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Title:

Nudity in the name of social change: Twitter reactions to the *Marie Claire* South Africa 2015 Naked Campaign

Research Question:

To what extent did the Twitter reactions to *Marie Claire* South Africa magazine's 2015 Naked Campaign show engagement on the issue of sexual violence?

Statement

A research report submitted in partial fulfilment of the requirements for the degree of MA by coursework and Research Report in the field of Masters in Development Communication in the Faculty of Humanities, University of the Witwatersrand, Johannesburg, April 2016.

Declaration

I declare that this research report is my own, unaided work. It has not been submitted before for any other degree or examination at this or any other university.

Signature: Date:

ABSTRACT

Since 2007, *Marie Claire* South Africa (SA) — which is a glossy women's magazine covering fashion and beauty trends, sex, relationships, body image, and celebrity news — has been running a special issue of the print magazine called the "Naked issue". Each year celebrities pose naked in the special issue to raise awareness for a cause, and in doing so funds in aid of a particular organisation linked to the cause are raised. *Marie Claire* SA calls this awareness-raising initiative the "Naked Campaign". For the 2015 Naked Campaign, the magazine had 35 celebrities pose in the nude to raise awareness about sexual violence, in aid of Blow the Whistle (BTW), an anti-rape initiative which supports women and children who are victims of abuse and rape.

This research is a case study of *Marie Claire* SA's March 2015 Naked Campaign edition, and focuses on the Twitter reactions to this edition. It asks: to what extent did the Twitter reactions to *Marie Claire* SA's 2015 Naked Campaign show engagement on the issue of sexual violence and can the use of nudity to attract attention to a social issue result in the kind of engagement that can be said to drive the cause forward? Using content analysis, it examines the tweets generated by the hashtag #MCNaked in the first week of the naked issue going on sale. It categorises the tweets according to gender, comments on nudity, celebrities and sexual violence, as well as the tone of the tweets and the understanding therein of the campaign and cause.

The research found that the majority (close to 70%) of the Twitter reactions were supportive of the campaign and the cause. Although over half of the comments focused on the celebrities, over 50% of tweets commented or focused on the issue of sexual violence, a positive outcome for the campaign. Despite the magazine catering mostly for female readers, there was an almost equal number of tweets by males and females, which meant men were also drawn to the discussion started by a media product followed mostly by women, another positive finding for the campaign. However, only a few of the tweets displayed more substantial engagement with the issue of sexual violence, through either sharing statistics or further information, or including anti-sexual violence statements in their tweets. The research suggests that, taken as a whole, the campaign can be considered as an example of social marketing, while also fulfilling the news values in terms of elements of surprise, personalities, power and marketability.

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CHAPTER ONE: INTRODUCTION

1 Introduction

In 2015 *Marie Claire* South Africa (SA) embarked on its "Naked campaign" to raise awareness about sexual violence in South Africa. The campaign which is published in the magazine, comprised of photographs of 35 celebrities who posed partially naked, or in one instance, with genitals fully exposed. It also includes related articles about sexual violence in South Africa and interviews with the celebrities about why they got involved. This was not the first time *Marie Claire* SA used nakedness to raise awareness for a cause. However, the 2015 issue was important as it occurred against a backdrop of what some commentators have called the "disturbingly high prevalence of violence against women in South Africa" (Gender Links 2015).

Images of fully or partially naked bodies may have become a fairly common sight in popular culture media from music videos to magazines, more so in the West than in other countries. But naked bodies have been seen used in protest action on a variety of issues. In Lebanon, there are no laws censoring nudity or pornography online, although nudity and sexuality are subjects that are still frowned upon in mainstream media (Raad 2015, p. 184). This besides the fact that, "As far back as 1971, the Ministry of Tourism used public funds to pay for an advertisement of a scantily clad Lebanese woman in Playboy magazine to attract tourists" (Raad 2015, p. 184). In the Ukraine, a well known feminist protest group called Femen was founded to "fight for sexual equality and sexual and political freedoms" (Pasholok 2015, p. 268). Here in South Africa, we have seen a 'naked protest' led by students at Rhodes University in the Eastern Cape, recently dominate the headlines. Reminiscent of the Femen approach, some female students took to the streets completely topless — while others were partially clothed (with bras on) and others fully clothed — to protest against what they believe is the university's failure to deal with rape on campus ('Protests continue at Rhodes University', 2016).

