



DEPARTMENT OF EDUCATION,
COMMUNICATION & LEARNING

TWEENS INTERPRETATION OF MARKETING STRATEGIES WITHIN INSTAGRAM

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| Supervisor: | Patrik Lilja & Rebecka Nordström Graf |
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Abstract

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Examiner: Marisa Ponti
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Purpose: **How are tweens understanding the relationship between the personal sphere and the commercial influences that occurs on Instagram?**

Theory: Semiotic and Social semiotics

Method: Photo-elicitation practice, with semi-structured interviews. Pilot study of two tweens, and main interview occasion with 7 tweens.

Results: The findings were that the tweens understanding of the relationship between personal sphere and commercial influences on Instagram became difficult to define, since the majority of content used for the photo-elicitation practice was mainly containing semiotic elements of social resources. This because, the tweens had experienced their own production and reception regimes and other experiences within tweens personal social surroundings both outside and within the world of different social media platforms. Another reason was based on the level of exposure tweens had experienced with content of marketing intention – which the majority had avoided by experience, based on only wanting to follow peers on social media, and not, for instance, celebrities since celebrities was considered as advertisement – which the tweens wanted to avoid.

Other findings that wasn't part of the aim and research questions was the issue of hate comments, and the discussion of how the issue had as impact of tweens social media usage and the world "*outside*". Another finding was regarding using tweens as social media influencers, and what it takes to become an influencer and how the tween might act upon the role as an influencer outside the world of social media.

Foreword

20 weeks of work has resulted into this master thesis, which has been accomplished during the spring term of 2017 at The University of Gothenburg, in Gothenburg. The master thesis has been the last assignment and project within the programme *International Master's Programme in Information Technology and Learning, 120 HEC*. The assignment was within the course PDA699.

I would like to thank those tweens I had the privilege of interviewing for this master thesis, as well as thank their parents' of giving the permission of letting their tweens being interviewed for this master thesis by me. Also, I would like to thank Viktor Frisk and his PR-management of giving me the permission of using one of Frisk's pictures on Instagram for this master thesis research aim.

Most of all, from the bottom of my heart and soul, I would like to thank my supervisors Patrik Lilja and Rebecka Nordström Graf, since both of them have been of great help in order for me to conduct this master thesis. I am so grateful for their burning engagement and interest for the topic in question, as well as regarding my wishes of potential contribution to the field. I'm forever thankful for having supervisors that believed in me and this master thesis from the very beginning.

My final words of this foreword, will be a quotation by the Swedish author *August Strindberg*. A quotation that has been the "fuel" of drive for me with anything I do:

“Genom att försöka med det omöjliga når man högsta graden av det möjliga.” =

By trying to do the impossible, you will reach the highest level of what is possible.

- *Victoria Johansson, 23th of May 2017*

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1. Introduction

In the doctoral thesis of Jonas Colliander, Colliander (2012) mention the research gap of investigating how marketing through social media could be affecting the consumers “responses of intention and attitudes”. The conclusion that Colliander (2012) present is that within a social media environment, the consumer tends to be more affected/responding to content that is not perceived as having a marketing purpose from the sender. This could be due to what Colliander (2012) say about social media as atmosphere for its users - that it is based on a “**personal sphere**“ since many are using social media as a daily part of their lives.

Therefore, companies/brands that are successful in social media often tend to create content that is not perceived as traditional marketing strategy in order to make the consumer respond by for instance buying or sharing among their peers (Colliander, 2012).

Consumer and marketing as a research field in general is often investigating on adults as consumers according to authors as Subramaniam, Taylor, St Jean, Follman, Kodama and Casciotti (2015) and Prince and Martin (2012). Subramaniam et al. (2015) and Prince and Martin (2012), present in their articles about the importance of understanding “**Tweens**” as a new direction within the research field.

The question that could be asked is how do tweens respond to marketing strategies that is directed to the social media user.

According to Internetstatistik (2015), an IT statistical organization in Sweden, 58 percent of tweens that participated in their report in 2014 were using social media as part of their daily routine. The social media platform that was the most popular among the tweens, by 42% of those who used social media, were Instagram (ibid). However, there is no updated report about the topic that is regarding 9-12 years olds in 2016/2017 - except briefly in the report “Eleverna och Internet” by IIS “Internetstiftelsen i Sverige” (2016). According to this report (IIS, 2016), 33% among the 10 year olds interviewed, respectively 17% of the 9 year olds, were visiting social media networks. However, it didn’t state what social media networks these tweens visited, or the reason of why regarding usage and visitation. Also in the same report, it could not be found regarding this issue numbers of tweens within the age of 11 – 12-year-old, that had the experience of visiting or used social media networks.

2. Background

In this chapter, definitions of concepts will be explained, such as, “*what is*”: A tween, marketing, marketing through social media, and the social media platform Instagram. The reason for explaining the definition of concepts is based on introducing the reader to the topic, and an indication to make it simple for the reader to understand up-coming chapters of this thesis.

2.1 Tween

According to Dictionary.com, the definition of “Tween” (2017) is: “**a youngster between 10 and 12 years of age, considered too old to be a child and too young to be a teenager**”. The definition of age varies between studies. However, the general representation implies that tweens are between the ages of 9-12 years old (Meyers, Fisher & Marcoux, 2007; Mersch, 2015; O’Donnell, 2016).

During this phase of life, the tween begins to create its own identity and individuality (Mersch, 2015). Which Mersch (2015, a) describes as being a critical phase before the forthcoming teenage- and adult years. For instance, mention O’Donnell (2016, 22 December) that during this phase the tween faces the first ‘milestones’ of development. These milestones are for instance: **A) Transition from elementary to middle school**, which according to O’Donnell (ibid) mean a change of curricula, and therefore result in ‘the first step’ for an individual to face the increased amount responsibility within school, and as a consequence also within the home environment (ibid).

B) Starting to approach puberty (O’Donnell, 2016, 22 December), which indicates that both the physiological and psychological changes, caused by puberty, affect brain development and its cognitive functionality (Blakemore, Burnett & Dahl, 2010). Raising Children Network (2014) mention that this type of brain development is starting in the tween phase, and continues on into “early adulthood”.

C) Exposure to dangerous behaviours, which O’Donnell (ibid) present as the milestone of discovering the ‘real world’ together with peers or adults within nearest surroundings. Within this milestone the tween starts to develop new interests that is mainly based on the pressure to fit-in in social surroundings. As a result, within this phase, the tween could for the first time face bullying or explore dangers that is caused by group pressure or rumours of exploring told by for example, peers or family members (ibid; Mersch, 2015).

As a consequence of all these milestones, the tween starts to create opinions or analyse its own understanding of the world (O’Donnell, ibid; Blakemore et al., 2010). Which could make tweens much vulnerable of having a critical approach to what is externalized by others, especially among their peers (ibid; Mersch, 2015; Meyers et al., 2007).

An example of this type of consequence could be seen in the article of Subramaniam et al. (2015) about tweens' information seeking behaviour and credibility assessment of health literacy online, along with the tweens attitudes regarding the information that they found. The result was that the tweens attitudes and way of assessment of information was often based on their parents' perceptions what was trustworthy or not, or what other friends have been talking about or society in general. Therefore, it was hard for the tweens to make their own judgments of critical thinking since they didn't have the right 'tools' beforehand. As an example, a tween from the study thought that the information on a webpage containing a picture of Michelle Obama (former First lady of the United States of America) was trustworthy due to Michelle Obama's title and what kind of values that many of the tweens peers and parents shared about her (ibid).

According to Prince and Martin (2012), this kind of example as stated above could be connected to marketing, since tweens tends to be more affected by marketing through pictures and celebrities that is valued among their peers or socially environment in general.

2.2 Branding & Marketing

The definition of "Branding" according to Business Dictionary.com (2017) is:

"The process involved in creating a unique name and image for a product in the consumers' mind, mainly through advertising campaigns with a consistent theme. Branding aims to establish a significant and differentiated presence in the market that attracts and retains loyal customers."

According to Bastos and Levy (2012), the concept of Branding in modern times, has a history from the competitiveness that emerged as a result from the second world war.

After the war, the demand of having a great amount of products (which was not providable during the war) increased. Due to this demand, many products of familiar character was produced in great amounts (Bastos & Levy, 2012). As a result, a new "**Consumer Revolution**" emerged - since the consumer could now select between products of similar character with the basis on own individual opinion of difference, instead of selecting products based on availability. Therefore, it became of importance for companies/brands to be within the consumer's *Top-of-mind* in order to gain financial income, and at the same time, create loyalty and an *image* to the consumer (ibid).

Top-of-mind as concept means how the consumer recalls brands that are associated to a certain product or context of certain product etc. (Aaker, 1996). In order to create a "high ranking" of recall within the consumer's mind, the brand needs to have great awareness position of market - which could be created through marketing-and branding strategies (ibid).

2.2.1 Branding vs. Marketing

It could be questioned if the definition of branding is equal to the definition of marketing, since both concepts are dependable on each other to full-fill purposes of positioning etc. (Heaton, w.y.; Marketing Donut, 2017).

However, the difference between these two concepts is that branding is when the brand “**delivers its promise**” according to brand identity, values, products, and how customers associate the brand (Marketing Donut, 2017). While Heaton (w.y.) describes Marketing as being “**tactical**”, which the author mean as how to communicate in order to get people to purchase your products. Which also Marketing Donut (2017) mention through following quotation:

“In essence, marketing is what you do to get your message or promise to customers, while your brand is how you keep the promise made through delivery to customers and colleagues.”

Marketing could also be seen as something that the brand does in order to evoke responses, in order for further branding to take place in the form of creating values of brand loyalty to the targeting group (Aaker, 1996; Marketing Donut, 2017; Heaton, w.y.). “**Branding is the reason someone buys. Marketing is the reason someone thought to buy in the first place.**” (Matchstic, w.y.)

2.2.2 Branding & Marketing to Tweens

Since the consequences of the different milestones is present, as well as based on the previous information stated, a human within the tween years is very exposed to the world of marketing.

The reason is that marketers see tweens as a targeting group that is very easy to reach out to, due to their vulnerability and social pressure (Common Sense Media, 2015). For instance, Prince and Martin (2012) and Media Smarts (w.y.) both mention about that marketers want to get the attention from tweens in order to develop both current and future relationship of brand loyalty and brand awareness, which could lead to further intention/respond of brand consumerism in later years as teenagers or adults: “**Marketers plant the seeds of brand recognition in very young children, in the hopes that the seeds will grow into lifetime relationships**” (Media Smarts, w.y.).

Another reason for wanting to reach out to tweens as a targeting group is based on the tweens tendency of word-of-mouth through their peers, and at the same time making their parents as co-consumers for them (Prince & Martin, 2012; Media Smarts, w.y.; Cotton Incorporated, 2013, 3 October). This is also stated within a report from the global marketing organization POPAI (2013) regarding the tween market and tweens shopping behaviour, that parents are, in large, still the buyers, even though the tweens often have a hand in choosing the product purchased.

2.2.3 Branding & Marketing through Social media

The definition of social media could be separated into two terms. For instance, writes Nations (2016, 7 December) that the *social* part of the definition represents **“interacting with other people by sharing information with them and receiving information from them”**.

The word *media* for the definition, represents the web-based platform of where the sharing of information takes place (Nations, 2016, 7 December). Nations (ibid) later combine these parts by defining social media through following quotation: **“Social media are web-based communication tools that enable people to interact with each other by both sharing and consuming information.”**

The definition that the quotation by Nations (2016, 7 December) present, could also be seen as definition in for instance, Business dictionary.com, by presenting “social media” (2017) as:

“Primarily internet or cellular phone based applications and tools to share information among people. Social media includes popular networking websites, like Facebook and Twitter; as well as bookmarking sites like Reddit. It involves blogging and forums and any aspect of an interactive presence which allows individuals the ability to engage in conversations with one another, often as a discussion over a particular blog post, news article, or event.”

According to Statista (2016a), 2.34 billion people around the world are using social media. On a daily basis, almost two hours is spent globally on social media and the amount of users will keep increasing (Ibid; Statista, 2016b; Statista, 2016c; Chaffey, 2017, 27 April).

As a consequence, brands, companies and organizations are increasing its digital presence. For instance, a report from Stelzner (2016) mention that social media has helped more than half the marketers asked within their study to improve sales figures over the last two years. According to the same report, 88 % of the marketers who have used social media in the last year, say that social media has helped their business to increase exposure as well.

Something that marketers take advantage of when advertising on social media is the perspective that the advertisement can be targeted, meaning advertisement can be shown specifically from a plethora of different demographics. According to Newberry (2016, 21 November), it is also very important to have the mobile users in mind while designing advertisement on social media, since for instance in 2016, 80% of people **“worldwide”** that had mobile devices used it to access social media platforms (eMarketer, 2016, 30 June). Newberry (ibid) also writes that user engagement is an important factor, unlike traditional advertising, since users can directly have the possibility to interact and click on advertisement.

Raza (2017, 22 February) mention that branding on social media is essential, and that awareness of brands has increased thanks to social media. The same author also writes that one commonly used tactic to do branding is through content marketing strategies, which essentially are advertisement that

is designed to be more than just an advertisement, and have something of value to offer the user, apart from convincing the user to buy a product or service. The strategy of content marketing could be in many formats, such as fun sketches, competitions, podcasts and share-friendly pictures, to mention a few (ibid).

2.2.3.1 Brand Ambassador/Instagram influencer

According to Carlson (2016) the definition of a brand ambassador is “**.../... people who have been recruited to represent and talk about a company or organization in a positive way, preferably in front of lots of potential customers (i.e. their friends and family)**”.

According to the same author, a brand ambassador could help the brand/company to get a ‘human-voice’. The definition of help within this context, is to create brand loyalty that the consumer finds credible and trustworthy. Carlson (2016) also describes that the reason of need of making the brand in question more “**human**”, is based on that many consumers don’t find advertisement directly from the brand, or from mass-media to be trustworthy – and as consequence the intention to buy decreases (ibid).

When it comes to the definition of an Instagram influencer, Chafkin (2016, 30 November) present the definition as describing a person that has amassed a significant amount of followers, and that the person gets paid by companies/brands or agencies to deliver marketing- and branding content in different forms via content from this person’s account on Instagram.

However, this type of profession is not only limited to Instagram, but can take place through all social media platforms (Edelstein, 2016, 26 May), The differences are regarding how strategies are used depending on the platform, the influencer publish its content within, according to Edelstein (ibid). Although, what all social media influencers have in common, is the trust the followers have for the influencers taste, in for example fashion or food, and serves as a means for a company to gain exposure for their product or service in an alternative, more personal - and therefore more in credible way than traditional marketing, such as magazine ads or posters (ibid).

2.2.3.2 Marketing law on Social Media Marketing

When it comes to marketing on social media in The Swedish Consumer Agency (2015), writes that all content that a user has published and received some sort of compensation for, economic or otherwise, must be clearly marked as advertisement, or sponsored content (ibid). The Swedish Consumer Agency (2015) also mention that if ‘your’ general audience consists of people under the age of 18, ‘you’ must take extra precaution, since they are considered less likely to understand when something is sponsored or an advertisement. It is also directly illegal in social media to market a service or product to a child, since children are not considered to be able to distinguish between the regular content and relevant

content - unlike TV advertisements, where it's considered more clear to distinguish what an advertisement is based on that the advertisement usually come before, during and after a TV-show as sort of breaks (ibid).

If the marketing law is not followed, the user as well as the company that is sponsoring the user, could be forbidden to continue to do marketing. If the prohibition is not followed, parties involved might be punished by the Swedish court of law to pay a fine penalty (The Swedish Consumer Agency, 2015).

Even if it may be clear what the marketing law, and how it is applied to social media, Hörnfeldt (2016, 21 January) mention about an investigation regarding Swedish influencers way of publishing advertisement that is considered to be masked advertisement. Masked advertisement could be related to the definition of product-placement advertisement, which is according to Business Dictionary (2017):

“An advertising technique used by companies to subtly promote their products through a non-traditional advertising technique, usually through appearances in film, television, or other media.

Product placements are often initiated through an agreement between a product manufacturer and the media company in which the media company receives economic benefit. A company will often pay a fee to have their product used, displayed, or significantly featured in a movie or show.

For example:

- Coca-Cola could pay a given fee to have the title character drinking a Coke, instead of a Pepsi beverage, or
- Toyota might pay to have one of the characters drive their newest automobile.

Through product placement, companies hope that moviegoers will take note of the products used by the characters, and therefore think more strongly about using the products themselves.

When it comes to masked advertisement, it is illegal to use on social media since it is considered to be advertisement that isn't mentioned as advertisement in the content. For instance, in the article of Wihelmsson (2015) it is described of an example of a 14-year-old fashion blogger that was convicted for making content that the blogger mentioned about products on YouTube, and linked to the company that had produced the products website – without the blogger having mentioned that it was advertisement or sponsored content. Also that the blogger had an audience that was mainly under the age of 18.

Even if it was illegal, the 14-year-old didn't get any verdict of punishment, since the blogger had not reached the age of criminal responsibility (Wihelmsson, 2015), which in Sweden is at the age of 15 (Åklagarmyndigheten, w.y.).

2.3 Instagram

Instagram was launched in 2010, by Kevin Systrom ‘CEO’ and Mike Krieger ‘CTO’ (Instagram, 2017a). Instagram is a smartphone application that has a fundament of providing/sharing visual content of pictures and 3-60 seconds long videos through social networking (Moreau, 2017, 4 May; Instagram, 2017b). In 2012, Facebook purchased Instagram (Rusli, 2012, 9 April).

Detailed- and other functionalities the application provides is for instance:

- **Public- and Private accounts:** The user could select if the user wants a public- or private profile/account. When a user is having a public account/profile, anyone can see this user’s content, and “follow” them without the approval of the owner (user) of the account (Instagram, 2017c). *Following* in this context, and in other social media, is another word for subscribing to another user’s content, which will create a sort of news feed when the “follower” open the application in question (Lewis, 2013, 28 March).

However, when the user has a private account/profile, only the user’s followers could see its content (Instagram, 2017c) and not by anyone else like for the public option. If someone wants to follow a private user, a request is send to the private user, in order for the user to give an approval or not of follow (ibid).

- **Age limitation:** In order to have an Instagram account, the user must be at 13 years of age according to Instagram’s terms of usage (Instagram, 2017d). Although, according to an article from Daily Mail Reporter (2014, 19 November), terms like these are not always properly followed, showing that half of the children by the age of ten have an account on a social media platform, most prominently Facebook, which applies the same age limit as Instagram.
- **Photo/video editing with filters, and individual customisation of artistic tools for editing** – such as e.g. editing the contrast of the photo/video directly within the application (Moreau, 2017, 4 May).
 - **Usage of Emojis:** According to Oxford Dictionary (2017) the definition of an emoji is “**A small digital image or icon used to express an idea or emotion**”. A similar definition is also shared in the article of Grannan (2016, 28 June) since Grannan (ibid) writes that Emojis are used in order to display or enhance emotions or mood in written text by using small icons or pictures. According to the same author, Emojis derive from the concept of emoticons, which are representations of these pictures using only alphabetical symbols. To illustrate the difference; Emoji= ☺ Emoticon= :)
- **Usage of Hashtags:** A Hashtag (“#”) is a form of syntax that is used on social media platforms in order to e.g. separate content into categories or to describe the content through

keywords/sentences (LePage, 2017, 10 March). According to LePage (ibid) hashtags also makes it easier to reach a wider audience, since people search for hashtags which correlates to their interests. Which is also shared with Kreafton (2015, 19 January) as the definition of functionality.

- Tagging-and linking to other user-accounts and places: On Instagram, tagging is a function which generates a link that when clicked takes the viewer from the content to the linked users account/profile page. (Instagram, 2017e) .
- **“Liking” content:** According to Hutchinson (2016, 27 July), *Liking* is a functionality that is featured on the majority of social media platforms, and is a functionality that provides as a way to track feedback to and interact with posted content. It was introduced on Facebook in 2009, motivating the function as a fast and easy way to tell someone that ‘you’ like their content, rather than posting a comment saying “**I like this**” (ibid).
 - Post comments on published content: Comments are a way for users to write for instance, feedback regarding general thoughts that is related or regarding to the published content (Instagram, 2011, 9 December) The user can write comments under the description text of content.
 - Tagging to other users within a comment: A way to spread content among user is tagging someone’s username in the comments, which serves as a “look at this” type of interaction That user will get a notification and a link to the content where the comment with their name was posted on (Instagram, 2017e).
 - Share content privately to other users: Another way to spread content among users is sending a link to someone privately, in a direct message, which will show up in their message inbox (Instagram, 2017f).

2.4 Summarized Discussion and Conclusions of 'Background'

As already mentioned, this chapter of thesis explained definitions of concepts, such as for instance, “*what is*”: A tween, marketing, marketing through social media, and the social media platform Instagram. The reason for explaining the definition of concepts is based on introducing the reader to the topic, as well to the define the reason of why the topic regarding tweens interpretation of marketing strategies within Instagram could be of importance. For instance, reports by both Internetstatistik (2015) and IIS (2016) showed that many tweens used or visited social media networks, even if the majority of social media platforms have an age-limit of 13 years-old (Daily Mail Reporter, 2014 19 November).

