, or in this case themes, the 36 themes were reanalyzed one final time to address any overlapping themes that may have been overlooked thus far. As with the fifth stage, this seemed to take place early on and consistently in the analysis due to the fact that the @foodrev Instagram account included content that was based upon Jamie's Food Revolution campaign. It was important to ensure that the list of emergent themes was comprehensive so that it descriptively represented all the content that was posted to the @foodrev Instagram account. Furthermore, it was imperative that the researcher to understand when enough readings had taken place. With descriptive analysis of images, it can be easy to think that there might be something the researcher missed, causing them to feel the need to keep reviewing the artifact. Therefore, it was important to note when the researcher felt that the review was comprehensive and that the analysis was not becoming redundant.

The ninth stage deals with advanced coding and theoretical integration, where detailed descriptions describing the results of the analysis were generated. With qualitative methodology, it is important that the findings are explained in detail and elaborated upon because the phenomena cannot be explained through numerical means. Therefore, one of the most important aspects of this research study dealt with the explanation of the findings from the analysis. As previously mentioned, as the results emerged, corresponding Instagram posts were pulled from the @foodrev account to be included as visual representation of these findings. Since this thesis dealt with images in the artifact selection, descriptions alone would not suffice so the image component of the findings was of particular importance. These example Instagram posts help also helped represent the criteria through which the researcher generated the themes from the content. Including examples that represented the thought process of the researcher during analysis was important because it provides clarity for those reviewing the study and interested in conducting similar research.

In the final stage, which deals with theory generation and propositions, explanations of the dialogic phenomena that is present in communication through the use of Instagram were presented. As previously mentioned, this particular research study does not attempt to generate or propose a new theory, since it utilizes the application of another communication theory, dialogic theory. Therefore, to satisfy this step, further elaboration of the correlation between dialogic theory and Instagram were discussed in the analysis section. This also helps to highlight another area of significance, that this thesis project was unique in that it utilizes the application of dialogic theory to Instagram based research.

Results

The findings gathered for each of the proposed research questions included in this study will be highlighted in the following section. These findings will be detailed and explained in accordance to the procedural steps outlined previously in the paper, with the accompaniment of examples of specific posts to help provide visual representations of how these conclusions were generated.

RQ1: How does the @foodrev Instagram account represent the mission of Jamie's Food Revolution?

Analysis of the @foodrev Instagram account in comparison to the mission statement of Jamie's Food Revolution campaign revealed that the account included content that was representative of this mission statement. To reiterate, the mission of the campaign is, "to create a strong sustainable movement to educate every child about food, inspire families to cook again, and empower people everywhere to fight obesity," (Home, Jamie's Food Revolution, n.d.). As stated in the method section, the first step in the grounded theory method resulted in 36 themes. The 36 themes were categorized in the second step of grounded theory and revealed that 20 of the emergent themes directly related to the mission statement of Jamie's Food Revolution campaign (see Table 2). The category labels of sustainable movement, educate children, inspire families, and empower everyone include themes that correspond to each of these statements that are included in the campaign mission statement. For example, the category labeled 'sustainable movement' included themes such as campaign information; facts and figures, news and updates, which represent the @foodrev Instagram account including content that helps to solidify the longevity of the campaign through referential information that also tracks the

progress being made. The category labeled ‘educate children’ included themes such as child-generated; learning, and instructional, which represent the @foodrev Instagram account including content that shows how the campaign is striving to educate children about food reform, in addition to how receptive and interested they are of the content being taught. The category labeled ‘inspire families’ included themes such as cooking; parents and children; and recipes, which represent the @foodrev Instagram account including content that shows other parents how important it is to engage with their children in the kitchen, benefiting both the parents and their children. The category labeled ‘empower everyone’ included themes such as cooking classes; instructional; and prompts, which represent the @foodrev Instagram account including content that provides people with inspiration to join the reform movement and the resources they need to actually get involved with the campaign. Table 5 provides examples of the Instagram posts that were part of each of these four categories and how they are directly tied to the mission statement.

Table 5

@foodrev Instagram Posts Supporting the mission statement of Jamie’s Food Revolution campaign (@foodrev Instagram account, March 2016, public use)

<u>Sustainable Movement Category</u>	<u>Educate Children Category</u>
themes: Campaign Information, Campaign Support, Conference Material, Educational & Informational, Facts & Figures, News & Updates	themes: Child-Generated, Children-Only, Educational & Informational, Farming, Learning, Healthy Choices, Instructional



Inspire Families Category

themes: Cooking, Demonstrations, Inspirational, Parents & Children, Recipes

Empower Everyone Category

themes: Cooking Classes, Conference Material, Demonstrations, Educational & Informational, Facts & Figures, Farming, Instructional, Prompts, Videos



Results from this analysis are considered to be positive findings because it shows that the Food Revolution is being consistent with the type of content that they are sharing across platforms, which ultimately ensures that everything comes back to and is centered around the mission of Jamie's Food Revolution campaign itself. It is important that a campaign maintains consistency across platforms, that way if someone from their intended audience were to interact with the @foodrev Instagram account, not having any prior knowledge of

the campaign, they would still be able to gather an understanding about the mission of Jamie's Food Revolution campaign.