That sexual violence is a critical social issue which needs to be addressed, is apparent from the country's crime statistics. A November 2014 policy brief by the Institute for Security Studies (ISS), stated that, "The high rate of rape and other forms of sexual violence in South Africa has sparked concern and outrage, leading to law reform, parliamentary debates, marches and campaigns" (Vetten 2014, p. 1). A joint report by the ISS and Africa Check revealed that there were 62 649 reported cases of sexual assault in South Africa between April 2013 and March 2014 and of those 46 253 were rapes (Africa Check 2014).

Marie Claire SA aligned its 2015 Naked campaign to the fight against rape and sexual violence in South Africa, in aid of Blow the Whistle (BTW), an anti-rape initiative which supports women and children who are victims of abuse and rape (Blow the Whistle n.d.). Although *Marie Claire SA* has used nakedness to raise awareness for causes such as burn victims, feeding hungry children and animal rights to name a few, this was not the first time the campaign focused on raising awareness about rape and sexual violence, and previously did so in 2008 (Ottermann 2008) and 2010 in aid of Rape Crisis (Cohen 2010), an organisation which supports the recovery of rape survivors and seeking justice for them, as well as promoting an end to violence against women (Rape Crisis n.d.). The magazine's former editor Aspasia Karras said in an interview for this research, that when the magazine introduced the Naked Campaign in 2007, it "had never been done before in South Africa" (A Karras 2015, pers. comm., 15 September), adding that "the idea was to do something disruptive" (A Karras 2015, pers. comm., 15 September) to create awareness around social issues.

This research report utilises *Marie Claire* SA's 2015 Naked Campaign as a case study to evaluate whether the use of nudity to attract attention to social issues results in the kind of engagement that can be said to drive the cause forward, or if this detracts from it. It makes use of mixed-methods, qualitative and quantitative, and content analysis to analyse the reactions of Twitter users to the 2015 Naked Campaign.

This chapter provides an introduction to the glossy women's magazine *Marie Claire* SA, followed by the background and history of the *Marie Claire* SA Naked Campaign. This is followed by an outline of the research aims and rationale, as well as the research questions guiding this research. Chapter two of this research, the literature review, discusses arguments around what is the nude body versus the naked body, the politics of the body, and provides a brief definition of sexual violence and some South African statistics of the crime. Chapter three, the theoretical framework, discusses the theories informing this research and is followed by chapter four which outlines the methodologies applied in carrying out the research. Chapter five presents and discusses the research findings, while the concluding remarks are presented in the last chapter, chapter six.

1.1 About *Marie Claire* South Africa

The South African edition of the Marie Claire Group was launched in 1997, and has grown from being a print only magazine to having a digital presence that includes social media (Marie Claire Group n.d.). *Marie Claire* SA is one of 34 international editions of the global brand which publishes in 18 languages around the globe (Marie Claire Media Pack 2016). International editions include Australia, Brazil, France, Japan, Lebanon, Ukraine, the United States, and the United Kingdom, to name a few (Marie Claire Group n.d.). It is one of South Africa's popular glossy women's magazines published locally by Associated Media Publishing, which also publishes the local editions of

COSMOPOLITAN magazine and *Good Housekeeping* (Associated Media Publishing 2015 n.d.).

Marie Claire SA has a print circulation of 30 666; a majority female readership with an average age of 34 years; and 62% of whom are in the upper Living Standards Measure (South African Audience Research Foundation n.d.) group 8-10, with an average household monthly income of R22 813 (Marie Claire Media Pack 2016). The magazine content includes "fashion and beauty trends, sex, relationships and body image stories, celebrity news" (Marie Claire South Africa n.d).