Since marketers both sees opportunities and benefits in marketing through social media in order to implement very personal brand values and attraction of new/loyal consumers – as well with the potential marketers are seeing with having tweens as targeting group, and the fact that tweens are using/visiting social media platforms – it could be therefore of importance of examining how tweens are interpreting content on Instagram, based on the consequence of milestones of lacking critical thinking by being for example vulnerable to social pressure and influence by peers, which marketers sees as beneficial in order to implement a recall of Top-of-mind when the tweens reaches later stages of life. Thus to see how for instance, how functionalities on Instagram could *help* constructing a message with a marketing intention, as well of having as interest regarding how tweens are interpreting content.

Also this issue could be of importance based on what Colliander (2012) represent in his doctoral thesis regarding consumers on social media. That the consumer tends to be more affected/responding to content that is not perceived as having a marketing intention from the sender, based on the role social media has as medium – which is being considered as a medium of containing a “**personal sphere**”. Which could also be related to what other references throughout this *Background* chapter have mentioned within sections related to social media.

3. Literature review

In order to identify upcoming structure/aim for thesis, and possible relationship between headings stated in Background, a literature review has been made. Gilbert (2006) describes literature review as a method of e.g. defining research agenda, and gather knowledge from what existing literature, research and other resources are mentioning regarding the topic of interest.

Denscombe (2003) describes similar statement of reason as Gilbert (2006), however with the perspective that in order for contribution of new findings and different perspectives within topic of interest to happen (or to be of relevance), the ‘new’ findings needs to be build on what is already known or linked as ‘**issue**’.

Therefore, based on the information from both Denscombe (2003) and Gilbert (2006), a literature review could be a good way in order to identify upcoming structure and aim for thesis.

3.1 Tweens usage of Instagram and other social media

According to Internetstatistik (2015), an IT statistical organization in Sweden, 58 percent of tweens that participated in their report in 2014 were using social media as part of their daily routine. The social media platform that was the most popular among the tweens, by 42% of those who used social media, were Instagram (ibid). However, there is no updated report about the topic that is regarding 9-12 years olds in 2016/2017 - except briefly in the report “Eleverna och Internet” by IIS “Internetstiftelsen i Sverige” (2016). According to this report (IIS, 2016), 33% among the 10 year olds interviewed, respectively 17% of the 9 year olds, were visiting social media networks. However, it didn’t state what social media networks these tweens visited, or the reason of why regarding usage and visitation. Also in the same report, it could not be found regarding this issue numbers of tweens within the age of 11 – 12-year-old, that had the experience of visiting or used social media networks.

What is important to mention regarding the numbers presented, is that it could be different depending on geographical location, as well as the level of access tweens have when it comes to technology, usage of Internet etc. (Link Humans, 2017; Kemp, 2017, 24 January) Majority of Swedish citizen have access to the Internet (Statista, 2016d), and this, along with the result from Internetstatistik (2015) and IIS (2016), might be a factor regarding the amount of tweens visiting social media.

As previously stated above, and the information presented within the background chapter of this thesis, many tweens are using social media even if the age-limitation on majority social media platforms is having the terms of the user being 13 years old (Daily Mail Reporter, 2014, 19 November;

Zamore, 2016, October). The reason for having an age-limit of 13, is according to Common Sense Media (w. y.) based on the 13-year- olds to be more cognitive mature and impact thinking.

The reason for why the tweens use social media even if the terms of use states that the user must be 13 years old is difficult to define, but could be discussed through the perspective of the parent to give the tween permission to use.

According Meyers (2012, 8 September), the author had the experience of the author's daughter to ask of permission to download and use Instagram. At first, Meyers (2012) impression of Instagram was only that it was an application that were about sharing and looking at other pictures. Therefore, Meyers gave permission to the daughter of downloading and using Instagram. However, after looking more in-depth into terms of use and other users experience of using the application, Meyers started to question if it was the right decision to give the daughter permission in first place. The reason for questioning was due to Meyers findings of stories regarding, for instance, expulsion of friends if e.g. the tween didn't use social media, as well as tweens perception and tweens own behaviour online. This is also mentioned as a sort of fact within the result from a report regarding online safety advisory by Knowthenet, (Described in Daily Mail Reporter, 2014, 19 November), and also in the article by Zamore (2016, October) from interviewed tweens experience and perception of parents' opinion regarding usage of social media.

According to an article from DN (2017, 13 May), EU want to implement an obliged directive of the age-limit for using social media will be at the age of 16 instead of 13. Although, social media could be used with the legal guardian's consent, and each member of EU could decide what is appropriate age for usage in their countries. According to Lünig, Grill Pettersson and Larsson Kakuli (2016, 29 January), this directive is based on giving young people and children better protection of for instance, companies collection of personal data in the online world. However, in Sweden it is debated if this is right way to go or not – since this could be something that goes against children' own right to freedom of speech and exploring their digital knowledge (Mårtens, 2016, 2 December; Hela Hälsingland, 2016, 29 January). As well as how the consequences would be for both companies owning the social media platform, as well as for the children, if the implementation of age-limit is not followed according to the EU directive and the platforms terms of usage (ibid).

What is important to mention is that it have been experiences where e.g. Instagram has blocked accounts based on having the knowledge or suspect the user of being under the age of 13 (Strandh, 2013, 21 January).

In the article by Zamore (2016, October) the Internet researcher Elza Dunkels thinks that children could use social media, but that it is good if parents are aware of their children using applications that provides services like social media. The reason is based on giving the children guidance and help in case of confusion or experiencing something unpleasant. Which is also a similar opinion that is shared

with the professor of jurisprudence Mårten Schultz (Quotation in Hela Hälsingland, 2016, 29 January), when Schultz says:

“Personally I am sceptical that you limit children freedom of speech in this way. Even if it’s appropriate that you are abstemious of letting small children use social media, I don’t believe in prohibition. It is better letting parents help their children of dealing with this”.

3.2 Tweens interpretation of marketing

Jones (2015), Subramaniam et al. (2015), Prince and Martin (2012), present in their articles/thesis about the importance of understanding “Tweens” as a new direction within the research field of consumer and marketing. The authors statement of reason could be related to what for instance, O’Donnell (2016, 22 December) and Mersch (2015) mentioned regarding the different milestones and phase of life for the tween, as well with what was mentioned regarding marketers’ intention to marketing to tweens Media Smarts (w.y), or way of socially interacting with the consumer (Jones, 2015).

However, in the article of Subramaniam et al. (2015), the authors present their study of tweens between 11-13 year of age that comes from disadvantage backgrounds. Which might indicate the way of outcome of findings (findings = the tweens judgements of what was trustworthy or not, and general assessment that was based on their parents, peers and society’s perceptions), since many of these tween didn’t have for instance, much experience of accessing different types of media that was through digital resources online.

Prince and Martin (2012) mention similar information that is related to the findings from Subramaniam et al (2015) – Although, through a consumerism perspective and opposite background than disadvantage way of living. (2015). For instance, does Prince & Martin (2012) write in their literature review about studies of tweens and teenagers that comes from advantage backgrounds of having access to great amount of artefacts, technology and overall ‘**materialistic**’ resources, still were influenced by its peers and also by celebrities that was valued to be liked in the tweens’ or teenagers’ social surroundings, or had been appeared frequently in over-all media and advertisement. The influence that Prince and Martin (2012) describes is about brand loyalty and intention of purchase.

Another indication of reason of influence that Prince and Martin (2012) describe is about the effect of living and growing up in an era were access to technology and Internet is part of every day life and creation of identity. In addition to this information, Apejoye (2013) writes that due to this access in every day life and creation of identity, the consumer (at any age) is receiving a great amount of information and advertisement that is difficult for the consumer to examine critically – since the

information or advertisement is often expressed in a way of attracting the consumer and its peers on a personal level.

Shen, Chiou, Hsiao, Wang, and Li (2015) mention similar findings as Prince and Martin (2012) and Apejoye (2013), although without the perspective of e.g. tweens and the access to technology and Internet. Chung et. al (2016) doesn't mention in the article about which age category the authors used for their research, except from that the persons are undergraduate students.

In the article *Effective marketing communication via social networking site: The moderating role of the social tie*, Shen et al. (2015) does studies in order to find out what type of information people thought were trustworthy or not to share, from advertisement vs. peers through a word-of-mouth approach strategy through Facebook. The findings of studies showed that information from peers believed to be more trustworthy based on the social bond the person and its peers had with each other – and therefore as an outcome the person of study shared the information to others. Also the information became more credent based on which format the information was send through, which was through private messages or information structured specifically to the person in question – and this was both regarding peers worth-of-mouth, and advertisement on Facebook. However, if the person had some knowledge of advertisement literacy, or didn't experience the familiar way of personal interaction with peers when the information was given – the person didn't find the information given to be trustworthy- and therefore as an outcome didn't share the information.

The findings of Shen et al. (2015) could also be related to what Jones (2015) describes as findings in Jones doctoral thesis regarding children (between the age of 11-14-year-olds) relationship with consumer brands on social media. The findings of result were that the children of study that used social media were “**very aware**” of consumer brands, since the children of study often formed their identity based on what they had seen in their social media feed as content from their peers or celebrities the children liked. However, when seeing an advertisement from the brand itself on social media, many children ignored it based on their perception of seeing it just as general advertisement. Some children that participated in Jones (2015) study felt the opposite regarding this issue, but the reasons were often linked to advertisement from non consumer brands (like organizations that were informing about e.g. sexual orientation).

To summarize, tweens no matter background or access to resources such as e.g. technology and Internet etc. are mainly influenced by its surroundings of peers, family and society perception than own perception when making both judgement of credibility, decision of brand loyalty as well as intention of purchase (Subramaniam et al, 2015; Prince & Martin, 2013; Apejoye, 2013). This could also be related to the findings of Shen et al. (2015) regarding undergraduate students' intention of sharing information - based on how personal, or on previous experience of knowledge of e.g. advertisement literacy- regarding the information that was given to them before the intention of

sharing existed. As well relate to the findings from Jones (2015) regarding children's perception of brands making advertisement directly to the consumer.

However, when it comes to the question of how tweens interpret marketing strategies when it comes to for instance, the tweens understanding of intention from a sender perspective, or specific elements within the information/message that helps the tween examine the intention of sender - is not given or have been found as answers of information. It has only been briefly found in the article of Shen et al. (2015) and in the thesis from Jones (2015), as already mentioned.

The reason for not being able to find other information and references regarding this issue could be the consequence of searching for articles and other references online. Which Gilbert (2006) is saying is often a common consequence of method, since resources of for instance databases and information is unlimited, and therefore the structure of search (e.g. keywords, formulation of sentences etc.) is often different depending on what kind of platform and database the researcher searches information from – as well as what technical skills the researcher has beforehand about structure of search, usage of online services and the topic in question.

The other alternative of reason of not finding articles and other references that could answer the context/issue regarding intention, might be related to the explanation by Meyers et al.(2007), regarding the challenges of having tweens as research population. As well with the explanation that is given by Jones (2015) regarding the topic of age-limit of usage – and that it is difficult to make research based on the difficult to identify the right amount of users of social media that actually are tweens. Also that the research field regarding the direction of social media with business orientation is a relatively new research area (ibid).

3.3 Tweens as population of research

When it comes to the explanation given by Meyers et al. (2007), tweens as population of research could be very time consuming and challenging process based on ethical considerations, and to have in mind about the consequence of the different milestones the tween phases, in order to define research structure and design (ibid; Jones, 2015).

When it comes to the ethical considerations, the researcher must get a consent from a tween's parents or legal guardian, due to the legal aspect of the tween being a minor, and the consequences for the tween of not having the full capability to critically examine/understand consequence of participation (Meyers et al., 2007; Codex, 2016). Therefore, the receiver (the legal guardian) of consent must be informed of:

- a) the research agenda, b) how the research of the child will be suited, situated and performed – and if any recordings of the research occasion will be used. c) How the findings of research and potential recordings from research occasion will be stored (ibid).

Other consent that the researcher need is from, for instance, teachers/principle (school) and the tween itself. When it comes to the reason of having the consent from teachers/principle is according to Meyers et al. (2007), way of first contact to consent and that research of tweens often takes place within school environment. Therefore, the research could take time from the schedule that was being for the tween's learning process of educational practice. Which is something that also Subramanian et al. (2015) describe in their article as a challenge the authors thought of for their study.

When it comes to the first contact perspective, and that the school work as sort of middle-hand between the researcher and legal guardian, in order for the contact between the researcher and legal guardian. Therefore, the school need to be aware of the research agenda, interests etc. within a consent in order to confirm to both the researcher and legal guardian that 'their tweens will be safe' (Meyers et al., 2007; Jones, 2015).

According to Codex (2016), it is also necessary to have a consent from the tween, since it is the one that is requested for participation. Which is also shared in the article of Meyers et al. (2007), Subramanian et al. (2015) and Jones (2015). Even if consent is needed, Meyers et al. (2007) describe this process as a time consuming challenge. The reason is based on the great amount of time it took for the researcher to get all the consent needed, as well as adapting to changes of consent during research occasion. Which took away some time in order to conduct a planning the up-coming structure and performance for research occasion. Which was another challenge on its own according to the same authors.

The challenge of research occasion was based on having in mind about the tweens functionality and consequence of milestones it phases – with the risk of affecting the way of how the tween answers or doing as practice. For instance, did Meyers et al. (2007) find the strategy of making the tweens feel like the tweens were on the same level as the researchers. When being on the same level, the tween felt important and gave answers in the format through discussion – which helped the researchers to understand the 'thinking' structure of the tweens, and what the tweens reflections was based upon. When the researcher did the opposite, by not making the tweens on the same level, the tweens didn't give much answers or changed their consent of participation during research occasion.

Other strategies involved were for instance, having around 20 minutes per study, as well as creating tweens in focus groups involving both peers, tween of mixed age, and the tweens parents (ibid) – which will be further explained within the *Method* chapter of this thesis.

Even if the challenges exists, Meyers et al. (2007) writes that tweens as population of research could be a rewarding experience, since adults are often underestimating their level of knowledge and that

their insights could be a positive experience for the researcher, in order to find and being 'open' about different perspectives of issue.

“Adults often underestimate the power they wield in conversation with children. Gaining access to children’s worlds means relinquishing the traditional adult role in favour of one that gives greater credence to children’s words and creations. While it is naïve to think that adults can engage children on their own terms, adults can take concrete steps to involve minors as participants or even co-partners in the research process rather than simple informants.”

- Meyers, Fisher and Marcoux (2007)

3.4 Discussion and Conclusions regarding Aim of Thesis

Since many tweens are using social media, even if not having the proper age of usage, Tweens as research population is still of relevance. As well as being of relevance in order to make a contribution to the research field of both tweens and social media – which was mentioned i.e.g. in the doctoral thesis by Jones (2015) as being a difficulty and therefore, the research field regarding for instance, of social media usage is mainly unexplored.

Similarities of the articles (both research, non-research) presented within this review, have been regarding the parent and teacher perspective. For example, in the article of Meyers et al. (2007) these authors writes that they used both tweens and parents when making research about tweens. While Jones (2015) have instead of parents on some occasions have had teachers. This meant that the parents/teachers were with the tween during tweens participation, which is something that the author of this thesis question as a good approach when interviewing tweens. The reason for questioning is based on what Meyers et al. (2007), Jones (2015) and other articles of this review has presented regarding the tweens influence from others within tweens social surroundings. If then parents/teachers are involved during research occasion, doesn't it affect how tweens might give their answers to the researcher, since their answers might create conflict between the parent and the tween after interview occasion – and therefore, the tweens are afraid of saying anything wrong?

Another alternative that is similar to the previous context presented, could be that if a tween has difficulties of understanding questions or answering a certain question, and instead of asking or tell the researcher of why the difficulty exist, the tween turns to someone that they are familiar with, which is parents for this example. Thus, as outcome could be that the tween is being influenced by high-influencers in their social surrounding, both in presenting or constructing its answer to the researcher.

Therefore, the author of thesis thinks that studying tweens without their parents and teachers could be a good approach for this thesis research.

Another conclusion that could be made of this literature review is that no articles or information regarding tweens or other ages of consumers understanding of sender intention. It was briefly mentioned in the article of Shen et al. (2015), when the authors presented what type of experience and knowledge the participants of their study had when examine a message as marketing. However, it wasn't presented of how specific elements within the text had as role when the participant in question interpret as e.g. advertisement intention – or if usage of Facebook in this case, had as role for interpretation. Which might indicate that a research aim could be regarding how for instance, tweens could distinguish between the personal-and commercial influences within content that has marketing intention.

Thus, a 'meaning-making' approach might be needed when analysing the results, since experiences outside the 'online world' could be presented through answers of interpretation (Jones, 2015; Meyers et al., 2007; Apejoye, 2013; Subramaniam et al., 2015; Zamore, 2016, October; Meyers, 2012, 8 September).

Therefore, the 'gap' found in this literature review is going to be used as aim of research and conduction of research questions.

4. Aim & Research question

The formulation of aim of this thesis will be based on the information presented in both the Introduction -, Background- and Literature Review chapter. The aim of this thesis will therefore focus on the social media platform Instagram, and **how tweens are understanding the relationship between the personal sphere and the commercial influences that occurs on Instagram** according to following research questions:

- **How do the tweens interpret certain content of picture and message on Instagram?**
 - What kind of role does the semiotic elements have within message of picture for interpretation?
- **What resources/previous experiences of content, marketing, usage of Instagram or other social media will be central?**
 - What kind of role does the platform have for interpretation?

Based on previously information about aim, as well as geographical- and economical reasons, the population of study will be tweens in Sweden within the county of Västra Götaland.

What is expected as outcome of research is to potentially fill the ‘gap’ of interpretation regarding a sender perspective. Also, that the outcome could lead to a new additional perspective regarding social media as research field.

When it comes to the theoretical framework of this thesis and structure for analysis, a meaning-making approach is going to be of semiotics and social semiotics – which is a common framework when analysing advertising, both through a sender- and a receiver perspective, according to both Rose, (2016) and Hansson, Karlsson and Nordström (2006).

5. Theoretical framework

As previously stated within the chapter of Aim & Research questions, **semiotics** and **social semiotics** will be used as the theoretical framework of this thesis - in order to answer aim of the tween interpretation of what is described within each research questions, as well with the main research question regarding **how tweens are understanding the relationship between the personal sphere and the commercial influences that occurs on Instagram.**

Within this chapter of thesis, **semiotics** and **social semiotics** will be defined, as well as with what concepts regarding semiotics/social semiotics as framework will be used for the structure of analysis of this thesis.

5.1 Semiotics

The definition of “Semiotics” is, according to Dictionary.com (2017): **“the study of signs and symbols as elements of communicative behaviour; the analysis of systems of communication, as language, gestures, or clothing.”**

This definition is similar to what both Rose (2016) and Hansson et al. (2006) describe in their books, although through the perspective of explaining the definition of signs. According to both Hansson et al. (2006), and Rose (2016) a **sign** is built out of two components: **signified** and **signifier**.

The definition of signified is either a “concept or object” (Rose, 2016). While signifier is the representation, or association with the concept or object – the signified in question (ibid). The signified could also be in the format of a visual representation, such as an image (ibid).

- *As an example*, if ‘we’ would use the word chair. When it comes to the signified, “chair”, it is a contraption made mainly to provide an object to sit on it. While the signifier for the word “chair”, is what becomes associated regarding e.g. its functionality of usage or appearance.

According to Rose (2016) it is important to also mention that the signified is not changed depending which language of use. Although when it comes to the signifier it is changed depending on context of association:

“...is that there is no necessary relationship between particular signifier and its signified. We can see this if think of the way in which different languages use different words for the same signified: ‘baby’ in English is ‘bimbo’ or ‘bimba’ in Italian, for example.

Moreover, the same signifier can have different meanings; ‘baby’ can also be a term of endearment between two adults, for example, and in English ‘bimbo’ does not refer to babies at all but is a term that stereotypes certain kinds of adult women.”

- Gillian Rose (2016, p. 113)

This distinguish between signified and signifier is important in advertising, according to Rose (2016), based upon that advertisement is often presenting signs (objects ‘signified’ + their visual representation ‘signifier’ = signs) together with text in order to reach out with a message to the receiver (ibid).

- **For example**, if ‘we’ would analyse a made up advertisement for protein bars named e.g. “Protibar” as brand name. The advertisement contains a slim, attractive, and smiling woman eating a Protibar. Next to the woman, there is the sentence: “**Protibar – you are what you eat**”.