RQ2: In what ways, if any, do the messages contained in the content posted in the @foodrev Instagram account generate dialogic communication between the account and Instagram users?

Analysis of the @foodrev Instagram account in comparison to the dialogic principles presented by Kent and Taylor (2002) revealed that the account included content that was representative of all five principles. To reiterate, the five dialogic principles are: mutuality, propinquity, empathy, risk and commitment (Kent & Taylor, 2002). As stated in the method section, the first step in the grounded theory method resulted in 36 themes. The 36 themes were categorized in the second step of grounded theory and compared to the five dialogic principles, revealing that 16 of the emergent themes represented these principles respectively (see Table 3).

Mutuality deals with organizations acknowledging they are directly tied with the publics; and in the case of this thesis, addresses whether the @foodrev Instagram account includes content that shows acknowledgement of the account being tied together with other Instagram users, which include those in the intended audience of Jamie's Food Revolution campaign. For example, the category labeled 'mutuality' included themes such as educational and informational; news and updates; and petitions, which represent the @foodrev Instagram account including content that shows their acknowledgement of other Instagram users who are viewing the account.

Propinquity deals with rhetorical exchanges that highlight the orientation to a relationship between communicators, and in the case of this thesis, addresses whether

the @foodrev Instagram account includes content that prompts a response from other Instagram users to generate dialogic engagement. For example, the category labeled ‘propinquity’ included themes such as campaign support; inspirational; prompts, which represent the @foodrev Instagram account including content that shows they are posting content with the purpose of prompting a response from other Instagram users, such as joining the campaign or implementing food reform into their own personal culinary practices.

Empathy deals with the atmosphere of support and trust that are a necessity for dialogue to take place, and in the case of this thesis, represent any content that is posted to the @foodrev Instagram account that creates a sense of common ground with other Instagram users. This feature proved to be a bit more difficult to address, due to the fact that the audience of the campaign included adults and children. However, with the Instagram being a mobile-based application, it was presumed that the content would be mostly generated for adults who actually have a smartphone. For example, the category labeled ‘empathy’ included themes such as inspirational; parents and children; and regrams, which represent the @foodrev Instagram account including content that makes other Instagram users feel as if they are on common ground with others that are active in the campaign, inspiring them to potentially get involved as well.

Risk deals with any unpredictable outcomes, positive or negative, that might result from communication, and in the case of this thesis, deals with any unpredictable outcomes from communication generated by the @foodrev Instagram account. This dialogic feature was also difficult to assess, as there is not a specific way to measure if feedback on Instagram is specifically positive or negative. Therefore, to satisfy this part

of the research question, risk was represented through the increase in campaign supporters or strides made by the campaign showing a positive outcome of communication on the Instagram account. For example, the category labeled ‘risk’ included themes such as campaign support; facts and figures; news and updates, which represent the @foodrev Instagram account including content that shows the campaign is in fact successful through the increase in campaign supporters and passing of various food reform legislations.

Commitment deals with the characteristics of the dialogic engagements between communicators, and in the case of this thesis, deals with the commitment that the @foodrev Instagram account shows towards dialogic engagement with other Instagram users. The Instagram account puts forth a good effort in trying to get a dialogic response from other Instagram users. For example, the category labeled ‘commitment’ included themes such as hashtags; prompts; and regrams, which represent the @foodrev Instagram account including content that generates a dialogic response from other Instagram users, whether that be through tagging a photo with the campaign hashtag, providing the opportunity for it to be regrammed on the @foodrev account, or participating in any prompt to get involved. Table 6 provides examples of the Instagram posts that were part of each of these five categories and how they are directly tied to the mission statement.

Table 6

@foodrev Instagram Posts Representing the Five Dialogic Principles Pertaining to Public Relations (@foodrev Instagram account, March 2016, public use)

<u>Mutuality Category</u>	<u>Propinquity Category</u>
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themes: Educational & Informational,
Facts & Figures, News & Updates,
Petitions, Recipes



themes: Campaign Information,
Campaign Support, Hashtags,
Inspirational, Petitions, Prompts



Empathy Category

themes: Child-Generated, Fruits &
Vegetables, Inspirational, Parents &
Children, Learning, Recipes, Regrams



Risk Category

themes: Campaign Support, Facts &
Figures, News & Updates



Commitment Category

themes: Hashtags, Inspirational, Prompts,
Regrams, Screenshots



Results from this analysis are considered to be positive findings because it shows that Instagram can be used to generate dialogic communication between users. More specifically, this analysis shows that Instagram can be utilized to generate content that represents all five of the dialogic features, which provide optimal opportunity for dialogic engagements on the platform. It is important that Jamie's Food Revolution campaign takes the opportunity to utilize the communicative opportunities of dialogic theory on Instagram because it is essential in generating a relationship between the @foodrev account and other Instagram users, ultimately leading to dialogic engagement.

