

How Zara got Detoxed by Greenpeace

An online content analysis from the Dragonfly Effect Model perspective



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Abstract

After the introduction of the Web 2.0 technologies many aspects of our social lives have undergone changes. Some social media platforms even became part of our daily routines. Non-governmental organizations such as Greenpeace, an international campaigning organization, also joined this bandwagon. They seek information, check others, follow links, post environmental awareness messages, promote their causes, appeal for donations, call for volunteers, discuss social issues, and advocate social change. However, until now academics have not covered the effects and results of their actual presence on social media for their campaigning purposes. This study is an attempt to take a step towards filling this gap. To do this, the underlying reasons to the success of Greenpeace in the 'Zara Detox Campaign' have been investigated with the support of the Dragonfly Effect Model with a qualitative online content analysis. Herewith, the question of how Greenpeace got the desired result through online social media platforms in such short time is shed light on. The Dragonfly Effect model helped to understand and reflect on the content. Differences, similarities, commonalities, and some elements that were more prevalent than others are found.

Keywords: Detox, Dragonfly Effect Model, Greenpeace, Social Change, Social Media, Zara

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1. Introduction

Zara is the world's biggest fashion retailer and they are '...trendy and decently made but inexpensive products sold in beautiful, high-end-looking stores' (Hansen, 2012). Inditex - parent company- said in an interview with Hansen (2012) that they work with unions and other organizations "to have the most respectful supply chain" and audit all of its partners every year, but like most major fashion companies that outsource the manufacturing of their clothes, it has received complaints about factory conditions. In November 2012 one of these complaints came from Greenpeace, an independent campaigning organization, but this time it was not about the factory conditions; it was about the hazardous chemicals used in manufacturing. Accordingly, Greenpeace launched a campaign 'Zara Detox' to get Zara rid of the hazardous chemicals. Their report in November 2012, Toxic Threads: The Big Fashion Stitch-Up demonstrated hazardous chemical usage in the production of fashion. This is causing water pollution, damage to the environment, as well as serious harm to the health conditions of the people producing and wearing their products. 'Just nine days after Greenpeace launched its report 'Toxic Threads: The Big Fashion Stitch-Up', high street giant Zara has gone into detox. The 1975-born Spanish clothing label has promised to eradicate all releases of hazardous chemicals throughout its entire supply chain and products by 2020, following public pressure in response to Greenpeace's Detox campaign' (Newbold, 2012). Online platforms brought the supporters of the Detox campaign together and intensified the pressure on Zara. For instance, in nine days, almost 300.000 online petition signatures were collected and this is only one online platform they utilized. The great success is admirable, especially the role of social media, however; the question remains through which means did Greenpeace achieved the result through online social media platforms in such short time. This question will be the focus of this research. More precisely, this project will focus on how social media platforms are utilized in this online campaign to communicate the desired message to the public because although social media platforms are on the rise (Shirky, 2011) and they are highly part of our daily routines, literature on the actual online presence of non-governmental organizations are lacking (Boeder, 2002; Özdemir, 2012).

Briefly, non-governmental organizations (NGOs) came into existence when the government and private organizations were not competent in certain matters (Willetts, 2006) and today they are trying to address this incompetency through campaigning with donation-based budgets. Greenpeace is perceived as the pioneer in this field (Zelka, 2004) therefore,

to understand this immense success of the online social activist spirits through their perspective is rather thought provoking to investigate. Thus, Greenpeace as one of the most successful environmental NGOs with a rapid development of their online presence, and resources provided for this study offers a basis for further research in this field. Furthermore, this study will also shed light on the societal understanding.

In other words, it will try to conceptualize the emerging trend of online activism especially when we are confronted online with strong campaigning content on issues such as global warming, chemicals in our clothing, and water pollution, which seems to somehow affect us deeply. However, this ‘somehow’ has never been fully investigated yet in terms of content. Therefore, this study seeks to understand how Greenpeace utilized the social media platforms and the minds of followers. After discussing the research relevance and research aim in the next section in detail, the reasoning behind this study will be clarified more precisely.

1.1 Research Relevance and Research Aim

The underlying reason to the interest in the topic of this study derives from the recent changes in many aspects of social life after the introduction of Web 2.0 technologies (Couldry & Curran, 2003). Some research suggests that this trend in technology and facilities like social media platforms has been positive and it contributes to people’s experience of democracy in such that subordinate social groups become able to deliver their messages to the readily available users (Carroll & Hackett, 2006; Couldry & Curran, 2003; Dunbar-Hester, 2012). The social engagement of the ordinary citizen with the civil society organization Greenpeace represents an engagement in the public sphere that can also be interpreted as a form of democracy. This shows that social media has been impacting democracy in crucial political issues and increasingly academics have showed interest in the matter. For instance, research on social media impact in conflict such as the Syrian conflict continues to grow (Callaghan et.al, 2014). Furthermore, articles on the Arab Spring and the role of social media have also been investigated (Szajkowski, 2011). After a primary review of the existing literature, not only the role of social media is challenged in terms of politics but also how for-profit companies are confronted with the usage of social media (Juris, 2005) in terms of crisis management communication and how they find a way utilize social media and use to gain more profit is investigated (Kabani, 2013). However although in one recent study by Guo and Saxton (2014) research on the effects of social media on non-profit

advocacy found that social media activism leads to unique and dynamic forms of communication (which were not present in the literature before) there is little research on the details of how these unique forms of communication are structured. In other words, how social media is utilized by NGOs and how they achieve specific campaign goals content wise is not evident. Hence, the number of studies examining the authentic online presence and performance of non-profit organizations such as Greenpeace remains restricted (Boeder, 2002). More precisely, ‘The number of studies that focus on Non-Governmental Organization uses of social media are very limited’ (Özdemir, 2012, p. 27). Though nowadays, due to the rise of social media the diverse opinions can be efficiently assembled and voiced; ‘Theory, history, and practice have shown that a vibrant, independent, non-profit sector is critical to democracy. As such non-profits have an obligation to represent their constituents’ needs to the government, media, and public at large’ (Greely, 2006, p. 14). Understanding these will profit both academics and practitioners.

To comprehend the dynamic online presence of Greenpeace and the strategies they applied for their successful Zara Detox campaign this analysis will be carried out with the support of the Dragonfly Effect Model developed by Aaker & Smith (2010) through an online content analysis. The Dragonfly Effect Model (Aaker & Smith, 2010) claims to explain non-profit social media campaigns’ unique and dynamic forms of communication by proposing a four-wing framework. To the best of our knowledge, academically, this model has been empirically harnessed by building campaigns with theoretical propositions (Ward, 2013; Weaver, 2012; Frey, 2011; Jorge, 2011). Greenpeace did not utilize this theoretical framework of the Dragonfly Effect Model. However, this study aims to understand the societal components of the success story by using the model in a deductive manner. Therefore, I have come to the conclusion that this framework will only enhance the quality of my content analysis aiming to answer the below research question.

1.2 Research Question

To understand how a campaign grew on social media platforms and became successful to communicate with people, deliver its message, and trigger and complete a social transformation, this study will investigate the elements of the online contents and the process of the online campaign with the support of the Dragonfly Effect Model (Aaker & Smith, 2010) framework. Through a qualitative content analysis on the social media platforms this study will investigate the following question:

‘How did Greenpeace utilize the social media platforms in their communications for the online campaign of Zara Detox?’

1.3 Structure of the Thesis

In order to shed systematically light on the research question this section clarifies how the remaining chapters of this thesis are organized. To start with, chapter two will discuss all the elements, which brought the research idea together; Greenpeace as a non-governmental organization and their online stance regarding campaigning; literature on the relationship between social media, online campaigning and political activism and how this helps unheard and/or pressured voices to be raised. Last but not least, the details of the Dragonfly Effect Model will be given to provide the readers with a thorough understanding of the framework used for this online qualitative content analysis. This chapter lays the basis for this research. The third chapter will explain the route of the methodological links between the literature, theory and the analysis to be carried out in detail. Following, in chapter four the qualitative content analysis is carried out. Lastly, the conclusion and discussion points based on all the above-mentioned chapters are provided to be able to answer the research question. In the following chapter as mentioned above the basis for this research in theory will be laid.

2. Theoretical Framework

This chapter will concentrate on the theoretical framework of this study emphasizing upon the theoretical backgrounds of the issues in discussion. First the context of social media and social change will be clarified. Hereafter, Greenpeace and their stance towards social media will be investigated. This will be followed by the case under study; the Zara Detox campaign. The theoretical analysis will provide an explanation of the framework -the Dragonfly Effect Model- by Aaker & Smith (2010) to understand the use of social media for specific non-profit purposes and to help understand the methodology of this study. This will give the readers the necessary appliances to have a better understanding on the relationship between the variables.

2.1 Social Media and Social Change

This study aims to understand the success of a non-profit online campaign -Zara Detox- by Greenpeace. In order to have an in-depth understanding of this online activism a short historical introduction to how social movements developed into online activism will be given.

Social movements started with the rise of labor movement in the late 19th century. Most of the principles in these early social movements were class-related economic issues (Onder, 2003). Yet later on especially after 1970, these movements were regarded as old social movements, and more activism-based movements including feminism, minority movements, and peace movement characterized new social movements. New political and social activism used mass communication tools and these were thought to be really useful and more reliable than traditional media channels. In these new social movements, the new activists created new social politics. These activists were characterized by their middle class status due to their higher education and reliable economic conditions (Offe, 1999). In the last decade, the increasing spread and popularity of technology and especially social media thanks to the development in the Internet era transcended boundaries and achieved engaging digital activism into activism movements all across the globe. More precisely, this developed activism-based movements into activism with no geographical boundaries.

The Internet era and social media had a significant impact on activism. In one study, it was found that online activists can be seven times more persuasive and successful on decision making bodies since they can attain and get access to more people than street activists (Savas, 2013). Furthermore, recent research focusing on the use of social media for

activism revealed that activists use social media, in this particular case Facebook, for a variety of reasons such as “seek information, check others, follow links, post civic messages, promote social events, appeal for donations, call for volunteers, discuss social issues, schedule plans and advocate change” (Warren, Sulaiman, & Jaafar, 2014; p. 284). With a quick glance, this can also be found back in the success story of Greenpeace in persuading Zara to go hazardous chemical free. This is an obvious indicator of the validity of online social activism and proves its importance in today’s society. However, as it will be elaborated upon in the following lines, while other fields (politics, for-profit organizations) got academic recognition on how social media impacted social change in terms of content structures and strategies, campaign successes of NGOs such as the Zara Detox campaign were not elaborated upon as much.

To start with, one of the very recent examples of online activism and its success is the emerging political activism that was experienced during the Arab Spring in the Middle East. All around the world, people supported the democratic causes of Arab people and wanted to help them in any ways possible (Szajkowski, 2011). Especially in cases of political activism, the underrepresented groups in the traditional media could show and explain themselves to the world public with the means of different social media platforms like Facebook, Twitter, YouTube, and blogging.

Secondly, in order to support the above-mentioned unrestricted global effective communications for specific purposes some academics have even written pieces on this matter. For instance, Morozov (2011) in his study lists the strategies of how activists can make use of social media in eight different features. This whole process is thought to be free and delivered to people as an alternative to traditional media. Without surprise, in the course of time, online activism was no longer an unexpected situation for both the state authorities and companies.

Thirdly, as regards companies interesting articles on their role in social media were found. More specifically, companies/corporations are also confronted with digital activism. Juris (2005) examines how anti-corporate globalization activists harnessed digital media facilities to start online campaigns and activist movements for social and political change. Articles were not only about the actions against companies but also how companies utilize social media for their own purposes. For instance, Kabani (2013) says that social media are really useful for marketing and gives details on how to create social media marketing strategies. This demonstrates the relevance of social media in today’s society.

As can be seen advanced societies have been welcoming rapid technological developments. Non-governmental organizations have also increasingly welcomed new technological innovations into their methods of communication and activism. However, since their inception adaptations to new technologies were not predominantly high in pace (Jamieson, 2000) but Greenpeace was one of the forerunners among other NGOs to incorporate technology into its communication methods. However, a lack of detailed content related articles on how they achieve social change through social media is apparent. More on the role of Greenpeace will follow in the next section. Yet, the above given three points demonstrates the interest in the digital era. So, we can conclude that social media platforms gained immediate popularity due to their potentials and there has never been a decline in their development and level of use by people and organizations (Grill, 2011). Therefore, we should not view it as a mere trend anymore, and rather accept the fact that it became a part of our lives.

It could be seen as a trend a decade ago when people mainly used Internet to e-mail. This trend in fact started entirely with the rise of the Internet and its tools help spread this rise. According to Shirky (2011), “since the rise of the Internet in the early 1990s, the world’s networked population has grown from the low millions to the low billions (p. 28)”. Over this period, as can be observed from the above lines social media has become a fact of life. It has become part of our civil society worldwide. Politics, Companies, NGOs, and regular citizens are among the actors utilizing social media. When we observe our online social surroundings we can clearly spot most of the academic insights given in the above paragraphs. This also changed the way we interact with organizations, friends, and other parties.

Saxton, Guo, and Brown (2007) have written on the way we interact with organizations, friends, and other parties. They stated that second-generation web technologies provide a different type of interaction between the organizations, including non-profit ones, and the citizens. Here we can find the impacts of social media in terms of a big interaction network base. This new type of interaction was not earlier possible, but only made possible by the rising technology. Building upon that, participation by local people is also increased with the help of social media. According to Auger (2013), “non-profit organizations contribute to a democratic society by allowing those with diverse opinions to assemble and voice these ideas” (p. 1), and today, thanks to the rise of social media, diverse opinions could easily and efficiently be assembled and voiced. This becomes possible also

due to the fact that people can easily access social media in advanced societies and they can share their opinions with each other without requiring formal skills like journalism or other traditional media (Loader & Mercea, 2011). This makes the issue at hand more interesting to investigate. However, not all the articles believe in the positive potentials that social media can bring in terms of social change.

Contrary to all the benefits summarized so far, there are also counter views and concerns on the usage of social media by Greenpeace and other NGOs. In terms of social change purposes the arguments are mostly shaped by the concerns of how the Internet communication leads to interaction. It is well known that the Internet has some effect on how movements structure themselves but it can also encourage forming of loose ties and ideologically mixed campaigns (Bennett, 2003). Furthermore, Shirky (2011) postulates that social media is not necessarily always successful. He says that social media does not create change. There are two reasons for it. The first one is that the tools of social media are not effective enough to persuade audiences compared to offline activism. The second is that they are not any better than traditional media since the reach is selective. Therefore, a gathering outside the online platforms may not bring together people as easily or may not be as successful. However, this could vary depending on the campaign and not all the campaigns necessitate offline gatherings. Therefore, the campaign type could determine if the online campaigning would be sufficient or the feasible tool to launch a campaign with. This will also be kept in mind throughout this study.

As can be seen from the above section, there are pros and cons identified by a select number of literature about the usage of social media for social change. While some of them focused on how political issues such as democracy was effected by social media (i.e. Arab Spring), some of them focused on companies and how they were challenged with it as well as how they should operate them for profit (Juris, 2005; Kabani, 2013; Samoriski, 2000; Kelly & Lewis, 2001; LaRosa, Lin, & Eastin, 2003). Furthermore, the potentials social media hold for NGOs were also elaborated upon. Many studies have examined the Internet's potentials and their impact. These studies were about how people perceive these platforms with regard to their usage patterns (Selwyn, 2004; Selwyn, Gorard, and Furlong, 2005; Dutta-Bergman, 2005) and their potentials (Saxton, Guo, & Brown, 2007; Auger, 2013). Unfortunately, the actual usage and insights to online content are not emphasized upon. Thus, literature on how NGOs achieve success through the support of social media platforms was surprisingly lacking.

Since Greenpeace is an established NGO recognized internationally, there is a lot of literature about the structure of Greenpeace and its activism (Zelka, 2004). For instance, Zelka (2004) explains this plethora of literature as such: “the high profile and international renown that has resulted from Greenpeace’s spectacular style of direct action means that there is no shortage of literature dealing with the organization” (p. 128). However, since social media is a recent phenomenon, investigation of usage of social media tools remain quite limited (Boeder, 2002; Özdemir, 2012). Clearly, this phenomenon is rather thought provoking; seeing how communications keep on developing in the 21st centuries digital activism era. Furthermore, according to Shirky (2011), “empirical work on the subjects is also hard to come by, in part because these tools are so new and in part because relevant examples are so rare” (p. 29-30). In line with this argumentation, Waters, Burnett, Lamm, and Lucas (2009) stated that it is known for profit organizations to use social media tools to promote their products and strengthen their brands; however little is known regarding how non-profit organizations employ social media tools. Therefore, this area of research is yet to emerge in literature and this study is important to contribute to the foundational build-up of literature. However, as elaborated upon in the above lines, not all the articles see social media as a positive agent of social change and activism. This investigation will help provide insights into how the results of social media communication by Greenpeace are achieved with the target audience. In the section below this issue is discussed in detail from the perspective of Greenpeace.