Both elements - the text and the object/concept - compliment and gives meaning to each other. The reason is based on that if the advertisement would only contain the text element, the advertisement might be regarded as something that is ‘lacklustre’ or ‘empty’, since it would be difficult to think of the meaning the text represents since no visual representation exist for this case (Rose, 2016). However, if the advertisement would only contain the visual representation element, it might be difficult to convey the proper identity of the brand, other than maybe the logo of the protein bar the woman is eating on (ibid). This example of phenomenon, when for instance, text gives meaning to images and vice versa, it is called a **relay function**, according to Rose (2016).

Another case that is similar to the signifier/signified distinguish structure, and that is also used in advertising, is the notion of **syntagmatic-** and **paradigmatic signs** (Hansson et al., 2006; Rose, 2016). Hansson et al (2006) describes syntagmatic- and paradigmatic signs as a more or less denotive categorization or association process.

- **For instance**, if someone were to say “tree”, a **syntagmatic association** would be forest, plant life or nature (Hansson et al., 2006), while a **paradigmatic association** when hearing the word “tree”, would be regarding for example, mountains, bushes, flowers or even large, tall objects (ibid).

Rose (2016) describes syntagmatic signs as deriving meaning from a broader perspective and its theme, and paradigmatic signs as giving meaning by its contrasts, or what it isn’t. Let’s consider another made-up advertisement, this time for a Ferrari car, model Z. Imagine the words “*Your new Ferrari Z*”, accompanied by an image of a sprinting cheetah. This would be a paradigmatic symbol, where the cheetah - like the car - is supposedly very fast.

5.1.1 Other concepts of definition of signs in Semiotics

Other concepts of definition of signs, that both Rose (2016) and Hansson et al. (2006) are mentioning within the topic of semiotics are for example: **Icon, Index, Symbol, Denotive, Diegesis, Anchorage** and **Connotative**.

An **Icon** is the visual representation of a sign (Rose, 2016). According to Hansson et al. (2006) an icon is a sign that is seen in the same way internationally. In order to explain it further, Hansson et al. (2006, p. 13) gives an example regarding “a house”:

“What we call *hus* (house) in Swedish, is called *casa* in Italian and *maison* in French. The signifier is overall similar, but the the signified is completely different, i.e. contemporary. A house in a picture (iconic sign) could be interpret by people in both Sweden, Italy and France. And the reason for it is based on that the signified isn't contemporary but concordant. It looks – more or less – a real house or our internal picture of a house.”

An **Index** is a sign that create meaning by causation with interpretation of logical reasoning (Hansson et al., 2006). For instance, in an example by Rose (2016, p.120), the author describe index signs as:

“.../...example familiar to Western readers might be the way that a schematic picture of a baby soother is often used to denote a room in public places where there are baby-changing facilities.”

A **Symbol** is when a sign gets meaning through cultural values (Rose, 2016; Hansson et al., 2006). For instance, a picture of a green flourished landscape, could represent in advertisement as an act of e.g. environmentalism. Or as Hansson et al. (2006, p. 12), describe regarding the question if symbol and signs are the sharing the same definition:

“All symbols are signs, but all signs don't need to be symbols. A cross is a symbol for the Christian world, and a dog that occurs in artwork from the renaissance usually symbolise loyalty. The symbol is a cultural established sign that must be learnt, while the sign could be contemporary and without a consisting value.”

Denotive, is similar to the definition of Index, but refers to the core value of the sign (Hansson et al., 2006). As Rose (2016, p. 121) define Denotive: **“We can look at a picture of a baby and see that it is a baby and not a toddler or an adult, for example”**



Diegesis is according to Rose (2016, p. 121) “**a sum of the denotive meanings of an image**”. Which might be related to a sort of signifier of something that is denotive (ibid). For instance, if ‘we’ use an example of a schematic picture of handicap (See *Figure 1*) – the picture’s diegesis becomes “*someone that sits in a wheel chair*”.

Figure 1 – Picture used when explaining Diegesis

When it comes to the **Anchorage**, Rose (2016) explains the definition as contextualization of the denotive meaning. For instance:

“A card showing a baby, for example, could be a birth announcement, or an advert for baby cream or cot blankets, or just a cute card. It is often the text that Barthes (1977:38-41) called anchorage. “

- Gillian Rose (2016, p. 121)

However, it could be questioned if **Anchorage** is the same a **Relay function** (Rose, 2016). However, in the slide share by Greenville-Price (2011), the following quotations are stated about the differences:

- “**Anchorage** – the words ‘pin down’ the meaning of an image in a text, (or your associations or connotations), to the meaning the sender wants you to have. You are not left to make up your own interpretation – the words with the image tell you how to interpret it.
- In **relay**, the text and image stand in a complementary relationship; the words in the same way as the images, are fragments of a more general syntagm and the unity of the message is realised at a higher level, at the level of the story, the anecdote, the diegesis.
 - o Put simply, **relay** means that the words and pictures tell a story equally – it is not the words giving the picture a meaning – the words are working alongside the story which the picture is telling.”

Connotative signs are signs that represents connotation meaning, which Rose (2016) mention through an example of an image showing a baby, which could represent the future. Connotative signs are, according to Rose (2016), divided into to terms: *Metonymic* and *Synecdochal*.

- A **Metonymic sign** is when the sign is “**associated with something else, which then represent something else**” (Rose, 2016, p. 121) – like the example regarding showing a baby, which could implement as showing the future (ibid).
- While a **Synecdochal sign** is explained by Rose (2016, p. 121) via an example regarding the city of Paris: “**.../..Thus the city of Paris is often represented by a picture of one part of it, the Eiffel Tower: the image of the tower is a Synecdochal sign of Paris as a whole.**”

5.2 Social Semiotics

The definition of social semiotics is according to Rose (2016) the understanding of how signs could make meaning and have an impact “**socially**”. The same author describes a scenario regarding how the concept of an Apple store could be analysed within social semiotics – in order to describe the definition better.

According to Rose (2016), an Apple store is designed in order to make visitors of the store to interact with the brand’s products in order for the visitor to get knowledge of products via either people who work in the store, as well as trying out the product of interest. Which is according to Rose (2016) a way to create meaning based on the interaction possibility between either human to human, or human to technology/artefact, and that the meaning-making in this case could lead to intention of purchase or form brand loyalty.

Social semiotics is based on what Rose (2016) call semiotic resources, which is (p. 137):

“Signifiers, observable actions and objects that have been drawn into the domain of social communication and that have a *theoretical* semiotic potential constituted by all their past uses and all their potential uses and an *actual* semiotic potential constituted by those past uses that are known to and considered relevant by the users of the resource, and by such potential uses as might be uncovered by the users on the basis of their specific needs and interests. (van Leeuwen, 2005: 4, emphasis in original)”

In other words, social semiotics is both regarding the communication that the sender construct through content as meaning-making, as well as how the receiver interpret the sender’s message/meaning-making, with having in mind about the resources that caused the reason for the communication to exist (Rose, 2016). Siibak, Forsman and Hernwall (2012) explain this further by writing (p. 253):

“In social semiotics (sensemaking as a social practice), the meaning of a sign does not reside in grammatical or linguistic structures, but in real-life social situations, where the rhetor (actor) (Kress, 2010) chooses signs from whatever semiotic resources are available in relation to communicative, social, and personal goals. “

Rose (2016) describes also that social semiotics could be regarding the place where the communication takes place. Like how the place in question could impact construction as well as interpretation of meaning-making. For instance, that the sender is aware of the potential for way of constructing a message to the receiver – which Kress (2010) referenced in Rose (2016) define as **design of meaning**. Which could be part of what is called a **logonomic system** – which is defined as a system where conditions of interpretation, as well as production are learnt from social settings, and from specific experiences of social context that might relate to the topic at moment of time (Rose, 2016).

5.3 Motivation of using Semiotics and Social Semiotics as Theoretical framework

The reason for using semiotics and social semiotics as framework is based on the ‘gap’ and the identified similarities and differences among the articles within the discussion of literature review of this thesis. Also that, for instance, Rose (2016) mention about how digitalisation has structured the way that advertisement both communicates as well as how, why and when it takes place. What Rose (2016) mean is that advertisement is more directed to the individual receiver than ‘a whole mass’, which as a result could have as social impact, since the direct approach is often based on communicating to the individual through its interests or that the sender is making bond with receiver into social constructions, such as for instance, through brand ambassadors/influencers, or advertisements based on the receiver’s latest search on Google (ibid). Or that the receiver could passing the sender’s message to other receivers, which creates a social practice of its own (ibid; Hansson et al., 2006).

Since the research questions are conducted in a way to find out how the receiver might interpret the sender’s potential intention of construct and functionality of content, in order to distinguish what is considered as personal and commercial influence - as well as defining the role the platform itself has for interpretation – a semiotic and social semiotic approach is of great use when both designing method of research and use for analysing the up-coming results regarding the topic in question (Rose, 2016; Jones, 2015; Meyers et al., 2007; Siibak et al., 2012).

6. Method

In this section it will be discussed how data was collected and the ethical considerations regarding method/structure of collecting data, selection of population etc.- and the motivations behind it. As well as how it could affect the outcome regarding the final result, and structure of analysis.

6.1 Planned approach and structure

In order to answer the aim and research questions, interviews with tweens will be conducted in focus groups of 2-3 tweens per group. The structure of the interviews will be primarily focused on making a photo-elicitation practice by using a picture published by Viktor Frisk on Instagram. In order to answer the aim and purpose stated, as well as have an insight of the tween world with the perspective of semiotics, semi-structured interviews will be the main general theme of structure within interview occasions.

6.1.1 Selection of interview as method

According to Denscombe (2003), interviewing is an effective method in order to get detailed answers of data, as well as giving the interviewer and respondent in question important insights of the information in the answers given - and therefore the interviewer have the possibility of constructing sub-oriented questions that is related to what has been previously stated by the respondent during the moment when the interview occurs. Therefore, interviewing as method of collecting data could be flexible method to use, since the interviewer during interview occasions could adjust structure of e.g. questions based on the answers given by the respondent (ibid). When it comes to the semiotic perspective regarding using interviews as method, Rose (2016) writes about interviews as a good way for the researcher to explore how the respondent is “**decoding**” messages based on the respondent’s answers that includes potential opinions, statements of previous experiences etc. of the respondent.

Even if interviewing could be an effective method as presented, the method could also have disadvantages of for example being both time consuming and that the interviewer influences the respondent to answer in a certain way, which Denscombe (2003) calls the *Interviewer Effect*.

Even if the disadvantages exist, the author of research thinks that interviewing as method is the best approach in order to answer the research questions and aim of thesis. For instance, Siibak et al. (2012) mention that when having tweens as population of research, participatory methods like interviews is good method to use – however, with the combination of for example using pictures in order to create discussion and sense of collaboration.

The information from Siibak et al. (2012) could be related to what Rose (2016) mentions about interviewing as method within the research field of semiotic/social semiotic. Rose (2016) writes that in order to make research in for instance, semiotics or social semiotics interview as method is often used for the main collection of data in order to understand respondents' way of giving answers, as well as for the researcher asking questions that is based on the answers provided from respondents within the interview occasion - which were what the author of this thesis had as motivation of using interviews as method.

6.1.2 Photo-elicitation as structure of interview

According to Rose (2016) photo-elicitation is when the researcher uses a picture that will be a sort of structure for participation during interview occasion. With participation for instance, it could be a way in order to create a discussion among the respondents, which could provide data needed (ibid). Rose (2016) mention about four key strengths with using photo-elicitation as method. One of these is the fact that pictures carry a lot of information that does not translate as well to written or oral data, and is, among other things, good for insights into social phenomena's. This is also a potential factor for the conversation to enter new grounds, and discussing perspectives that otherwise would not have been brought up of topic, since it can invoke memories and associations in a way words sometimes can not, which is the second key strength.

The third strength is that photo-elicitation is a good way of analysing and discussing *everyday, taken for granted* topics, since pictures allow respondents to distance themselves from a phenomenon or topic, and look at the picture *from outside the box* (Rose, 2016; Siibak et al., 2012). Thus, a photo might empower the researcher participants to think differently, which is the fourth key strength (ibid). The reason for empowerment could be that the respondents feel a sense of expertise and sense that they have a central role in the research, and as outcome the respondents might give more direct and reflective answers (ibid).

According to both Siibak et al. (2012) and Rose (2016), photo-elicitation is considered as a useful method in order to make use of visual material while doing research, since it's generally easier for the participant to comprehend than verbally ask questions. According to Rose (2016) the method has been used extensively in urban environments, as a way to gather data how the less prominent groups experience specific situations of social conditions. Also, photo-elicitation as method has been used extensively while interviewing children, who are prone to be bored, and the integration of pictures can potentially reduce that sensation (ibid; Meyers et al., 2007).

Therefore, based on all information presented within this section, it was the motivation for author of this thesis to use photo-elicitation as a main structure within interview occasions, as well as in order to identify the research gap mentioned in the *Literature Review* and *Aim & Research questions* of this thesis.

6.1.2.1 Selection of image and ethical considerations

The inclusion criteria for selection of image for the photo-elicitation practice, was that ‘I’ wanted to use content on Instagram from a sender the respondents might be aware of – like a celebrity, as well as match the information written in both the background- and literature review chapter of this thesis. Like for instance, content that showed **a)** functionalities Instagram provides like tagging-and linking to other accounts or places **b)** usages of Emojis, based on e.g. the theoretical framework, **c)** content that showed marketing or collaboration with brand intention.

By coincidence in the author of thesis Instagram feed, a picture from Viktor Frisk was seen where Frisk had published a picture that matched the inclusion criteria. The picture was published on the 12th of February 2017 on the account @viktorfrisks. After supervision with supervisors, Frisk was contacted with purpose of getting a consent from Frisk for using his picture for the photo-elicitation practice and within thesis work. The contact took place on the 15th of February on both Facebook and Instagram via private message.

The reason for asking for consent is based on:

1) The research ethic principle *Consent Claim*, which is a principle that is defined as participant giving its consent of being part of the research, or having a great involvement of the structure (Vetenskapsrådet, 2002). Since Frisk’s content will be part of the photo-elicitation practice, which will therefore have of great importance in the up-coming answers of aim, research questions and further structure analysis – a consent from Frisk is needed based on the information giving regarding *Consent Claim*, mentioned by Vetenskapsrådet (2002).

2) Copyright laws of using someone else produced content, that isn’t of private usage (Statens Medieråd, 2017; Instagram, 2017g). Since the content is going to be exposed to others, both through interview occasion as well for the publication of this thesis when explaining about the research and the construction of analysis – a consent from Frisk is needed.

3) Another reason is for the ethical considerations regarding how the content of the producer will be used, and how it might affect the producer’s image (The Research Ethics Guidebook, w.y.). Which is an ethical consideration that is defined in the research ethics principles *Information Requirement* and *Usage Requirement*. *Information Requirement* is defined as informing the participant about its role within research, and under what terms of rights and how the data of participation will be used for research (Vetenskapsrådet, 2002). While *Usage Requirement* is defined as similar definition as the definition of *Information Requirement*, although with the perspective that the researcher can’t use the data gathered for other purposes than scientific/research (ibid).

The same ethical consideration regarding how the content of the producer will be used, and how it might affect the producer’s image, is also defined within the Swedish law of copyright (SFS 2016:979).

Since the content from Frisk shows another person and contain tagging to this person's account, as well as writing that the content is a collaboration with another company, the author of thesis wanted to know if consent from the other parties (the other person and the company in question) involved was needed. The reason was based on the following reasons for consent which has been stated in previous paragraph, as well as not breaking the research ethic principle *Claim of Confidentiality*, if for example, these parties would consider to be anonymous if not wanting to participate even if Frisk potentially gave the consent of usage of content for this research and thesis (Vetenskapsrådet, 2002).

No information regarding if consent from parties involved would be needed or was not found. It was only information regarding the producer/sender of content, as already mentioned. Also when discussing about this issue with the author of thesis supervisors, the conclusion was that since Frisk has a public account, as well as creating content were Frisk mention about the marketing/collaboration intention of making the content, and tagging another public account where people could go directly to - the parties involved might be very aware of the exposure the content provides or might be interpreted/has as functionality via its message. Also that the intention of this thesis is not about to create a "bad-guy" to blame, or define what is right or wrong about the content, or with up-coming results or information of findings. The conclusion became and was acted therefore that only consent from Frisk was needed.

Consent was provided, although not by Frisk himself, but via Frisk's manager. The reason is based on that after private messages had been written and send on both Instagram and Facebook to Frisk, the author of thesis was reflecting upon if Frisk would be responding or even read the message, since Frisk is a public figure and might therefore, get great amounts of "fan-mail" through these platforms.

After had seen that Frisk had published other content frequently after messages had been send, the author of thesis contacted Frisk a day later (16th of February) through the email address that was linked as "**Business Inquires**" on Frisk's Instagram profile description. The day after the email had been send, the author of thesis got the consent needed.

6.2 The respondents

The population of study as mentioned will be tweens, and the reason is based on the purpose stated in the chapter *Aim & Research question* of this thesis.

For the study, the author of thesis wanted tweens that had the experience of using Instagram or other social media. Especially tweens that was interacting via social media on daily basis. The reason is

based on wanting to know about how the role Instagram or other social media could affect the findings of results. As well have findings of interpretation that could be regarding a daily basis perspective.

If, for instance, using tweens that has no experience of using social media, it might be difficult to fairly analyse how tweens might distinguish between the personal and commercial influences within for instance, the content presented during photo-elicitation practice. Also, that it might be difficult to know or get answers regarding tweens perception of the world of social media, if the tweens in question have no experience of usage- or being part of it.

When it comes to a social semiotic perspective regarding this issue, Rose (2016) mention that the experience of the place content is published within is of importance when analysing the social context of interpretation.

Another alternative regarding the issue of for example, having tweens that has no experience of using social media, is that the author of thesis (the researcher holding the interview) might influence the tween to begin using Instagram or other social media platforms. As seen in the article of Zamore (2016, October), some tweens interviewed weren't allowed by their legal guardians to use social media until having the age of terms of usage, which is for example, on Instagram at the age of 13. If studying tweens that have no experience of using social media, the reason for not having it might be regarding the example mentioned in the article of Zamore (ibid).

Therefore, in this context, it might be an ethical based on it might influence the legal guardians' way of parenting. With way of parenting in this context, the author of thesis refers to an example described by a tween in the article of Zamore (2016, October). The example described was that at the beginning, the tween in question wasn't allowed to use social media for the tweens parents. Since majority of tweens within this tween's social surroundings had and used social media, the tween wanted to have and use social media as well - even if the tween understood that there must be a reason of being 13 years old when using social media. After a lot of discussion regarding this issue, the parents of the tween were tired of constantly having this discussion, and therefore, allowed the tween to have and use social media (ibid).

The same kind of example could also be applied to tweens that already have experience of using social media as well, since it might influence increase of the tweens already usage. Or that the tweens want other accounts of other social media platforms than what they already have. This could create a sort of conflict as well regarding legal guardians' way of parenting, since the tweens might have a sort of agreement with its guardians regarding usage or what social media platforms the tween could use (Zamore, 2016, October; Meyers, 2012, 8 September; Daily Mail Reporter, 2014, 19 November).

However, it could be questioned that no matter who the respondent is - 9-years-old or 50-years-old, the respondent become influenced no matter what research method, structure or ethical considerations have been applied by the researcher. Although, Denscombe (2003) and Rose (2016) mention that the

influence that is a part of ethical consideration is e.g. avoiding influence that makes the respondent answering according to what the participant think the researcher wants to hear, instead of giving the answer based on what the respondent actually wants to say.

The reason for giving the statement regarding that respondents no matter age could be influenced no matter research method, is based on statement that participation (at any kind) could be considered as an experience of its own, no matter what context the participation takes place (Egidius, 2009). It's the experiences (no matter what kind) that influences 'us' as individuals (Egidius, 2009; Araï, 2001).

“Nothing goes to waste on the journey of life. Both good and bad experiences shape your mind and heart for what is to come.”

- **Leon Brown (Az Quotes, w.y.)**

6.2.1 Pilot study and ethical considerations

Before doing the main interviews, a pilot study was made. According to Berglund (2009, 24 September), the definition of a pilot study is for example, a test version of interview in order to find structure or a way of implementation of for instance, questions asked for the main interview occasion. NC3R (w.y.) describe a similar definition as Berglund (2009), although through the perspective that a pilot study could be made in any kind of research or aim of purpose in order to enhance **“quality and efficiency”** in the main study.

As the information of previous paragraph states, it was also the reason for making a pilot study to this thesis. Also to find out if the photo-elicitation practice could be of use or if the structure planned for it worked or not. Also to find out what type of questions could/should be asked in order to find out how for example. previous experience could be of importance, and what experiences it was (Rose, 2016).

The respondents of the pilot study were relatives of the author of thesis. The reason for having these tweens was that these tweens had an impact of the author of thesis interest, regarding the topic of marketing through Instagram and how it could be interpreted. The interest became developed when these tweens was younger and showed the author of thesis content from Instagram from a blogger the tweens idolized. The blogger in question had published content regarding a sweater the blogger wore. Then one of these tweens said: **“Oh I want that sweater”**. The author of thesis then asked: **“Why do you want that sweater? Do you think it looks nice?”**. Then the tween answered: **“I guess, but I want it because she has it”**.