In addition to the five dialogic principles previously discussed, this analysis also included four additional principles that are applicable to social media research. Analysis of the @foodrev Instagram account in comparison to the additional dialogic principles presented by Kent and Taylor (1998) revealed that the account included content that was representative of all four of these principles as well. The analysis for this section was conducted simultaneously with the previous section, but differed once the analysis reached the seventh stage, which deals with intermediate coding to reconnect theoretical constructs. Once the 36 themes were finalized and evaluated based upon the previous five dialogic principles, they were evaluated with regards to these additional four. To reiterate, the four dialogic principles designed for social media platforms are usefulness of

information, conservation of visits, generation of return visits, and a dialogic loop (Kent & Taylor, 1998). The 36 themes were categorized in the seventh step of grounded theory, revealing that 29 of the emergent themes represented these principles respectively (see Table 4).

Usefulness of information deals with ensuring that the content posted is of general value to the organization's publics, and in the case of this thesis, highlights the campaign ensuring that the content posted to the @foodrev account is of general value to other Instagram users. The analysis revealed that the content posted to the @foodrev Instagram account does satisfy the dialogic principle of usefulness of information, providing other Instagram users with information of general value. For example, the category labeled 'usefulness of information' included themes such as education and informational; instructional; and news and updates, which represent the @foodrev Instagram account including content that is not only aesthetically engaging, but also informationally valuable to other Instagram users.

Conservation of visits deals with an organizational being mindful of the content posted, ensuring that the public's interest is valued, and in the case of this thesis, highlights whether the @foodrev Instagram account is being mindful of the content they are posting by keeping other Instagram users in mind. This was an interesting value to assess, as there is not necessarily a means to measure Instagram users return visits for various posts. However, with an increasing number of followers of the @foodrev Instagram account and wide variety of content being posted (e.g. 36 themes), it is clear to see that Jamie's Food Revolution is being mindful of their actions on Instagram. For example, the category labeled 'conservation of visits' included themes such as completed

dishes; healthy choices; and learning, which represent the @foodrev Instagram account including content that not only aligns with the mission statement of Jamie's Food Revolution campaign, but also aligns with the interest of a large population of Instagram users.



Generation of return visits deals with making sure the content posted attracts public enough to generate repeat visits, and in the case of this thesis, highlights whether the content being posted to the @foodrev Instagram account makes other Instagram users want to repeatedly visit and/or follow the account. Since Jamie's Food Revolution is a food reform campaign, it is important that the Instagram account includes content that represents this, but that it is also interesting enough to cause Instagram users to want to revisit the Instagram page. Again, going back to the fact that Instagram is an image-based social media platform, the aesthetic quality of these posts is of great importance. For example, the category labeled 'generation of return visits' included themes such as cooking classes; fruits and vegetables; and videos, which represent the @foodrev Instagram account including content that aligns with the mission statement of Jamie's Food Revolution campaign, while also maintaining consistency to keep other Instagram users engaged with the account.

Dialogic loop deals with the feedback loop that provides organizations the opportunity to respond to questions, concerns, or problems, and in the case of this these, deals with the feedback opportunities afforded to the @foodrev Instagram account. Since Instagram is an image-based social media platform, it can be difficult to conduct the communication opportunities as defined by the dialogic loop. However, the value was assessed with regards to how it can be applied to image-based communication, and there

were several themes that represented efforts in engagement through the dialogical loop. For example, the category labeled ‘dialogic loop’ included themes such as hashtags; prompts; and regrams, which represent the @foodrev Instagram account including content that generates a dialogic response from other Instagram users, such as utilization of the campaign hashtag or participation in signing petitions. Table 7 provides examples of the Instagram posts that were part of each of these five categories and how they are directly tied to the mission statement.