2.2 Greenpeace; New Media Pioneer among Non-Governmental Organizations (NGOs)

After having elaborated upon how digital activism developed and became an amplifying tool for raising voices and achieving social change, it is high of importance to grasp the organization and campaign under study. Therefore, this section will explain Greenpeace and its role as a non-governmental organization in the era of this century’s digital activism.

Currently, Non-governmental organizations (NGOs) are seen ‘...instrumental in changing mindsets and attitudes (Keck & Sikkink, 1998) in addition to being more efficient providers of goods and services’ (Edwards & Hulme, 1996; Uhr-Rehman & Ismail, 2012: 752). The history of Greenpeace as one of the global environmental NGO dates back to the

late 1960s with the protests against the US underground nuclear tests with the committee of 'Don't Make a Wave' (Pearce, 1996). Since then, Greenpeace has been gathering crowds and inspiring environmentally friendly changes through mass media and demonstrations (Greenpeace, 2013). Their success in campaigning certainly highlights the fact that they know how to get attention from their target audience. For their environmentally friendly causes and for change, Greenpeace seeks various effective methods. In the past, one of the most significant methods for Greenpeace was raising awareness through media exposure.

Media exposure has had benefits for Greenpeace. Yet, media is clearly not the only way that an organization, event, or subject can get public attention and status (Botan & Taylor, 2004) in the 21st century notwithstanding its power. Potential benefits of media includes easy and effective communication in assuring and providing information to others (Gandy, 1982) as news on TV and newspapers are viewed and presented on a daily basis throughout the developed countries. Greenpeace made use of this source during all its activism. Media also allowed Greenpeace to define its goals and values (Aufderheide, 1994). Their acts have been televised. As Barker-Plummer (1995) argues mass media offers a form of "knowledge membership" by which the public can engage with Greenpeace and remain up to date. Nonetheless, mass media has its flaws and disadvantages. For instance, the filtering processes held by traditional mass media (print and broadcast media) can misrepresent Greenpeace's cause. To an extreme end, they even have the power to polarize it. Zelka (2004) argues that there are studies focusing on the relationship between the media depictions and structuring of Greenpeace campaigns and its own body. However, since social media is a recent phenomenon, not many studies focused on Greenpeace's use of social media compared to traditional mass media in the last decade. The advance of the Internet and social networking sites made it possible for Greenpeace to correct the inaccuracies due to filtering processes in the traditional media; therefore, it enabled them to tell their own story on a different level. In other words, Greenpeace was able to reduce the media filter to a minimum level. This can also be seen in how the Zara Detox campaign developed. More precisely, Porta and Mosca (2005) discuss that "Internet mediated communication provides movements with the opportunity to create unmediated and unfiltered flows of information, addressing public opinion and diversifying the message in accordance with their specific target" (p.184). In Tredinnick's (2006) words this new type of social media in online communication are social networking sites which are driven by user-participation and user-generated content. The power of user-generated content was already elaborated upon with the online Arab Spring activism in the previous section.

New media of the day, in particular social networking sites, are extremely powerful. As elaborated upon, this is mainly due to the unfiltered interactive nature of new media also known as social media with a great global reach. In line with this argumentation, Bennett (2003) argues, “nowadays, new media can even influence the mass media” (p.153). All these characteristics of social media enabled NGOs to have “a resource that has never been available to non-profits before now: affordable, direct, interactive access to the public at large” (Civille, 1997; Kenix, 2008, p. 409). This is a great advantage when we consider the fact that NGOs are donation based; Greenpeace does not accept money from governments and companies to protect their independence. This makes them reliable on individual based donations. Thanks to the low costs of social media Greenpeace was able to increase the pace of information for a very fair price. On a more general note, these resources as Garrett (2006) points out ‘...are changing the ways in which activists communicate, collaborate, and demonstrate’ (Garrett, 2006, p.1). This can also be seen in the ways they are fundraising. For instance, despite the limited Internet usage in 1999, the estimated amount of fundraising achieved over the Internet was 24 percent of non-profit funding. Five years later, the Internet fund raising increased to 48 percent of total fund raise in the non-profit sector (Wallace, 2004) and without any doubt the number is increasing. Again, as the above-mentioned lines suggest, Internet users are enabled to exchange information through participation and interaction for a very fair price (Coombs, 1998), which is especially useful for NGOs mainly relying on volunteers and donations (Kenix, 2008). This adds up to the power and reach of communications.

These claims are not without evidence; sure enough, Greenpeace International joined the bandwagon and has a website and social networking sites such as Facebook (1,580,700 likes), Twitter (958,579 followers), and YouTube (73,510 subscribers); as of January 19, 2014. Greenpeace accordingly, adapted its communication outputs and set up social media campaigns through emails, social media posts, photography, videos, and online petitions. On a daily basis information is shared and a continuous interaction pattern is perpetuated.

Currently, the pace of information flow is greater than ever before and two-way interactive communications are evident and necessary. According to Kaplan and Haenlein (2010, p.60), “the growing availability of high-speed internet access further added to the popularity of the concept, leading to the creation of social networking sites such as Myspace (in 2003) and Facebook (in 2004)”. As a pioneering NGO, Greenpeace aims at environmental change for the improvement of the planet. Like many other NGOs,

Greenpeace also “...tend to agree on shared causes and are dedicated to a progressive process of social change for the betterment of themselves and others rather than a strictly financial or consumer-driven business model” (Kenix, 2008, p. 409). Therefore, the emergence of social networking sites was incredibly useful for NGOs like Greenpeace to have better communication with and access to potential supporters and audiences. In particular, it is important to acknowledge that the Internet transcends boundaries of time and space. Internet-mediated communication makes it easier to transform crowds that are geographically isolated into closely connected populations, thus solving the problem of mobilization (Diani, 2001). This entire innovation of social networking and its tools facilitate activism and the process of getting organized for a cause. Even more importantly, the low costs of these tools make it more appealing for organizations like Greenpeace due to their donation-based budgets. Hence, it can be said that social networking means have become an important and valuable method for enhanced and easier communication for organizations, especially for the NGO Greenpeace in this particular case.

In short, based on the reviewed articles in the above two sections, it can be said that social media is useful when utilized in proper ways to achieve political and social objectives. It has advantages to traditional media counterparts and has achieved several social outcomes. Now, the context of Zara Detox Campaign will be discussed, to later be applied to the Dragonfly Effect Model as a framework to understand the social transformation. This is important because the Zara campaign was indeed a success. However, as mentioned in the above lines how non-profit organizations employ social media tools is an unknown territory in literature therefore, this study is important for future developments in literature in this field. The reason to why this framework was found suitable to understand this success will also take place in section 2.4.

2.3 The Context: Zara Detox Online Campaign

In November 2012, Greenpeace declared that a number of globally renowned international fashion companies use dangerous chemicals in their clothing products. Although the declaration included many companies other than Zara, it was only Zara whose products included chemicals that were causing hormonal imbalance, cancer, and water pollution. This move against Zara was part of the Detox campaign, which was launched in 2011 by Greenpeace. The detox campaign exposes direct links between global clothing brands, their suppliers and toxic water pollution around the world. One by one, Greenpeace

tries to convince clothing brands to detox from hazardous chemicals. Bearing this reason, Greenpeace started a campaign against Zara using social media platforms (Greenpeace, 2012a) and offline actions yet, the impact of which was amplified by social media as well. Before the campaign, the Zara Company (parent company Inditex) did not pay much attention to Greenpeace's calls and had ignored them. However, the campaign was so powerful that in nine days from 20 to 29 November 2012, the campaign reached its goal; Zara announced that it will stop using those dangerous chemicals causing health problems and polluting waters in all its products until 2020 (Greenpeace, 2012b).

In this campaign, some 700 Greenpeace activists in 20 different countries and 80 different cities across the world took part in local protests by featuring as the mannequins with make-up prompting powerful responses from the public. These protests could find a place in the traditional media as well; however, due to the global online viral reach one cannot deny that the success of the protests is rooted in the organized and well-planned strong activism on social media (Brady, 2012) with the support of the offline act.

The detox campaign started in the Beijing store with a press release. This was just the beginning and the first steps of a soon-to-explode campaign especially through the utilization of social media. With the awareness raised by Greenpeace, thousands of users posted on Zara's Facebook page on the campaign posts by asking Zara to stop using hazardous chemicals. Many people tweeted the important message of "detox-free fashion" on Twitter. Over seven million people supported the campaign across the world (Huffington Post, 2012) only in nine days.

According to the objectives and achievements shared by Greenpeace, only on Twitter, people mentioned the words Zara and Detox 43,800 times. Thousands of people sent Zara e-mails to stop using toxic materials in the manufacturing process and in their products. Moreover, Greenpeace activists prepared a video about the campaign and they targeted millions of people around the world to watch this video (Greenpeace, 2012a).

Evidently, the social media platforms enabled Greenpeace to circulate the campaign news and materials fairly easily and quickly all around the world than any other campaign using social media and traditional activism channels. Social media facilitated the rapid spread of the campaign news; especially the videos, tweets, posts, and pictures could easily go viral. Finally, as the results demonstrate one can conclude that this example is a good indicator of social media's success on activism and campaign management. Therefore, this

campaign is selected as representative to be studied. It is crucial to understand that we all know that this campaign was a success since Zara changed their behavior however, what we do not know is the details to how they achieved this through using social media. This is also lacking in literature therefore it is crucial to understand this phenomena. Keeping this background information in mind, the following section will clarify the Dragonfly effect model and why it is a suitable framework to qualitatively understand social media activism.

2.4 The Dragonfly Effect Model

The Dragonfly Effect Model was developed by Aaker and Smith (2010) as a framework to use social media for specific non-profit purposes. With backgrounds in business, marketing, and consumer psychology, Aaker and Smith utilize different principles and propose a four-winged model to introduce quick, effective and powerful ways in the social media to create and lead a social change. This framework clearly shows that there is interest in the topic in terms of how to build a campaign focusing solely on NGOs. To build a campaign one must certainly understand how a campaign succeeds. In their book, they mention that social media is multi-faceted and includes a number of platforms (Aaker & Smith, 2010). To be able to successfully and purposefully utilize social media, first of all one needs to define a concrete and focused goal. This first step will help the ideas to move into action. Based on the previous sections the goal would be to convince Zara to commit detox and go hazardous chemical free.

The idea of the Dragonfly Effect Model apparently relies on the metaphoric parallelism with the dragonfly insect. This insect has four different wings; and the model harnesses the effective and coordinate functioning of the four wings. Dragonflies can propel in any direction only when all four wings are working in harmony. This means that there is a need for unified action in order to succeed in a social media campaign. These four wings to function in harmony are: 1) focus, 2) grab attention, 3) engage, and 4) take action, successively. Briefly, the focus wing is where one identifies a concrete goal whereas the grab attention wing is the awareness-raising phase of the model. Next, the engage wing comes into play where awareness moves into action by increasing the sense of empowerment in the target audience for the following wing, take action, is the continuous effort and action towards attaining the goal (see Figure 1).

After briefly clarifying the broad idea of the framework the underlying reason to employ this framework in understanding how Greenpeace achieved their success is due to

the clear division and coordination of the established categories. As it will be elaborated upon in the following lines, the categories and the different roles they take on will help the researcher to understand the issue under study in a more comprehensive manner since social media platforms can be rather complex in terms of content build up. Furthermore, the discussed potentials and downsides of social media platforms in the first two sections of Chapter 2 are brought together in this framework; the specific linkages will be followed. Nonetheless, briefly the linkages overall are that the framework operationalizes high pace information flow for a fair price with a progressive process of social change through eliminating geographical boundaries. Each and every point of the just mentioned sentence was harnessed in the analyzed literature so far (see Coombs, 1998; Kenix, 2008; Diani, 2001 in section 2.2). Therefore, this makes the framework even more suitable for this analysis.

In each wing, there are various design principles according to which the message and the goal should be designed and characterized. The first wing -focus- is characterized by the H.A.T.C.H principles, each letter referring to one of the design features of the wing. The first principle is to be humanistic. It is important to pay attention and understand who the target audience is. There should be proper communication, observation, and empathizing. The second principle is the goal quality that it should be actionable. Although big goals are the ultimate objectives, they should be broken into smaller sub-goals, which make them actionable and achievable. The next principle is regarding the goal quality that the goal should be testable. It is important to measure the progress and evaluate if the process is successful. The next principle is clarity. The goal should be really clear and specified. This facilitates the goal attainment. Finally, the goal must have some personal relevance and it should bring the agent some happiness at the end of the process. This is especially important for motivation.

The second wing is about how to grab attention. In this wing, there are four important design principles to consider. The first one is to get personal. This increases the idea of genuineness when the whole message is attached to real persons. Furthermore, when the counter views by Bennett, 2003 in the literature review is considered on social media creating loose ties we can definitely say that this principle is giving a formula to overcome that problem. The second principle is to deliver the unexpected. When there is some element of surprise in the message, it always draws people's attention more and it helps the message to go viral. As Brady, 2012 argued in the reviewed literature going viral could even influence the traditional media output. The third principle is to visualize the message.

Pictures are always good indicators of good message delivery and they can be embedded in people's minds easier. The last principle is to create a visceral connection. This connection is about how the agents target people's five senses. For instance, music and other uses of sound are important and beneficial in message delivery.

In the third wing, it is about how the agent engages with the target audience. This wing is concerned with the way the message is connected to the people. People should emotionally engage in your message. Again the framework is emphasizing upon creating strong ties between the causes and the individual and overcoming the loose tie argument that is feared by academics. In this wing, there are four principles. First, it is important to tell a story; Greenpeace told a story about Zara and their hazardous chemical usage in a very strong way. This influenced the target audience and as the second principle requests the needs and the feelings of the audience was empathized with. Empathy was created by Greenpeace by emphasizing upon it is your skin touching those clothes which contain hazardous chemicals and pollute our waters. As part of this principle, the agent must understand with whom they are communicating. The third principle is to create an authentic message. Authenticity lies in openness, clarity, and genuineness. Again, this corresponds with the empathy aspect. Lastly, it is important to match the type of media. The media platform you choose and the way you deliver the message could be as important as the content of the message. For instance, although Greenpeace focused on social media the campaign got picked up by traditional media as well. This last principle of this wing could be especially useful in understanding campaigns using multiple media platforms.

Built upon the first three wings, the last wing is about taking an action. There are four principles in this wing. First, it is important to keep things simple and easy while asking for taking an action. For instance, if the agent mentions a video on Twitter that features on YouTube, the agent should make sure that tweet has the direct link to the YouTube video. The second principle is to make the action a fun one. This principle is about drawing attention and making it desirable for people to follow. The third principle is to create fit between the audience and the agent. There should be an important rapport established between them. Lastly, it is important to be open to the needs and feedback of the audience and incorporate them by reflecting comprehensively. This emphasizes upon the importance of high pace two-way communications establishment, which was not available to NGOs before as discussed by Civile (1997) and Kenix (2008).

Since the development of the Dragonfly Effect Model, there have been some studies utilizing the model in understanding different social media platforms. For instance, Gladwell (2010) gives critique on the model regarding its use on social media. In his work, Gladwell (2010) postulates reasons on why the model will not function. He believes that the social media creates weak ties, and the model does not bear a future compared to offline activism of the past. On a broader perspective, this line of thinking was also found in section 2.1 of this study; Bennett (2003) sees social media platforms only encouraging for loose ties and ideologically mixed campaigns. Yet, wing 3 -engage- has design principles to overcome this problem by making the goal personal hence, establishing an emotional bond. Therefore, the critique is not well established and is not as solid as one might think.

However other authors used the model to utilize in their social media campaign projects and succeeded. Ward (2013), for instance, harnessed the four wings in order to develop and achieve success in the 'It Gets Better' project. Weaver (2012) followed the model for a community strategy project for another organization again to achieve success. Ober, Zube, & Lampe (2012) tried to understand the impact that social media creates on civic engagement and political engagement. Similarly, Ghosh (2013) also utilized the model for the concept of online civic engagement. On the other hand, Frey (2011) employed the model for policy analysis, policy papers, and policy change, and focused on the emotion aspect of the model. Similarly, Chakrabarti and Berthon (2012) also focused on emotions, and they looked at the notion of gift giving and related social emotions on social media through the Dragonfly Effect Model's emphasis on emotions. On another research, Elmes, Corrie, McGuire, & Landvogt (2013) elaborated upon bits and parts of the model to support advocacy efforts online for Good Shepherd Youth & Family Services in their consultancy report. And finally, Jorge (2011) looked at the model for modern marketing with regard to the case of Galp Energia for his doctoral dissertation. These examples demonstrate that the model was used for very different purposes but overall, it was for non-profit social change through social media.