Associated Media Publishing describes the magazine as "an iconic, trendsetting title for discerning, fashion-conscious women" (Associated Media Publishing 2015 n.d.). It further says that, "It's a brand of depth and substance and offers a journalistic angle on issues not covered by other fashion magazines. *Marie Claire* SA appeals to women who are socially aware, yet unabashedly fashion-and-beauty-conscious" (Associated Media Publishing n.d.).

1.2 Background and History: *Marie Claire* SA Magazine Naked Campaign

Since 2007, *Marie Claire* SA has been running a special issue of the magazine, which was initially referred to as the 'Naked project' ('Celebrities bare all in Marie Claire HIV/Aids fundraising campaign' 2007), and later the Naked Campaign. Each year celebrities, and sometimes non-celebrities, pose naked in the special issue to raise awareness for a cause and has involved the raising of funds in aid of particular organisations linked to that cause. When *Marie Claire* SA first launched their Naked Campaign in February 2007, then editor Kate Wilson said the aim of the project was to "to raise eyebrows in order to raise awareness and funds" ('Celebrities bare all in Marie Claire HIV/Aids fundraising campaign' 2007). Wilson added that, "With so much exposure to the effects of poverty, South Africans can become inured to these issues, so we wanted to do something that would attract attention and inspire people to act" ('Celebrities bare all in Marie Claire HIV/Aids fundraising campaign' 2007).

As first articulated by Wilson, the initial intentions of the project were to attract attention and inspire people to act. But is the intention of inspiring action overshadowed or distracted by naked celebrities, which has become rather popular? In 2008 Wilson demanded an apology from the *Sowetan* newspaper for using without permission, a nude 'full frontal' photo of poet Ntsiki Mazwai with a lead that read: 'Red-blooded men are drooling over the nude photograph of Ntsiki Mazwai published in the March issue of *Marie Claire* magazine' ('Naked picture dispute drags on' 2008).

Aspasia Karras, who took over editorship from Wilson in 2010, continued with the campaign over her six year term. Three of the nine campaigns over the years, have focused on the issue of rape and sexual violence, which remains a major concern and challenge in our society today. The March 2015

naked campaign issue, which is the focus of this research, was one of those three that once again highlighted the rape crisis in the country and had 35 celebrities strip down in aid of Blow the Whistle, an anti-rape initiative which aims to support women that are victims of rape and abuse (Blow the Whistle n.d.).

Marie Claire SA partnered with 1st for Women Insurance for the 2015 edition and one of the ways in which the magazine encouraged readers to get involved in awareness and fundraising was by asking them to take a photo of themselves holding a message that spoke out against sexual violence, then posting and sharing this on social media, namely Facebook and Twitter, using the hashtag #MCNaked ('Share Your Voice, Get Involved #MCNaked 2015' 2015). The goal was to reach 1000 shares on the 'Share Your Voice' gallery on the MarieClaireSA Facebook page and 1st for Women Insurance would give a R10 000 donation to Blow the Whistle ('Share Your Voice, Get Involved #MCNaked 2015' 2015). Notably, the call to action also specifically asked readers not to post nude photos of themselves ('Share Your Voice, Get Involved #MCNaked 2015' 2015).

Marie Claire SA's post on their website about the 2015 Naked Campaign does not include all the nude photos found in the print edition, although some found their way online as people shared images from the print magazine and circulated them on social media.