Table 7

@foodrev Instagram Posts Representing the Four Additional Dialogic Principles for Social Media (@foodrev Instagram account, March 2016, public use)

<u>Usefulness of Information Category</u>	<u>Conservation of Visits Category</u>
themes: Campaign Information, Conference Material, Demonstrations, Educational & Informational, Facts & Figures, Instructional, News & Updates, Petitions, Recipes	themes: Child-Generated, Children-Only, Collages, Complete Dishes, Desserts, Dinner Parties, Farming, Food Prep, Healthy Choices, Inspirational, Parents & Children, Recipes
	
<u>Generation of Return Visits Category</u>	<u>Dialogic Loop Category</u>
themes: Campaign Information, Campaign	

Support, Completed Dishes, Cooking, Cooking Classes, Dinner Parties, Farming, Fruits & Vegetables, Healthy Choices, Instructional, Learning, News & Updates, Parents & Children, Petitions, Prompts, Recipes, Videos

themes: Hashtags, Petitions, Prompts, Regrams, Screenshots



Results from this analysis are considered positive findings because it provides further support and justification for the use of dialogic theory in social media research. More specifically, it shows how adaptations to the principles for social media make it applicable and highlight the relevance of the theory in Instagram-based communication research. As with the previously mentioned dialogic principles, it is important that Jamie's Food Revolution campaign utilizes these as well in an effort to capitalize on the communicative opportunities that dialogic theory provides on Instagram in generating relationships between the @foodrev account and other Instagram users. Furthermore, it helps highlight the opportunities that Instagram can provide for dialogic engagement among campaigns and their intended audiences.

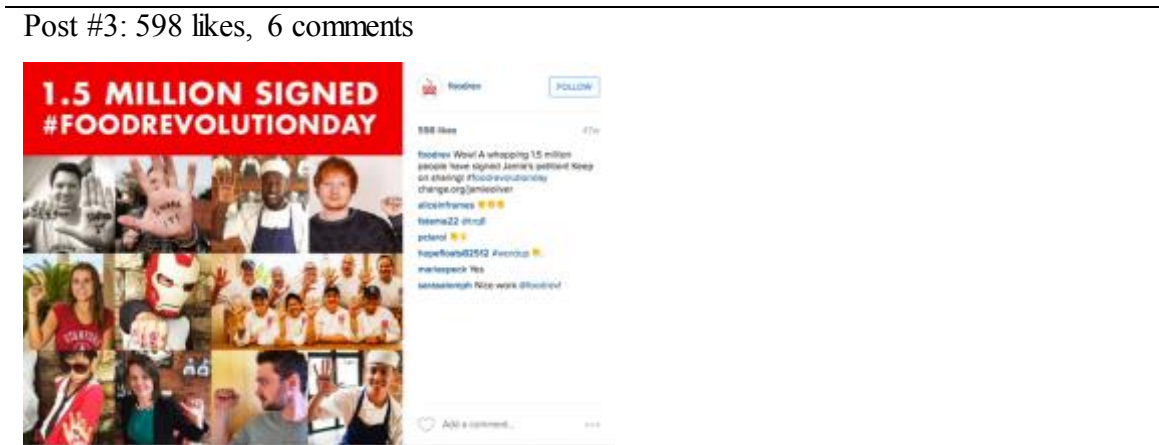
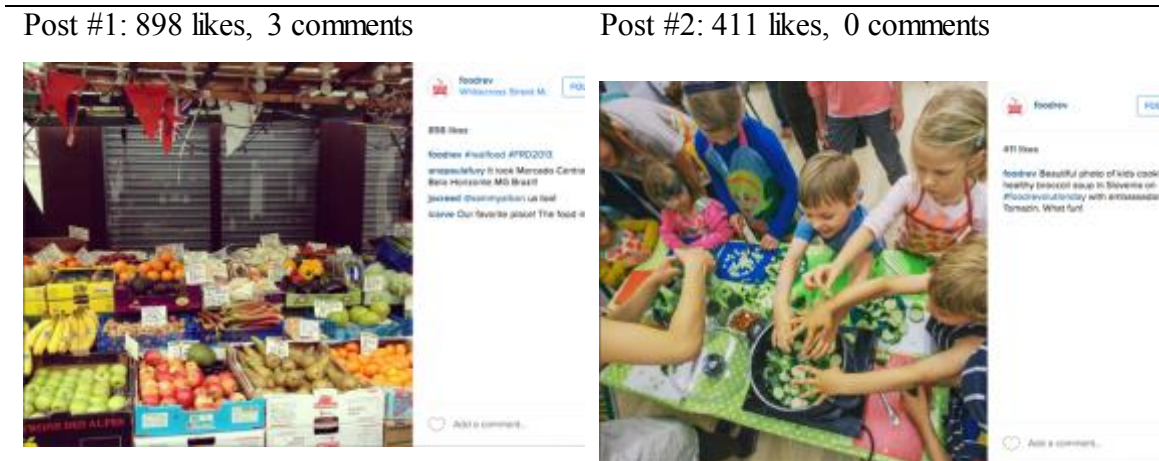
RQ3: Does the content posted to the @foodrev Instagram account generate a communicative response?