Figure 1. The Dragonfly Effect Model

	What is it?	Ultimate Goal	How do you do it?	Reminder
Wing 1: Think Focused	Concentrate on a single outcome rather than “thinking big”.	To concentrate all of your resources and attention on achieving a single outcome.	-Set one goal. -Break it down into smaller, easily achievable sub-goals. -Establish metrics to measure success. -Create an action plan. -Be specific and concrete. -Be true to yourself.	One goal, One person.
Wing 2: Grab Attention	Get noticed by your target audience.	To get people to pay attention to you and lay the foundation for engaging them.	-Be Original. -Keep it simple. -Make it grounded. -Use visual imagery.	What is your headline?
Wing 3: Engage	Get your target audience emotionally involved in your cause.	To “tee up” people to take action.	-Understand what engages people. -Tell a story. -Mix media. -Make it personal.	What is your story?
Wing 4: Take Action	Spur your audience to actually act on behalf of your cause.	To have your target audience volunteer time, money, or both to your cause.	-Make it easy. -Make it fun. -Promote idiosyncratic fits between contributors and requests for contributions. -Establish rapport with the target audience. - Provide immediate feedback, reflecting individuals’ contributions to your cause.	What can someone do?

Aaker & Smith (2011)

More specifically, the authors who utilized this model either followed the Dragonfly Effect Model to set up a social media campaign and reach their target audience or to understand political concepts such as civic engagement through the latest online tools. Some of them took only parts of it such as ‘emotion’ to apply to their case. None of them analyzed and/or focused completely on an already existing social media campaign developed by a NGO to understand a campaign’s success and/or failure. To the best of our knowledge, this model has only been empirically harnessed by building campaigns with the theoretical propositions. As found through the theoretical literature analysis of this study the number of studies examining the authentic online presence and performance of non-profit organizations (Boeder, 2002) are lacking. Furthermore, as Özdemir (2012) found ‘The number of studies that focus on NGO uses of social media are very limited’ (p. 27). Besides, this framework corresponds to the issues found in the former sections namely 2.1 and 2.2 with regard to the potentials and downsides of social media in terms of social change. This framework will help to shed light on and understand the authentic online presence and performance of Greenpeace in their Zara Detox Campaign qualitatively. Furthermore, the various ways to use social media as a non-governmental organization can also be unraveled. The specified categorizations and detailed point of view of this framework will help to grasp the success of Greenpeace in the Zara Detox campaign.

Taking the successful Zara Detox example into consideration, this research will be built on the premise that the content creators of the social media campaigns combine social change together with technology and achieve social change together. This thesis aims to provide an understanding of how a Greenpeace campaign grew on social media platforms and thanks to these platforms has been successful to communicate with people, deliver its message, and trigger and complete a social transformation. The Dragonfly Effect Model is a fresh and up to date model, which is specifically developed for non-profit online campaigning purposes.

Overall, the reviewed articles in Chapter 2 demonstrated valid literature gaps and reasons to investigate the online presence of NGOs. Furthermore, the potentials of the Dragonfly Effect Model in order to answer the research question are established. More precisely, thanks to the developments in the era of Internet and the introduction of Web 2.0 technologies the ways in which social change takes place changed. Greenpeace a campaigning organization aiming at environmental change for the protection of the planet

changed, as a pioneer, also their ways in achieving their targets. Yet, this era of research lacks investigation and the society does not know why and how the daily used platforms are so effective on us. Therefore, the theoretical background information gained will lead to answer the research question of this study: ‘How did Greenpeace utilize the social media platforms in their communications for the online campaign of Zara Detox?’ Herewith, a step towards filling an academic gap will be set and the reader audience of this study will grasp better the influence of such social media usage. The methodological approaches as to how this model will be employed to understand the success of the Zara Detox campaign and why this approach is chosen will be elaborated upon in the next chapter in detail.

3. Methodology

This chapter will emphasize upon the choice of method together with the details on the units of analysis, sampling, and data set collection process. Equally in detail the methods of analysis will be discussed. Last but not least the social media platforms to be analyzed will be elaborated upon for a comprehensive understanding of the analysis that will follow.

3.1 *Choice of Method*

This project will focus on how social media platforms are utilized in online campaigns to communicate the desired message to the public. This will be done with a qualitative content analysis in order to grasp the online success of Greenpeace in the Zara Detox campaign.

More precisely, this study seeks to understand the success of the Zara Detox campaign through the Dragonfly Effect model which was specifically proposed to understand how campaigns in social media could be impactful for major social change with regard to non-profit purposes. The effects of traditional media on social behavior have been established a long time ago (Meyrowitz, 1986). Recent studies that focus on the effects of newly emerging social media on people's behavior have so far focused on political empowerment (see, Shirky, 2011). However, it is also important to understand how these campaigns can have major effects on social as well as policy change processes. Thus, analyzing the 'how?' of this success is high of importance. Briefly, the researcher will seek to investigate the answers to the research question through directly observing the online platforms in its raw form. This will enable the researcher to open new doors for new discoveries and understand the proposed theories (Shaughnessy, Zechmeister, & Zechmeister, 2008; Berg, 2001).

The first choice made with regard to the methods to answer the research question was that this study will employ a qualitative approach. This approach is found suitable since the research question requires an explanatory answer (Carlson, 2008). Furthermore, through this approach the researcher can bring meaning to people in terms of the phenomena under study (Denzin & Lincoln, 2000). In order to bring meaning the data was analyzed through a qualitative content analysis. This was the second choice made for the methods after specifying the qualitative research approach. More precisely, to achieve its goals, this study will implement content analysis to the online Zara Detox campaign.

‘Content analysis is a method of analyzing written, verbal or visual communication messages’ (Cole 1988; Elo & Kyngäs, 2007, p. 107). Content analysis is a careful, detailed, systematic examination and interpretation of a particular body of material in an effort to identify patterns, themes, biases, and meanings (Berg & Latin, 2008; Leedy & Ormrod, 2005; Neuendorf, 2002) therefore, it is found to be suitable to answer the research question of this study. Furthermore, content analysis allows the researcher to analyze theoretical issues to develop a better understanding of the data (Cavanagh, 1997). For this study this will be an online content analysis since the data under study derives from online social media platforms.

There are three different approaches postulated by Hsieh and Shannon (2005) with regard to conducting a qualitative content analysis. These are conventional, directed, and summative content analysis. Conventional content analysis is about coding categories deriving from the inductive raw data. The aim of this approach is to generate theories and theoretical explanations from the data. The second approach, summative content analysis, counts existing words and phrases in the raw data, and accordingly, they are linked to latent meanings. The last approach, directed content analysis, uses codes and categories of existing theories and explanations relevant to the research. This study will use the last approach basing its premises on the Dragonfly Effect Model (Aaker & Smith, 2010). A deductive approach will be followed; the researcher starts with a categorical scheme suggested by the theoretical perspective of Aaker & Smith (2010). The conceptual framework of Aaker & Smith (2010) will guide the researcher to hunt for and investigate foreseen patterns and relationships.

On the other hand, it should be assured that none of the details are missed throughout the research process. Since it is a qualitative approach the risk of subjectivity in interpretation becomes evident yet, content analysis is utilized by many disciplines. It is mainly regarded as a coding operation and data interpreting process (Bogdan & Biklen, 2006; Maxfield & Babbie, 2006; Morse & Richards, 2002). Based on previously reviewed content analysis research this study will clarify each step taken through the analysis process and provide the analyzed data in its raw form. These are the online social communication artifacts on different platforms posted by Greenpeace International for the online Zara Detox campaign. The artifacts include both visual images and pure texts and in the next section the various online social media platforms, which are analyzed, and the size of the data sets will be explained. Hereafter, the coding process of how these artifacts will be analyzed will be

clarified.

3.2 Sampling and Size of Data Sets

The online Zara Detox campaign used several different means of online communication in social media. This study will make use of the data postulated on these social media platforms by Greenpeace International. According to Creswell (2009), the data of a study emerges in a sustained period of time. Hence, the data scope will focus on the period of the campaign that is now expired. The start and the expiration date of the campaign are determined by Greenpeace's launch of the campaign and the expiration date is set when the campaign achieved their aim. To be more specific, as mentioned in the introduction on November 20, 2012 Greenpeace published their scientific study report 'Toxic Threads: The Big Fashion Stitch-Up' demonstrating the hazardous chemical usage in the production of fashion. The release of this report was the start of the Zara Detox campaign. Hence, the starting date of this analysis is selected as November 20, 2012. Nine days after the release of the report Zara announced to go hazardous chemical free. Here with, Greenpeace achieved the goal of their campaign. Thus, November 29, 2012 is selected as the last day of data analysis for this study. In other words, for this study the time selection sampling will be social media data from November 20, 2012 to November 29, 2012.

The social media platforms did not have to go through any sampling procedures since all the posts are included in the analysis. More precisely, the data will be gathered from six different means of social media. These social media channels are as follows: the international blog of Greenpeace International, Pinterest dashboard, Tumblr posts, tweets on Twitter, Facebook posts, and YouTube videos of the Greenpeace International account. These are the social media platforms Greenpeace utilized during this campaign. The number of items for each platform is as follows: five posts on Facebook, 185 tweets on Twitter, four blog posts, eleven Tumblr posts, 33 Pinterest posts, and one YouTube video. As mentioned above, all the data gathered are derived from the period between 20 to 29 November 2012 (the entire duration of the online Zara detox campaign) and all the posts are included in the analysis. In other words, all posts from all the platforms are the units of analysis. No differentiation and no sampling were made. This study only looked at the posts by Greenpeace International itself; interactions below the posts were not a part of this study. Since this study only focuses on the perspective of Greenpeace and how Greenpeace amplified their success thanks to social media only Greenpeace posts will be analyzed. All

the data that will be used for analyses have been collected now by means of screen shots. These screenshots and URLs can be found in a separate online-shared document in the library system of the Erasmus University Rotterdam. However, some examples will be included in the Appendix. The screenshot method was chosen due to the fact that the Internet and social media platforms have contents facing rapid change. To avoid any case of disappearances, the screenshots will enable the researcher and the interested audiences to track back the research process. Moreover, this will diminish the subjectivity aspect of the qualitative content analysis since the reader audience is enabled to follow the research process step by step through these screenshots. The reflective process can be followed. Furthermore, throughout the analysis hyperlinks are provided. Here with, the readers can open the posts while reading this study as long as they are connected to the Internet. The data collection period was completed as planned and no disruption so far was detected. Hence, the data is ready for coding and analyzing.

3.2.1 Coding Process

The main focus of the content analyses is to determine whether there was a common information used within and across platforms with the help of different wings and design principles; how the wings and design principles were harnessed; whether there were differences across posts in the same platform; whether the posts were consistent within and across platforms; and finally, whether there were strategies applied to overall platforms. Since this is a crucial point in the research all the steps taken with regard to content analysis coding will be clarified in the following lines. Furthermore, this will also assure bringing the subjectivity level to a minimum and the validity of this study can be established.

To start with, as mentioned in section 3.1 (Choice of Method) the process of content analysis will be deductive. That is to say, a framework developed by a previous study is employed to understand how Greenpeace succeeded in the Zara Detox campaign through social media. Namely, this framework is the Dragonfly Effect Model developed by Aaker & Smith (2010) the details to which can be found in section 2.4 of this study.

The ways in which the data is gathered from each and every social media platform is elaborated upon in a separate section below -The Social Media Platforms- however, all the platforms are analyzed based on the wings and design principles likewise. The coding process when analyzing the content of each post went through the bullet points provided in

Table 1. This table is designed according to Figure 1 provided in section 2.4.

Table 1. Content Analysis Coding Scheme

	Wing 1: Focus	Wing 2: Grab Attention	Wing 3: Engage	Wing 4: Take Action
Design Principles	<ul style="list-style-type: none"> ➤ One goal ➤ Sub goals ➤ Availability of Metrics to measure success ➤ Availability of Action plan ➤ Specificity and Concreteness ➤ Being True to yourself. 	<ul style="list-style-type: none"> ➤ Originality ➤ Simplicity ➤ Groundedness ➤ Usage of visual imagery 	<ul style="list-style-type: none"> ➤ Understanding what engages people ➤ Telling a story ➤ Usage of mix media ➤ Making it personal 	<ul style="list-style-type: none"> ➤ Easiness ➤ Fun aspect ➤ Promotion of idiosyncratic fits between contributors and requests for contributions. ➤ Rapport establishment with the target audience ➤ Providing immediate feedback and reflecting to individuals' contribution to the cause

After the data has been collected each platform is analyzed separately. Hereafter, a cross platform analysis took place. However, the cross platform analysis took only place after each platform's content was analyzed. To start with, since the Dragonfly Effect Model postulates that all the wings and design principles should act in harmony in the posts I analyzed every bullet point given in Table 1. Not to miss out any details, I started with Wing 1 went through all the bullet points, identified them, and made notes on the results found. Hereafter, I continued with Wing 2: Grab Attention again all the bullet points were sought for and notes were made. Wing 2 includes the bullet point 'Usage of visual imagery' after having identified the presence or absence of the visuals. The present visuals were analyzed carefully. The things looked for were whether the photo had a narrative, if so, what message did it bring through and did this message complement with the post and other aspects of the framework. Furthermore colour usage was examined in order to see and feel the message. As for Wing 3 and Wing 4 the same procedure of going through the bullet points were established. The 'Usage of mix media' bullet point for Wing 3 was sought for through

looking at links to other online platforms provided in the text of the posts. As for Wing 4 giving feedback and providing a rapport to the individuals who supported cause was only looked at in the posts provided by Greenpeace. So, as mentioned in the above lines of this chapter no interactions were analyzed with the contributors. After going through all the posts and gathering the content analyses, the specific patterns of social media platforms and recurring themes within the platform were investigated. After having done this for each platform a cross platform analysis took place. In this analysis the recurring themes across platforms were examined. After this whether the platforms were part of any stage of this campaign was examined in terms of the four wings. In other words, whether specific social media platforms had been given roles with regard to the four wings were investigated. Based on these analysis and results, conclusions were drawn and discussion points were elaborated upon.

3.2.2 Data Validity

The above given data collection, coding, and analysis process will assure the validity of eventual findings; all the data can be traced back and the step by step methodological process will provide the readers a clear perspective on the study. The directed content analysis will investigate the data through the Dragonfly Effect model in a latent manner. Latent analysis seeks to discern the meaning of the content. The deep structural meanings of the posts are aimed to be found both for visual and pure texts. The manners these data will be analyzed is stated above; this will enable the readers to follow the reasoning of the researcher. Qualitative content analysis provides building or supporting an argument on the analysis of any qualitative material. It enables systematic treatment of the data and creates evidence about the content. Herewith, the research question is aimed to be answered. All in all, the above given structure is put together in order to answer the research question of this study.

3.3 The Social Media Platforms

The native characteristics and the details of the analyzed social media platforms for this specific study can be found below.

Facebook

Facebook is a social networking service found by Mark Zuckerberg and his Harvard college roommates in 2004. Although it was initially designed only for Harvard students now anyone above 13 can get an account at the website for free including organizations (Vaynerchuck, 2013). After registration the Facebook users are able to use the site by creating a personal profile. After this, they can add other friends, share photos with them, and exchange messages privately or comment under posts and photographs. When interactions happen automatic notifications will update the account holder and others related to the content shared. Beyond this personal aspect users can join private and open groups organized by others and follow pages. Furthermore, organizations can open accounts to share their cause and update their customers/supporters through this platform. Greenpeace International also has a Facebook page. This Facebook account has above 1.6 million likes; last accessed April 18, 2014. As can be seen even throughout the period of this study the numbers of members are increasing. For the duration of the Zara Detox campaign, 20-29 November 2012, Greenpeace International published five posts. These are tracked down by going back in the timeline of the page and they will be analyzed accordingly. The posts contain pure texts and visual contents. These will be analyzed in terms of the dragonfly effect model's wings and design principles. Furthermore, outstanding aspects of the visuals such as color usage and the stories of the visual shots will be described through a latent analysis. Here with, a more comprehensive understanding of the content is aimed at.