According to Teijlingen and Hundley (2001), the respondents selected to participate in a pilot study is good to be respondents that is similar to the target population of the main research. According to Rose (2016) when doing a photo-elicitation practice, it is good to have an **“initial briefing interview”**.

Thus, the same author mention that the initial briefing interview is about to establish contact with the participant in order for the participant to feel more comfortable in presenting the answers during the main interview. Which could not be applied to the context the author of this thesis had as intention of making a pilot study regarding the selection of respondents for it – since the respondents were not going to be interviewed a second time, and the respondents was already familiar with the interviewer.

The pilot study took place in the home of the respondents on the 4th of March 2017. Before the pilot study the author of thesis asked for consent, as well as informed the intention of study, why the tweens were wished to be selected by the author of thesis to both the legal guardians of these tweens, as well as the tweens.

The consent from the parties involved was given verbally within a phone call to the author of thesis. During the phone call, one of the legal guardians asked further questions regarding e.g. the intention or the way the study was going to be held (mainly regarding how long the study was going to be held) - which was informed as answers after the questions had been asked. Additional information was given regarding potential recordings, and the way the data would be stored and further used within the thesis. The author of thesis had forgotten about it when asking for consent at first. Therefore, additional information was given during the phone call.

Thus, the conclusion is that the pilot study has been done according to the ethical research principles by Vetenskapsrådet (2002), Information Requirement, Consent Claim, Claim of Confidentiality and Usage Requirement

Information Requirement was implemented when giving the information about intention etc. of the study, before and after consent from parties involved, as well as again to the tweens before the session of pilot study. The reason for informing again before session was based on giving the tweens a opportunity to ask further questions about their participation and impact to the research. Thus, to also give the tween the opportunity to decide if the tweens wanted to participate or not before session start. Also, the information given before session was that the tweens can say if they don't to participate during the session.

Consent claim was implement when the parties involved (legal guardians and the tweens) gave their consent of participation, intention of study and topic of thesis, as well as how data was going to be collected and stored, and have as impact to the thesis final result.

Claim of Confidentiality was implemented when giving the information regarding that the respondents would be guaranteed total anonymous when being represented in the thesis, as well when giving presentation for scientific-academic purposes. Also that the recordings and storage of data/recordings would only be seen by the author of thesis, the supervisors of thesis or potential examiner of thesis. The reason for making the tweens anonymous is based on the criteria given by

Vetenskapsrådet (2002) regarding how minors are considered as a population that is vulnerable. Which is also shared by Meyers et al. (2007) in their article regarding studying tweens as population. Jones (2015) makes also the implementation of anonymous for the tweens of the author's study. However, Jones (2015) has written respondents gender - which the author of this thesis question as implementation of anonymous.

The reason for questioning is e.g. based on the issue when the respondent is guaranteed total anonymity - could it be guaranteed if the gender of the respondent is exposed? For instance, Lu and Bol (2007) mention about how gender could impact for example, an outsider's interpretation of a participant's performance – and the interpretation of performance in question is based on mainly gender stereotypes, and not on the actual individual and what knowledge the individual may possess. Also, when it comes to the tween issue for this context, couldn't the exposure in question reveal who the tween actually is, for example, the teachers. Which might impact the relationship between the teacher and the tween (Vetenskapsrådet, 2002; Lu & Bol, 2007).

For example, if doing interviews – where tweens in a class consisting of five girls and two boys, have given their consent from both themselves, their legal guardians and the teacher responsible. The interview is about how the tweens thinks the teacher is doing regarding teaching methods. Then one of the boys' mention: *"I don't like the teacher, since the teacher is an idiot"* – in the results the statement is shown, and that it was Boy1 that said the statement – the teacher might know who this tween is when reading the result. Which could result in creating a conflict between the tween in question and the teacher.

However, this example is only a speculating example in order for the reader to understand the author of thesis reflections regarding this issue and the final decision of how to present the tweens of study anonymously.

Usage Requirement was implemented based on that it is only the author of thesis, supervisors of thesis and potential examiner of thesis that will see recordings of the pilot study. As well as that data provided won't be used for another purpose than scientific or academic purpose.

6.2.1.1 *Implementation of pilot study*

As already mentioned, the pilot study took place in the home of the respondents on the 4th of March 2017. The pilot study was ca. 20-30 minutes long, which was the time planned. The reason for having session for 20-30 minutes is based on the discussion presented in the articles of for instance, Meyers et al. (2007) and Jones (2015).

In the article of Jones (2015), Jones used 1-hour long sessions with tweens, that had breaks every 20 minutes. While Meyers et al. (2007) had all day sessions, with also breaks and sporting activities every 20 minutes. The discussion these authors mention is that it took much time, as well as the tweens became very tired and ‘bored’. For instance, mention Meyers et al. (2007) that some tweens wanted to draw back their participation, as well as consent based on that the tweens became tired and ‘bored’. This might also be discussed if the tweens that stayed in the study of either Meyers et al. (2007) or Jones (2015), if the tweens became influenced in the way they presented their answers based on this factor. Like, if the tween gave the right answers the researchers wanted to hear – the tween might be finished much quicker and do something else. However, it is not discussed by the authors themselves, and is therefore, only a reflection made by the author of this thesis.

The main structure of questions asked for the pilot study could be seen in *Appendix 1*. The reason for not writing any specific questions was to be flexible of changes in asking other questions related based on how the tweens would answer. Also to be explorative of other questions that was related to statements in the tweens answers (Teijlingen & Hundley, 2001). Further explanation of this, and how it affected the structure for the main interviews, as well with *dilemmas* – could be seen in later chapters within this thesis.

Video recordings was made in order for the author of thesis to see ‘which tween said what’ for transcription purposes. Also to see potential reasons of giving answers the way that the tweens did. According to Denscombe (2003) video recordings could be sensitive, since the respondent might not trust the researcher to the fullest, or the fact that the respondent might feel watched by others during moment of time the recording is held – even if it is only a recording between the researcher and its respondent.

When it comes to the way the photo-elicitation practice was held, regarding how the content by Viktor Frisk was shown, the author of thesis used her own smartphone (an iPhone 5s) and Instagram account. The reason was that the author of thesis wanted to use a way of presenting the content via a real life perspective. When it comes to Instagram for instance, the content is often seen by a person through a smartphone, since Instagram is mainly a mobile application platform.

6.2.2 Implementation of the main interviews and ethical considerations

The main interviews took place on 11th of April 2017 on a school in Gothenburg. Before interview occasion a paper of consent (see *Appendix 2*) was given to a contact one of the supervisors of thesis gave to the author of thesis. The contact was working within the school, and became therefore the middle hand between the researcher and the tweens, as well the legal guardians.

The consent was then provided through this contact when the author of thesis came on the date of interview occasion. Since many of the tweens had forgot to give back the paper of consent to the

contact, thus the contact before the interview session called these tweens legal guardians in order to get consent. As outcome, 7 tweens was interviewed, and have therefore through their consent as well as from their legal guardians, made the research “**approved**” according to the ethical research principles from Vetenskapsrådet (2002) – Information Requirement, Consent Claim, Claim of Confidentiality and User Requirement (see *Appendix 2*).

First group was involving two tweens, the second group involved three tweens, and the last group contained two tweens. The reason for dividing is based on tweens own decision of selecting peers they had as friends. The reason for letting the tweens decide was based on making the tweens feel important, as well as being comfortable while participating since they hadn’t met the author of thesis on another occasion than the date of interview. According to Rose (2016) before doing photo-elicitation, it is good to have met the respondents before the practice takes place. However, the author of thesis has questioned if it’s a good way to do when doing interviews on tweens since tweens, as presented, are very influenced by others. Also, another opportunity than the occasion wasn’t possible due to time management for all parties involved.

During session, the same kind of procedure as mentioned within the section Implementation of pilot study was made. All the interviews were around 20-30 minutes, and was recorded on video from the author of thesis computer. The main questions that was asked during the occasion could be seen in *Appendix 3*.

6.3 Structure of analysis

There will be two analyses within this thesis. The first analysis will be applied to the content that will be used for the photo-elicitation practice. The analytical tool for the first analysis will be regarding the theoretical framework described, and information mentioned in the *Background* chapter.

The reason of having this chapter in this thesis is based on showing the reader the author of thesis own interpretation of the content, in order to make the reader understand potential construction of making content, and its mean-making via semiotic perspective.

The other analysis will take place within the chapter *Result & Analysis*, which will come after the analysis of the research picture used for the photo-elicitation practice. The purpose of this analysis is to possible identify tweens potential knowledge regarding semiotic resources, and make a connection with all sections presented, in order to give the final conclusions and discussion of findings within the chapter of *Discussion and Conclusion*.

When doing semiotic analysis, especially with a direction of social semiotics, it is often analysis based on the researcher’s own opinion of meaning-making, as well as with what type of knowledge the researcher possesses beforehand (Rose, 2016).

According to Rose (2016, p. 133), **“it is the viewer who makes sense of the advert, not the advert itself”**, which Rose (2016) explain further through information from another author named Williamson (1978, described in Rose, 2016). What is explained is that since advertisements as construction are made in order to **“encourage their viewers to produce preferred readings”** (p.133).

Therefore, no matter how much the author of thesis is going to create the analysis based on just only information presented within for instance, *Background-* or *Literature Review* chapter – it’s still going to be debated if its based on the authors own interpretation of knowledge or not (Rose, 2016). Also when it comes to making an analysis based on social semiotics, it is at some levels based on the author own values and own defining of semiotic resources.

Another dilemma is that the topic of the thesis is very unexplored at current state, and therefore it might be as consequence that the analysis could be based on the author’s own interpretation since there is no yet specific tools of guidelines of how to make an analysis of content from a sender perspective - other than what is mentioned by for instance, Rose (2016).

7. Research Picture

In this chapter, the image selected for the photo-elicitation purpose will be presented. The presentation will include definition of the elements in content presented, in both picture and message attached beneath the picture. Afterwards, an analysis of the semiotic perspective regarding the elements of content will be presented, as well connect with some of the previous information that was stated in the background section. The chapter will end with conclusion regarding what the analysis of the different elements could represent.

7.1 Content of Picture



Translation of the text below the picture is following:

“Soo good and fun vacation in New York!! @biancaingrosso is so damn wonderful! Thank you Lufthansa for an awesome stay!!! 🥳😄 Also there is a new youtube video up on my channel, day 1 in New York :) 😊 Link in the bio 🎥📺 In collaboration with Lufthansa”

7.1.1 Viktor Frisk

The Instagram account (sender of the picture) “viktorfrisks” has 294 000 followers, and is owned by **Viktor Frisk** (Frisk [viktorfrisks], 2017). Viktor Frisk is famous for being a blogger, and being part of the music group “**Samir & Viktor**” with his colleague *Samir Badran* in Sweden (“Samir & Viktor”, 2017, 12 May). The group has also participated two times in the Swedish song entry contest for the Eurovision Song Contest – called Melodifestivalen (ibid).

Many children and tweens idolize Frisk due his accomplishments with his colleague Samir Badran. Example of idolization could i.e.g. be seen in the article of Gefle Dagblad (2016, 11 June), where it is stated in the title: “**Samir and Viktor attracted 6000 to Furuviik – an evening with more children than adults in the park**”. Another example that this article state in the title, could be seen in an interview in the

Swedish morning show “Nyhetsmorgon” (2016), where Frisk mention a similar statement:

“Of course there are often parents that are dragged by their kids to our shows. Although I think it’s so beautiful in some way of the parents to do this for their children. Since you always do everything for those you love – and there is where we really have found the right thing within the targeting group.”

According to TVdags (2016), Frisk is also a role model to many tweens and children based on his ‘openness’ about his diagnosis of having ADHD – “**Attention Deficit Hyperactivity Disorder**” (Webmed.com, 2017).

An example of this could be seen in the video by the organization Min Stora Dag (2016) - which is a non-profit organization that fulfill dreams of “**children and teenagers with severe illness or diagnoses**” (Min Stora Dag, w. y.)

In the video, the 9-year old girl named Tella had the wish of meeting Samir & Viktor in real life. Tella has several diagnoses caused by a brain tumour - one of the diagnoses is e.g. ADHD. According to Tella’s parents, their daughter has constantly watched the video clip where Viktor Frisk mention about ADHD, and that the diagnosis should be considered as a superpower instead of a disorder. Which is later confirmed by Tella herself when she says: “**It feels good since you then know that someone else has ADHD too. And then they know how you feel and such**” (Min Stora Dag, 2016).

7.1.1.1 Semiotic Analysis & Conclusion of Viktor Frisk

If ‘we’ would use a semiotic approach, Frisk might be seen as a sign. The **signified** is Frisk as an ‘object’ – or person in this case, and the **signifier** as Frisk’s celebrity, which could be the association others have regarding Frisk.

Other signs regarding Frisk as a sender could be via a connotative approach. The reason is based on that Frisk is mainly associated with Frisk’s colleague Samir Badran, which could be indicated as a form of representation both of these persons of having a young audience, based on their duo’s fans and targeting group – which in conclusion could be a form of **Metonymic sign**, since Frisk is representing accomplishments’ Frisk has with others, and what the accomplishments have lead to in form of celebrity status. When it comes to the **Synecdochal sign**, it could be related to that since Frisk is associated with the duo “Samir & Viktor”, and have a younger audience, it might be seen as a Synecdochal sign since e.g. the younger audience could be associated to ‘good’ values – which as a whole could lead to Frisk being seen as a sign that represent good values to both adults and children.

Another of a Synecdochal sign could be through the example regarding that many children and tweens are inspired by Frisk sharing his experience of having ADHD – and that as a whole could represent Frisk of having good values and positive associations from others.

Therefore, in conclusion and within a social semiotic approach - the role of Frisk of being a sender and influencer might make the receiver of content interpret Lufthansa as a company with good values, and have services that is suitable for a younger audience as well – thus, in conclusion could lead to that Frisk has been the middle-hand of the receiver and Lufthansa for making a sort of relationship bond, as social construction of meaning making of brand loyalty.

7.1.2 Bianca Ingrosso

Bianca (Wahlgren) Ingrosso is a Swedish lifestyle and fashion blogger that has around 390 000 followers on her Instagram account @biancaingrosso (Ingrosso [biancaingrosso], 2017). Ingrosso has participated in TV-shows like for example, Let's Dance in 2016, or Swedish entry of Junior Eurovision song contest in 2006 (Allas, 2017, 10 March; Töpffer, 2017, 13 May).

Although according to Ingrosso herself, she is mostly famous for being part of the families of Wahlgren and Ingrosso (Kovacs, 2017, w. d.), which are two families in Sweden that is well-known for containing individuals that are celebrities via the Swedish entertainment industry. For instance, Ingrosso's cousin, on her father's side is for example, *Sebastian Ingrosso*, is famous for being part of the former DJ-group Swedish House Mafia (Wahlgren, 2011, 20 March). While on her mother's side (the Wahlgren family), there are many examples of individuals – but to mention a few, Ingrosso's mother *Pernilla Wahlgren* and the uncles *Niclas-* and *Linus Wahlgren*, which all of them are working or at some point have worked as actors/TV-hosts, singers etc. (“Pernilla Wahlgren”, 2017, 11 February; “Niclas Wahlgren”, 2017, 23 May; “Linus Wahlgren”, 2017, 1 April).

Ingrosso thinks that the main reasons of why many read her blog, or a broad range of people follow her on different social media platforms - is based on her family name, especially the name Wahlgren, or certain individuals of it. She doesn't think it is mainly based on her own accomplishments with the blog etc. (Kovacs, 2017, w. d.). This could slightly be seen as an example within the blog of her mother Pernilla Wahlgren, where Pernilla write that many of her own followers and readers is also followers and readers of her daughter Bianca (Wahlgren, 2016, 8 March). Which is according to Ingrosso both a positive and a negative consequence that has been experienced for not just herself, but also for her siblings (Kovacs, *ibid*; Kanal 5, 2016).

For instance, in a scene of the family Wahlgrens' own reality show *Wahlgrens värld*, there is an example of this difficulty when Ingrosso's brother *Benjamin* is going to sing on a television show called “**Allsång på Skansen**” (Kanal 5, 2016). At first Benjamin doesn't want his mother to come to show, since he is afraid that the focus will be on her and not on himself (*ibid*). Or the fact that he is a Wahlgren, and therefore will mainly be judged negatively based on what the name could represent to others:

[34:00] **Benjamin (Wahlgren) Ingresso:** People have an image of me and the Wahlgren family, like we do many game shows, Melodifestivalen (a show to find the Swedish entry for the Eurovision song contest), and everything that is very chipper, so to speak. /...[35:02] I am very goal-oriented about how I want to represent myself as an artist. There are so many haters out there who would condemn me as some meaningless celebrity kid, who's name is Benjamin Wahlgren. I do get it, I can understand that people are thinking like that and have opinions like that.

[34:24] **Bianca (Wahlgren) Ingresso:** Benjamin think its difficult to be associated with Wahlgrens. Especially now when he is putting himself out there as an solo artist.../...[34:38] he really works strongly with it. That is why he sits in the studio 10 hours per day, for several months just working, working, and working and put his heart out there, so that people will understand "That this is mine" (refers to his accomplishments).

[35:48] **Pernilla Wahlgren:** The Wahlgren family do evoke feelings. There are many that think we are delectable, lovely, and are loving us. However, there are also many that think that we take too much 'space'.../...[36:05] He (refers to Benjamin) doesn't want people to become irritated of him for being a Wahlgren. It is a pity that he is feeling like this. However, I do understand/respect that to the fullest.

7.1.2.1 **Semiotic Analysis & Conclusion of Bianca Ingresso**

The same kind of semiotic structure mentioned within Frisk's case, could be applied to Ingresso. The **signified** in Ingresso as a sign, is Ingresso as an 'object' – or person in this case, and the **signifier** as Ingresso's celebrity, which could be the association others have regarding Ingresso.

Ingresso might be discussed as being a **syntagm sign**, since many might associate Ingresso to other family members. Thus, it could also be indicated as Ingresso of being a **diegesis sign**, since Ingresso's last name have a sum of denotive meanings through other family members and the core value both the families of Ingresso and Wahlgren could represent.

Ingresso might also be discussed as a **symbolic sign**, based on that Ingresso's family have been within different media shows, which might have lead to that many people in Sweden in all ages, as well as in many years, have/are still associating the families within the entertainment industry of music and dance performances, which Benjamin Ingresso is confirming through one of the quotations he stated the background information regarding other peoples' perceptions of him being a celebrity kid. However, at the same time, it might be wrong to say that Bianca Ingresso could be discussed as a symbolic sign based on what Hansson et al. (2006) mention regarding that a sign is temporary and a symbolic sign is something that exist through cultural values – as for instance, the cross that represent Christianity. How do 'we' know if the family Wahlgren and Ingresso is known for 100 years from now? Will 'we' still know about these families and what they represented?

Therefore, in speculating conclusion, the reason of why Frisk tagged Ingresso's account in Frisk's content, could be based on that Ingresso wanted to get followers based on own accomplishments than through Ingresso's family members – which might indicate why Frisk made it possible for other users to go directly to Ingresso's account, where others could see content that is published by Ingresso herself where Ingresso shows content of Ingresso's own accomplishment or way of profession.

Another speculating conclusion of reason of Frisk tagging Ingrosso's account in Frisk's content, could be based on that Ingrosso's brother *Benjamin Ingrosso* had recently participated in *Melodifestivalen* and got to the finals opportunity within the contest, at the moment of time the content by Frisk was published (DN, 2017, 12 February; see *Figure 2*). The finals opportunity was held during the date of 11 March 2017 (Petersson, 2017, 11 March). The speculation is that Frisk's intention of tagging Bianca Ingrosso's account was that people that saw Ingrosso's profile could see pictures regarding Ingrosso's brother's participation – and as an outcome people might had wanted to vote for Ingrosso's brother in the finals.

However, it is important to once again state that this is only speculations of reflections made by the author of thesis, and could not be interpreted as real facts of reason. Thus, since the real reasons of intention isn't revealed by Ingrosso or Frisk themselves.

7.1.3 Lufthansa

Lufthansa is a one of the world's biggest airlines, with 106 million passengers each year and 119 000 employees (Lufthansa Group, 2017a). According to Lufthansa Group (2016), the goal is to be the number one choice of airline companies among consumers, and most of Lufthansa's branding-and marketing strategies revolves around conveying trust by making and showing the customer that Lufthansa values the customer as Lufthansa's main priority regarding both personal services as well as further development or investment of possibilities in the aviation business.

Digitalisation and customized user experiences are also important for the company in order to strengthen the brand of Lufthansa (Budzaki, 2016, 9 February; Lufthansa Group, 2016). For example, in a press-release that Lufthansa made in March 2017, Lufthansa Group (2017b) states that the company are cooperating with Google, and has made flights bookable within the Google user experience – which is part of Lufthansa's extensive business to business relations.