RQ3a: What, if any, dialogic responses are evident in the @foodrev Instagram posts?

Analysis of the @foodrev Instagram account through the grounded theory methodology with reference to the dialogic principles, revealed interesting findings with regards to the presence of dialogic responses. The analysis for this section was conducted simultaneously with the previous research questions, but was largely addressed during the third stage, which deals with writing memos. During the analysis, memos about the types of dialogic engagements were noted as the researcher reviewed the artifact. It is important to note that, while communication can be initiated from an original source in the conversation, there needs to be some type of response from the other party for dialogue to take place. Analysis revealed that there seemed to be variances in the of responses from the intended audience of the Food Revolution Instagram account. For the purposes of this research study, the analysis of a communicative response was based upon the likes and comments that the Instagram posts received. The decision to use this as the unit of measurement was based upon the characteristics of the platform that allow for communicative engagement. With Instagram, likes and comments are often viewed as a means of feedback or communication between Instagram users. In many instances, the number of likes and comments are relatively close in number, meaning that if people find the post interesting enough to like, they also have a comment that they want to share about it. However, with the Food Revolution Instagram account, this was not necessarily the case. Often times, the number of likes was significantly more than the number of comments that the Instagram posts received. Examples of this finding, as well examples of the corresponding Instagram posts, are shared in Table 8 subsequently

Table 8

@foodrev Instagram Posts Representing the Disproportionate Number of Likes Versus Comments (@foodrev Instagram account, March 2016, public use)



Results from this analysis are considered to be a negative finding because it reveals that while one party might be making many efforts to generate dialogue through their Instagram account, the other side does not always respond accordingly. Although this is a negative finding, it does provide an opportunity for further research pertaining to the use of Instagram in food reform campaign dialogic responses. Having an understating about

this potential disconnect is important, especially as social media continues to improve and be utilized by various groups.

Analysis & Discussion

Application of dialogic theory through grounded theory methodology to content gathered from the @foodrev Instagram account proved to be successful. Image-based research does not always provide researchers with some set criteria through which they can analyze the content, which makes grounded theory an appealing alternative.

Grounded theory allowed the researcher to approach the artifact selection from the @foodrev Instagram account without any presumptions and review the content without any prior assumptions. Although there is always the potential for researcher bias, this did not impact the lens through which the analysis was conducted as the findings proved to be fruitful. One of the main benefits of grounded theory is that it provides methodology for researchers to follow, without telling them what they should be looking for. This is rather important with social media research, and especially Instagram research, due to the fact that often times you are dealing with a variety of people who have many different motivations for posting to these platforms. As platforms continue to emerge and transform, grounded theory allows for researcher to approach the content accordingly provides the means through which they can reveal innovative results regarding social media use.

Upon completion of the analysis, there were a few interesting findings worth further discussion and elaboration. As previously mentioned, this thesis resulted in positive findings for RQ1 and RQ2, while RQ3 resulted in a negative finding. Each of the research questions will be further analyzed and discussed in the subsequent sections.

RQ1: How does the @foodrev Instagram account represent the mission of Jamie's Food Revolution campaign?

Analysis conducted with regarding RQ1 revealed that 20 of the emergent themes aligned with at least one of the four categories generated based upon the mission statement of Jamie's Food Revolution campaign: sustainable movement, educate children, inspire families, and empower everyone. The remaining 15 emergent themes that did not fit into any of these four categories are listed as follows: adults-only, amateur images, collages, completed dishes, desserts, dinner parties, food prep, fruits & vegetables, hashtags, people, petitions, printed material, professional images, regrams, screenshots, and text-based. The remaining themes were not included in the results of RQ1 because they did not fulfil any of the four category objectives, but show how it is possible for a food reform campaign to include content on their Instagram account that is not necessarily directly related to the mission statement. While these themes do fulfil one of the categories of the mission statement, they are clearly still relevant to the actual campaign in some way. Furthermore, they also provide an added layer of variability in the type of content being posted to the Instagram account. This is important because people have many different preferences for visual content, so while the included 20 themes might not be of interest to some Instagram users, the remaining 16 might. The remaining 16 might be able to grab the attention of people not necessarily directly interested in Jamie's Food Revolution campaign, ultimately exposing them to the campaign message by default.

Of the four categories generated from Jamie's Food Revolution campaign mission statement, the empower everyone category included the most emergent themes, and inspire families included the least emergent themes. It was surprising that the empower everyone category was the strongest, due to the fact that it would seem that sustainable

movement would be the most important factor of given the lack of success that Oliver has had with prior food reform efforts. Additionally, it is the first component stated in the campaign mission statement. As previously mentioned, Oliver has made many attempts at food reform, many of which ultimately came to an end. This campaign has proven to be one of his most successful attempts so the fact that the content on the Instagram account does not necessarily focus on this is interesting and suggests that other means for generating a sustainable movement are being utilized. With regards inspire families including the least emergent themes, this was not necessarily interesting because although this is included in the mission statement, it is clearly not the main focus of Jamie's Food Revolution campaign.