The International Greenpeace blog

The International Greenpeace blog is a section on the Greenpeace International website (greenpeace.org) under the 'News' headline of the website. This section provides the blog posts on the issues Greenpeace is dealing with. It is a means to keep the audience of this website updated on what is happening and the readers can drop comments on the issue. For the period of the Zara Detox campaign there were four blog posts on the website. These blogs are tracked down by going through the blog archive of the Greenpeace International web page. The analysis through the perspective of the dragonfly effect model will look at

the language usage and style and visual choices as well as the characteristics of the visuals used. The overall story in blog format to be delivered will be shed light on.

Tumblr

Tumblr is a blogging social networking website platform owned by Yahoo! Inc. Users of Tumblr can post multimedia and other content in a short blog form. Users can follow each other's blogs but users can also make their blogs private. These blogs can be accessed from the 'dashboard' interface. This interface gives the users the option to post content and choose whether to share it with everyone or keep it private (About Tumblr, 2014). Through this platform Greenpeace International shares information on campaigns and the organization in a short blog form. For this study the Tumblr account of Greenpeace International is tracked down to November 2012 the month in which the Zara Detox Campaign took place. Throughout the duration of the Zara Detox campaign eleven mini blogs were posted and these will be analyzed for this study. Since the Tumblr page is open to everybody there are no specific follower numbers indicated. Although this cannot give us a reach out number the content is crucial for the comprehensiveness of the study. This content will be analyzed the same way as the Facebook and blog posts; both visuals and text will be elaborated upon in a detailed manner. However, due to the differences in the social media platforms' characteristics different results can be found.

Twitter

Twitter is a micro blogging social networking site created in 2006. Twitter allows its users to send both private and public 140 character text messages also known as 'tweets' (Vaynerchuck, 2013). Although unregistered users can only read the tweets registered users-profile holders- can post tweets and interact with tweets. Profile holders can follow other profile holders and can in turn be followed. Furthermore, through the mention (@) option users can tweet to each other and through the hash tag (#) option users can follow a certain topic of interest. When they click the search button and type the keyword they are seeking for after putting the hash tag they will be pooled to a collective tweet area where everyone tweeted under that keyword. Greenpeace International has 1,04 million followers on Twitter; last accessed April, 18, 2014. As can be seen again even throughout this research process the follower numbers are growing. For the Zara Detox campaign most interactions occurred on this platform compared to the others; Greenpeace International sent out 185 tweets in the period of 20-29 November 2012. These are tracked down by the social media tool;

Crowdbooster. With a personal account this online data-gathering tool allows its users to find the tweets sent out throughout a date range. Briefly, the data can be extracted to a Microsoft Excel document with dates, tweets, the URLs, and other statistical information on the tweets. (About Crowdbooster, 2014). This procedure is followed for this research; it can be found in the online-shared document. The tweets on this document will be analyzed for this campaign one by one in-detail.

Pinterest

Pinterest is a social media platform focused on visual discovery (Press Pinterest, 2014). The users utilize Pinterest to collect ideas for their different interests and projects. Users share collections 'Boards' and visual bookmarks 'Pins'. Through these users can plan and share projects, trips, events, articles, and/or recipes. Greenpeace International utilizes this platform to share information on the ongoing campaigns through placing pins onto the boards, the pins mostly being photographs. These are open to be seen for everyone. Greenpeace International has 9,977 followers on Pinterest; last accessed April, 18, 2014. However, the separate 'Boards' created can be followed separately. Among the Greenpeace International Pinterest boards one specific board focused on the Zara Detox Campaign; 'We #Detoxed Zara!' this board has 7,406 followers and it will be analyzed for this study. Since Pinterest mainly consists of photography the details and the composition of the photographs will be looked at. The color usage, the way objects and/or people in the photos have been placed are among the details. Furthermore, an overall look at the photos in terms of story telling and speaking for themselves without additional explanatory text will be also sought for.

YouTube

YouTube is a website built with the purpose of video sharing. YouTube was created in 2005 and acquired by Google in 2006. (About Youtube, 2014). Through this website users can view, share videos and only registered users can upload an unlimited number of videos. Greenpeace International is a registered user of YouTube and they have 75,695 subscribers following them; last accessed April 18, 2014. For the Zara Detox Campaign the videos shared are tracked down by going through all the videos posted. One video was posted between 20-29 November 2012 and it is about the Zara Detox Campaign. This video will be analyzed for the purpose of this study. The analysis of the video will look at the story being told as a whole and the details of the shots taken will be elaborated upon. This will be done

in terms of composition, color usage, and clarity of the message.

Social Media Platforms and Non-governmental Social Movements

The different characteristics and properties of the social media platforms can impact the content and its qualities with regard to social movements' content creation processes. Therefore, an overall assessment has been made based on the above introductions to the platforms. These assessments will be based on the researchers' experience with the platforms and information gathered on the platforms.

To start with, Facebook and YouTube are the most common social media channels around the world. This is because each of these platforms have above one billion monthly active users; this information retrieves from the platforms' statistical reports on the 'about' sections. Furthermore, the demographics of these platforms has a great range therefore the target audience can be found without too much trouble. This shows that popularity and common usage of a platform by a variety of target audiences can influence the choice of social movement content. Furthermore, this can also influence the effort they put into creating content for the social movement. Since these are highly common platforms the content has presumably more viewers as well.

Twitter is a follow up to this in terms of users; there are 255 million monthly active users and 500 million tweets sent per day (About Twitter, 2014). The high interactive nature of Twitter created most of the content for Greenpeace's Zara Detox campaign; 185 tweets. This gives us another perspective; popularity and the user number do not result in more content automatically. Hence, one can conclude that the native characteristics of a platform are decisive in content creation as well. Following this line of argumentation, Pinterest has a very interesting native structure in terms of characteristics. Therefore, adaptation of the content according to the platform becomes a crucial element to keep in mind. For instance, on Facebook or Twitter user activity on social movement campaigns can reveal information on what they think about it and how they react to the content. On Pinterest this process is straighter to the point. When using Pinterest as an individual (pinning, repining, sharing the pins) in many cases you easily tell whether you are interested in the cause and are willing to share the message or not.

On the other hand, the native characteristics can also make it tough for a social movement to reach their audience. For instance, Tumblr as a micro blogging platform is aimed for individuals to write small pieces or share funny photos with other individuals. The

focus on individuality makes the platform quite personal. In other words, in Twitter and Facebook collectivity is more prevalent. Facebook has its pages, groups, comments, and shares whereas Twitter has its tweets and retweets, this brings a collective sharing feeling. One person might be influenced by a social movement information piece let's say a Zara Detox campaign related post and/or tweet and share it on their Facebook wall and/or Twitter account to share it with their friends and/or followers. Hence, collectivity becomes evident in content distribution. Therefore, one might also think the social movement related content of these platforms will make a shout out to bigger audiences since they are aware of the collective nature. However, with Tumblr this is not the issue therefore, it can work against the social movement and the content might be just created for no reason.

Whereas Tumblr is more of an individual platform as a mini blogging platform, the website blogs -not so mini- of Greenpeace are for in-depth collective information distribution. Although the target audience of this website is already people who are interested in the cause, the depth of the content can be a great source of information on the issue at hand. On top of this, this social movement related information content could become the place where people are directed. If people see a tweet and think this is interesting the blogosphere is the perfect platform to learn more on the issue from the owner of the social movement itself.

Overall, each platform has its pros and cons and social movements can utilize it or ignore the platform for the cause since it is not suitable for their content and aims. For the Zara Detox campaign analysis these assessments will be kept in mind. Furthermore, whether Greenpeace has taken full potential of each media platform and what can be improved will also be kept in mind while carrying out the analysis and providing the results.

4. Analysis and Results

In this chapter, the qualitative data gathered for this study is analysed comprehensively with the guidance of the Dragonfly Effect Model (Aaker & Smith, 2010). However, it will not be limited by it. The analysis will start with the Twitter posts; the findings of the qualitative content analysis are presented and then some of the details of the posts are discussed. This will be followed by the Facebook posts analysis. These two platforms are found to be the two most effective platforms. This is mainly due to the possibilities these two platforms provide with their native characteristics. Hereafter, the other social media platforms' content analysis will be elaborated upon.

4.1 Analysis and Results of Twitter posts

During the Zara Detox Campaign days from 20 to 29 November 2012, there were 185 tweets from Greenpeace. Some of these tweets were posted by national regional Greenpeace Twitter accounts, such as Greenpeace Spain (i.e., greenpeace_esp) or Greenpeace East Asia (i.e., greenpeaceEAsia), and these tweets were retweeted by the official Greenpeace account (i.e., Greenpeace). Moreover, there were some other tweets sent by campaign supporters, and they were retweeted by Greenpeace as well.

Some statistical information about the tweets showed that Greenpeace sent similar number of tweets everyday ranging from 14 to 41 except with only 2 tweets on the 6th day of the campaign. In total, these tweets received 7246 retweets, 9290 replies, and 607533 favorites. And during the campaign period, the follower number of Greenpeace increased by 4447 accounts on Twitter. This demonstrates the high interactivity on the campaign.

The qualitative content analyses showed that the tweets included every design principle from each wing. However, due to the nature of the tweet length (allowing up to 140 characters per post), the posts were shorter and more precise. Most of the tweets included some hyperlinks to the Greenpeace blog, Facebook page, and YouTube video. After having analyzed the 185 tweets, it can be concluded that Greenpeace used the native characteristics of the platform very wisely. Furthermore, there were content wise stages found in the tweets. The tweets matured cumulatively. More precisely, there were introductory tweets, which turned into tweets emphasizing upon the development of the campaign. Later, these turned into tweets about actions and hereafter, the announcement of the success stage was evident. The last but not least stage was on how to go on from here; the next steps to be taken. Accordingly, the researcher found an introduction, development,

action, success, and next step stage. When we consider this and consider the wings of the dragonfly effect model and its premises we encounter that the wings did not only co-exist but also in each stage one of the four wings became more prevalent. In the following lines, through some examples this will be clarified and how Greenpeace utilized Twitter will be understood. But first the wise tactical platform tricks will be elaborated upon.

To give an overview on the global impact of the campaign Greenpeace retweeted other national regional Greenpeace office tweets. These were mostly about recent happenings in the countries where tweets were sent. For instance, [this tweet](#) was sent from the Switzerland branch of Greenpeace and retweeted by Greenpeace: “RT @greenpeace_ch: We are waiting for the management of @ZARA Switzerland to react. Keep tweeting your demands! #detox #fashion.” This tweet is a good example of how Greenpeace used Twitter for the campaign (see Appendix for screenshot). Furthermore, Greenpeace harnessed other features of Twitter as well in a really smart manner. The tweets used different hash tags (#) so as to collect the tweets of the same theme together. As can be seen from the above example ‘#detox’ and ‘#fashion’ were used. This means that everyone using and searching for these hash tags will also be confronted with the Zara Detox campaign. For instance, some people might use the ‘#detox’ for their current nutrition diet to explain how it helps them detox their body. On the other hand, a person can also use the ‘#fashion’ to share a tweet on their latest fashion experience and/or purchase. The collection of the hash tag themes was done very wisely; herewith, the reach out of the hash tags were made bigger. Additionally, the tweets used the mention feature of Twitter by alerting the social media crew of Zara about the campaign. Zara Company together with their parent company Inditex were aware of all the social media activism happening due to the mentions through the usage of ‘@Zara’ in tweets. The ‘@Zara’ mentions were not put at the beginning of the tweet due to Twitter’s functions. More precisely, if one starts a tweet with a direct ‘@’ mention that tweet can only be seen by the mentioned account followers only if they follow Greenpeace as well. However, if you put your ‘@’ mention even after a simple dot, the tweet is enabled to be seen by accounts who follow only one of the two accounts. This increased the reach of the campaign as well. Furthermore, it demonstrates that knowing the native characteristics of a social media platform can be used for a campaign’s benefit.

Continuing on to the stages, this [tweet](#): “We’re demanding @Zara create fashion without toxic pollution! Retweet to help spread the word: <http://t.co/z23G7cOM> #detox #fashion.” is a great example to the introductory stage. This tweet indicated the one-goal

focus of the model and again, the placement of the '@' mention and the hash tags were applied wisely. Furthermore, an external link was provided to spread the campaign; the usage of mix media from the model was evident. The hash tags '#' used wisely helped to amplify the message. What is more, they ask people to help spread the word via retweets which not only means that they are offering an action plan but also they are laying the bridge for the next stage; positive grow and development of the campaign thanks to support. The following [tweet](#) is a good example of the established metrics to measure the success and the development stage. It shows the target audience the development: "Wow! One person every second is signing up to tell @Zara to #Detox #Fashion! Thanks everyone- & keep spreading the word: <http://greenpeace.org/zara>" With respect to the second wing, these tweets along with others showed that Greenpeace was using quite simple and grounded messages in the tweets. The expression 'Wow!' in text immediately grabs attention and the appreciation by Greenpeace this empowers the target audience even more. This tweet shows that the campaign is working and twitter is an appropriate tool to tell this since it is more integrated with people's daily lives. Furthermore, engagement with target audience through praising them and creating a bond with them is established and again usage of mixed media is evident. This empowerment brings us to the next level- Action. For instance this tweet "[#Fashion](#) action: Activists in Budapest tell [@Zara](#) it's time to [#Detox!](#) pic.twitter.com/ustPYcXm" (see [Tweet](#) photo) it converges the offline and online world. From my analysis, I believe that this is one of the most important aspects to the success of this campaign. Although when we look at the tweets with the guidance of the dragonfly effect model it becomes evident that this was not part of the framework at all. However, this analysis shows that Greenpeace did use the convergence of offline and online in both Facebook and Twitter so far. Real life actions make the issue at hand more tangible. Hence, people can relate to it better when they find it in the content. In general so far, tweets harnessed the use of mixed media principle quite extensively. Most tweets included hyperlinks to other social media channels. This principle was especially important because tweets are quite short and they needed to be precise and specific. Therefore, hyperlinks enhanced the possibility to engage the target audience with more material. Furthermore, people were invited to take different forms of activist actions. Consequently, we can see that there were more tweets at the stage of action.

Here are some example tweets: "Are you wearing something from Zara today? Take a pic, and ask @Zara if it's toxic-free. Use hashtags #detox #fashion." (see [tweet](#)). This time, the action was not only engaging the contributor into forms of signing a petition; but also, it

invites to do something more and different by telling the audience what to do. Another example tweet is a [retweet](#) of Greenpeace Switzerland: “RT @greenpeace_ch: Tell the CEO of @ZARA Switzerland, Mr. Dafflon why ZARA should detox. #Detox #Fashion.” This time, the tweet invited people to confront the managerial team of Zara, which was again a few steps further than just signing a petition. Furthermore, by putting the name of the CEO the tone of the tweet is made more confrontational.

This [tweet](#) is a good example for our success stage and for providing immediate feedback to the contributors because it shows the success of the campaign: “SUCCESS!! Zara, world’s largest clothing retailer, commits to toxic-free #fashion! <http://t.co/LQQmQ4qI> #detox #peoplepower.” The link in this tweet directs to a post on the Greenpeace website summarizing the campaign and how it became a success together with the campaign video and other uses of visual imagery. Our last stage about the next step invited the campaign followers to perpetuate their support for other companies to go detox-free as well like Zara: “1 down, 19 to go. See which brands still haven’t agreed to eliminate the chemicals from their clothes: <http://t.co/gJcu06iU> #detox #fashion.” (see [tweet](#))

Overall, during the course of the campaign, the tweets used different principles from the wings of the Dragonfly Effect Model. In each identified stage one wing became more prevalent. Wing 1 was at its best with the introductory tweets, Wing 2 was prevalent in the development stage. The remaining stages namely; action, success, and next step contained the design principles of Wing 3 and Wing 4 mostly. However, overall they included the one-goal design principle; call to stop Zara use toxic material, and this information was furnished with other principles in various tweets. And extensively, use of mixed media was quite prominent for tweets probably due to the nature of Twitter itself (140 character restriction). The messages were generally consistent with one another and the language of the tweets were very short, concise, clear, and often imperative. This indicates again that the native characteristics of the social media platform can have a positive or negative effect on the campaign. Therefore, the social media platforms’ characteristics should be taken into consideration when carrying out a campaign.

Following this line of argumentation, when it comes to how Greenpeace utilized this platform for their cause we come to the conclusion that they had a strong cumulative narrative, stayed to the point, mixed media, and remained engaging. The next section will focus on the content of Facebook posts.