Below is a summary of the past nine years of the Naked Campaign:

- **February 2007** – 18 celebrities went nude in support of and to raise funds for the fight against HIV/Aids, with proceeds going to Treatment Action Campaign ('Celebrities bare all in Marie Claire HIV/Aids fundraising campaign' 2007)
- **March 2008** – 23 celebrities posed naked in this issue to raise awareness about the high level of rape in South Africa and raised funds for Rape Crisis (Ottermann 2008)
- **February 2009** - Celebrity couples posed naked to raise awareness about domestic violence in aid of People Opposing Women Abuse ('SA celebrities take a stand against domestic violence' 2009)
- **February 2010** - Celebrities pose naked to raise awareness about harsh reality of rape in SA in support of the Rape Crisis (Cohen 2010)
- **March 2011** - Celebrities pose naked for animal cruelty and abandoned animals, in aid of the NSPCA ('Which Celebs Bare It All In Marie Claire's Naked Issue This Year?' 2011)
- **March 2012** - Celebrities go nude in support of The Burn Foundation of Southern Africa ('Sneak A Peek At This Year's Naked Campaign' 2012)
- **March 2013** - 41 SA celebrities go nude in aid of the Organ Donor Foundation ('A Sneak Peek At Our 2013 Naked Issue' 2013)
- **March 2014** - 36 celebrities pose in the nude in aid of The Lunchbox Fund, a non-profit

organisation dedicated to providing a daily meal for orphaned or vulnerable school children in disadvantaged areas around South Africa ('The Marie Claire Naked Issue Launch 2014'). The reaction to a particular female celebrity, Boity Thulo's *derrière*, not only trended locally and internationally on Twitter under hashtag #boityreaction, but also generated some memes and spoofs ('Our Five Favourite #BoityReaction Memes' 2014).

- **March 2015** - 35 celebrities strip down in aid of Blow the Whistle (BTW), an anti-rape initiative. The campaign aimed to support women that are victims of rape and abuse ('Share Your Voice, Get Involved #MCNaked 2015' 2015).

A complete list of the 35 celebrities in the 2015 campaign is provided below as found in the press release for the campaign:

> "THE COVER STAR, Lira
> THE DJ, DJ Milkshake from 5fm
> THE SCREEN STARS, Pearl Thusi and Masasa Mbangeni
> THE BLOGGERS, Daniel Nash, Thithi Nteta and Andrew Berry
> THE PERFORMERS, Chris Chameleon and Danielle Deysel
> THE COMMEDIANS, Angel Campey and Shimmy Isaacs
> THE FUNNY GUY, Schalk Bezuidenhout
> THE MUSIC DUO, Michael Lowman and Daisy May
> THE SPORTS STAR, JP Duminy and his wife, Sue Duminy
> THE TV PRESENTER, Ewan Strydom
> THE BREAKFAST TEAM, Guy McDonald, Carl Wastie, Sandra Rosenberg and Erin-Li from Good Hope FM Breakfast
> THE MODEL, Joelle Kayembe
> THE FASHIONISTA, Katherine Pichulik
> THE ROCKSTARS, George van der Spuy, Rian Zietsman, Jason Ling and Louis Nel from Taxi Violence
> THE SOAPIE QUEENS, Nadia Velvekens, Leandie du Randt and Amalia Uys
> THE MEN OF THE MOMENT, actors Stefan Ludik, Reynardt Hugo, Theodore Jantjies and Nkululeko Tshirumbula and radio personality Vic Naidoo" (Nash 2015).

1.3 Aims of Research

The aim of this research is to analyse the Twitter engagement of the 2015 Naked Campaign in the first week of the magazine's sales, from 16 to 22 February 2015. Specifically, it asks to what extent did the Twitter reactions to *Marie Claire* SA's 2015 Naked Campaign show engagement on the issue of sexual violence. It also looks at whether the use of nudity to attract attention to a social issue results in the kind of engagement that can be said to drive the cause forward or if this detracts from it.

It is important to note that an in-depth analysis of the use of nudity and of the topic of sexual violence, are not the intentions of the research, but rather to examine the type of online engagement created by this particular naked campaign. The research report will limit its focus to the Twitter engagement provoked by 2015 Naked campaign.