One noteworthy finding was confirmation in RQ1 that the @foodrev Instagram account included content that correlated to the mission statement of Jamie's Food Revolution campaign. This finding supports previous research conducted by Waters, Canfield, Foster, and Hardy (2011) regarding university health centers using Facebook to convey health messages also found that these health centers were also using the platform as an extension of the website, linking to health related information internal to the organization and external materials. With Instagram being image-based platform, as opposed to the campaign website which largely relies on text with the images serving as supplements, it was interesting to see that the @foodrev account was able to generate a sense of consistency with the Jamie's Food Revolution campaign website. This finding revealed that the campaign is utilizing the @foodrev Instagram account to not only support the mission statement, but ultimately serve as an extension of the campaign website. Including content that correlates to the campaign mission statement helps to

ensure that Instagram users are getting the most important information about the campaign, whether they have actually visited the Jamie's Food Revolution campaign website or not.

RQ2: In what ways, if any, do the messages contained in the content posted in the @foodrev Instagram account generate dialogic communication between the account and Instagram users?

One thing to note prior to discussing interesting findings is that the prior research included in the review of literature regarding application of dialogic theory to social media platforms only focused on the second set of principles included in this study, those specifically designed for websites by Kent and Taylor (1998) (usefulness of information, conservation of visits, generation or return visits, dialogic loop, and ease of interface). Therefore, this thesis project is unique in that it also applied the five dialogic principles by Kent and Taylor (2002), specifically related to public relations (mutuality, propinquity, empathy, risk, and commitment). This can also be considered a strength of the project, in that it serves as representation for how these features can be operationalized and evaluated according to image-based content, more specifically Instagram. Furthermore, the same research studies also excluded the ease of interface principle from the study, as with this project, due to the fact that Instagram was not compared to other social media platforms in the analysis.

Analysis conducted with regarding RQ2 revealed that 16 of the emergent themes aligned with at least one category of the five dialogic principles pertaining to public relations: mutuality, propinquity, empathy, risk and commitment. The remaining 19 emergent themes that did not fit into any of these five categories are listed as follows:

adults-only, amateur images, children-only, collages, completed dishes, conference material, cooking, cooking classes, demonstrations, desserts, dinner parties, farming, food prep, healthy choices, instructional, people, printed material, professional images, text-based, and videos. The remaining themes were not included because they did not fulfil any of the five category objectives, showing how difficult it can be to operationalize and apply the dialogic principles of public relations to a campaign, as noted by research conducted by Clark (2000). While it might be difficult, it is important that researcher at least attempt to apply these principles in their research, which can potentially make operationalization easier as time progresses and research regarding dialogic theory in public relations continues to grow.

One noteworthy finding dealt with the strongest and weakest principles that emerged in RQ2 for each of the two sets of dialogic principles included in this thesis project. Of the first set of dialogic principles, specifically related to public relations, empathy was the strongest principle and risk was the weakest principle utilized in the content posted to the @foodrev Instagram account. Since these principles were not included in other research studies, this is a unique finding because it can serve as justification for future research that might have similar results. As previously defined, empathy deals with the @foodrev Instagram account creating a sense of common ground with other Instagram users. It is no surprise that this was the strongest principle generated through the content posted to the Instagram account, as one of the key components of the mission statement is to inspire families and empower people. Through utilization of this dialogic principle, the @foodrev Instagram account is generating efficacy for other Instagram users with regards to getting involved in food reform. Efficacy is key for any

type of campaign, especially food reform, because creating the perception that ‘it is easy’ or ‘anyone can do this’ increases the likelihood that people would want to and actually take steps to get involved. Creating a sense of common ground with other Instagram users was necessary in making sure that the campaign was successfully representing mission statement, providing content that other feel comfortable towards. This common ground approach has the potential to make other see that if everyday people similar to themselves are able to actively participate in the food reform movement, then they can too.

The dialogic principle of risk deals with any unpredictable outcomes that might result from communication generated by the @foodrev Instagram account. It was interesting to see that this was the weakest principle, especially given the fact that utilization of social media by any organization or campaign always comes with risks. The themes that fit into this category dealt with more numerical aspects of the campaign, such as the number of signatures in support, which continues to grow; in addition to news and updates, which often consists of positive coverage. Therefore, since amount of negative risk the campaign faces in their utilization of Instagram is relatively low, it seems appropriate that this would be the weakest principle.