4.2 Analysis and Results of Facebook posts

During the online Zara Detox Campaign period, Greenpeace International had five Facebook posts. The commonality across all posts was that they all used a visual material as well as some kind of text to deliver the campaign message. The analysis of the five Facebook posts indicated that there was at least one design principle from each wing in each post. The content and the frequency of the messages changed and used different design principles in the course of time. The first three posts functioned, as an introduction to the campaign as in the last two posts wing four was more prevalent. However, wing two was mostly prevalent across all Facebook posts; visual imagery usage, telling a story, usage of mixed media, and understanding what engages people. As can be seen co-existence of the design principles is evident and these complemented each other. Although not all the elements were found, a nice narrative became evident and the aspects of ‘how?’ Greenpeace utilized Facebook became evident.

Use of visual imagery principle from the second wing was present across all the posts. The images were real life pictures depicting the Zara models in mannequin formats. All the pictures were grounded; and the use of red colour make up around the eyes in one image was quite strong to draw attention to the chemical hazards. As it will be seen in the following sections this strong image is utilized in other platforms as well. I believe that this derives from the fact that Greenpeace believes that ‘A picture is worth a thousand words’. All the posts were engaging with the target audience and there was the use of mixed media. This was achieved both in forms of combining pictures and text messages, and also using hyperlinks to other platforms on Facebook posts. Finally, the design principles of wing four; easy and establishing relationships with the target audiences were evident all along the posts in a clear and coherent manner; additionally, toward the end of the campaign, the last two posts started to promote fits between the contributors and campaigners. The actions taken by Greenpeace in 80 cities, 20 countries by 700 people were emphasized upon. Overall, the posts within the platform were consistent and the message was clear. They were in general short and provided introductory information.

It seems that when we look at the posts with the guidance of the pre defined categories by the Dragonfly Effect Model we can extensively cover the content analysis and the objectives involved in the posts. Yet, some other interesting aspects, which do not belong to the framework, were found. For instance, the importance of a logo for a campaign is

overlooked. Greenpeace has a Detox campaign logo, which is the Chinese sign for water symbolizing the water pollution by hazardous chemicals. It looks like the letter 'X' so it takes place at the end of the word 'Detox' and complements it. This logo is evident in most of the Facebook posts. Once you know where this logo comes from and what it symbolizes you can make your target audience recognize it even without saying too much. The details of the above given analysis results are provided in the following paragraphs; the posts are presented and analysed according to when they were posted starting from the earliest post. The hyperlinks, blue coloured and underlined text, when clicked double on will create direct linkage to the analysed posts as long as there is Internet connection.

To start with, the above-mentioned first three introductory posts will be elaborated upon. The aim is to give details and contextualize the details in such way that we can understand how Greenpeace succeeded by implementing what kind of strategies. [Facebook post 1](#) empowered people while introducing the topic with a protest photo. They empowered them by emphasizing upon the power of the people, which made it possible to make a change for Adidas and H&M to detox their products; and the post message invited people to support the cause by using their voice to persuade Zara to do the same. Strikingly, from the grab attention wing, this post included all the design principles. For instance, there was usage of visual imagery, and the action in the protest picture was original, and the message in the post was simple and grounded. By knowing how to engage with the target audience details of wing three were found and by establishing a relationship with the target audience by inviting them to use their voice to change Zara's behaviour wing four became evident. This demonstrates a communication strategy pattern of both visually showing and informing people on what is happening through empowering them. This makes it easier for the people scrolling down in their Facebook news feed to comprehend the bigger picture in one post. There are no bits and parts of the campaign in the post but there is an information package on the issue.

While Facebook post 1 got into the topic and provided the introduction package with the visuals [Facebook post 2](#) used a combination of a visual imagery and a text concerning the inevitable power of global warming and the need for urgent action, which was found to be a sudden switch. What we see in this second post is that Greenpeace International combines another worrisome issue about the environment to attract more attention. Yet the post does not look as a part of the detox narrative and the goal they are trying to achieve. From introducing the topic smoothly and empowering people, the tone

switches to dramatic. This can confuse the audience and be overwhelming especially, with a photo attached like that. [Facebook post 3](#) was titled as “The mannequin revolution!” which was supported with a powerful image and a short text. This was posted later in the same day so, the goal of the campaign was again clear. This post told clearly a story and used mixed media principles. The novelty in this post was the use of mixed media which was achieved with a link at the end of the post directing to another media channel, namely Greenpeace’s own website. Greenpeace must have understood that this was the right tone and this was the strongest manner to spread the word since [Facebook post 4](#) repeated the same message as Facebook post 3 with the mannequins and they added the action plan for real. This shows that the campaign is going the right way for them. To the best of my understanding this was mainly because the new action plan created the link between the online and offline world. Hence, the story line became stronger. More precisely, the story was simple and strong: “20 cities. 80 countries. Over 700 people.” People were invited to take action with three principles; easy, promoting fits between contributors, and establishing a rapport with the target audience. This is empowering the campaign; making the issue at hand more tangible. The importance of the both worlds –online and offline- co-existing will be further discussed at the end of the analysis and results section. On the last day of the campaign, [Facebook post 5](#) was online with a powerful image. This post was easy and fun for people; it promotes a fit between the contributors and establishes a relationship between the campaigners and the target audience.

Overall, Facebook post one, three, and four were clearly rather empowering and gave the audience an action plan. These made the posts powerful and gave it a clear story line. When all the pre defined categories and other relevant aspects were analyzed content wise these three posts demonstrated the same patterns. These patterns enabled the researcher to understand how Greenpeace utilized Facebook. Furthermore, usage of the Detox logo strengthened the visuals because it was the signature of the campaign and this added to the acknowledgment of the cause. The following section will analyze the other media platforms.

4.3 Analysis and Results of Other Social Media Platforms

In this section the analysis of the other social media platforms will be elaborated upon. Although these platforms were a part of this campaign they were not found as effective as Facebook and Twitter with regard to content. The underlying reasons to this statement can be found in the following pages of the analysis.

4.3.1 Analysis and Results of International Web-site blog posts

During the online Zara Detox Campaign period, Greenpeace International had four Web-site blog posts. The posts are analysed with the guidance of the Dragonfly Effect Model but the analysis will not be constrained by it.

In terms of the Dragonfly Effect model, each post used at least one design principle from each wing. Since these posts were blog posts, the posts were longer than Facebook posts and any other tweets, which obviously have a limit of 140 characters. The length of the posts led to some differences to the other posts analysed, and there were new design principles used in this platform that were not utilized in other platforms analysed so far. With respect to qualitative analysis, the first two posts were more informative and descriptive whereas the last two posts included more pictures and focused on the action plan. This approach seems to be a sensible way of getting the public to familiarise with the campaign. The same kind of pattern was found in Facebook as well as Twitter. First, the target audience is given information on the focus of the campaign and their attention is drawn. Second, they are engaged to take action.

To be more specific, in the giving information part [blog post 1](#) gave some factual information about the toxic materials used in the clothing products and the nature of the Greenpeace campaign. It had a very didactic language and delivered the campaign message in a personalised manner. On the other hand, [blog post 2](#) focused on Zara's status in the fashion world and how it remained unresponsive to the Detox campaign whereas some other companies had decided to change their legislations. Herewith, the two dots are connected for the target audience looking for details about the issue. The positive aspect of the blog is that it is deeply informative. Although it is not the focus of the study one should keep in mind the negative aspect as well. The negative aspect is that only people already interested read it. However, as we have seen in the Twitter posts mixing media with hyperlinks to the blog

definitely can turn the negative aspect into a positive one. So far, to my understanding based on the analysis, possibilities provided by social media tools can turn many negative aspects into positive when they operate together.

While [blog post 3](#) was a direct call to Zara to go detox-free. This post was particularly interesting because it used several visual imageries that supported and depicted the campaign across the world, and it contained information on different levels. It made the campaign globally tangible with the supporting photos. It brought together information from various channels of social media platforms like Twitter and Facebook, and invited the target audience to join and follow the latest developments of the campaign in these platforms. Finally and most importantly, this post invited people to go to the stores and have one-on-one interaction with the store managers as well as getting them to call for other people to join them by doing an online check-in on social media platforms and inviting others to the Zara venues as well. Furthermore, the action plan had multiple branches; this post provided people with certain questions to ask to the store managers if they decided to engage in such kind of activism. The two questions were: 1. Does Zara have clothes that are made without hazardous chemicals, or that don't cause toxic pollution? 2. Will the store manager please report your inquiry back to Zara headquarters asking when the brand will make an ambitious Detox commitment? This post was the most comprehensive of all the posts so far. Whether this is a good approach or a bad one cannot be said easily; some people might want to have a lot of information and details whereas others can get bored and think that it is too long. Therefore, again the communication strategy is depending on the native nature of the platform used. Clearly, this platform is more attractive to people who want detailed and comprehensive information on the issue. We can see that one blog post including all this information equals to a sequence of tweets.

One thing that made [blog post 4](#) more interesting than the third one was the usage of a YouTube video. This video showed the preparations of the activists featuring as Zara mannequins, which will be elaborated upon in a separate analysis. This video included scenes from how people got prepared for activism, how the aforementioned blood make-up was applied to their faces, and how the action took place. However the text was not inspiring as much as the video.

Overall, the blog posts were very rich in their use of the design principles. It was the first time the blog posts harnessed the established metrics principle in these posts; statistical information was given to show how much support the campaign gathered in a certain amount of time. For instance, from blog post 2; “More than 700 Greenpeace volunteers were involved in creating this weekend's Zara 'mannequin' revolt in 20 countries, and (while writing this) nearly 300,000 people have already asked Zara to Detox and eliminate hazardous chemicals from their fashion,” from blog post 4. The action plan was multiple and this was quite an innovative and powerful tool to engage people.

There was quite a large number of visual imagery. They were in general very powerful and striking. The models in the images depicted Zara’s style. They were all stylish and fashionable with modesty. Therefore, it did not really cause to alienation to the target audience. It therefore strengthened the power of the messages in the images. The tell-a-story principle was in a more detailed and better way established since different activists have written the blog posts. This example is from blog post 1: “I don't know about you, but we here at Greenpeace don't like that whole story. We love our clothes; we really do. We use our clothes to express ourselves and present ourselves to the world. But we are passionately united behind the belief that our fashion shouldn't literally cost the earth.” This makes the issue at hand more personal and tangible. In other words, there is an identity, a person behind the screen writing it, and more importantly believing in the cause with a strong reasoning. This is truly aimed at establishing a personal bond and it is working (at least on the researcher). Hence, the messages were more inviting to the target audience and they made it easier to take action. Furthermore, fits between the contributors and campaigners highlighted. For instance, blog post 1 says, “Tell Zara we don’t want hazardous chemical in our clothing or our waterways. Together, we can take control of the story our clothes tell – and make it a better one for all of us.” Here, the pronoun – we – was highlighted by the author of the post referring to the fact that both parties have similar ideas to take action in this campaign.

To conclude, the blog posts were quite comprehensive and they utilized several different design principles and strategies. Furthermore, they were consistently progressing. However although it is an interactive online platform with commenting, the nature of the platform is more informative than interactive.

4.3.2 Analysis and Results of Tumblr posts

Tumblr is a blogging platform. Users upload the content and it allows uploading text, images, and other multimedia. In Tumblr, there were eleven posts that were created by Greenpeace to give information about the Detox Campaign to the target audience. Three of these posts included only text whereas the rest was a mixture of imagery and text.

It was observed that Tumblr posts were not as popular as Twitter or Facebook posts. The number of likes ranged from 4 to 9 with an exception of the very first day post with 114 likes. Tumblr therefore was used as a platform to engage with the target audience; but apparently, it was not one of the main platforms that the social media action took place for the campaign. Combined, content wise the posts were quite simple. Some of them did not have any text accompanied them. Still, the design principles were present in the posts.

Overall, Tumblr utilized strong images. They were impressive, simple, and persuasive. For instance this [Tumblr post](#) included a highly used image of the campaign with blood make-up around the covered eyes (see Appendix for the screenshot). It did not have any text apart from the title: Exclusive: First Look of Greenpeace Detox campaign. This picture created curiosity through simplicity. There was not much going on. Yet, this shows that simplicity can still be key to attract attention through creating curiosity. Another [Tumblr post](#) had another powerful image with no text apart from the title: Let's Detox Fashion. Although the image was quite artificial, it was also very impressive. Simple as it was, it was sufficiently persuasive for action. However, one negative side of this post was that it did not include any hyperlinks to take action for the campaign. Thus, although the post, in particular the image, could engage the target audience, it was not very practical to get them to take action. Another strength of Tumblr was the usage of quotes by Greenpeace activists on the issue. This [Tumblr](#) post did not have any image, it only contained a quotation by an activist from news website which, was also featured in Greenpeace blog post 1: "We, as fashion consumers, are not merely cogs in the brands' machine. We have a real voice, and we can use it to change the industry." This quote was engaging and establishing a relationship with the target audience. However, it required the target audience to have followed the previous so far that they could understand the quote by placing it in the context. Otherwise, it certainly lacked the one-goal principle, which was almost always present in each post. On the other hand, this post included a hyperlink to the news website where the audience could get more information about the campaign. So, this in a way made up for the

previously mentioned following the campaign from the start issue.

Overall, many design principles were absent across all the posts. The posts did not openly invite people to take action or deliver the action plan to them. They were just posts. Tumblr was one of the weak platforms. Images were all powerful and relevant to the campaign and this was the strength of Tumblr but unfortunately there was no narrative to the story. The use of mixed media principle could overcome this like the mentioned hyperlink below the quotation however, at this point of the analysis one is left with the question whether it is wise to remain present on a platform where you are not putting not as much effort into compared to other platforms? Tumblr even when analysing was not exciting and moving at all. Yet, again one cannot deny the power of the photos.

4.3.3 Analysis and Results of Pinterest posts

As mentioned in the methods section of ‘Social Media Platforms’ for this study, the posts by Greenpeace which were pinned as “We #Detoxed Zara” were used. There were a total of 33 posts over the course of the campaign. One of them was the YouTube video, which will be analyzed in the next section and which is also featured in the blog post 4, and the rest were pictures together with short introductory statements.

An overall look at the posts revealed that Pinterest was not the most popular platform of the campaign. The likes that the posts received varied from none to five. This number was over 1000 likes for Facebook posts or approximately 500 retweets or over 3000 favorites for tweets. Although there is no data from the target audience to support this assumption, cross-platform comparison implicitly indicates this sort of conclusion.

One first post comes from Geneva, where a big banner was hung from the wall of an apartment delivering the one-goal message of the campaign: “Zara, Detox your fashion” by Greenpeace from a Greenpeace action. This makes the issue at hand more tangible. Greenpeace achieved here to inform people on the issue and that it was not just about talking. There had to be something done. This incorporates the one-goal principle strongly. Pinterest was overall emphasizing upon ‘A photo speaks more than a thousand words’ as well. [This photo](#) is a strong example to that; a tag produced by Greenpeace was attached to the products in the store. The Pinterest post is titled as: Taking the message onto the shop floor (see Appendix for screenshot). This quite fits into original and simple principles of the grab attention wing. In Pinterest posts, the use of mixed media was present; there were

pictures and videos, yet they were used not within the post, but within the platform. But there was no direct call to the target audience to take action for the campaign. However, it should also be mentioned that the content of some pictures called for action. If pictures are regarded self-descriptive, the content of the picture could also be counted as a call for take action regardless of the content of the message. Once the discovery is done the target audience can find enough information through hyperlinks to other platforms. Therefore, the strength of photography is rather crucial. Fulfilling to the style of each type of social media is quite a challenge but Greenpeace adapted their to Pinterest's native characteristics in terms of content very well. However, this effect was not found on Tumblr. This can be explained by the fact that Tumblr is a blogging platform whereas as just mentioned Pinterest is a discovery platform.

4.3.4 Analysis and Results of the YouTube post

[The YouTube video](#) was previously briefly mentioned in blog post 4. This video was posted on YouTube by the Greenpeacevideo channel, and it was used both stand alone and as shared in other media platforms like in the example of the blog post. With a catwalk fashion tune on the background it provides some statistical figures of how many people in different cities and countries participated in the campaign. It finishes with a huge banner being hung on the building of the Switzerland store saying: "Zara Detox Your Fashion" by Greenpeace.

This video included several important features. First of all, after a brief introduction, it delivered the campaign message to the audience. People who watch the video learned about what they were watching in an early stage. This is useful to make sense of the rest of the video. Second, statistical information was beneficial to show how large contributions the campaign was receiving across the globe. Next, the video was telling a short story and trying to build a relationship with the target audience. However, it should be noted that the video seems to have the least of the design principles. When it stands alone, it lacks many other features used by the other platforms. For instance, it does not really tell a personalised story or invite people to take action. It was rather a descriptive video to accompany other social media posts as a supplementary material I believe. Perhaps, this was even the aim of creating the video as it was already linked to other social media posts.