7.1.3.1 Semiotic Analysis & Conclusion of Lufthansa

The same kind of analytic structure as mentioned for both Frisk and Ingrosso could also be applied to Lufthansa as well, regarding Lufthansa as a sign.

Although, Lufthansa as an airline, could be associated to certain travel destinations of the world. Like the airline Qantas Airline, which is known for going to travel destinations such as for instance, Australia, Asia or to the Middle East (Which airline, 2017; Qantas Airways, 2017).

This might indicate that Lufthansa could be a **paradigmatic sign**, if associating Lufthansa with for instance, the destination of Europe. Or if connecting to the text in Frisk's published content: **“Soo good and fun vacation in New York!!../..Thank you Lufthansa for an awesome stay!!”**

That destination of New York, could be a paradigmatic sign for Lufthansa, since Frisk's text could be interpreted as a sort of **Anchorage** sign, based on the representation of the definition stated by Greville-Price (2011).

Overall conclusions that could be mentioned as reflection of speculation is that the reason for Lufthansa's collaboration with Frisk, could be based on wanting to make social constructions with followers of Frisk. Or implement brand values of prioritize the customer in question, and in order to make the message of values to be personal. Thus, it might enhance the receiver's perception/interpretation of Lufthansa of the values of the companies – when Lufthansa wants to be associated to values of a person like Frisk.

Another role regarding why Frisk tagged Ingrosso in the content, might be based on that Lufthansa perceive Ingrosso as a represent for Lufthansa of showing values that are associated to family values. Which might be on its own a culture interpretation of Lufthansa of wanting to show sustainability, and as outcome show the receiver that Lufthansa wants to priorities the customer at any cause – “**Family comes first**” kind of perspective.

Although, since Ingrosso herself didn't publish any content that showed collaboration with either Frisk or Lufthansa, this is only speculations of the author of thesis. The reason for the author of thesis making statements of speculations is based on the information stated in the background regarding how brands could market themselves on social media, and the aspect of making the brand to be more 'human' and personal within its approach in order to attract new and loyal customers.

7.1.4 Emojis & Emoticons used



“**Raising hands**” signifies a person who raises their hands in the air in a celebratory gesture, meant to symbolize joy or success (Garber, 2015, 8 May). According to Garber (ibid) this Emoji is often used by users on Instagram as a way to show religious meaning or hope/wishes. Even if the definition of the Emoji is defined as to symbolize joy or success (ibid).



“**Smiling face with open mouth and smiling eyes**” is used to convey very great joy and pleasure (Emojis wiki, 2017a). When it comes to symbolic definition, Emojis wiki (ibid) describes it wen this Emoji could be put to text that it regarding if the user in question would like “**someone's joke**”.



“Smiling face with smiling eyes” signifies a milder joy and happiness than the previous emoji, but is still used to symbolize positivity (Emojipedia, w. y.). According to Emojis wiki (2017b), this Emoji is a way for the user to show a “neutral” way of showing happiness or a way to show thankfulness or a peaceful mind. Therefore, according to the same source, this Emoji isn’t a way to show “strong emotions”.

:) This emoticon might be connected to the Emoji “Slightly smiling face” (Beal, 2017, 6 January; Emojis wiki (2017c). The definition of a slightly smiling face is that would represent a standard smile, on order to make “statements like ‘yes’ or ‘no’ sound friendlier” (ibid).



“Television” is an emoji used to symbolize not only television and television program, but moving picture media in general (Emojis wiki, 2017d).



According to Emojis wiki (2017e), “Movie Camera” is used mostly in context of producing moving picture media, or film/video in general. The same source gives an example of usage on the social media platform twitter via the following quotation: “For example, it often appears in Tweets about someone's new videos on YouTube or the process of their filming, as well as in posts with someone's opinion about some new movie, and so on”.

7.1.4.1 *Semiotic Analysis & Conclusion of Emojis & Emoticons used*

The semiotic structure of analysis could be divided into two categories: Index- and Connotative signs.

Those Emojis and Emoticons that could be presented in the Index category, is ‘Smiley face with open mouth and smiling eyes’, Smiley face with smiling eyes’, and the standard smiling face emoticon.

The reason for describing these Emojis and Emoticons as **Index signs** is based on their representation of logical reasoning, since these Emojis and emoticon could be seen as schematic pictures of emotions presented. Thus, it might lead to the discussion if these Emojis and Emoticons should be seen as **Iconic signs** since the signs could be interpreted the same way internationally regarding the internal picture of how an emotion is defined or created. Which could also be related to the definition of **symbolic signs**.

However, Emoji wiki (2017) give as an example is that these Emojis and Emoticons could be a way of representing irony or sarcasm as well- which might be associated to **paradigmatic** perspective in this context.

When it comes to the category of **Connotative signs**, it is the rest of the Emojis presented; which are ‘Raising hands’, ‘Television’ and ‘Movie camera’.

The reason for describing these Emojis as connotative signs is based on that the Emojis are associated to sort of functionalities of usage as well as other association that is related to the concept of these Emojis definition. Thus, it might also be related to a **syntagm** perspective.

Regarding the role, the Emojis and Emoticons could represent to the text within the content of Frisk:

“Soo good and fun vacation in New York!! [@biancaingrosso](#) is so damn wonderful! Thank you Lufthansa for an awesome stay!!! 🙌😄 Also there is a new [youtube](#) video up on my channel, day 1 in New York :) 😊 Link in the bio 🎥📺 In collaboration with Lufthansa”

When using *Raising hands*, Frisk intention might be to define success with the experience Frisk had with both Lufthansa and Ingrosso. Since the emoji *Smiling face with open mouth* is coming right after the emoji *Raising hands*, it might indicate that the experience Frisk had of going to New York with Lufthansa and Ingrosso, was an experience filled with great joy and great pleasure.

When Frisk uses the emoticon *Standard smile* and the emoji *Smiling face with smiling eyes* after the sentence “**Also there is a new youtube video up on my channel, day 1 in New York**” – it could be a way for Frisk to make the sentence friendlier of making the receiver do something Frisk wants.

Another alternative could be regarding the way to say to the receiver that Frisk would be thankful if the receiver would like to go to Frisk YouTube channel and see Frisk experiencing New York with Lufthansa and hanging out with Ingrosso. Thus, since it is written “**day 1 in New York**”, could indicate that it will come new videos regarding Frisk’s experiences in New York, and therefore, making the receiver interested for up-coming videos as well. The same emoticon and emoji mentioned, could have a functionality of Frisk showing a sort of thankfulness that the receiver wanted to stay updated of the next release of up-coming videos regarding the experience.

Regarding the usage of the Emojis *Movie Camera* and *Television*, it is placed after the sentence “**Link in the bio**”. Which for example, the movie camera could be connected to YouTube, since YouTube as a social media platform is mainly based on users creating or uploading video and share as content to others (Techopedia, 2017).

Regarding the usage of the emoji television, could be due to the conclusion that either the link in Frisk’s profile biography on Instagram leads to Frisk YouTube channel or directly to the video of day 1 in New York. The reason for describing two alternatives is based on that **a)** if it is a link leading to Frisk’s YouTube channel, the television might represent that Frisk have other video content within

that channel for the receiver to explore, and **b)** that the television could be an enhanced indication that that it's a video that is going to be showed when pressing the link.

In conclusion, Frisk have created a system of design of meaning, by using a sort of relay functionality strategy of meaning making by using both text and images related in order for the receiver to understand the main message of content.

7.2 Conclusion of Analysis regarding Research Picture

As seen in the text of the content, Frisk mention about collaboration with Lufthansa, which shows that a sort of sponsorship is involved, as well as branding opportunities for Lufthansa. Thus, Frisk has followed the marketing law and marketing on social media (See *Background* chapter).

The reason for Frisk tagging to Ingrosso's account, could either be speculated as Ingrosso's personal interest of becoming a 'own' brand, as well as values Lufthansa wants to be associated with regarding Ingrosso and Ingrosso's family of Wahlgren and Ingrosso –in order to present the values of Lufthansa to the receiver in a personal way. This could also be the reason for Lufthansa of wanting to make Frisk as a sort of brand ambassador, since values that is associated with Frisk could make the receiver understand the brand values of Lufthansa as credent. Which as an outcome could make Frisk a sort of middle hand of contact, in order for creation of social constructions of bondage between consumers and Lufthansa as a company, or with Ingrosso as a 'own' brand.

The Emojis and emoticon used could enhance the information stated into a deeper meaning-making approach of intention of sender, as well as a more personal interpretation by the receiver. Which as a conclusion could lead to that the receiver wants to explore the relationship it could offer to all parties involved within content, by having the possibility of experiencing of/exploring what the different relationships could offer to the receiver - in order to create social constructions of brand loyalty.

8. Result & Analysis

The result will be divided into three sections: *Interpretation of content*, *The role of social media as platform* and *Perception of following celebrity accounts*. Within every, it will be a summarized conclusion/analysis of the data presented, and a summarized conclusion of how the different sections or parts within each section could be related to each other.

- In the first section: **Interpretation of content** - results from the photo-elicitation practice will be presented, as well the discussion of previous experiences could lead to the interpretation of the content. Thus, it will investigate how marketing in general is discussed within school environment.
- In the second section: **The role of Social Media as Platform** – results regarding the role of social media in tweens life, and previous experience of usage will be presented. Thus, it will investigate how social media is discussed within school environment.
- In the final section: **Perception of Advertising on Social Media** – results regarding the tweens perception of celebrity accounts, and experience/perception of tweens as social media influencers will be presented.

8.1 Interpretation of Content

All of the tweens knew who Viktor Frisk was. The reasons of knowing were mainly based upon Frisk's participation with his colleague Samir Badran in the Swedish song entry contest for Eurovision song contest, called Melodifestivalen. Other reasons of knowing were either that Frisk is an artist, or that he had participated in other reality television programmes.

When it comes to Ingrosso, 6 out of 9 tweens knew about her. The reasons of knowing were based on Ingrosso's participation in Let's Dance - which 3 out of the 6 tweens stated as reason of knowing. The other 3 out of the 6 tweens stated other reasons of knowing, which were connected to her family name of Wahlgren.

4 out of 9 tweens knew what Lufthansa was. This was mainly based upon previous travelling experience with the airline. However, Tween 10c stated another reason, which reflected the tween's interpretation of the name of Lufthansa, and later the tween might have connected the name with the context of written text within the message, since Tween 10c confirm later within a collaborative answer with its interviewing peers regarding the interpretation of text:

Interviewer: As you might have seen, it is written "Lufthansa" within the text. Do you know about what Lufthansa are or means?

Tween 10b: No..

Tween 10c: Hasn't it something to do with airplanes?

Tween 11b: I think it is some airplane as well.

Interviewer: Yes. It's an airline company. How do you know about them?

Tween 11b: I have flown with them.

Tween 10c: I don't know how I know about them. However, I was thinking about "Luft" ("Luft" is also the word for air in Swedish), and then I connected that with airplanes or something.

.../.../...

Interviewer: If you would give a brief summarization about this text, what do you think this text is about?

Tween 10c: That he has been in New York or where it was.

Tween 10b: Yes!

Tween 11b: And that he has flew with Lufthansa.

Tween 10c: And met Bianca.

Tween 10b & 11b: Yes!

Conclusion/Analysis: The summarized conclusion regarding the result presented is that the reason for awareness for the parties involved within content was based on previous experiences, or association to other people or category of topic. When it comes to Frisk and Ingrosso, the tweens had the experience of seeing them on television programs, or based on the association to other famous people that is within Frisk's and Ingrosso's work- or social surroundings. This could be an indication that the association to Frisk and Ingrosso is either through the perspective of connotative signs as well as for instance, signs regarding a syntagmatic perspective.

When it comes to Lufthansa, the majority of tweens didn't know about the company. However, those who knew had the experience of travelling with one of the company's airplanes. This could be analysed as a sort of social semiotic perspective regarding that the tweens based their awareness of a logonomic system – since the condition of interpretation was related to previous experiences.

The reason of why all tweens were more aware of the people within content than the company, could be based on that Lufthansa is not considered a 'person'. The context these tweens experienced Lufthansa is only when traveling with one of their airplanes, and therefore, it might be difficult to the tweens to perceive Lufthansa as a person – which might indicate why Lufthansa used Frisk as a brand ambassador in order to make the brand of Lufthansa more 'human', as well as the intention of implementing brand values at an early stage to the targeting group of Frisk, which is mainly children and tweens.

8.1.1 Functionality and Intention of Emojis & Emoticon usage

When asking about the tweens perception of Frisk's reasons for using Emojis in his text, all tweens except from Tween 12a and 12b shared a similar interpretation. The reason for the differences of interpretation between Tween 12a, 12b and the rest of the tweens is due to different phrasing of the questions in the pilot-study (see *Appendix 1* and *3*).

However, the main interpretation among the other tweens was that Frisk used Emojis in order to illustrate for his readers that he was happy and had a fun vacation. For instance, Tween 11b and 10c mentioned that Emojis are a good way to present feelings within written text. If the text wouldn't contain any Emojis, the message would perhaps still be interpreted as something connected to happiness based on a selection for words. Although, according to Tween 10b, it would not have been the same kind of effect of understanding the happiness. The reason for the decreased effect is explained by e.g. Tween 11b through following quotation:

Tween 11b: It **refers to the text** becomes more colourful when you use that kind of Emojis'.

Interviewer: Do you mean that it becomes a bit fun to read?

Tween 11b: Yes. It becomes for instance more fun to read text-messages **refers to text-messages containing Emojis**.

This quotation might also be related to what Tween 10e stated about Frisk's intention by using Emojis. The intention stated by Tween 10e, was that Frisk's intention of using Emojis was attracting attention. However, it wasn't explained any further by the Tween 10e itself, why the the tween perceived Frisk's intention in that way.

Tween 10b mentioned briefly that Emojis could help expressing words into a deeper meaning, by using e.g. a smiling Emoji after the written words about that Frisk is happy. This is also similar to what Tween 11a, 10a, 10d and 10e mentioned within their interviews. However, Tween 10d and 10e explained it further by giving an example of how Emojis could have as an effect if 'wrong' Emojis are used within the text:

Tween 10d: That thing **points to the Emoji of the television and sentence written next to it**, and it is a thing but it perhaps...

Interviewer: Do you mean the TV and the movie camera?

Tween 10d: Yes, because it is written like "the bio" and then these Emojis are there. If there would had been let's say a pistol or something... **gets interrupted by Tween 10e**

Tween 10e: Or a ball or something, it would had been a bit weird maybe?

Interviewer: You mean that it doesn't relate to what has been written?

Tween 10e: Yes. Because these connects with what he wrote **refers to the sentences with the Emojis of television and movie camera**

Conclusion/Analysis: As the reader might have noticed, only Emojis has been presented within the result. The reason is based on that at first, and during interview occasion, the author of thesis thought there was no difference between the definition of Emoji and Emoticon. It was a difference the author of thesis came across during a later stage of master thesis writing. Therefore, the “ :) ” emoticon isn’t mentioned within the results from the tweens.

The main result of this section is that Emojis functions to enhance words in the message written. This finding could be connected to what is presented within the analysis of the author of thesis regarding the Emojis and Emoticons used by Frisk.

If Emojis would be placed next to words that don’t share the same definition or have different meaning than what is written, it will be considered as confusion or ‘weird’ according to tweens that mentioned this context. Which might indicate that these tweens had created their answers based on the structure associated to the definition of relay function - that images (Emojis) and text (placed next to the Emoji) need to complement each other in order for meaning-making to be interpreted and understood in a way for the sender to present the right message to its receiver.

8.1.2 Functionality and Intention of Message

When it comes to Frisk’s intention of writing the message, 8 out of 9 tweens did not mention anything about marketing or other commercial influences as a first impression. The only tween that mentioned this intention as first impression was Tween 12a: **“He do advertise Lufthansa, am I right?”**

2 out of the 8 whom said other alternatives were at first uncertain of possible intentions. These tweens later “corrected” themselves according to what their interviewing peers had said.

However, what was stated as another alternative of intention was a sort of personal approach. 6 out of 9 tweens said at first that Frisk’s intention was that he just wanted to share the experience of being in New York, and what he did there. 3 out of these 6 tweens also said that Frisk wanted to share the experience, since he thought it was fun.

Even if the majority of tweens at first shared this perception, their answers regarding Frisk’s intention of tagging Ingrosso was a bit diffuse from what the tweens had previously mentioned about his general intention of publishing. For instance, Tween 10a and 11a mentioned that the intention might be that Frisk wants to be nice to Ingrosso, and help her get more followers on Instagram. Tween 10d and 10e shared a similar statement as Tween 10a and 10b, but with a different perspective.

Tween 10e said e.g. that Frisk wants the reader to look at Ingrosso's account in order for Ingrosso to gain more followers, and could also be a way for Frisk to get more attention to his account.

Tween 10d said that Frisk perhaps wanted to show that he likes Ingrosso, and as an outcome, her participation could attract more followers to her Instagram.

Tween 10b, 11b and 10c describes the same perspective. Although, what is different with these tweens answers are that they didn't mention the perspective of Ingrosso to gain followers. The tweens described Frisk's intention as that he only wanted to show Ingrosso's profile, based on that Frisk think of Ingrosso as a good person, and that Frisk likes Ingrosso.

Those tweens that didn't had any perception about Frisk's intention regarding tagging Ingrosso in the message, were Tween 12a and 12b.

Conclusion/Analysis: The general interpretation regarding the intention of the content from Frisk, is that he only wanted to share his experience because it was fun. The reason why the majority of tweens had this interpretation could be related to the conclusion that was made regarding the intention and functionality of Frisk using Emojis.

When it comes to the context regarding Frisk functionality of tagging Ingrosso, the majority of tweens thought it was based on making Ingrosso gain more followers. The intention, however, was divided into two categories: **a)** Being nice and showing people that Frisk likes Ingrosso, and **b)** Intention of getting followers of Ingrosso to follow Frisk and vice versa. This could both indicate that the tweens saw Frisk's intention of showing a sort of social impact to the receiver, by creating/exploring a 'relationship' with Ingrosso, and what the receiver could 'gain' from the experience, as well as the opposite if regarding Frisk's reason of getting attention via Ingrosso.

8.1.2.1 Marketing

When it comes to the marketing perspective of the message, and where within Frisk's text it could be seen, all tweens stated that they saw it by Frisk mentioning Lufthansa. 6 out of 9 tweens said it could be seen within the sentence "**In collaboration with Lufthansa**". Although, if this sentence wouldn't exist within the text, 4 out of the 6 tweens stated that it wouldn't be marketing or any sign of collaboration with the airline company. For instance, mention tween 10a that if the sentence "**In collaboration with Lufthansa**" wouldn't exist, just only the sentence "**Thank you Lufthansa for an awesome stay**", Frisk's intention would only be that he recommended them for the reader.

Interviewer: When you read the message, could you see anything that has something to do with marketing or advertising?

Tween 10a: Yes, it has to be this with the Lufthansa thing and...yeah...

Interviewer: Where? **refers to “where in the text”*

Tween 10a: Like that “collaboration with Lufthansa”, or something like that.

Tween 11a: And then like...or I don’t know but he thinks that you should go to New York because it is good there. It maybe isn’t that commercial but yeah. But they mean that it is very good in New York – so go there.

Interviewer: But let’s say that it wasn’t written “In collaboration with Lufthansa”, and that instead it was only “So good and fun vacation in New York **continues reading**. Do you believe that he collaborated or worked with Lufthansa?

Tween 11a & 10a: No.

Interviewer: Or did advertise them?

Tween 11a: Maybe a little.

Tween 10a: Maybe a little advertising, but not that he collaborated with them. Just only that he thought they were so good that he recommended them.

Tween 11a: Yes, exactly!

However, Tween 10b, 10c, 11b stated the sentence “**Thank you for an awesome stay Lufthansa**” as something regarding the advertising intention. The reason is the same as Tween 10a mentioned that Frisk only recommended them because Frisk likes Lufthansa. But as seen within the previous quotation, Tween 10a also stated that recommendation could perhaps be seen as an intention of marketing to others. Tween 10a didn’t mention a reason why the tween saw recommendation as marketing, neither did the Tweens 10b, 10c or 11b.

When it came to the sentence: “**In collaboration with Lufthansa**”, Tween 10b said that Frisk only had written that because Frisk liked the airline. Although, Tween 10d and 10e stated that, no matter if the sentence was “**Thank you Lufthansa for an awesome stay**” or “**In collaboration with Lufthansa**”, it was marketing or a way of collaboration, or sponsorship from the airline to Frisk. The reason why the tweens had stated this was not mentioned. However, the tweens later mentioned their usage of YouTube, and that they often see YouTubers saying “**This video is sponsored**” or “**This video is a collaboration with...**”, which could indicate the tweens experience of watching videos on YouTube affects their way of interpreting Frisk’s message on Instagram.

Tween 10d and 10e also mentioned the experience of sponsored videos on YouTube as something that the YouTuber need to do in order to have an income or get attention from others. This kind of statement might indicate these tweens interpretation of Frisk’s intention of message and way of writing.