With regards to the second set of dialogic principles pertaining to social media, 30 of the emergent themes aligned with at least one category of the four categories: usefulness of information, conservation of visits, generation of return visits, and a dialogic loop. The remaining five emergent themes that did not fit into any of these four categories are listed as follows: adults-only, amateur images, people, printed material, professional images, and text-based. The remaining themes were not included because

they did not fulfil any of the four dialogic principle category objectives, but did highlight the strength of utilization of these principles in social media research. Of all the sets of categories generated in this thesis project, this research question resulted in successful categorization of the most emergent themes. This finding also supports prior research that has also successfully applied dialogic theory to social media research.

Of the second set of dialogic principles pertaining to social media research, generation of return visits was the strongest principle, and dialogic loop was the weakest principle utilized in the content posted to the @foodrev Instagram account. As previously defined, generation of return visits addresses whether the content being posted to the @foodrev Instagram account makes other Instagram users want to repeatedly visit and follow the account. It was surprising to see that this was the strongest dialogic principle being used by the Instagram account as this does not align with prior research. The Facebook study revealed that there was a lack of generation of return visits by the university health centers (Waters, Canfield, Foster, & Hardy, 2011), while the Twitter study revealed that generation of return visits was less utilized by 'dialogic' companies than 'non-dialogic' companies (Rybalko & Seltzer, 2010). This finding was unique and one explanation for this might be that return visits might be considered more important on Instagram than other social media platforms due to the fact that you are much more limited in the types of dialogic feedback you can receive. For example, on Facebook you can post on another user's wall, comment on or like their status, like their page; while on Twitter you can tag another user in a tweet, in addition to comment, liking, and retweeting their tweets. Both of these methods of feedback can result in an ongoing dialogic engagement due to the fact that the users can respond to all of this feedback.

With Instagram, you can like another user's post, comment on their post, or screenshot and regram their post. However, with these methods, the user does not necessarily have a direct way to engage in dialogue back with the user other than exchanging direct messages in a separate part of the application. Therefore, it is much more important to post content that would make users keep wanting to come back to the @foodrev Instagram page through engaging content.

The principle of dialogic loop deals with the feedback opportunities afforded to the @foodrev Instagram account. It was not surprising that this was the weakest dialogic principle, as this was supported by previous research that came to the same conclusion. Both the Facebook study and the Twitter study both concluded that organizations included in the analysis were not successful in generating and maintaining a dialogic loop between the organizational accounts and other social media users (Waters, Canfield, Foster, & Hardy, 2011; Rybalko & Seltzer, 2010). One explanation for this might be that while some people would consider social media platforms to be the ideal place to utilize the dialogic loop principle, this is not that case for organizations. It may be that since they are dealing with a larger group of publics as opposed to someone using their personal account, it is much more difficult to maintain dialogic communication.

RQ3: Does the content posted to the @foodrev Instagram account generate a communicative response?

RQ3a: What, if any, dialogic responses are evident in the @foodrev Instagram posts?

Analysis conducted with regards to RQ3, it was revealed that there was a rather disproportionate number of likes in comparison to the comments attributed to the content

posted to the @foodrev Instagram account. In many instances, the number of likes and comments is rather proportional due to the fact that people who take the time to like an Instagram post either want to make a comment on the contents of that image, or they use the comment section to tag other Instagram users they think might enjoy that post. As revealed in the results of RQ3, even though the Instagram posts were receiving a good amount of likes, the dialogic feedback seemed to drop off from there. One explanation for this might be that despite the account having a significant number of followers, in addition to exposure to other Instagram users due to a public page, people are just not as interested or invested in the content as initially perceived. It takes much less effort to simply scroll through posts on Instagram, than it does to also decide whether or not to like the post, and even less effort than formulating a comment to submit to the post. Another explanation might be that Instagram users might perceive reception of their feedback to be different when interacting with an organization or campaign, as opposed to an individual's personal account. It is possible that Instagram users might feel that their feedback might not necessarily matter, because it is unclear who is viewing the feedback (e.g. someone who just works for the campaign or Olive himself) and whether they will even receive a response (e.g. when their comment contains a question). While these are possible explanations, further research is needed to gather concrete evidence with regards to insight regarding these findings.

The results from this section clearly highlight the fact that engaging in dialogic communication on Instagram does present its challenges, especially for campaigns. While an organization might be making positive efforts to generate dialogue between the campaign and its intended audience, the response might not always match the initial

effort. Fortunately, in the case of Jamie's Food Revolution campaign, the feedback that they are getting outside of the Instagram account does suggest that their efforts are working in some way.