1.4 Rationale

The latest crime statistics, 2014/2015, which were released by the South African Police Service (SAPS) on 29 September 2015, indicated a 5.4% decrease in reported sexual offences, which include rape (Essop 2015). But the ISS responded to this by saying that this was not an accurate reflection of the real numbers on the ground. "When it comes to rape, research has found that as few as one in 13 rapes are reported to police. This means police rape figures are not at all accurate" (Newham 2015). The stark reality around the high rate of sexual violence in the country makes awareness and fundraising for an anti-rape initiate such as Blow the Whistle very relevant in our society. Efforts to get more people discussing and speaking out against it are as important.

How such efforts are carried out can differ and may even cause 'controversy' depending on where they occur. Awareness-raising can be done through educational drives using traditional means such as pamphlets or town halls, or it can be done in a way that raises eyebrows such as the *Marie Claire* SA Naked Campaign. However the use of nudity for a cause is not isolated to *Marie Claire* SA alone, but is something that takes place all over the world, on other media platforms, as well as in street protests for a variety of causes such as wildlife protection, amongst others. A well known international non-profit which makes use of nude portraits of celebrities in their awareness-raising campaigns is People for the Ethical Treatment of Animals (PETA). In 1991 PETA launched their 'Rather Go Naked Than Wear Fur' campaign, "to raise awareness about the millions of animals who are trapped, drowned, beaten, and electrocuted for their fur. Since then, thousands of compassionate people have bared their bodies for a variety of PETA campaigns to help animals in need" (People for the Ethical Treatment of Animals n.d.).

Through this research, I make an attempt to understand if the use of nudity in attracting attention to a social cause is useful in terms of the types of the social media engagement it provokes. I use the *Marie Claire* SA Naked Campaign and analyse the Twitter engagement in the hashtag thread #MCNaked, the official hashtag of the campaign. It is important to note, that while this research is limited to Twitter analysis of this hashtag, the social media platform was only one medium where people engaged about the Naked Campaign, using the hashtag #MCNaked. As already stated, *Marie Claire* SA prompted readers to participate in a viral social media campaign that led to 1st for Women donating R10 000 to Blow the Whistle.

However audiences engage offline as well, making those discussions nearly impossible to follow. The

advantage of Twitter analysis is that although it has incorporated posting of images, it is still largely text-based and can be searched via a hashtag. Hashtags have become very popular in Twitter discussions, making the discussion thread easy to follow.

The South Africa (SA) Social Media Landscape 2015 report released by World Wide Worx and Fuseware, found that 6.6 million South Africans were using Twitter, a 20% rise from the previous year (WorldWideWorx 2015). As the number of people using Twitter to engage on various topics of interest increases, so too will it grow as an academic topic research (Puschmann et. al. 2014, p. 426).

Already two of the common academic referencing styles, Harvard and American Psychology Association (APA) have been updated to include citations for Twitter, Facebook, YouTube and blogs amongst others, as a result of the growing uptake of social media. As these virtual spaces continue to become vibrant platforms where the public go to engage with other citizens on issues affecting them, it is hoped that this research report adds to the number of research based on social media data.

1.5 Research Sub-Questions

1. What were *Marie Claire* SA*'s* intentions?
2. What was the gender composition of Twitter responses to #MCNaked?
3. Were readers simply interested in the nakedness of the celebrities used in the campaign, or did they engage on the topic of sexual violence?
4. Did readers understand the issue raised by the campaign?
5. How did readers receive the campaign as a way to raise issues of sexual violence?
6. Was there a difference in how the different genders engaged about the campaign?

1.6 Conclusion

The crux of this research report is to analyse the Twitter reactions to the campaign, and therefore, a greater part of the theoretical framework draws on the social media theories looking especially at Twitter as a subject of study. This research report considers the *Marie Claire* SA's 2015 Naked Campaign as a form of a public communication campaign as defined by Paisley (2001, p. 5) and as social marketing for social change (Kotler & Lee, 2008), and will include theories on agenda setting and framing, as well as news values. The research is not intended to be exhaustive in terms of concluding whether the use of nudity for social change is effective or successful, but rather is meant to contribute to the conversation around how the public views this method of social campaign. For this reason, the next chapter, the literature review, seeks to place this campaign in the context of the literature on politics of the body and the arguments about the use of the terms 'nudity' and 'naked'.