Interviewer: But do you feel that when there is content that is sponsored, that those **refers to the YouTubers** that mentioning about this in the video are trustworthy. Do you still want to watch the video?

Tween 10e: Yes

Tween 10d: Yes, but you don't care, or there is a lot that hates when it is sponsored.

Tween 10e: Yes, because they **refers to the YouTubers** seeks sort of attention to their videos. If they get sponsored they maybe get lots of money. I think people get annoyed by it.

Interviewer: Is it something that you are annoyed by?

Tween 10d & 10e: No.

Tween 10e: Not commercials and such.

Interviewer: But do you understand why they get money or that they need to be sponsored?

Tween 10e: I think they have to be sponsored if they have a job as YouTubers. Then they must have it.

Conclusion/Analysis: The conclusion that could be made regarding this section is that, the tweens saw Frisk's intention of marketing by mentioning Lufthansa. The majority of tweens saw the intention through the sentence: *In collaboration with Lufthansa*. If the sentence would be removed, it was uncertain if it still was regarding a marketing intention or not. The reason for being uncertain was based on that recommendations could both be seen as a marketing intention, and something personal by, for instance, that Frisk only wanted to recommend Lufthansa by sharing a good experience with the company.

Those tweens that had the experience of being on the social media video platform YouTube, said that no matter how Lufthansa was mentioned, that it was marketing intention of Frisk. The reason might be based on these tweens experiences of watching content from *YouTubers* mentioning regarding sponsorship or collaboration within content.

8.1.3 Discussion about marketing in school environment

Regarding if the discussion or teaching about marketing occurs in school environment, 3 out of 9 tweens stated that it does. Tween 10a and 11a said that they had been talking about the perspective of source criticism, but not so much regarding a marketing perspective of e.g. advertising. Tween 12a stated that marketing and advertisement is taught in school, and that the tween and its classmates had assignments of doing advertisement videos. The tween didn't state if the topic was discussed through a social media perspective or not. However, later within these results (read within the section ***The role of Social Media as Platform***), Tween 12a mentioned that discussion about social media didn't occur in school at all. Therefore, it might be stated that marketing is not discussed or taught through a social media perspective in this context of Tween 12a.

The majority of tweens stated that the discussion of marketing doesn't occur in school. The reason was that the tweens was either uncertain if the discussion had occurred or not, or in to what kind of context within school the discussion had occurred. The only tween out of the majority that mentioned that the discussion might be brought up was if the tween and its classmates watched a video on YouTube, was Tween 10e.

Tween 10a mentioned that the discussion regarding marketing and social media in general mainly took place within the tween's home environment via the tween's parents. This was also something that Tween 11a shared as a similar experience. When asking these tweens in what way the tweens and their parents had discussed about marketing and social media, the tween mentioned the perspective regarding content that the tween itself wanted to publish.

What is discussed regarding when publishing content is that it is important that the tween is satisfied and proud of the content the tween wants to publish. The reason of importance is described by both Tween 10a and 11a through following quotations:

..././..

Interviewer: Do you usually ask or talk about it? **refers to the topic of marketing and social media**

Tween 10a: Like mom and I for example, we might talk about that you must be satisfied with those pictures or videos, and that you really think 'Do I think this is good, and will I still think it for years from now or in a couple of years.

Interviewer: You mean that if you publish something on for instance, Musically, that you must be really proud of it, and that in one year from now you must still be feeling proud of it?

Tween 10a: Perhaps not proud, but that you still think that you don't do anything weird on it. That you maybe did something weird or wrong, so you don't think 'What did I do here?' – but that you think like it is...yeah...good.

Interviewer: Okay, how about you? **refers to Tween 11a**, what do you think?

Tween 11a: I talk also a lot with my parents about this, but it is the similar to that I don't publish something that is weird that I am not satisfied with, just in order to publish for to keep it updated. If I don't get a good Musically, then I have to wait to publish until I get something good. **refers to content**

When asking what these tweens thought was good content to publish, and if the tweens' perception of what was good or not were based on other peoples within these tweens social surroundings had as opinions – these tweens mention that if they published good content, the tweens would get nice comments. This might indicate, according to these tweens, as what the tweens think as good content to publish, but they are not sure, since the tweens haven't been thinking about the scenario of publishing content in that perspective before.

The other tweens of the study didn't mention similar statements as Tween 10a and 11a, although it could be based on that the discussion that occurred with the other tweens didn't lead to this

perspective of topic, and it was not a question that was being planned to be asked from the beginning by the author of thesis.

However, when asking if the tweens wanted to learn more about marketing within a social media based perspective, the majority was uncertain if it was necessary or not. The reason for being uncertain could be related to that the discussion hadn't occurred in the first place, which might indicate that it was difficult for these tweens to have an opinion of 'improvement' or wishes. Those tweens that had been discussing marketing in school was a bit mixed in this issue. The reason for being mixed was either that the tweens thought it was unnecessary to talk about marketing on e.g. social media etc., since they see advertisement in different ways, or wanted to prioritize other topics within the discussion regarding social media.

Conclusion/Analysis: The conclusion is that school doesn't seem to be the place where the tweens learn about marketing – it is either taught by the tweens themselves, or discussion that occurs within home environment. The main perception is that the discussion regarding marketing doesn't need to be discussed within school environment, based on either the tween being self-taught when using other social media platforms, or wishes to prioritise the discussion to other perspectives regarding the use of social media. The majority of tweens that was uncertain of having discussed marketing in school or not, and if marketing was therefore wished to be discussed in school, didn't had an opinion regarding this issue. Which might indicate that since these tweens was uncertain of their experience of discussing marketing – that these tweens might therefore had difficulties of speaking about wishes or a need regarding the topic of issue.

8.1.4 Conclusions of 'Interpretation of Content'

Conclusions that could be made of this chapter is that all of the tweens knew who Frisk was through associations regarding reason of Frisk being famous. The majority of the tweens knew who Ingrosso was, based on both Ingrosso's own accomplishment as being associated to the family Wahlgren, while only a few of the tweens knew about what Lufthansa was, or its functionality as a company.

The majority of the tweens did not spontaneously mention Frisk as having a marketing intention. Although when the author of thesis asked specific questions regarding elements within the content, the tweens mentioned their own experiences and knowledge of, for instance, seeing sponsored content, or interpretation regarding Emojis, and their way of enhancing the message of what the content represents.

When it comes to the question if marketing is discussed in school, there are only a few that mention that it does. The topic regarding marketing is mainly discussed within some tweens home-environment with the social semiotic perspective of logonomic systems via production regimes.

Even if marketing is not discussed in school, tweens have the perception of marketing as being a topic that is self-taught, based on seeing advertising content on social media, or knowledge regarding social media functionality.

8.2 The role of Social Media as Platform

Among the tweens that was interviewed, 4 out of 9 had Instagram. Among these 4 it was 2 of them that didn't use the platform much. The reason explained by Tween 10c was that the tween had other mobile applications that are more entertaining to use.

Interviewer: Do you have Instagram, or had Instagram?

Tween 10c: I have Instagram, but I'm like never online on the application.

Interviewer: Why not?

Tween 10c: Because I have so much other applications and games that are much more fun.

1 out of 9 tweens had the experience of previously having an Instagram account. This tween was Tween 11a. The reason for not having it anymore is due to an unexplained error by the application. Tween 11a states that after this error happened, the tween didn't think of reinstalling Instagram, since people in the tween's surroundings didn't use Instagram that much anymore, and when the tween had an account, the tween wasn't online often, nor followed many other accounts. As a result, the tween didn't think about using Instagram again.

The remaining 4 tweens did not have an Instagram account. The reasons why were stated by 10a, as it was due to the age limit of using the platform. Tween 10a also mentioned that many social media platforms have an age limit of 13. Even if this is the main reason of not having Instagram, Tween 10a also stated that other reasons of not having Instagram could be based on that the tween didn't thought of having it in the first place.

Interviewer: You didn't had Instagram, but why don't you want it? **refers to using the platform**

Tween 10a: There is an age-limit of...or it is like that on all social media. But... **gets interrupted by Interviewer**

Interviewer: It is 13 right?

Tween 10a: Yes. But we have Musically, and there I think it is 12 years old limitation. But on Instagram it might be 13...but yeah.

Tween 11a: I could download it **refers to Instagram as application**, but it has just not happened. I had it and then I checked on it – but it wasn't that often. And I didn't follow that many, it wasn't that “hype” with it. I where only online like once a week or less.

Interviewer: Okay.

Tween 10a: Although, I really don't know why I don't have it **refers to Instagram**. I haven't thought of that I need it.

Tween 10d didn't mention any reason, however later answered that the tween used other social media applications such as Snapchat and YouTube, which could indicate the same reason as Tween 10c shared through previous quotation: **“Because I have so much other applications and games that are much more fun”**.

Tween 10b and Tween 11b, shared the same reasons of not having Instagram, which were based upon their parents' non-permission of the tweens using social media in general. For instance, Tween 11b mentions that the tween's parents are afraid of the tween receiving hate comments from others. Tween 10b doesn't know the reason regarding itself, but thinks its the same reasons as Tween 11b shared. Although, even if these tweens are not allowed to use social media, they have the permission to use the application Musically, and use the application through private accounts.

Conclusion/Analysis: 4 out of the 9 tweens had an Instagram account, and one tween had a previous experience of using. The rest of the tweens used other social media platforms. The reason for not having Instagram was due to that these tweens used other social media platforms, such as Musically, Snapchat or YouTube. This could be an indication of the tweens interpretation regarding the content published by Frisk is based on knowledge from other social media platforms of user experience.

Another reason of not having Instagram was based on having non-permission by the tweens parents based on the tweens being under age of usage - or that other peers didn't use Instagram anymore.

8.2.1 Hate comments

All the tweens, except from Tween 10c, no matter if they had Instagram or other social media, shared similar statement regarding usage. This statement was that the tweens had private accounts when using social media. For instance, did Tween 12a share the statement (this statement were an answer to another question than regarding private accounts) **“I want to feel secure with my followers, and know who the majority of them are. So it isn't just total strangers”**. This kind of statement of reason was also shared among Tween 10b, 10d, 10e, and 11b:

Interviewer: Do you have private accounts on Instagram or YouTube? Or do you have so that anyone could see? **refers to having an open account**

Tween 10e: Like on Instagram, or I have private on everything.../...I have it because I don't want random people that could go to my profile and check what I have done.

Tween 10d: Although, I have Snapchat, and then you must like ask or something right?

Tween 10e: Yes, you must ask.

Tween 10d: Ask if you could follow. However, I only let friends follow on Snapchat, no one else.

Interviewer: Even if you have private accounts, would you dare to have open accounts **refers to the Musically application, since these tweens are not allowed to use any other social media by their parents**?

Tween 11b: Um I had it once.

Tween 10b: Yes, since you always start with open accounts.

Tween 11b: But I thought it was a bit creepy, because I got from someone that I didn't know, but had a lot of Musicallys **refers to content the user could make and publish on Musically application**, and it was written stuff in English. And I felt like "Oh who is this" kind of – then I changed to a private account.

Tween 10b: I was public for quite long, because I didn't know how you could become private. But just like Tween 11b said, I don't want strangers to go in and look at me, and know who I am or what my name is and such.

The last quotations of Tween 11b and 10b could be connected to another scenario of the application Musically, described by Tween 10a and 11a:

Interviewer: .../...But both of you have private accounts on Musically?

Tween 10a & 11a: Yes.

Interviewer: And you wouldn't dare to have the account public?

Tween 10a: No. But sometimes, although it doesn't happen very often, but it could error, and then it could happen that when you are private and then see – "Oh I don't know this follower". Then I block it and then you get "Oh I wasn't private" sort of.

Tween 11a: But it almost never happens, but it has also happened to me. It was when I just had got Musically, but it was a long time ago when I was quite small or yeah. Back then I only wanted Musically just to make sort of. And then I constantly became public even if I had pressed so I would be private, and then I felt I didn't want Musically since I never became private. But then it worked.

Interviewer: Like are you afraid that "if I am not online, then the application might error and that you aren't private"?

Tween 10a: It doesn't happen that very often, but I usually go online once a day. Just go online to check a little, and then you could also check that. Although, it almost never happens **refers to the functionality error of private and public account**

Tween 11a: And then...no now I forgot.

When it comes to other statements that were similar as Tween 12a's statement "I want to feel secure with my followers, and know who the majority of them are. So it isn't just total strangers", but had a different perspective than what Tween 10b, 10d, 10e and 11b had, was Tween 10a and 11a. The

perspective was regarding that these tweens had private accounts based on avoidance of hate comments. For instance, Tween 11b mentioned about the scenario of not having a private account = ‘you’ could get hate comments. Which is also something that Tween 10a confirms by saying that with private accounts it is only nice comments from people the tweens have a connection to:

Interviewer: Do you care about what your friends or people within your surroundings think of the content you publish **refers to their experience of using Musically application, since it is that application the tweens use**?

Tween 10a: Usually they say like “Oh that is really good” or “Nice/Pretty”. But... **gets interrupted by Interviewer**

Interviewer: That it’s the comments that makes the content good for publish. Like it was good since others thought of it as good, and therefore you do a bit of the same content for next video – or have I got it wrong?

Tween 10a: It could be like that. And if you are private, then you only get nice comments since you know who these people are that writes comments.

Tween 11a: And it is mostly friends, or friends of friends – so you know who they are and such.

Tween 10a: Yes. So you might get nice comments like “You are so great” kind of. Which makes you happy and then you want to continue **refers to publish content**.

Tween 11a: However, if you are not private you could get like “You didn’t look good in it”.

Interviewer: You mean like hate comments?

Tween 11a: Yes, exactly! Because I have seen on those accounts that are not private that, for instance, there is one on Musically that is very bullied – but have been famous through it. So there isn’t that many nowadays that dare to comment bad things to this person

Interviewer: Is it just because the person has become famous?

Tween 10a & 11b: Yes!

Tween 10a: At first the person was a bit like “small” **shows a gesture of being small in personality by not saying anything. People underestimate this person**, and bullied. But then she started to stand up for herself and got many fans on Musically, and she became stronger.

When it comes to the amount of tweens that have received hate comments, only 2 out of 9 tweens has experienced it. These tweens were 12a and 12b. However, the other tweens mentioned about other tweens that these tweens knew of within school, that have had the experience of receiving hate comments.

Tween 12a and 12b, received hate comments both through private- and open accounts. Although, mostly when having open accounts, according to Tween 12a. Hate comments that have been received when having both private and open accounts, are comments regarding the tweens appearance, mocking of published content, and curse words that is considered as sexual harassment.

As a consequence, these tweens have for instance, removed content from accounts they have on social media. Even if the tweens have removed content based on mocking of others, Tween 12a says that the tween doesn't care or get affected by receiving hate comments, and just remove the comment. Which is also what Tween 10c mentions as reason for having an open account instead of a private one. That if the tween would get a hate comment, the tween would just remove it.

Even if both Tween 12a and 12b have received hate comments when having private accounts, the privilege of having a private account instead of an open account, is that the tweens know who their followers are. For instance, does Tween 12b mention that those that have made hate comments have been people from previous classmates of Tween 12b.

The statement of Tween 12b could relate briefly to what Tween 10a and 11a said regarding their reasons of having a private account – that it was based on avoidance of hate comments since it was only friends, and friends of friends that followed the tweens. However, the experience of avoiding hate comments when having the account private, is not a guarantee of experience – which have been previously shown in the scenario for Tween 12a and 12b. Although, as Tween 12a mentioned, the risk experienced of receiving hate comments was higher with an open account than having a private one.

Conclusion/Analysis: All tweens, no matter what social media platform, had private accounts. The reason of having a private account was based on either wanting to know and feel secure with the followers, as well as the avoidance of receiving hate comments either via own-or hearing/seeing of other experiencing it, or what parents had as reasoning for setting certain rules of use.

All of the tweens knew about someone that have had the experience of receiving hate comments, but it was only two of the tweens interviewed that had the experience of receiving hate comments from others. Both by having a private- and a public account, although the risk of receiving hate comments was greater when having a public account than a private one according to these tweens that had the experience of receiving.

8.2.2 Discussion about Hate comments & Social media in School environment

When asking if the tweens had learned or had discussed about social media in school, it was only Tween 12a that said 'No', while Tween 12b didn't remember. Which indicates that 7 out of 9 among the tweens had been discussing social media within school environment. Although, 5 out of the 7 tweens mentioned that it was only discussion about social media through a hate comment perspective. Tween 10a and 11a, had also discussed the application Musically, regarding if it was okay or not to

use with the teachers. Which according to Tween 10a, was the reason Tween 10a had the permission of downloading the application.

Tween 10a: I just wanted to say that for an example regarding Musically, that I got it because the teachers thought it was okay since you could delete them so they disappear completely.

Interviewer: Do you mean applications or?

Tween 10a: No, delete like what you have done on an account. So if you have 4 Musicallys **refers to content you could make and publish on the Musically application**, you might want to remove those.

Tween 11a: If you are not satisfied with them.

Tween 10a: And then they just disappear. On Instagram you can't remove **refers to content**. I don't think so?

When it comes to the hate comment perspective within school environment, all of the 7 tweens stated that it was discussed if someone within the tweens school classes had received hate comments. It is not discussed during another occasion according to these tweens, and when the discussion occur it is only discussed briefly:

Interviewer: Do you talk often about these things in school?

Tween 10d & 10e: Naaah

Tween 10d: It is only when something has happened or if someone tells.

Tween 10e: That someone had told the teacher, then it's brought up.

Interviewer: Do you talk about it when everyone of the class is in the room or do you talk about it in small groups?

Tween 10d & 10e: Whole class.

Tween 10e: It maybe has happened once this year **refers to that a discussion has occurred**. Because before, we didn't have so much social media.

Interviewer: .../... have you talked about it in school, like how you could deal with hate comments?

Tween 10c: We have done it sometime.

Tween 10b: And our teacher has said that there have been quite many mean in our class.

Tween 10c: Through text messages.

Tween 10b: I haven't noticed it so much. I have neither got something like that **refers to hate comments** or send.

Interviewer: But have you talked anything about social media or how you could use it? Or what you can't do on social media?

Tween 10c: We have talked a little about what you are not allowed to do.

Tween 10b: Yes, exactly!

Tween 10c: And not take pictures on someone that doesn't want to and such.

Interviewer: What have the teachers said then? Like why you can't do it?

Tween 10c: Umm...it was quite long time ago since we talked about it.

Tween 11b & 10b: Yeah.

Tween 11b: Although I don't remember if we even have been talking about it.

Tween 10c: Maybe we haven't?

Tween 10b: I know that there have been some going on in our class. I know that some have had the experience of getting hate comments.

Tween 10c: Yeah, I know that too.

Tween 11b: I didn't know.

Interviewer: ... Do you have any questions to me? Or about that you maybe want to learn more about this **refers to social media usage, and what has been discussed earlier in the interview** in school?

Tween 10a: I wouldn't want to learn, but I would want to talk about it a bit more.

Tween 11a: Yeah. It is just like the teacher is standing in front of us and tells about it, that yeah **gets interrupted by Tween 10a**

Tween 10a: That you have a sort of conversation about how you could do.

Tween 11a: Mm.

Interviewer: Do you mean how you could use?

Tween 10a: Like what is good and what is not good.

Tween 11a: and what to do when you receive a mean comment, for instance, if you are then suppose to for instance, send to the one who wrote the hate comment "This you cannot do" or "Okay, stop it" – or not do anything at all.

Interviewer: Okay, and you think that your teachers are not doing this at the moment?

Tween 10a: No.

Tween 11a: It had been good if they did.

Tween 10a: Like that the teacher has only said "You cannot write hate comments", and then we start math class. We haven't really had any conversations about it.

As the last quotations of both Tween 10a and 11a stated, these tweens wanted to talk more about the subject of managing hate comments, as well as what is good vs. not good on social media. This was also stated by Tween 12a, when the tween said:

“I would like to know more how you could manage social media and such. And how you are supposed to behave on social media, because you don’t learn this in school.../...There are some that write hate comments and I don’t think that you should do that on social media. And someone needs to say something about this.”

Tween 11a had a similar statement about the reason why it is necessary of having conversations about the situation as Tween 12a mentioned, however, with the perspective of how powerful a hate comment could have:

Tween 11a: .../...if you are on someone’s profile that is famous, that gets like 300 comments or so. You scroll and check what have been written. Then you might see, for instance, 20 comments – and out of these 20, there is 19 that is good and 1 bad. Even if the majority is good, just one hate comment could do more than those 19 that are good.

Some of the other tweens, had different opinions about the situation. For instance, did Tween 10b say that some things are too obvious to even have a discussion about, which were that you shouldn’t write hate comments to someone.

Conclusion/Analysis: The majority of tweens had been discussing social media within school environment, and the discussion about social media occurred when someone in school had been receiving hate comments. Another time, the discussion of social media was regarding what the teacher thought what was appropriate social media platforms to use. This, for a few tweens, had led to the tweens got permission by their parents to use the recommended application. This again, could be seen as a social semiotic approach regarding logonomic system, but also as the discussion being held through the teachers’ semiotic resources regarding production. and reception regimes.