Future Research

This thesis supports application of dialogic theory to image-based Instagram research. Application of dialogic theory to this artifact helped to reveal which principles are most easily and most challenging to utilize on the platform. Dialogic theory also helped to reveal another interesting finding overall with regards to campaigns utilizing Instagram to engage in dialogic communication with other Instagram users. As with the case of the @foodrev Instagram account, even though an organization might be successful in their efforts to generate dialogic engagements, the actual response from other Instagram users might be disproportionate to the initial efforts. It is important to note that each situation is different and that this does not necessarily reflect the efforts being made, but rather more so the potential risks that come with dialogic engagements on social media platforms as a whole. While this thesis project extended other research in that it took the use of dialogic theory, generated for websites, and applied it to a mobile application, it also supports other research in showing that the theory is applicable to social media platforms.

Having presented all this information, it is important to note where we should progress from here regarding Instagram-based communication, specifically regarding dialogic theory. As previously mentioned, the discipline could further benefit from the application of grounded theory methods to other image-based research studies due to the fact that it allows for unique findings based upon the individual researchers. If down the

line the research is continually resulting in similar findings, the opportunity might arise for the establishment of specific criteria regarding image-based content. Another area of research could conduct a similar study as the one included in this thesis, and incorporate the fifth dialogic value, ease of interface, which would require that Instagram be compared to another social media platform. This might provide insight into whether different social media platforms utilize different principles of the theory to generate dialogue between users, as in the case of the findings regarding the generation of return visits principle in RQ2. An additional area of research could conduct a study that deals with highlighting user motivations to actually engage with other Instagram users and whether the account holder has an impact on the decision to like or comment on a post. There are a variety of factors that could potentially impact these decisions, from the amount of likes or comments a post already has, to the lack of anonymity of the platform, so this would be an interesting area to conduct research on. Lastly, research could be conducted to reveal which of the five dialogic features specific to public relations, and five dialogic values specific to social media, are the most successful according to the platform they are being utilized on. This would provide organizations the opportunity for ‘best practices’ insight with regards to what type of content they should be focused on presenting to engage with social media users on the corresponding platforms. Since dialogic theory has proven to be successful in its application to Instagram research, the options for future studies are truly limitless.

Limitations

While this thesis seemed to progress smoothly, there were a few limitations that arose during the process. The first challenge faced in this study dealt with the gathering

of the sample from the Food Revolution Instagram account used in the analysis. Upon choosing this topic, it was assumed that there would be a software that could be used to pull the posts from the account for archive, as there are for other social media platforms. Unfortunately, such platform could not be located. Although this challenge was addressed by merely taking a screenshot of each individual post and saved to a folder on the desktop, the screenshots did not include all the comments that may have been posted to the account within the frame of the screenshot. These comments could have been accessed by viewing the posts online through the Food Revolution Instagram account; however, it could not be guaranteed that comments had not changed since the sample was gathered.

Another limitation to study was the scope, in that only the Food Revolution Instagram account was used for the actual sample for analysis. The decision to focus on the Instagram account exclusively was an attempt to ensure that the thesis was comprehensive and manageable. The Food Revolution does have a campaign website, that was used as a point of reference throughout this study for various information, in addition to a Facebook, Twitter, and YouTube page. The latter two platforms were briefly reviewed to gather an understanding of how the platform was being used by the campaign, but were not considered in the actual analysis of this study. Since the analysis was based upon image-based content, and it is known that social media platforms differ with regards to the type of content that it generates, it made sense to focus exclusively on Instagram for this study.

Conclusion

The purpose of this thesis was to highlight how the content of the @foodrev Instagram account represents the mission statement of the campaign, as posted on the official campaign website; address whether the content posted to the @foodrev Instagram account generates opportunities for dialogic communication to take place between the account and other Instagram users; reveal whether the content posted to the @foodrev Instagram account actually generated communicative responses from other Instagram users; and reveal features of dialogic theory that transfer to Instagram; and what aspects of the platform provide dialogic affordances not already explained by dialogic theory. Through application of a grounded theory inductive approach, a better understanding of how food reform campaign can utilize Instagram was revealed, in addition to highlighting what type of content is most successful at generating dialogue on the platform.

This thesis project provides an example of how Instagram can be used as an extension of a food reform campaign, successfully communicating the mission statement of Jamie's Food Revolution campaign. Utilization of both dialogic principles of public relations, as well as dialogic principles pertaining to social media, revealed which principles were the strongest and weakest in reference to Instagram. Furthermore, it was revealed that responses to dialogic engagement from publics does not always match the initial efforts made by the organization, but that justification for this is not completely clear. Since there has not been another study that has applied dialogic theory to Instagram, there are still many opportunities for further research and more discoveries to be made. Although the results from this research study are not necessarily generalizable to all food reform campaigns, it does present some best practices and a point of reference

for other campaigns when considered to include Instagram in their communication efforts.

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