All the same, the video could and did function as an additional material to increase the impact of the message as it contains powerful scenes regarding the campaign. In other

words, this video clearly demonstrates the importance of the offline act to raise awareness and get Zara to Detox. This affects the growth pace and escalation of the campaign to the next level. The underlying reason is that offline activism makes the issue more tangible and the seriousness of the issue can be better explained to the audiences.

4.4 Cross-Platform Analysis and Results

The data gathered for the Greenpeace Zara Detox campaign from six different online social media platforms were analyzed. Each platform was qualitatively analysed with the guidance of the Dragonfly Effect Model. Furthermore, the consistency of the messages delivered, strengths and weaknesses, similarities and differences across the posts, and overall strategies applied in each platform were looked at. From now on, a cross-platform analysis will be presented. The cross platform analysis will report on the relationships across the platforms; the similarities or differences, strengths and weaknesses, sharing of the content with one another through mixing media, the differences in language use, the harnessing of the photos, and strategies in the posts will be the focus of this section.

Among all six platforms, the most comprehensive of all were the blog posts. Blog posts included many design principles from the wings of the Dragonfly Effect Model; most importantly, the use of mixed media and mixed platforms contributed largely to the distribution of the blog posts. Since the content could be longer than other platforms (especially Twitter), the stories were more engaging, and more personal. Thanks to mixing media the blogs assured that the target audience were engaged better with the story line. Besides, the blogs provided a multiple action plan.

Following the blog posts, Twitter posts were quite comprehensive and efficient content-wise. Due to the nature of tweets, there were obvious limitations to express the necessary content; however, the amount of tweets was successful enough to deliver the campaign objectives. The constraints of Twitter made the campaign more creative and efficient in terms of content. This could be seen from the narrative Greenpeace followed in tweeting. The tweets were short, to the point and Greenpeace kept on tweeting on the progress of the campaign. It should be noted that the language of the tweets was much different than the language used in other platforms. It was more straightforward and concise. Tweets were uploaded frequently, which made the development of the campaign easy to be followed. One of the most central Twitter findings was that it contained a lot of tweets with

hyperlinks to other Greenpeace platforms due to its 140-character restriction. Therefore, it could be concluded that Twitter functioned as a means to share the posts of platforms like the blogs as a distribution centre as well. However, Twitter was more than just being an intermediary platform.

Thirdly, Facebook posts were also quite informative and essential part of the campaign. They included hyperlinks to other media or petition addresses. Furthermore, the key identifier -the Detox logo- was prevalent across the visual imagery used. Although Facebook posts seemed to be sufficient when they stand alone, they seemed inadequate when compared to Twitter posts because Twitter offered more comprehensive and powerful messages. Tweets were short, but they were effective as explained above involving the aim and the action plan. The blog posts were similarly effective with engaging content and examples. In general, Facebook posts were content-wise comprehensive but were mostly informative and when they started to get engaging in terms of the Greenpeace Detox offline action videos, the posting stopped. Hence, the story was not completed. Nonetheless, the content was stronger compared to Pinterest and Tumblr posts.

Pinterest and Tumblr were both rather weak platforms compared to the other platforms analyzed. Pinterest had more posts than Tumblr and the posts were accompanied with small texts; yet Tumblr posts were rather simple as compared to Pinterest posts. Still, they both contained some of the design principles; but they would not lead to a successful outcome had they both been the only two platform of online activism in this campaign. However, it should also be noted that this conclusion is only drawn from the content. There is no actual data from the perspective of the target audience to compare how these platforms affected the target audience. Also, they are potentially capable of achieving what the other platforms do. They offer the users facilities like adding text content, pictures, and other multimedia. Therefore, used properly, they can be effective in other campaigns.

Finally, the YouTube video was a good summary of the campaign and the offline activism. It was mostly used as a supplementary platform to be linked to other platforms. Besides, the impact of offline activism cannot be underestimated. In Chapter 2 when examples were given on the usage of the Dragonfly Effect Model, Gladwell (2010) emphasized upon the fact that this framework will never fully work because it cannot replace the power of offline activism. This is in a way confirmed from this qualitative analysis, and the importance of the interdependence of online and offline should be taken into consideration for future campaign strategy set-ups.

Another important issue to be considered after this online qualitative content analysis in terms of the cross platform relationships of the various social media campaign posts are the stages of the online campaign. These stages became evident throughout the analysis of this campaign. More precisely, throughout the campaign (20-29 November 2012) there were introductory informative posts to the campaign explaining what was happening, development posts followed by action posts, and achievement posts followed by the next steps to be taken. Based on these stages, this study has been found that the various social media platforms' contents have been assigned to different posting roles. Herewith, overall when all the platforms come together through the assigned roles, an interesting completeness is found. These stages were also found within social media platforms. So, the posts within platforms would have stages as well (see Twitter analysis). However, it seems that it is also operating across platforms; posts can take on different content details based on their role assigned.

To be more precise, in context, the blog posts were the introductory storytellers; they told about the research carried out by Greenpeace in detail and reported on how Greenpeace found hazardous chemicals such as 'nonylphenol' in the clothing pieces. Furthermore, details were given on how the members of the Greenpeace family felt about this issue. This introduction stage gained strength through Twitter. In their third tweet (see Appendix) they added a link to the blog post by Greenpeace on the issue. Herewith, on Twitter there was also an introduction given to the topic. The first and most successful post of Tumblr was also a great introductory curiosity arising post in terms of the campaign. The title 'EXCLUSIVE: 1st Look of Greenpeace Detox campaign' together with the strong image made people want more (see Appendix). Unfortunately, the success of Tumblr faded away online in terms of the other two stages namely, action and achievement. However, the potential of mixing media can be seen through the linkages created in tweets to blog posts. Besides, the blog posts were also active in the action stage. On the other hand, the first three Facebook posts as mentioned in the analysis were also introductory informative posts and the last two of the total five were action planning related posts of Greenpeace activists supported with texts and visuals.

The development and the action stage of the campaign accelerated through Twitter; from this analysis it can be said that Twitter was the development and action platform. As provided in the Twitter analysis section this platform told people how many people were joining the cause every second. Furthermore, on Twitter instructions were given to take

action; to tweet to Zara, to sign the petition, to join offline actions. Thus, feedback giving and providing a report was established. The audience could follow the campaign through the tweets' content.

Strikingly, Facebook was not updated with big 'win' posts. It stopped after informing people and sharing some links on actions. Consequently, it can be assumed that throughout the action stage, Twitter had the main role. YouTube also played a key role with its post about the action. On the sixth day of the campaign -November 26, 2012- the global offline actions taken were put as a story in one video, and this was shared through blog posts and tweets. Thanks to these supportive platforms the action gained great online interest through the video content as well. Furthermore, links to the offline world made it more tangible. This also demonstrated the development of the campaign hence, providing feedback and reporting back to the target audience.

When it comes to the achievement stage the tweets, and the Pinterest 'We #Detoxed Zara!' Dashboard outshined. The Pinterest dashboard provided the online social media audience with a lot of offline action photos and special photo shoot frames, which were self-descriptive. Although the content was simple the main emphasis of this dashboard was the path to success like a chronological photo album. Twitter of course continued with tweets. Yet, surprisingly neither a blog post nor a Facebook post was found on the achievement of the campaign.

Overall, we can see that different social media platforms shifted their roles when the campaign moved to different stages. The underlying reason to this is thought provoking for the next level of research on this issue in future analysis. Yet, for now this will remain as a finding open to interpretation. However, it can be said that the characteristics of the social media platforms, which make them unique, play an essential role in the set-up of a campaign. And lastly, the cross platform relationships of the campaign posts can provide a more in-depth understanding on the campaign as well as more information on the campaign.

5. Conclusion and Discussion Points

This study explored the success of the Zara Detox campaign by Greenpeace through the guidance of the Dragonfly Effect Model by using the method of content analysis across six platforms of the social media. It focused on how six social media platforms, namely Facebook, Twitter, Greenpeace Web-Blog, Tumblr, Pinterest, and YouTube, were utilized in this particular campaign to communicate the campaign message to the public in order to answer the this research question; ‘How did Greenpeace utilize the social media platforms in their communications for the online campaign of Zara Detox?’ In the next sections below key findings and academic contributions will be elaborated upon. Hereafter, practical implications of this study will be discussed. Based on these, strengths, weaknesses, and future research suggestions will be made.

5.1 Key Findings and Academic Contributions

As we have seen, the Dragonfly Effect Model (Aaker and Smith, 2010) is proposed, as a model to understand how non-profit campaigns in social media could be influential for major social change. The unique characteristic of the dragonfly insect, which allows it to propel in any direction only when all four wings are working in harmony, makes it a special case. Metaphorically, four wings of the model require a unified action in order to succeed in a social media campaign. As we can conclude from this qualitative content analysis, overall in terms of message consistency across platforms the harmony was prominent. However, not each wing’s all design principles are evident in each post. As mentioned in Chapter 2 the design principles are believed to encourage quick and cheap prototyping as part of the creative process, not just as a way of validating the finished ideas. Creativity was there and the ideas were strategically and cumulatively implemented in general yet, some platforms were more successful than the other ones. This displays that the academics interested in this era can work on the different roles of the various social media platforms. Another interesting finding was that in some platforms the wings did not act in harmony at all. They were used separately. To be more specific, while one post was giving the introduction and emphasizing on the goal -wing one- of the campaign only, the second post would focus on wing two’s specifications (see Twitter analysis). However, afterwards, when we look at the overall picture we can say that it was not a failure. So, harmony in wings in terms of co-existing in a post is not what it takes to create valuable content. The strategy of

implementing the wings can also be done cumulatively.

To be more specific, mainly, the qualitative content analyses showed that the campaign included the design principles from the wings of the Dragonfly Effect Model to a certain degree but there were other interesting points as well. Overall, with changing levels of involvement, the design principles worked efficiently in the posts they were incorporated. The message of the campaign was clearly delivered. The platforms both stood alone and also cross-shared several posts to support each other. All the platforms used mixed media. There were differences and similarities; yet the campaign was fulfilling in terms of content. This explains the success of the Zara Detox campaign better.

One of the most important finding of this study was that the social media platforms were given roles. Some of them such as Facebook had introductory purposes whereas Twitter was more focused on the action taking and achievements. Accordingly, it can be said that the Dragonfly Effect Model gave significant guidance to analyze the content of the posts. However, certain other issues came up such, as the wings are not in harmony all the time. The specifics of platforms can make a difference.

When it comes to answering the research question of this study on how Greenpeace achieved success, Greenpeace in this campaign drew enough attention to make the change possible. This was achieved with the campaign message delivered in several online platforms simultaneously with varying content. Besides, Greenpeace adapted their content according to the characteristics of the platforms as well. For instance, Pinterest is an online discovery platform and the usage of strong images lead to discovery in the Zara Detox campaign together with the hyperlinks. This corresponds to the mix media design principle and to understand what engages people design principle of wing three; engage. They succeeded in the third wing because they had one specific goal -wing one- and the message of this goal was delivered rather originally-wing two- and based on these an action plan was given; signing the petition, going to Zara stores and asking the employees and managers questions on the issue and so on. As can be seen the identified elements of the Dragonfly Effect model were indeed evident and helped us to understand the content better. However, there were aspects beyond the framework that were found to be adding up to the quality of the content.

To start with, Greenpeace understood the collectivity characteristics of Facebook and Twitter. Through empowering the collective people power they created a community

feeling. In other words, the content made the audience feel that they were part of a campaign with even some clicks, sharing, and tweets. Hereafter, when the audience did act together for the cause of the campaign, toxic free Zara, Greenpeace praised them for supporting them. Herewith, the narrative was completed a story was told not only by Greenpeace but also by their supporters and pressure on Zara was on. All These elements together explain how Greenpeace utilized social media platforms in their communications for the online Zara Detox.

However, other things could have developed the campaign grow even more. Greenpeace could have shown the same amount of interest in all the online platforms they were active in. For instance, the Tumblr account gave the feeling as if they posted there because they had to. The curiosity raised after the first post was just not even worth the effort since they did not keep up with it or simply they did not understand the characteristics of Tumblr.

Overall, the model was quite comprehensive and inclusive of various principles that the content of the messages could be related to at least one of these principles in each relative post. Therefore, it is possible to say that the model covered interesting messages and all the other content. However, this guidance did not cover all aspects but it certainly helped me to see details better in the content.

All in all, the key lessons learned from this investigation is that the patterns of the Dragonfly Effect model (2010) were found in the campaign and this helped to improve the content analysis, yet not all the aspects were covered. Nonetheless, it was a good guide and place for improvement of the framework was identified through this study as well. The main improvement of the theory will occur when it includes the native characteristics of the platforms and emphasizes upon the importance of offline. To be more specific, paying attention to context, understanding subtle differences that make each platform unique, and adapting the wings and design principles to match with these subtle differences would create a great difference in terms of succeeding in a campaign. Besides the framework guidance, for Greenpeace's content there are also some key take-home points identified. Firstly, after the Tumblr analysis we can conclude that the fact that if you are not that active on a platform then there is no return on any engagement with that platform. Secondly, Greenpeace should never stop engaging people with their causes and providing them feedback; this is crucial for further engagement. An overall lesson learned from this study is the fact that the power of social media should never be underestimated in terms of any kind digital activism.

5.2 Limitations and Practical Implications

There were some limitations of this research project as well as practical implications. These limitations prevented inquiring further for some of the important questions. For instance, there were some differences in the use of the platforms. The analyses indicated that Pinterest and Tumblr were weaker than other platforms content wise. In this respect, the reason for this weakness could not be followed further, as there is no data from the target audience group. Similarly, the experiences of the campaign activists could have given more insight to the project and make the project even more personal to the target audience. This study tried to understand the success of the campaign only through Greenpeace's posting perspective. It only relied on the existing online data. Some qualitative interviews with the Greenpeace activists could have provided better insight to the results since this would have provided valuable inside information to the investigation. Furthermore, the power and importance of offline actions and gatherings in collecting support for the online cause was not explored. The YouTube video provided by Greenpeace demonstrated the global offline action taken. The positive impact of this is undeniable since this made the issue at hand more tangible and personal, yet the power of offline actions in online environments and the interdependence of these two worlds are not investigated from the perspective of Greenpeace and other NGOs.

As for the practical implications the model does not provide any matrix to measure. More specifically, this model only explains things to be aware of and look at; it does not specifically elaborate upon analytical details of the social change campaigns through social media platforms. Using the Dragonfly Effect Model the campaign is seen as a whole, yet measurable details are the fundamental basis of analysis, and the model does not account for accumulative actions over the course of the campaign. If the researcher does not know the specifics, do's and don'ts of the specific social media platforms, and how to analyze wings and design principles it can become challenging to identify patterns in the content.

5.3 Strengths, Weaknesses, and Future Research

Initially, the weakness of the theory is that there are no wings or design principles covering the interaction between and/or across the platforms. The framework does not automatically encourage thorough examination of the links between platforms. Based on this analysis, another weakness of the theory does not recognize the uniqueness of each social media platform. This recognition would require a different and unique formula for the theory. In other words, what works on Facebook won't necessarily work on Pinterest and/or Twitter. In the same way, the stories told on Pinterest will not resonate in the same manner on Tumblr even though they would be told in an identical manner. These statements are based on the results of this study. However, for further research as a supportive framework the Dragonfly Effect model should elaborate more. Hence, to improve future study this research highlights the necessity of including systematic analysis across platforms and understanding their native characteristics. Based on this improvement suggestion, it would also be necessary to create systematic measurement across platforms while considering their native characteristics.

Overall, this project explored the effectiveness of social media in digital activism. For this study Greenpeace and a very successful campaign of them 'Zara Detox' was selected. The guidance of the Dragonfly Effect Model demonstrated what worked, what can be improved, what can be added to the content, and what is not good for the campaign.

For future research when the limitations and improvement points are incorporated the understanding of social media success can be enhanced. Furthermore, in time this analysis can give rise to a better more improved framework for future studies. Through this study, a step is taken to fill the gaps in literature on actual social media presence of non-governmental organizations. This step can help to understand the ever-changing social media platforms from a non-governmental organizations' perspective and the potentials they hold can be identified. This will help foster understanding of the NGO communication systems in our societies. In this study, the 'how?' question of the Greenpeace success is answered, which opens the door for further investigation of the wider NGO digital activism field.

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Appendix

All the posts that have been analyzed can be found in the online system of Erasmus School of History, Culture, and Communication at Erasmus University Rotterdam/The Netherlands. If the necessary documents cannot be accessed contact with this e-mail address can be taken 384995sv@eur.nl and the requested raw data file will be provided. Below, the screenshots of the posts referred to in this study can be found.