This means in other words that, based on what interpretation/experience the teacher has regarding social media platforms and usage, these resources of the teacher could be defining if the tweens would get consent or not of usage of a certain social media platform by these tweens parents.

The discussion regarding hate comments was not discussed in detail, which the majority of tweens thought was necessary since these tweens had difficulties of understanding how ‘you’ should behave vs. not behave – or what the tween could do if receiving hate comments or seeing others receiving hate comments.

However, all of the tweens – no matter if the tweens were part of the majority or not – thought that social media could be discussed through the perspective of what social media platform could have as positive impact as well. At current state, social media is only discussed through a negative perspective, or for one tween, not discussed at all.

8.2.3 Conclusions of ‘The role Social Media as Platform’

The conclusion that could be made of this chapter is that the tweens based their answers regarding their interpretation of Frisk content with the knowledge and experiences from other platforms of usage.

However, the knowledge and experience collected from social media as a whole, has been through the perspective of the tweens having private accounts. This might indicate that a learning practice of i.e.g. marketing, or overall social media usage, has been taught through a controlling environment, since the tweens sets its rules of experience when having private account. Which is associated as a positive experience, while a public account is perceived as a higher risk of getting negative experience. The reason of having private accounts in the first place has either been based on tweens parents’ rules, or with the fear of having unknown followers – thus, lead to this chapter’s main theme: the discussion of hate comments.

The majority of tweens want the discussion to be prioritized within the school environment based on being confused of what to do if receiving hate comments, as well as what to do if seeing someone receiving hate comments. Currently, the majority of tweens states that the discussion regarding hate comments is not in depth, or the over-all perspective regarding usage of social media is only discussed through a negative perspective (hate comments) or in a way the teachers thinks as appropriate of platforms for the tween to use.

If connecting back to the section *Interpretation of content*, regarding the discussion some tweens had about marketing in these tweens home environment. That these tweens discussed through the perspective of production regimes listed by their parents. If relating this scenario with the conclusions of this section, indicating that the reason of the discussion occurring in the perspective of production regimes, might be related to avoidance of hate comments.

8.3 Perception of Advertising on Social Media

When asking those tweens that had Instagram, if these tweens followed Frisks account, none of the tweens did. When asking if the tweens followed other celebrity accounts on Instagram, the majority said it was only a few. What type of celebrities these tweens followed was not answered, based on that the author of thesis didn't ask questions regarding this issue.

The reason of only following a few celebrity accounts on Instagram was the same as the other tweens that used other social media, statements regarding following celebrity accounts – that celebrities often did advertisements or collaborations, which according to the majority of the tweens was an indication to marketing, and was therefore either ignored or the reason for not following celebrities.

The only tweens that didn't mention about this perspective regarding their perception of this issue were Tween 10b, 10c and 11b. The reason of not mentioning was based on that the tweens didn't gave an answer as the other tweens did. Although, when asking Tween 10c regarding if the tween followed either Frisk or Ingrosso on Instagram (since Tween 10c had Instagram), Tween 10c said the following:

Tween 10c: **Shakes its head** No, I just follow people that I know, like relatives and friends and such.

Interviewer: So you don't follow any celebrities?

Tween 10c: No

Interviewer: Why not?

Tween 10c: I don't know

As mentioned within the chapter *The role of Social Media as Platform*, it was stated that Tween 11b and 10b was not allowed to have any other social media application than Musically. Another thing mentioned by Tween 10b, 10c and 11b, was that these tweens had seen a lot of celebrities on Musically. The celebrities on the platform was famous for being artist or have been participating in song contest such as Melodifestivalen or Swedish Idol. This was also mentioned by Tween 10a and 11a.

The content that these celebrities published on Musically, Tween 10b, 10c and 11b said that they were lip-synching to songs, and not mentioned sentences like “**Buy my new record**”. Although, Tween 11b asked a question to the author of thesis if songs could be perceived as marketing or not, which could indicate that Tween 11b is relating to a word-of mouth perspective:

Tween 11b: But songs could be advertisement also right? If you use a song for example, then you make advertisement so that other that watch it could to the same as well – and then you might listen to that song on Spotify later.

The reason for asking Tween 10b, 10c and 11b if celebrities on Musically could mention sentences like “**Buy my new record**”, was based on what Tween 10a and 11a had mentioned regarding the functionality of for instance if ‘**vlogging**’ (=a *video blog: a record of your thoughts, opinions, or experiences that you film and publish on the internet*, Cambridge Dictionary, 2017) could be used within the application of Musically.

Interviewer: But you can’t talk on Musically? You could only lip-syncing or move to music? You can’t vlog or something like that?

Tween 11a & 10a: No

Tween 10a: You could press on a thing and then you say that..*gets interrupted by Tween 11a*

Tween 11a: Then you could talk, but there *gets interrupted by Tween 10a*

Tween 10a: Although, it isn’t that many that does it.

Tween 11a: Then you could talk like “Hi blabla”. So you could talk and publish, but there is only a few that does this and that they want you to download a game, then it could be like that.

Tween 10a: Yes! *Makes an ‘Aha-moment’ gesture* That could be advertisement!

The same tweens later describe that those people that created speaking content that these tweens presented in the quotation above, are often people that get lot of likes and speak English. These tweens think it isn’t fun when people are making speaking content based on that it the tweens think it is more fun to watch if someone move to music.

Both Tween 10d and 10e say that many YouTubers are often saying in their videos that “**This video is sponsored**”, or “**not sponsored**”. The reason for the YouTubers to also mention that “**this video isn’t sponsored**” is based on that many users of YouTube hate sponsored content, or question the YouTubers intention when sponsorship isn’t mentioned in the video even if testing- or showing products occurs, according to these tweens.

The opinion that Tween 10d and 10e mention regarding this scenario on YouTube, is that the tweens doesn’t understand why people gets upset or irritated when sponsorship is prevailed, or need to questioned if sponsorship is not prevailed. The reason for the tweens of having this opinion could be indicated through the tweens understanding of why YouTubers need to be sponsored, which was presented within the *Interpretation of Content* section.

Even if both Tween 10d and 10e understand the functionality of being sponsored, these tweens think that it is irritating with advertisement that either shows up before- or in the middle of the video. The advertisement these tweens are referring to are similar to what these tweens describe the issue regarding TV-commercials:

Tween 10d: But I think it is pretty irritating when you are watching **get interrupted by Tween 10e**

Tween 10e: Like advertisement that pop-up/shows up

Tween 10d: For example, if you are watching a movie or watching Prisoners on the Fort **Refers to the Swedish adaption the French reality show Fort Boyard ("Fångarna på fortet", 2017, 20 May)*gets interrupted by Tween 10e**

Tween 10e: Yeah that is annoying.

Tween 10d: For example, that it has been 15 minutes, and then it is 5 minutes of commercials, and this destroys a lot – that everyone is sitting and watching and then there are only commercials. It is so boring to sit and watch the commercial.

Interviewer: But this is on TV right?

Tween 10d & 10e: Mm.

Interviewer: But it isn't something that you see when e.g. watching commercials on YouTube?

Tween 10e: It is maybe three seconds.

Interviewer: Mm. Because it is not every time that you can skip the commercial and in order to see the video right away.

Tween 10e: Although, if it is two minutes, then it is usually five seconds and then you can skip.

Tween 10d: Or skip it.

When asking the same tweens if these tweens think that this type of advertisement as described within the quotations presented above, should be removed as functionality on social media in general, the tweens agreed. However, according to the same tweens, the functionality could still exist if it was more invisible and not so much noticed as it is today.

Tween 12a mentioned an opposite opinion when it comes to advertisement, both through pop-ups and from celebrities showing collaboration or sponsorship on Instagram – that Tween 12a think that Instagram should only be about pictures and something personal.

When it comes to the other tweens opinion regarding the context stated by either Tween 10d and 10e or 12a, it was not something that was mentioned other than what for instance, Tween 10a and 11a described regarding people that made speaking content on Musically. The reason for not getting an answer from the other tweens, or a specific answer regarding this issue from Tween 10a and 11a, could be based on the author of thesis formulation of question or not mentioning the question during the interview occasion. The reason for why Tween 12a, 10d and 10e got a specific question is based on the direction the discussion lead to during the interview occasion of these tweens - and therefore, the question wasn't planned to be asked from the beginning.

Conclusion/Analysis: All of the tweens thought that there were many celebrities on social media platforms. Those tweens that had Instagram didn't follow Frisk, but followed other celebrities but not that many. The reasons of not following any, or only following a few celebrities was the same as those tweens that used other social media platforms, which were that celebrities published content that is advertisement or showing collaboration.

Consequently, the tweens either ignored the content, or didn't follow celebrities. This could be related to why the tweens of this study saw a potential marketing intention by Frisk regarding the mentioning of Lufthansa.

Those tweens that had the experience of watching YouTube videos didn't care if the videos were sponsored or not, since these tweens understood the reason why YouTubers need income, but the tweens are annoyed by the hate of other users regarding if a video on YouTube is sponsored or not, as well as the advertisement/commercials that is similar to TV-commercials, that shows up before or during a video on YouTube. Which could be related to the modern era of advertisement perception, that the consumer thinks advertisement on e.g. TV could destroy the experience of watching, as well as not being trustworthy, based on that the advertisement isn't compelling to the individual on a personal level (Rose, 2016; Hansson et al., 2006; The Swedish Consumer Agency, 2015).

This might relate to Tween 12a's statement that the tween thought regarding Instagram, which could be applicable to the other tweens answers of other social media platform as well – that Tween 12a thinks that Instagram should be personal of only pictures, not content that is representing advertisement or collaboration intention.

8.3.1 Tweens as Billboards/Influencers

After the interview session with Tween 12a and 12b had ended, and the video recording was put down, Tween 12a started to tell about a friend of Tween 12a that uses Instagram for sponsoring reasons. Therefore, with the Tween 12a permission, the recordings started again.

The friend within this thesis are from now on going to be called "Tween 12c". This is based on that the friend is the same age as Tween 12a, and as well as ethical reasons of not interviewing Tween 12c for confirmation of information presented by Tween 12a, and not asking for approval of participation from Tween 12c's parents. The reason for not asking for an interview with Tween 12c is based on priority of research design and time management framework.

According to Tween 12a, Tween 12c is sponsored by Instagram and at the same time gets products from other brands/companies as well for reviewing purposes. The products that Tween 12c mainly gets from brands/companies are products of clothing, that Tween 12c either present on Tween 12c's YouTube channel or in school. Tween 12c gets to keep the products Tween 12c gets from

brands/companies. By Instagram, according to Tween 12a, Tween 12c gets money per picture, and that the brands/companies contact Tween 12c on Instagram. According to Tween 12a, Tween 12c's parents are aware of this situation, but Tween 12a don't know regarding the parents' opinions of the issue.

The scenario mentioned, and the reason of how this scenario exist, is explained through following quotations:

Tween 12a: Tween 12c followed a lot of people on Instagram, and after some time Tween 12c got over 10.000 followers. When you have over 10.000 followers on Instagram you get paid. So Tween 12c gets like 100 SEK for each picture Tween 12c is publishing on Instagram, since it is many that sees them **refers to the pictures**.

Interviewer: So Tween 12c get 100 SEK per picture?

Tween 12a: Yeah, back in the days when Tween 12c had a lot of pictures, but Tween 12c hasn't that any longer.

..././..

Tween 12a: Yes, since I was on Tween 12c's Insta **refers to account on Instagram**, or Tween 12c showed me. And then it was written "Method of payment" and stuff like that, Tween 12c's bank account number and such. So they **refers to Instagram** send money to Tween 12c's account, and then it was also written how much money Tween 12c had got from Instagram, and I remember it was written "1000 SEK". And it is only fake followers Tween 12c has.

Interviewer: That Tween 12c had from the beginning you mean?

Tween 12a: Yes.

Interviewer: Does Tween 12c still has fake followers?

Tween 12a: What is representing those 14.000 **refers to the amount of followers Tween 12c had on the account at current state ** - It is not like Tween 12c know who these followers are, and they don't know who Tween 12c is either. Tween 12c has gotten those followers because Tween 12c has followed many others.

Interviewer: Then I could perhaps understand why it could come random following request from people I don't know on Instagram.

Tween 12: It could be a way in order to get money.

..././...

Interviewer: But how did you get noticed that at 10.000 followers you could be sponsored by for instance, Instagram? Was it by Tween 12c or have you got the information by own research so to speak?

Tween 12a: Tween 12c told this to us that "I got paid by Instagram because I got 10.000 followers", Tween 12c said. And we just said like: "WHAT!?"

Interviewer: I actually didn't know about that this was even possible! But Tween 12c is just like you? No celebrity or anything like that?

Tween 12a: Tween 12c is just like us **refers to itself and Tween 12b**, but that Tween 12c gets some collaborations **refers to sponsorship**.

What is very important to state again that the scenario Tween 12a is describing isn't confirmed by Tween 12c itself. Therefore, it may be argued that this scenario actually occurs in the way Tween 12a mention.

Conclusion/Analysis: Even if not having the age according to age of usage, tweens could become influencers as well. However, it could be questioned that the social platform in question know about the proper identity of the influencer – and if knowing, what would the consequences be since the parents of Tween 12c, according to Tween 12a, is aware of the scenario regarding Tween 12c as an influencer. As mentioned by Carlson (2016) regarding the definition of brand ambassador, is to make a brand be more 'human', as well as a good strategy of influencing credibility to others within the ambassadors' social surroundings – which is the case for Tween 12c is when both showing products in a social media and school environment, as well as telling to other tweens about how Tween 12c got to be an influencer.

It might also be speculated, based on what both Siibak et al. (2012) and Rose (2016) are mentioning regarding how people take their non-online world into the online world, and that could be the opposite of the scenario of Tween 12c, since the tween shows products which have been accessed with the help of social interaction and creation of contact with companies on Instagram. Which might indicate that Tween 12c, might take the online world into the non-online world in order to influence its peers as well.

8.3.1.1 Tweens interpretation of 'Tweens as Billboards/Influencers'

Since Tween 12a was within the pilot study occasion, the structure of the later main interviews included a question if the other tweens knew, or could mention a similar situation of experience of someone the tweens knew, as Tween 12a stated about Tween 12c. Even if it wasn't part of the main research design or structure of thesis, the author asked a question about this scenario anyway. The reason was based on further inquisitive nature for the scenario, as well as final decision-making if the scenario could be central or not of answering the research questions.

All the tweens, except from Tween 10e, didn't knew about any tweens within the tweens surroundings' that experienced the same scenario as Tween 12c.

The person that Tween 10e knew about, was not using Instagram but used YouTube as platform of usage. However, Tween 10e was uncertain if the person the tween knew about was sponsored or not, but Tween 10e thinks this person is sponsored due to the amount of subscribers (=followers on YouTube). It was not stated if the person Tween 10e referred to was a tween during the interview.

Tween 10e mentioned this person name, but was uncertain if this was this person's name or not. For ethical reasons, and if it is a tween or not - this person's name that Tween 10e mentioned is not going to be revealed.

Tween 10e: My friend, my friend's neighbour has about 190.000 subscribers – I'm not sure if it's that amount now.../...This person does challenges and such. I think the person gets a lot of sponsors or advertisement.

As already written, the other tweens didn't know about tweens within the tweens surroundings' that experienced the Tween 12c scenario. For instance, said Tween 10a and 11a that those persons that have Instagram or other social media, just publish "normal" content – which is described by these tweens as e.g. a selfie, out-fit pictures etc. Pictures that has no commercial or sponsored purposes.

Interviewer: **Explained the scenario of Tween 12c**. Do you know someone that has done something similar as Tween 12c seems to do?

Tween 10a: No I don't think that.

Tween 11a: No I don't think so?

Interviewer: Okay.

Tween 10a: I know many that have Instagram. Although, they only have 'normal' pictures or how you say it.

Tween 11a: Yes, there is less than half of our class that have Instagram. As Tween 10a said, they only publish 'normal' pictures.

Interviewer: What is a 'normal' picture?

Tween 10a: But like a selfie-thingy, that only is pictures... **gets interrupted by Interviewer**

Interviewer: You mean like this? **Shows a gesture of doing a selfie, by holding up a phone and making a gesture of taking a picture of herself**

Tween 10a & 11a: Yes!

Tween 11a: Some of them take pictures of their shoes and stuff like that. That you only take pictures of yourself kind of.

Tween 10a: Yeah.

Since all of the tweens, except Tween 10e and Tween 12a, didn't have or knew about an experience similar to the Tween 12c scenario, it might be a reason for the tweens of not expressing an opinion about their interpretation or opinion regarding the Tween 12c scenario. Although, when asking Tween 11b, 10b and 10c a question regarding people that created speaking content via the application Musically, if these people mentioned anything about e.g. the user downloading games and such, as Tween 10a and 11a described as an example of speaking content – Tween 11b described a personal experience that might be interpreted as Tween 11b being influenced by another peer:

Tween 11b: I have done a Musically **refers to content on the application Musically**, or it was someone else that had done a musically where you were suppose to show chocolate. Then I showed O’boy **refers to a Swedish brand of chocolate-milk powder that ‘you’ later mix with milk in order to make chocolate milk**. So that might be a bit of advertisement.

Interviewer: But was it a ‘thing’ among your friends to do so?

Tween 11b: It was someone in the fifth grade that published content like that, and then I also wanted to do it.

Although even if Tween 10e knew about a similar experience as Tween12a stated as example regarding Tween 12c, Tween 10e didn’t mention the tween’s interpretation or opinion either. The reason of not sharing an opinion could be based on what the tween described within the first section of this chapter *“Perception of Advertisement on Social Media”*, regarding the tweens understanding of the functionality of YouTubers getting sponsorship. However, it is only reflections by the author of thesis, and is therefore, only speculations regarding Tween 10e’s non-mentioning of opinion regarding this issue.

Thus, the question about interpretation or opinion regarding the scenario of 12c, was only answered by Tween 12a. As answer, Tween 12a said that the tween was a bit jealous due to the money aspect of the situation, and even if the tween felt jealous, the tween didn’t want to do anything similar as Tween 12c. The reason was based on that Tween 12a wanted to feel secure with its followers by knowing who these followers are. Earlier in the interview session, as already mentioned, the tween stated about having the experience of hate comments – which could indicate the reason of why the tween want to feel secure with its followers.

Conclusion/Analysis: The majority of tweens didn’t know about a similar scenario as Tween 12a described regarding Tween 12c. Therefore, it might indicate why the majority of tweens didn’t have an opinion or perception/interpretation of it.

However, even if not being aware of a similar scenario, some tweens mentioned about published content by other tweens within the tweens of study’s social surroundings. The content could be showing of clothes/shoes or influence others to do the same as them. Which could indicate that even if not being a social media influencer, tweens still influence each other by publishing certain content on social media– which the marketers according to the information stated by both Social media examiner (2017), Newberry (2016), and Media Smarts (w.y.) etc., might take advantage of even if it’s- or not regarding tweens as consumers.

8.3.2 Conclusions of ‘Perception of Advertising on Social Media’

The main conclusions of this chapter is that the majority of tweens only followed peers on social media. While those tweens that had Instagram and YouTube only followed a few celebrities or accounts with great amount of followers. Which as conclusion, might relate to the consequence of the tweens having private accounts.

If seeing content from celebrities or people with a great amount of followers, the majority of tweens either ignored the content or the reason of not following celebrities. This could relate to the answers stated by the children within Jones (2015) study regarding the ignorance of content.

This might also be connected to the speculation of why a marketing intention was not spontaneously prevailed at first by the majority of tweens when it comes to the content from Frisk. Since the majority of tweens often ignores the content from celebrities, the tweens aren’t familiar with content that involves marketing intention. This kind of statement is based on for instance, as been mentioned before, that the general consumer according to both The Swedish Consumer Agency (2015) and Hansson et al. (2006) mention about that since advertisement via traditional marketing is coming before, during or after a TV-show – the consumer is aware of what is advertisement or not based on being exposed by it.

Other main conclusions of this chapter is regarding tweens as social media influencers or ‘billboards’- The conclusions that could be made has been about the perspective of the tweens of the study’s network of mainly following peers within these tweens social surroundings’ on social media, and by having private accounts. Which might as a consequence lead to that in order for companies to implement brand values within a controlling environment – marketers might see tweens as influencers/billboards based on making these tweens influencers of their brand.

Although, it isn’t of notice if the companies that for instance, Tween 12c are being an influencer for are aware of Tween 12c’s proper age. However, it might no matter what, be questioned if its ethical to use minors, especially those that haven’t reached the age of use, and especially tweens, should be considered as influencers based on the tweens context of milestones, as well as being known for making great amount of social impact with each other as peers, both regarding positive- and negative perspectives.