CHAPTER TWO: LITERATURE REVIEW

2 Introduction

As we saw in the previous chapter, the *Marie Claire* SA Naked Campaign has attracted some controversy over the years and caused a media stir at times around some of the naked photos. The examples such as those of celebrity participants Boity Thulo (#boityreaction) in 2014 and Ntsiki Mazwai in 2008, show that the politics of the body and nudity cannot be removed from discussions about this nine year old campaign.

This research focuses itself on the Twitter reactions to the 2015 Naked Campaign against sexual violence in South Africa. Ultimately the research aims to assess how the campaign was commented upon by users of the campaign hashtag, #MCNaked. Although the politics of the body is not central to the research enquiry, it does however inform how the research talks about and analyses the findings. For this reason, this chapter reviews arguments about the use of the term 'nudity' versus 'naked', and the literature on politics of the body.

2.1 'Nudity' versus 'Naked'

Is there a difference between the words nude and naked? At times the words have been used interchangeably, but it seems there are differences of opinion about when to use one over the other. First, let us look at the dictionary definitions of the words.

The *Oxford English Dictionary* (2001, p. 558) defines naked as "**adj. 1** without clothes. **2** (of an object) without the usual covering. **3** not hidden; open: *naked aggression.* **4** exposed to harm."

The word nude is defined in the same dictionary as "**adj.** wearing no clothes. **n.** a naked human figure as a subject in art." (*Oxford English Dictionary* 2001, p. 576).

Given the above definitions, there does not seem to be a big difference between naked and nude in terms of their reference to being unclothed, except for the artistic reference in the use of the word nude as a noun, and indeed this is how we often hear art works and unclothed images in popular culture described. In an article by *The Guardian* titled 'Not naked but nude', journalist Jonathan Jones wrote that Kenneth Clark, an art historian, claimed there was a fundamental difference between naked and nude in his 1956 book *The Nude* (Jones 2006). Clark said that the naked human was synonymous with exposed, embarrassing and being vulnerable, whereas nude "carries, in educated usage, no

uncomfortable overtone. The vague image it projects into the mind is not of a huddled and defenceless body, but of a balanced, prosperous and confident body..." (Clark cited in Jones 2006). *Marie Claire* SA has itself dealt with the topic of nude versus naked in their November issue themed 'Body Issue', with their sources reaching similar conclusions to Clark (Gqola 2012).

However in referring to its Naked Campaign, *Marie Claire* SA used both the words naked and nude to refer to the 2015 campaign as can be seen in the press release (Nash 2015). In it, *Marie Claire* SA refers to the special edition of the magazine as the "Naked issue" which features the 35 celebrities "in the nude". Although there is that interchange, the most prominent word used in this campaign, from its name to the social media hashtag it uses, is the word naked.

The celebrities in the Naked issue are photographed in varying poses, some choosing to cover up or pose in such a way that the more private areas of their bodies are obscured, while one member of the band Taxi Violence chose to go 'full-frontal' ('Taxi Violence frontman reveals why he went full frontal for #MCNaked' 2015) — that is, with his genitals exposed. Cover star and musician Lira said that the opportunity enabled her to feel some of the vulnerability that victims of abuse feel (Marie Claire 2015). Another female celebrity who shared similar sentiments was comedian Angel Campey, who wrote in her blog that, "Being vulnerable and taking off all of our masks and clothing 'armour' to reveal ourselves at our honest core. That was the message that we all knew we were taking part in" (Campey 2015). As much as these celebrities may be said to be brave for taking part in the campaign, exposure of the naked body makes the private public and invokes a sense of vulnerability in the 'nude models', especially because of the campaign's link to sexual violence. The then editor Aspasia Karras is quoted in the campaign press release as saying:

> "We are all vulnerable and naked in the face of the high rate of violent and sexual crime in South Africa against women and children. This campaign aims to give a voice to the many thousands who suffer daily. Our aim is simple; to raise awareness and allow those who are victims to feel safe and come forward and speak up!" (Nash 2015).