Facebook Posts

Facebook Post 3



https://www.facebook.com/greenpeace.international/photos/a.165558403299.117727.7297163299/10151181583948300/?type=1&stream_ref=10

Facebook Post 4

Greenpeace International shared a link.
November 27, 2012

20 cities. 80 countries. Over 700 people.

Watch ZARA mannequins revolt to demand fashion without pollution! Join them and tell Zara to detox now: <http://act.gp/US3WyX>

ZARA Mannequins Revolt!
As part of Greenpeace's global "Detox" campaign, more than 700 people, in over 80 cities, in 20 countries around the world protested, staged street theatre a...



Like · Comment · Share

619 9 116

https://www.facebook.com/greenpeace.international/posts/561354267223589?stream_ref=10

Twitter Post

 **Greenpeace.ch** @greenpeace_ch  

We are waiting for the management of @ZARA Switzerland to react. Keep tweeting your demands! #detox #fashion

 Reply  Retweet  Favorite  More

RETWEETS 32 FAVORITES 4



3:23 AM - 21 Nov 2012

Reply to @greenpeace_ch @ZARA

https://twitter.com/greenpeace_ch/status/271212235051896832

Tweets 20-29 November 2012

20.11.2012	Why did this @Zara kids jacket test positive for nonylphenol ethoxylates? #Detox #Fashion http://t.co/iE5HkE9s
20.11.2012	RT @BoF: OP-ED Toxic Chemicals in Clothing Make All of Us Fashion Victims according to @Greenpeace http://t.co/zaGrquWw via @BoF
20.11.2012	RT @slightlfubar: Nonylphenolethoxylates? If you can't say it you shouldn't wear it! #Zara #Detox http://t.co/EWfdk5yL
20.11.2012	At the launch of our Š—“Toxic ThreadsŠ—□ report in Beijing. More pics: http://t.co/Dcy0Yh2u via @yahooneews #detox #fashion http://t.co/fDBIwjDb
20.11.2012	Š—“Nature does not negotiateŠ—□ Watch @kuminaidoo on @BBCHARDTalk today at 1530 &
20.11.2012	EXPOSED: The toxic truth behind some of your favorite #fashion brands. http://t.co/OlZ9JUg6 #Detox
20.11.2012	Š—“We all need to spread this sustainability awarenessŠ—□ Thanks @stylemarmalade for signing our #Detox #Fashion Manifesto! http://t.co/G7Pvi2jy
20.11.2012	@GeorgeWMacPR @liviafirth Glad you found interesting. Thanks for sharing!
20.11.2012	New poll: Education, food, &
20.11.2012	Beware! We found hazardous chemicals in @Zara clothing! Tell them to #detox now: http://t.co/z23G7cOM #fashion
20.11.2012	#Fashion action: Activists in Budapest tell @Zara itŠ—Ès time to #Detox! http://t.co/ustPYcXm
20.11.2012	Thank you to @premiermodels for supporting the #Detox #Fashion Manifesto! http://t.co/8a7Zrwnx
20.11.2012	Š—“Public waterways are being treated like private sewers.Š—□ The toxic truth behind your clothing: http://t.co/SRYMM6o5 #detox #fashion
20.11.2012	RT @kuminaidoo: Politicians reflect not what people are telling them but the interests of the most powerful sectors of their society. ht ...
20.11.2012	Follow us on Instagram to get behind-the-scenes photos from our Toxic Threads launch! http://t.co/3SKdxH3A #Detox #Fashion

20.11.2012	RT @HuffPostStyle: Greenpeace study reveals toxic chemicals found in your favorite clothing brands http://t.co/mr9qTj5s
20.11.2012	Š—“This clothing carries a hidden price tag.Š—□ The truth about what we wear: http://t.co/Yo4py1eJ via @bof @thecowarrior #detox #fashion
20.11.2012	WeŠ—Ère demanding @Zara create fashion without toxic pollution! Retweet to help spread the word: http://t.co/z23G7cOM #detox #fashion
20.11.2012	Over 1,000 new coal plants planned worldwide, figures show http://t.co/NWPMdsXO via @guardianeco #globalwarming
20.11.2012	More than 130 scientists say drought in #Iowa is consistent with #climatechange http://t.co/GjmrXjoU via @HuffPostGreen
20.11.2012	#Fashion world abuzz with news that brands like @ZARA need to #Detox! @designscene @fashionista_com @bof http://t.co/INo4WEj0
21.11.2012	RT @Amylee_Tearii: Don't be a #fashion victim. It's time for @Zara to #detox http://t.co/VYJBVjSw http://t.co/BIdi7iJO #DT @GreenpeaceNZ
21.11.2012	RT @greenpeace_esp: LIVE ACTION/ Greenpeace activists in Madrid are demanding @Zara to #detox our #fashion. Follow it live on streaming ...
21.11.2012	RT @saradrio: Zara, it's time to #Detox our fashion and our water. We don't want more fashion victims! @Greenpeace http://t.co/U8pPTnTl
21.11.2012	RT @greenpeace_esp: LIVE ACTION/ @Greenpeace is deploying a massive banner at a @Zara shop in Madrid. Live streaming at http://t.co/hfN7 ...
21.11.2012	No more fashion victims! @greenpeace_esp take the message to @Zara in #Madrid. #Detox #Fashion http://t.co/FM4MEO4t
21.11.2012	RT @greenpeace_ch: Tell the CEO of @ZARA Switzerland, Mr. Dafflon why ZARA should detox. #Detox #Fashion
21.11.2012	@tinyweethings Indeed there is! Our new report has all the details: http://t.co/Y5nQrooN
21.11.2012	RT @greenpeace_esp: Firefighters just arrived at the shop where @Greenpeace is asking @Zara to #detox our #fashion. Follow the action at ...

21.11.2012	RT @HuffPostGreen: Global investors call for climate change action http://t.co/AI5RKdYD
21.11.2012	RT @greenpeace_ch: Greenpeaceclimbers in the roof of ZARA in Geneva. #detox #fashion http://t.co/M9hZmGgo
21.11.2012	RT @greenpeace_ch: Greenpeaceclimbers on the roof of ZARA in Geneva. #detox #fashion http://t.co/M9hZmGgo
21.11.2012	Mr Dafflon, @Zara Switzerland CEO, activists are at your Zara in Geneva right now. When are you going to #Detox #Fashion?
21.11.2012	RT @greenpeace_ch: We are waiting for the management of @ZARA Switzerland to react. Keep tweeting your demands! #detox #fashion
21.11.2012	Did @Zara use hazardous chemicals to make our clothes? Tweet now to demand an answer. #Detox #Fashion
21.11.2012	RT @itslaurafuk: @zara I bought this sweater from you! Is it toxic?! #detox #fashion http://t.co/1Pn3IOv
21.11.2012	RT @Valeriatwitting: Hey @Zara hazardous chemicals are so Last Season! When will you #Detox our #Fashion?
21.11.2012	RT @greenpeace_ch: Banner at ZARA Headquarter Geneva, Switzerland. We stay untill CEO arrives #Detox #fashion http://t.co/2qfv95uE
21.11.2012	RT @greenpeace_esp: Activists have been taken down &
21.11.2012	Are you wearing something from Zara today? Take a pic, and ask @Zara if it's toxic-free. Use hashtags #detox #fashion
21.11.2012	RT @Evelinize: @ZARA I bought these pants a while ago. Now I wonder if they contain hazardous chemicals? http://t.co/gkI7VA5Z @Greenpeac ...
21.11.2012	RT @greenpeace_ch: Our activists are occupying the shop windows of @Zara in Geneva. Check out the video! #detox #fashion http://t.co/yAf...
21.11.2012	@Ana_SofMt We tested some of Zara's products &
21.11.2012	RT @arbre_monde: @ZARA hola! could you tell me if my Zara sweater is toxic-free?? #Detox #Fashion @Greenpeace http://t.co/d5nW8vXJ
21.11.2012	RT @mike_negrete: @ZARA I bought this cap a while ago. Is it eating my brain right now? @Greenpeace @greenpeacemx #detox #fashion

	http:/ ...
21.11.2012	@Ana_SofMt Thanks! You can join the campaign here :-) http://t.co/L2Rg8byc
21.11.2012	@MugaMcLeod Zara are the biggest fashion retailer in the world-if they commit to #Detox, it'll make a huge difference to the whole industry!
21.11.2012	RT @dellyPG: @ZARA well since every1 else is asking I may aswell ask too! What about these shoes? Hazardous or? @Greenpeace #detox http: ...
21.11.2012	@Tono_Melendez Thanks for tweeting Antonio! :-)
21.11.2012	Wow! One person every second is signing up to tell @Zara to #Detox #Fashion! Thanks everyone-&
21.11.2012	@AsliSenturk_Thanks for tweeting Asli! We hope @Zara give you an answer soon :-)
21.11.2012	@AsliSenturk_Y Thanks for tweeting Asli! We hope @Zara give you an answer soon :-)
21.11.2012	RT @greenpeace_ch: What do we want from @Zara ? #detox #fashion now ! http://t.co/VaptSxNG http://t.co/Qwwz2Ixb
21.11.2012	RT @catalinaiorga: @ZARA I bought this sweater from you! Does it contain toxic chemicals? #detox #fashion http://t.co/SxvcG4se
21.11.2012	RT @AnjBarrientos: @ZARA : even my daughter loves Zara. Is this toxic-free? #detox #fashion http://t.co/35YGLZvw
21.11.2012	Š—... Could products from some of the most well-known fashion brands be harmful to our health?Š—È http://t.co/cJAYRa5E via @Time #Detox #Fashion
21.11.2012	RT @BBCscience: The effects of climate change are already evident across Europe and the situation is projected to get worse, war... http ...
21.11.2012	@emcii Thanks for tweeting Katie! Let us know if @Zara give you an answer :-)
21.11.2012	UN: we need swift, ambitious action to beat #climatechange, as CO2 levels massively increase. http://t.co/8YTYQpyU via @guardianeco
21.11.2012	Hey @Zara, #nonylphenoethoxylates are soooooo last season. #Detox our #Fashion! http://t.co/L2Rg8byc

21.11.2012	Š—“It sounds like a Hollywood disaster movie Š—” except that it is real.Š— • The consequences of inaction on #climatechange: http://t.co/f0ud8x81
21.11.2012	What unites the people of the Pacific? History, culture - and the need for a sustainable future: http://t.co/vB6yLjdL #saveourseas
22.11.2012	Good morning @Zara! Live action happening in Hong Kong right now. #Detox #Fashion http://t.co/niXcenHf
22.11.2012	Good morning @Zara! Live action happening in Hong Kong right now! #Detox #Fashion via @GreenpeaceCn_HK http://t.co/3A2cD3G1
22.11.2012	RT @Ecouterre: Your Zara clothes could contain chemicals classified as "toxic" or "extremely toxic" to the environment and your health h ...
22.11.2012	RT @0jitske0: @ZARA, I bought this blouse, does it contain toxic chemicals? #Detox our #Fashion @Greenpeace http://t.co/WTKtw6Dl
22.11.2012	Hey @Zara which factory was this dress made in? We want to know which waterways are being polluted! #Detox #Fashion http://t.co/KaeC13pW
22.11.2012	RT @Patty_Kaiowa: ZARA makes 850 million clothes a year - but what's the impact. See what TIME said: http://t.co/qETHryBt #Detox @Green ...
22.11.2012	.@ZaraŠ—Ès twitter seems to be stuck in repeat mode... http://t.co/ygavhJ8K #detox #fashion
22.11.2012	Wow! Over 200k have signed up to tell @Zara to #detox! Thank you all! If you haven't, join us for toxic-free #fashion: http://t.co/ygavhJ8K
22.11.2012	The time for climate action is now! 16 scariest maps from the E.U.Š—Ès new #climatechange report: http://t.co/gy7IiH7Y via @grist
22.11.2012	#MentionSomeoneYoureThankfulFor Everyone who has asked @Zara for #fashion without pollution! Thank you all :) http://t.co/ygavhJ8K #detox
22.11.2012	RT @eco_age: @liviafirth has lent her support to the @Greenpeace #DetoxFashion campaign. Read all about the movement here: http://t.co/e ...
22.11.2012	Hey @Zara which factory was this jacket made in? We want to know which waterways are being polluted! #Detox #Fashion http://t.co/M5LgzEN3
22.11.2012	#Zara is responding to emails asking them to #Detox. It's encouraging.

	But words are not enough. http://t.co/CeIkgyNQ #Fashion
22.11.2012	Hey @Zara, when will your toxic-free collection be ready? We want #fashion without pollution! #detox http://t.co/ygavhJ8K
23.11.2012	RT @GreenpeaceEAsia: The toxic tale behind your clothing http://t.co/IpZ4Uoyc "WeŠ—Ère not cogs in the machine" of the fashion industry. B ...
23.11.2012	RT @Carrysomers: What are you wearing today &
23.11.2012	RT @kuminaidoo: A Podcast of the BBC HardTalk interview I did last week is now available here: http://t.co/FvLFdr17
23.11.2012	RT @greenpeace_de: BREAKING: Greenpeace activists unfurl a banner in Hamburg revealing the dirty secret of @Zara #detox #fashion http:// ...
23.11.2012	Call the #fashion police! Chemicals in @Zara clothes are polluting our water. Tell them to #detox NOW: http://t.co/L2Rg8byc
23.11.2012	RT @greenpeace_de: Support our activist by telling @Zara to #detox our #fashion now! http://t.co/rmOHU7ft
23.11.2012	Great news for sharks! RT @guardianeco: EU to close shark finning loophole http://t.co/AFIEgq4E #saveourseas
23.11.2012	Agree that we have a right to know if our #fashion is causing toxic pollution? Ask @Zara for transparency about their supply chain! #Detox
23.11.2012	@PachacutiUK Thanks for the #FF and for supporting the #Detox campaign! Have a great weekend :-)
23.11.2012	Looks like @Zara reeaallly want you to see their sustainability policy...
23.11.2012	RT @Bibibenini: I just joined the campaign to get @ZARA to #Detox our #Fashion http://t.co/XFLs3lov
23.11.2012	Less cynicism, more leadership - @kuminaidoo outlines his hopes for the #Doha talks on #climatechange: http://t.co/s04BeHGg
23.11.2012	RT @Sheri_ls: Our clothes may be harmful to our health says @Greenpeace study - http://t.co/dOk7QRWr
23.11.2012	Hitting the shops on #BlackFriday? If youŠ—Ère in @Zara, ask them where their toxic-free range is
23.11.2012	Way to go! 250 000 of you have already signed up to ask @Zara to

	#Detox our #Fashion! Keep Š—...em coming: http://t.co/L2Rg8byc
23.11.2012	Good news: Indonesia to extend moratorium on deforestation.
23.11.2012	Hey @Zara, pls take action to #Detox so we can wear your clothes without worrying about hazardous chemicals. #fashion http://t.co/9PTijcZj
23.11.2012	Hey @Zara, pls take action to #Detox so we can wear your clothes without worrying about hazardous chemicals. #fashion http://t.co/BXwdcTnZ
23.11.2012	Hey @Zara, pls take action to #Detox so we can wear your clothes without worrying about hazardous chemicals. #fashion http://t.co/bFH79hiS
23.11.2012	Hey @Zara, pls take action to #Detox so we can wear your clothes without worrying about hazardous chemicals. #fashion http://t.co/ddMUug5b
23.11.2012	RT @kuminaidoo: Next week UN climate talks start in Doha. Who needs to start listening? http://t.co/TLa91h2c
23.11.2012	Hungary, Switzerland, Hong Kong, Spain, Germany..check out all the actions this wk telling @Zara 2 #Detox our #Fashion! http://t.co/LDjMBbsL
23.11.2012	Why is fast #fashion brand @Zara being so slow to #Detox? If @HM and @MarksandSpencer can do it, so can they! http://t.co/LRQ2QFyP
23.11.2012	Activists just staged a mannequin walk out at @ZARA store in Taiwan. #Detox #fashion revolt http://t.co/L2Rg8byc http://t.co/otCmzCC6
24.11.2012	RT @ambervalletta: I'm sick of harmful #fashion. Tell @ZARA to #detox hazardous chemicals from their clothes now: https://t.co/2bT6NzRG
24.11.2012	@PurpleMonkeyD_ Good point - have you seen our Toxic Threads page, including Jack &
24.11.2012	@PiercedPretty Confused? See our latest campaign blog http://t.co/sS3uUsb3
24.11.2012	The @ZARA mannequin revolt has spread to Athens, Greece. #Detox #Fashion http://t.co/iE5HkE9s http://t.co/CKBA0Cjs
24.11.2012	Mannequins at this @ZARA store in Thailand are walking off the job too. #Detox our #Fashion http://t.co/hQKxS7oM