9. Discussion and Conclusions

The aim of this thesis was to answer **how tweens are understanding the relationship between the personal sphere and the commercial influences that occurs on Instagram** according to following research questions:

- **How do the tweens interpret certain content of picture and message on Instagram?**
 - What kind of role does the semiotic elements have within message of picture for interpretation?
- **What resources/previous experiences of content, marketing, usage of Instagram or other social media will be central?**
 - What kind of role does the platform have for interpretation?

When it comes to the question of **how tweens interpret certain content of picture and message on Instagram – through the perspective of what kind of role the semiotic elements have within message of picture for interpretation**, could be concluded that the awareness of the persons within the content of Frisk was higher than the awareness of Lufthansa. The reason was based on the tweens previous multiple experiences of having seen both Frisk and Ingrosso via different TV-shows, as well with associations to Frisk's and Ingrosso's social surroundings of family members as well as colleagues. While for the case of Lufthansa, the social experiences hadn't been many other than travel with one of Lufthansa's airplanes.

This might be concluded as that the tweens interpreted Frisk and Ingrosso both through a **Connotative-** and **Syntagmatic** perspective by associating Frisk and Ingrosso mainly through others, as well as Frisk's and Ingrosso's accomplishments for celebrity, have lead to that the exposure of multiple experience for the tweens regarding persons of content, more than with company mentioned within content (Rose, 2016; Siibak et al., 2012).

Through these semiotic elements, as well with previous experiences of association of Frisk and Ingrosso, it might be the reason for the majority of tweens to interpret Frisk's intention as not marketing, as a spontaneous first impression. Although, (as mentioned) when the tweens got specific questions regarding the elements presented within content, the tweens mentioned own experiences and knowledge of for instance, have seen sponsored content on both Instagram and other social media platforms, or own/others usage of context regarding e.g. Emojis being placed to words, and the affect of enhancement of message when using specific Emojis.

Therefore, it might be concluded that content on Instagram that involves a marketing intention, even if mentioned clearly via statements of collaboration within content – the interpretation of tweens not seeing a marketing intention as first impression might be based on how the sender have placed Emojis next to specific sentences. Therefore, a reflection could be that since it has been presented that advertisement in traditional media, or directly from brands, the consumer believes that its marketing intention, since the intention is often percept as being something that is considered to be not personal

and as consequence not trustworthy (Rose, 2016; The Swedish Consumer Agency, 2015; Apejaye, 2013; Shen et al., 2017).

However, since Emojis and Emoticons could be representing emotions, the tween might see the content as something that is of personal value based on own experiences of production regimes with its peers. Since Emojis and Emoticons could represent feelings, and for the case of Frisk usage of Emojis associated to something positive or friendly – it might be the reason of why the majority of tweens didn't see the content as marketing intention. For instance, if giving an example, some tweens of this thesis had mixed opinions regarding if Frisk's intention was marketing or personal recommendations; and if the personal recommendation could be perceived as marketing or not.

According to Aaker (1996), recommendation could be perceived as word-of-mouth, which is a marketing strategy that marketers use in order for the consumer to deliver the message to others within its social surroundings. Thus, only the word "Recommendation" could be seen as sharing information since the word is according to Cambridge Dictionary:

“a suggestion that something is good or suitable for a particular purpose or job:

I bought this computer on John's recommendation (= because John told me that it was good).

I got the job on Sam's recommendation (= because she told her employers that I was suitable for the job).”

After the tweens got specific questions, the tweens mentioned the marketing intention of Frisk's mentioning Lufthansa in the text. This might indicate that since, Lufthansa isn't familiar for the majority of tweens, as being associated to other context than social ones, it might be the reason for the tweens to understand marketing intention. Also, this could be connected to the findings of Jones (2015), since the tweens of Jones (2015) study didn't see a marketing intention if it was from non-consumer brands (i.e. organisations that were informing about for instance, sexual orientation). Which could be applied to this thesis as Frisk not being a consumer brand, while it was the opposite for Lufthansa.

Regarding the question of **what resources/previous experiences of content, marketing, usage of Instagram or other social media will be central?**, as well with the sub-oriented research question of **what kind of role does the platform have for interpretation?** – it could be concluded as even if the majority of tweens didn't use Instagram, could still have interpretation regarding the content based on other social media usage. Therefore, Instagram as platform wasn't experienced as central or needed in order for interpretation and knowledge from the tweens to be expressed. Although, the reason for the tweens of not using Instagram was either due to not having permission by the tweens parents, based on the tweens being under age of usage. Another reason was that other peers within the tweens social surroundings didn't use Instagram anymore. Which are findings that could be connected the

information stated within the the articles of Meyers (2012, 8 September), Daily Mail Reporter (2014, 19 November) and Zamore (2016, October) regarding the context of tweens using social media, peers influence of usage of social media, as well as the consent by the tweens legal guardians.

The knowledge and experience the tweens possess are through a perspective of having private accounts, and that the majority of tweens haven't had the experience of follow any celebrities on social media – since the majority of tweens thinks celebrities is associated with making content with marketing intention.

This perspective might indicate why a marketing intention was not spontaneously mentioned at first by the majority of tweens when it comes to the content from Frisk – based on the majority of tweens haven't had the experience of following or see content by celebrities, the tweens aren't familiar with content that involves marketing intention. This kind of statement is based on for instance, that the general consumer according to both The Swedish Consumer Agency (2015) and Hansson et al. (2006) are aware of what is advertisement and not, based on being frequently exposed by it through traditional marketing formats. Then it could be concluded, that since social media is a relatively new medium and is considered containing a personal sphere, it could be difficult for the consumer to examine marketing intention (Colliander, 2012).

The reason for the tweens having private accounts, no matter what social media platform, was based on them wanting to know and feel secure with the followers, as well as the avoidance of receiving hate comments, for example via their own experience, hearing/seeing of other experiencing it, or what parents had as reasoning for setting certain rules of use. This might be related to the concept Rose (2016) is mentioning regarding social agents. That the parents as well as other peers within these tweens social surroundings might have an impact to tweens of this thesis experiences of using social media platforms, based on perspectives regarding a social semiotic approach through reception- and production regimes. Which are according to Rose (2016) via a quotation by Hodge and Kress (1988, quotation in Rose, 2016):

“A logonomic system is a set of rules prescribing the conditions for production and reception of meanings; which specify who can claim to initiate (produce, communicate) or know (receive, understand) meaning about what topics under what circumstances and with what modalities (how, when, why). Logonomic systems prescribe social semiotic behaviours at points of production and reception, so that we can distinguish between production regimes (rules constraining production) and reception regimes (rules constraining reception).“

Private accounts have been associated as a positive experience, while a public account is perceived as a higher risk of getting negative user experience. The negative experience was either due to tweens parents' rules of usage, or with the fear of having un-known followers – thus, a discussion regarding hate comments was followed as central theme of results.

This might indicate tweens understanding of the relationship between personal and commercial influences on Instagram, which can become difficult to define, when the majority of content is mainly constructed of containing semiotic elements of social resources that the tween have experienced through own production and reception regimes and other experiences within tweens personal social surroundings both outside and within the world of social media.

Regarding findings that hasn't been part of the research questions is regarding the role the majority of tweens wants the school to take regarding the hate comment perspective. Also, when the tweens as well as the legal guardians might be very depended on teachers' opinion and recommendation regarding usage of different social media platforms. Even if the teachers' opinion and recommendation has been discussed with the tween, it is only through a negative perspective, and even if there has been a discussion it has not been in-depth, as the majority of tweens wishes to be.

A "surprise" finding of research, was regarding tweens as social media influencers, and that companies could be aware of tweens not following celebrities and therefore, the companies might use tweens as brand ambassadors. Although, it isn't of notice if companies that sponsors are aware of the ambassadors proper age, but even if, it might no matter what be questioned if its ethical to consider tweens as influencers, based on the tweens context of milestones, as well as being known for making great amount of social impact with each other as peers, both regarding positive- and negative perspectives. What also is important is the perspective if the tween influencer in question is aware of the terms and conditions of being an influencer, based on that the tween is within phase of life where the critical thinking aspect of life has just begun and is therefore only at its first steps of becoming an individual.

9.1 Perception of specific sections of the results

The reader might interpret the sections or mentioning about for instance, hate comments or tweens as billboards/influencers as sections that are not relevant of presenting, based on that it is not stated within this thesis aim or different research questions to investigate. When it comes to the section of hate comments, the reason of why this issue was presented was to show an insight of these tweens social media world, in order to possibly understand what resources/previous experiences had as a role, when the tweens gave answers of for instance, their interpretation of Frisk's content.

Another reason for presenting the section of hate comments was due to that all of the tweens mentioned about this context without the author of thesis asking a question regarding the issue. Which could indicate that the majority of tweens wanted to have *their voices heard* regarding this issue, since the issue is very central within their world of, as well as within the world outside social media, and that a deeper discussion about behaviour online is according to the majority of tween needed. The

reason for the discussion being needed could be due to that the tweens might be confused of the social codes and norms in the digital world of social media, since the tweens have to experience of being self-taught of the norms within this world. However even if being self taught, some tweens seek for further guidance within the school environment, which could be based on that the peers of these tweens that have received hate comments have been peers within the tweens school-environment of social surroundings.

Therefore, it might be speculated that since the issue of hate comments became so central within the interview occasion, the tweens saw the author of thesis as a sort of spokesperson for them in order to make their suggestions become reality. Although, it is important to mention that since the tweens didn't confirm this speculation, as well as that the tween was notified that their participation would guaranteed to be anonymously - it should only be seen as speculation of discussion and not as real facts of results.

Regarding the reason for why the section *Tweens as billboards/influencers* was presented, was based on the author of thesis saw a connection of the information that had been presented in the background chapter regarding both marketing on social media, as with the perspective of the tweens of this thesis motivation of having private accounts - which has already been mentioned within the previous section of this chapter *Discussion and Conclusions*. Another reason was the curiosity of Tween 12a's mentioning regarding how Tween 12c had gained the 10.000 followers, and became, based on the amount of followers, an influencer. The scenario of Tween 12c, could for example, be related to the article of Chafkin (2016, 30 November) and in the video of Belle (2016).

For instance, in the article of Chafkin (2016, 30 November), Chafkin did an experiment of becoming an Instagram influencer with the help of a marketing agency for a month. The purpose of the experiment was to have a perception of how much work it takes in order to attract followers and as outcome earn money on Instagram. At first Chafkin had an account with 212 followers, and **“normal, everyday photographs”**. In the end of the experiment, Chafkin ended up with 1.400 followers, and photographs with high quality standard with the help of occasionally hiring photographers to take Chafkin's pictures for him.

Although, it wasn't only the high quality pictures that made Chafkin increasing followers – it was also that the author once bought followers and a “bot” (**“a device or piece of software that can execute commands, reply to messages, or perform routine tasks, as online searches, either automatically or with minimal human intervention (often used in combination”**, 2017) for attracting followers from companies that provided these services. According to Jade (w.y.) this type of strategy is **“mere”** within the world of social media influencers. While Hutchins (2015, 20 April) mention the opposite by writing that **“we're seeing a spike in the use of Instagram bots for likes and comments”**.

Even if this strategy exists it is often discussed as making the account in question look “**inauthentic**” (Hutchins, 2015, 20 April). The reason is based on Instagram’s terms of using the platform, which indicate that it isn’t for instance, allowed to buy followers or using bots on Instagram (Instagram, 2017d). Which Chafkin (2016, 30 November) mention as an experience when Instagram after some time removed some followers of Chafkin’s account, that the platform considered as ‘non-human’ followers.

However, in order to increase the amount of followers, Chafkin did also liked and commented on other accounts content, and followed many accounts that later followed Chafkin. Which according to Tween 12a, was the reason Tween 12c got the amount of 10.000 followers.

This type of strategy is described in the video by the entrepreneur Birgitte Belle, when Belle (2016) states following information:

“Liking + Commenting on other accounts= 5% Follow back

Following other accounts= 20-50% Follow back

This means for every 100 people you like and commenting on, only 5 will follow back.

However when you follow other accounts, 20-50 people out of 100 will follow you back.”

The information that is stated in the quotation above, are not confirmed in the video regarding why or how Belle has gotten the information in the first place. Therefore, it could be questioned if its ‘real’ facts or just ‘speculating’ facts by Belle.

Although if ‘we’ connect to what have been previously described by both the experience of Chafkin (2016, 30 November) with what Tween 12a mentioned about the scenario for Tween 12c, with increasing followers by following accounts that followed Tween 12c back – it might be relevant to what Belle stated in the quotation presented. The reason of relevance could for example be seen in the article of Coley (2015, 13 May).

Coley (2015, 13 May) describe one of the reasons for the ‘**following-back**’ phenomena as something that is connected to acknowledgement that is beyond the digital presence. The one that choose to follow an account has done it with the purpose of showing that the account is important enough to be selected to the follower’s content feed. Therefore, it could be a sort of curtesy in order to show respect or ‘thank you, you are important too’, when the account that has been followed to follow user in question also. Coley (ibid) also states that not all followers need to be followed back based on showing respect. What is mainly important is to follow-back on accounts that could add value on ‘your’ account’s image, or just personal interests.

Therefore, the general conclusion that could be made regarding this section is that in order to become a social media influencer the *'best'* way to increase the amount of followers is to follow others – and that the others will follow back. This could be related to what Siibak et al. (2012) and Rose (2016) mentioning of people taking their 'reality' world into the digital world – and therefore the following-back phenomena might be related to a social semiotic perspective of people making social constructions of interaction in order to make the world of social media through a meaning-making perspective, or conduct rules regarding the logonomic systems of reception and production regimes.

However, when it comes to the scenario with Tween 12c, its difficult to confirm Tween 12c's first intention of following other accounts based on the situation of not interviewing Tween 12c, as already mentioned. Neither did Tween 12a mention Tween 12c's intention of following other accounts. Therefore, it could only be speculated into what has previously been mentioned as reasons of *'why'*.

Another reason for presenting this section in this thesis was based on curiosity of this context, as well with the motivation of for example making the reader to be aware of that anyone, no matter what age could become an influencer. Which could lead to a new type of direction when it comes to the debate of importance of understanding sender intention within social media, as well with exploring different kinds of sender intentions within social media as research field.

9.2 Recommendations to Future Research

Limitation of this paper was for instance, that the author of thesis couldn't do an interview with the sender, Viktor Frisk. It would had been interesting to ask Frisk about what his aims were by writing the way he did- and compare this with the tweens interpretation of his ambition. Also it would had been interesting to make this interview after the result from the tweens. That you do the interview first, and then present the result to him as a sender. It would had been interesting to hear his point of view about the result – and therefore make his own judgement about the subject in question.

Other recommendations that could be made is regarding further research about interpretation of for instance, usage of Emojis and Emoticons. In order to identify in-depth these semiotic elements could have in usage of text.

The author of thesis main opinion about recommendations of future research is that everything that has been seen as finding could be researched even further since the research field regarding a sender intention, as well with tweens as consumers on social media as research field is relative un-explored. It is therefore only depended on the reader's individual interest of findings that has been made. If the author would give further recommendations than that, the reader might end up reading another 100 pages.

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Appendix 1: Pilot study questions

- 1) Explanation of purpose of the research and why you need their help. Mention also about recording options and again for their consent.
 - 2) Do you know who the people are within picture?
 - a. How do you know them?
 - 3) Do you follow Viktor Frisk/Bianca on Instagram?
 - a. If yes= why?
 - b. If no= Do you follow any other celebrities?
 - c. If no= Have you seen content from Bianca/Viktor's Instagram without following?
 - 4) Ask if they know about the definition of each emoji.
 - 5) Do you know what Lufthansa is?
 - a. How do you know them?
 - 6) Do you understand why Viktor Frisk is publishing content?
 - 7) Do you see anything in the message that could prevail marketing intention? How and why?
 - 8) Have you felt that thanks to the content by Viktor that you have wanted to go to New York?
 - 9) Have you learned/discussed something regarding marketing within school?
 - 10) Have you learned/discussed something regarding social media usage within school?
 - 11) Have you done content where you make "reviews" of a product? Or seen someone of your peers done that?
 - 12) Are there any questions you would like to ask me?
- Think of asking questions so that every tween would feel that they are participating!
 - Think of Intention and Functionality if new questions would be created, or main ones need to be changed!
 - Make them feel like they are in charge of the interview occasion!!

Appendix 2: Paper of Consent

Anhållan om tillstånd för att ert barn kan delta i en undersökning inom ramen för ett examensarbete vid Master programmet Informationsteknologi och Lärande, 120 hp vid Göteborgs universitet

Jag är en Masterstudent som snart ska ta examen vid Göteborgs Universitet. Jag håller därför på med att skriva mitt examensarbete inom utbildningen som avslutande moment.

Examensarbetets syfte är att ta reda på hur Tweens (barn mellan åldrarna 9-12 år) tolkar/uppfattar marknadsföringsstrategier via Instagram. Och hur de kan särskilja relationen mellan kommersiella och personliga influenser på Instagram.

De frågor som behövs besvaras är gällande hur och vad barnen tolkar som marknadsföring, och hur Instagram och tidigare erfarenheter av Instagram/sociala medier kan spela för roll vid tolkning. För att kunna besvara dessa frågor samt syfte behöver jag samla in material genom gruppintervju/gruppdiskussion med barnen i ca 20 minuter.

Jag kommer att visa en bild från Instagram för barnen, och ställa frågor om bilden och dess meddelande. Även följdfrågor som är förknippat med deras vardag gällande marknadsföring och sociala medier kommer att ställas. Ingenting av det som sägs kommer att bedömas som rätt eller fel i mitt arbete.

Under studien hade jag tänkt att spela in i videoformat för transkriberings- och analyseringssyfte. Videomaterialet kommer analyseras med hjälp av handledare men inte visas i något annat sammanhang. På detta sätt kommer jag att ta del av material som handlar om ert barn.

På ert fritidshem/klubb kommer undersökningen att genomföras under datumet **11 april 2017**. Jag vill med detta brev be er som vårdnadshavare om tillåtelse att ert barn deltar i den gruppintervju/gruppdiskussion som ingår i detta examensarbete. Alla barnen kommer att garanteras anonymitet. De barn som kommer att finnas med i undersökningen kommer inte att nämnas vid namn eller på annat sätt kunna vara möjliga att urskilja i undersökningen. I enlighet med de etiska regler som gäller är deltagandet helt frivilligt. Ert barn har rättigheten att intill den dag arbetet är publicerat, när som helst välja att avbryta deltagandet. Materialet behandlas strikt konfidentiellt.

Genom underskrift nedan godkänner du som vårdnadshavare att ditt barn deltar i studien. Skicka gärna med lappen med barnet tillbaka till fritidshemmet/klubben så snart som möjligt, så att ansvarig kontakt kan samla in svaret vid tillfälle.

Datum

.....
vårdnadshavares underskrift/er elevens namn

Har ni ytterligare frågor ber vi er kontakta oss på nedanstående adresser eller telefonnummer:

Med vänliga hälsningar

Victoria Johansson, *Telefon nummer*, Mail: *Mail adress*

Huvudhandledare för studien är Patrik Lilja.

Kursansvarig lärare är Universitets lektor Patrik Lilja och Universitets lektor och studierektor Sylvi Vigmo, Göteborgs universitet, Institutionen för pedagogik, kommunikation och lärande, Mail: patrik.lilja@gu.se eller sylvi.vigmo@ped.gu.se

Appendix 3: Main interview questions

- 1) Explanation of purpose of the research and why you need their help. Mention also about recording options and again for their consent.
 - 2) Ask about their age.
 - 3) Do you have Instagram?
 - a. If no= Why don't you have Instagram?
 - i. What other social media platforms do you use?
 - 4) Do you know who the people are within picture?
 - a. How do you know them?
 - 5) Do you follow Viktor Frisk/Bianca on Instagram or other social media?
 - a. If yes= why? Do you follow other celebrities?
 - b. If no= Do you follow any other celebrities?
 - 6) Have you felt that thanks to the content by Viktor that you have wanted to go to New York?
 - 7) Have you seen Viktors YouTube channel?
 - 8) Do you know what Lufthansa is?
 - a. How do you know them?
 - 9) If you would summarize the text, what was the text about?
 - 10) When Viktor have written these Emojis, what do you think is his reason for writing them?
 - 11) What do you think Viktors reason are for writing @biancaingrosso, and that the reader could go directly to her profile?
 - 12) Do you understand why Viktor Frisk is publishing this picture?
 - 13) Have you felt that thanks to the content by Viktor that you have wanted to go to New York?
 - 14) Have you seen Viktors YouTube channel?
 - 15) Do you see anything in the message that could prevail marketing intention? How and why?
 - 16) Have you learned/discussed something regarding marketing within school?
 - 17) Have you learned/discussed something regarding social media usage within school?
 - 18) Ask them if they have experienced someone or if themselves have experience of being an influencer. *Explain the Tween 12c scenario
 - 19) Are there any questions you would like to ask me?
- Think of asking questions so that every tween would feel that they are participating!
 - Think of Intention and Functionality if new questions would be created, or main ones need to be changed!
 - Make them feel like they are in charge of the interview occasion!!