24.11.2012	Yesterday saw a giant banner at @ZARA. Today the German mannequins are protesting. #Detox #Fashion http://t.co/LREmOUqt
24.11.2012	RT @greenpeace_esp: Los maniqu' es de @Zara bailan en la puerta ben x una #moda sin t' _xicos http://t.co/lluX8kDn http://t.co/ATHmTq7e
24.11.2012	RT @greenpeace_de: Schaufensterpuppen protestieren gegen @ZARA in Athen #Detox http://t.co/iE5HkE9s http://t.co/vTL2v1u0
24.11.2012	RT @greenpeacedk Aktion i dag foran @ZARA p'Ç Str'Ûget i K'Ûbenhavn. #Fashion #Detox http://t.co/LjTy2GHh http://t.co/Ti3U2Qza
24.11.2012	RT @GreenpeaceAT: Protests at @zara shops are happening now globally to demand toxic-free #Fashion #detox http://t.co/nDa79m0d
24.11.2012	Dear @Zara, when will your toxic-free collection be ready? We want #fashion without pollution! #detox http://t.co/q6p2Bzqx
24.11.2012	Today @Zara mannequins strike for toxic-free fashion! #Detox: http://t.co/6CQlx2qA PIC: http://t.co/U2svrcs5
24.11.2012	RT @greenpeacefr Un d'©fil'© de mode tr'ås sp'©cial devant le magasin @ZARA des Champs-Elys'©es #detox #Fashion http://t.co/SMA1zzdb
24.11.2012	RT @Greenpeace_Med: Zara #moda #detox eylemimizden bir kare. http://t.co/WuL0Yw4R http://t.co/68FTZJRa
24.11.2012	.@ZARA They say you put the fast into fast #fashion. So please hurry up and #Detox. Madrid today: http://t.co/mNLlrr8D
24.11.2012	@Greenpeace @ZARA Oops video is from Barcelona, not Madrid. Mannequins have been revolting all day in cities across the globe.
24.11.2012	The @ZARA mannequin revolt has spread to Argentina http://t.co/L2Rg8byc #Detox #Fashion http://t.co/UXJvN1KJ
24.11.2012	The wonderful volunteers of @greenpeace_de were at 23 of @ZARA's 67 German shops today with their #Detox #Fashion message.
24.11.2012	Š—“Coal has caused over 2/3 of the increases in global CO2 emissions in recent years.Š— • Reasons to #QuitCoal: http://t.co/hQv37XHk
24.11.2012	RT @greenpeacemx: In Mexico is time to #Detox @ZARA. @greenpeace #Fashion #PowerPeople http://t.co/YghxGzsg RT! http://t.co/BuUo7GEW

24.11.2012	See some of the many people on twitter and weibo who've been calling on @ZARA to #Detox our #Fashion. http://t.co/eWQpvTE5
25.11.2012	.@Jocelynwhipple Thanks for joining the campaign to #Detox @ZARA.
25.11.2012	@BarbieXanax Thank you for supporting the #Detox campaign for #fashion without pollution.
26.11.2012	RT @thecowarrior: #Fashion insiders suggest @MirandaKerr may turn her back on @VictoriasSecret if the brand does not #Detox their cloth ...
26.11.2012	RT @greenpeacepress: Climate change is now reality
26.11.2012	Is this the end? http://t.co/FA74FJNI via @nytimes #climatechange
26.11.2012	Marine snails around #Antarctica are under threat! (It's—Ès more serious than you think.) http://t.co/s2ZOWjQJ via @bbcworld #globalwarming
26.11.2012	RT @AJEnglish: Infographic: The positions of key countries and political blocs on climate change talks during the #COP18 in #Qatar http://t.co/...
26.11.2012	#20ThingsIDontLike Toxic #fashion! http://t.co/fzHqVXhJ #detox
26.11.2012	We're in #Doha now as the #COP18 #climate talks begin. Follow @gpatunfccc for updates.
26.11.2012	RT @GPatUNFCCC: Conference of the Parties for the United Nations Framework Convention on Climate Change opens in #Doha. #COP18 http://t.co/...
26.11.2012	5 Charts About #ClimateChange That Should Have You Very, Very Worried http://t.co/vG17Us1J via @TheAtlantic
26.11.2012	The sun emits more energy a second (3.82×10^{26} J) than what's in all the earth's fossil fuels: http://t.co/w47awRIM via @GreenpeaceAfric
26.11.2012	Over 300,000 people have told @Zara to #detox our #fashion! Have YOU yet? http://t.co/C11u9Vcu
26.11.2012	80 cities. 700 ppl. 1 brand. 'Mannequins' around the world revolted this wknd to tell @Zara to #detox! http://t.co/Y3Q4IAGG #fashion
26.11.2012	Scary stuff: Which American cities could disappear if sea levels continue to rise. http://t.co/dtrUMjr2 via @nytimes #climatechange

26.11.2012	See who's tweeting and weibo-ing to 6.7m+ followers about @ZARA's dirty little secret: http://t.co/eWQpvTE5 #Detox #Fashion
27.11.2012	RT @GreenpeaceID: Dear @Zara, Toxic Fashion is So Last Season...Go #Detox NOW http://t.co/wfHkY8JK http://t.co/lbQO1IHf
27.11.2012	WATCH: The Revolt of the @Zara Mannequins - highlights from the global day of action. http://t.co/7y1Ve8Jt #Detox #Fashion
27.11.2012	RT @brandchannelhub: Greenpeace Targets Zara in Global Detox Campaign:
27.11.2012	RT @Greenpeaceafric: "When we destroy something created by man, it's 'vandalism', we destroy something created by nature, it's 'progress ...
27.11.2012	RT @karenincyprus: #Fashion shouldn't cause toxic #pollution - @ZARA needs to #Detox now! http://t.co/H1SCfeYS
27.11.2012	New Zealand joins Australia in court to oppose Japanese #whaling: http://t.co/flgQNqmV via @Reuters
27.11.2012	RT @Styleite: Will @MirandaKerr ditch @VictoriasSecret over reports of toxic bras? http://t.co/vROu9Rox
27.11.2012	RT to tell @Zara - Detox our Water. Detox our #Fashion. #Detox our future. http://t.co/L2Rg8byc http://t.co/S94jbnKG
27.11.2012	RT @GreenpeaceUK: As #Cop18 #climate talks continue in #Doha, #Qatar, here's a quick refresher on 20 years of negotiation history: http://t.co/...
27.11.2012	Sustainable fishing at its best - @AaronGrayBlock experiences pole &
27.11.2012	.@Zara produces 850 million garments/year. But how many of them contain hazardous chemicals? Let's—Ès #Detox #Fashion: http://t.co/L2Rg8byc
27.11.2012	RT @greenpeaceusa: Our clothes don't have to be made w/ toxic chemicals. Join us to #detox the #fashion industry! #peoplepower http://t.co/...
27.11.2012	RT @ZeinabFayad: @ZARA i love wearing your clothes and shoes, but seriously, it's time to #Detox your #fashion
27.11.2012	New poll finds 90% of ppl in Japan don't—Èt eat whale meat or support #whaling subsidies: http://t.co/bnozoF34 via @abcnews
27.11.2012	RT @GPatUNFCCC: To really address #climate change #COP18 should decide to leave more than 2/3 of the fossil reserves under the

	soil http ...
27.11.2012	Š—“The clothes may be affordable, but the hidden costs are too much for us to bear.Š— • Why @Zara needs to #Detox: http://t.co/Aet7wnUJ #Fashion
28.11.2012	RT @AJEnglish: Opinion: Doha climate talks: Any signs of life? http://t.co/MNVa9cL9
28.11.2012	RT @kuminaidoo: What made this die-hard Fox News fan believe in climate change? http://t.co/UGnAEJAI
28.11.2012	PHOTOS: Š—...Fashion victimsŠ—È from the Toxic Threads report http://t.co/YM6HekVa via @inspirationroom #detox #fashion
28.11.2012	Interactive Timeline: How #climate talks have progressed since the Kyoto protocol http://t.co/XBPdVxK2 via @guardianeco #Doha #COP18
28.11.2012	Poland planning massive new coal mines, and wants to host next #climatetalks = #climate #hypocrisy http://t.co/WnKlh3ES via @RTCCnewswire
28.11.2012	Want more updates about whatŠ—Ès going on at the #Doha #climate talks? Follow @gpatunfcc for the latest. #COP18
28.11.2012	RT @greenpeacepress: Warsaw Hosting UN Climate Talks Raises Greenpeace Concern http://t.co/PRFt9pSs via @BloombergNews
28.11.2012	RT @GPatUNFCCC: DonŠ—Èt let Poland wreck the #climate #deal. Time for EU leaders to speak out. @Angela_Merkel @Numer10gov @fhollande #GPC ...
28.11.2012	This seasonŠ—Ès must-have look? #Fashion without pollution! #Detox @Zara: http://t.co/L2Rg8byc
28.11.2012	All you Pinners out there - check out our intern LauraŠ—Ès #Pinterest account for some #detox #fashion ideas: http://t.co/CzSHGYXw
28.11.2012	All govŠ—Èts at #COP18 should put Š—“ppl &
28.11.2012	RT @Cin007: No chemicals - Join the campaign @ZARA to #Detox our #Fashion http://t.co/wCxL97TW
28.11.2012	Obama just dropped 2 big carbon bombs on the world. http://t.co/unYa1vrP via @treehugger #climatechange
28.11.2012	SUCCESS!! Zara, worldŠ—Ès largest clothing retailer, commits to toxic-free #fashion! http://t.co/LQQmQ4qI #detox #peoplepower

28.11.2012	Toxic is so last season! You made Zara Detox. Who will be next? http://t.co/dNAZJTIW #Detox #Fashion
28.11.2012	1.6 mill worldwide support @194Palestine. @fhollande @RegSprecher @marianorajoy @Number10gov. 24h left #YESToPalestine: http://t.co/oQ8J5N6E
28.11.2012	RT @StarfishFashion: Go people power! Zara (worlds largest clothing retailer) commits to go toxic free http://t.co/xht5XqzZ
28.11.2012	NEW VIDEO: #Detox #Fashion. Let us know if you like it (click 'Like' below the video on Youtube) http://t.co/RI0D0mVj
29.11.2012	RT @chelucana: People! Zara commits to go toxic-free Greenpeace International http://t.co/srO4cU3N via @Greenpeace
29.11.2012	RT @emma_mcginn: Fashion brands have a dirty secret...Share with anyone you know who wears clothes! #Detox our #Fashion http://t.co/IZJpoX6a
29.11.2012	Congratulations everyone - YOU made @Zara #Detox! But which brand will be next? #Fashion http://t.co/JxPBR7Vx
29.11.2012	They say you can tell next season's hottest trend by looking at the color of rivers in Mexico & amp
29.11.2012	RT @guardianeco: 2012 expected to be ninth warmest year on record http://t.co/IiWQ0T7
29.11.2012	RT @MsWandas: Amazing! Well done everyone for supporting @greenpeace campaign to get Zara to #detox. Brilliant news! http://t.co/3ngaukfV
29.11.2012	Share this vid to get the word out-now @Zara have agreed there's—Ès no excuse for other brands not to #Detox too! http://t.co/QnQ9MmTP #fashion
29.11.2012	RT @GPatUNFCCC: EU leaders must defend a #climate deal with environmental integrity! Continue Kyoto without excess emission rights #hota ...
29.11.2012	China's—Ès power plants consume 42 million cubic meters of water/year. But is the #water going to run out? http://t.co/Ed9jNkgf via @ChinaDaily
29.11.2012	Fashion will never be the same again - watch this video to find out why: http://t.co/1FAEMGhz #detox #fashion

29.11.2012	RT @grist: Solar panels are getting cheaper Š—” time to make the rest of solar power cheap, too http://t.co/vueowo5m
29.11.2012	RT @brandchannelhub: Greenpeace Claims Success as Zara Bows to Detox Campaign:
29.11.2012	RT @greenpeaceusa: Doha climate talks: Any signs of life? http://t.co/uNu7rExm #COP18 #Doha #climateSOS @kuminaidoo
29.11.2012	1 down, 19 to go. See which brands still havenŠ—Èt agreed to eliminate the chemicals from their clothes: http://t.co/gJcu06iU #detox #fashion

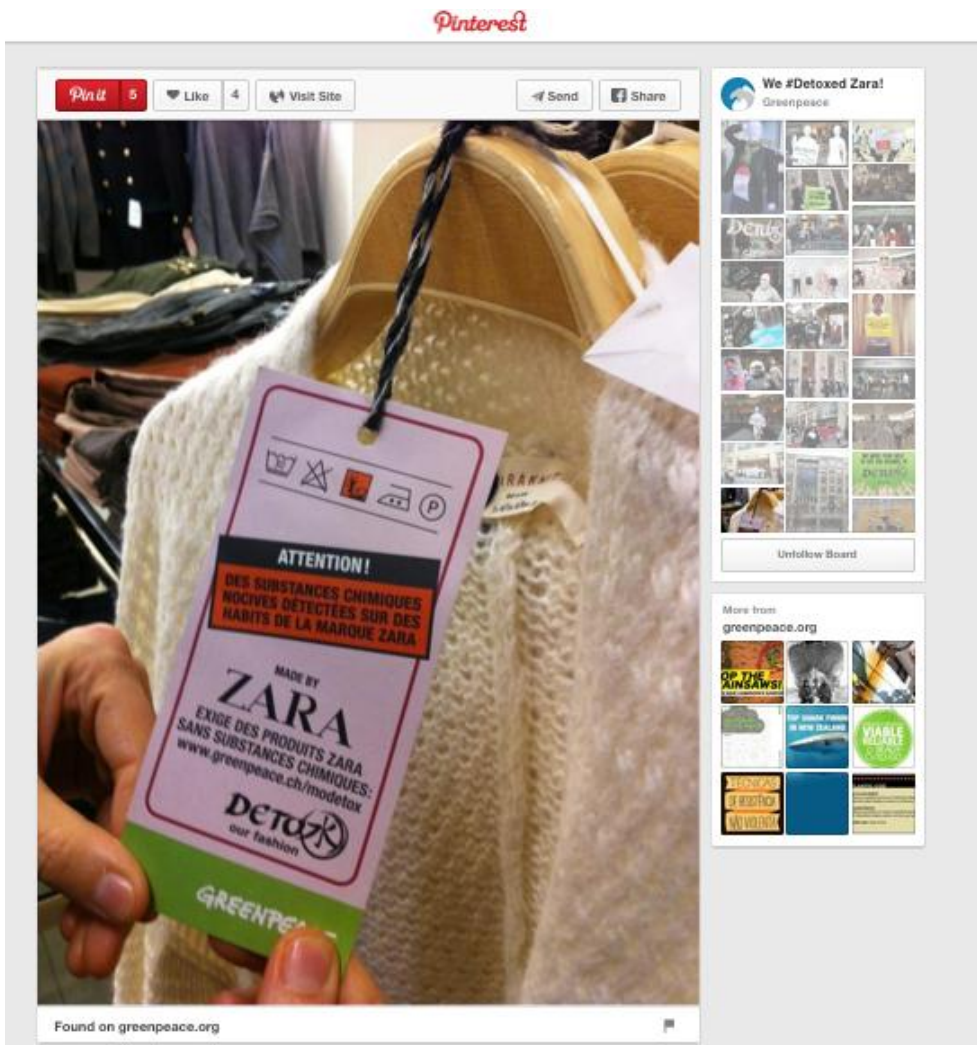
*The full version of the Tweet excel sheet with URLs and other details can be found separately in the online folder. If access cannot established contact : 384995sv@eur.nl

Tumblr Post 1



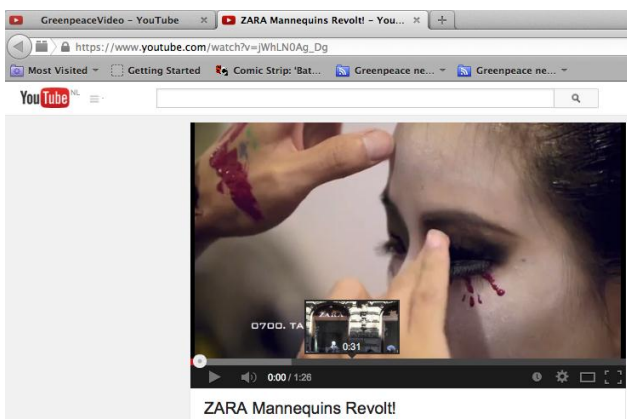
<http://greenpeace.tumblr.com/post/36131484174/designscene-exclusive-1st-look-of-greenpeace>

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