But the campaign is not just about relating to the vulnerability of the survivors, it is also about making a statement about what the naked body represents and what it does not. "I think the idea is very clear that, rape is a thing about power relations, it's not about sex and so for people to look at these images and think of sex is a mistake" (A Karras 2015, pers. comm.,15 September).

Perhaps, looking at the above definitions of nude versus naked, the Naked Campaign in this instance walks the middle line, where the nakedness represents both a sense of being exposed and vulnerable,

but also being bold, confident and taking ownership of one's body. Perhaps it is this dichotomy that lends itself to speaking out against sexual violence.

2.2 Politics of the body

As already mentioned in the introduction chapter of this research report, the issue of nudity for a cause is not isolated to *Marie Claire* SA, but is something that takes place all over the world, in the media, in the streets and for all kinds of causes. In July 2015 in Berkeley, California it was reported that more than 50 naked people from a group called the Tree Spirit Project, staged a protest in a eucalyptus grove to protest against planned felling by authorities (Taylor 2015). In the UK a cancer survivor posed in the nude in *Cosmopolitan* UK in order to inspire other survivors and show that one is still beautiful even after a mastectomy (London 2014). It is not uncommon these days to see magazines with covers and editorials of celebrities in the nude, not necessarily related to any cause, but because it has become somewhat part of popular culture. Examples include *Rolling Stone* (Gqola 2012), *GQ* (Gqola 2012), *Muse* (Gqola 2012), the famous *Paper* cover of American reality star Kim Kardashian which 'broke the internet' (Hershkovits 2014), and even *Marie Claire* Australia who had actress Megan Gales pose nude on the cover of their May 2014 edition (Kocharekar 2015).

As we may have seen in the various media, images of fully or partially naked bodies have become a common sight in popular culture today and naked bodies are at times used as part of protest action for a range of issues. Referring to Femen and sexual activism in the Ukraine, Pasholok (2015) wrote that the "image of young, blonde Ukrainian women with half-naked bodies and sexual rights slogans painted on their breasts has become one of the most recognisable and scandalous phenomena worldwide in recent years" (Pasholok 2015, p. 268). Pasholok adds that despite the fact that the nature of Femen's protests provoke a lot of interest, a large part of its global popularity is as a result of the internet and new media, with a 2010 search on Google indicating that "searches for "Femen" had surpassed searches for "feminism" and "sextremism" (a term coined by the group leaders)" (Pasholok 2015, p. 268).

The previously mentioned Femen like anti-rape protest at Rhodes University, sparked the Twitter hashtag, #NakedProtests, as seen in the news articles and many photos and videos of the protest were shared in the thread. The thread also included a mixed bag of messages of support, and as well as those of condemnation and even insult. While the *Marie Claire* SA hashtag shares the word 'naked' with the Rhodes student's anti-rape protest, the latter is much closer to the Femen method of protest, than the more 'safe' in studio protest, which takes place in the glossy confines of the magazine. The celebrities still maintain a level of being protected, because the environment in which they bare all is far more controlled than the one in the street.

2.3 Sexual Violence in South Africa

A definition provided by the Centers for Disease Control and Prevention (CDC) on their website and taken from Basile et al. *(2014)* says sexual violence is defined as "a sexual act committed against someone without that person's freely given consent" (Centers for Disease Control and Prevention 2015). A joint report by the ISS and Africa Check revealed that there were 62 649 reported cases of sexual assault in South Africa between April 2013 and March 2014 and of those 46 253 were rapes, only 3% lower than 47 588 in since 2008/2009 (Africa Check 2014). A November 2014 policy brief by the Institute for Security Studies (ISS) stated that, "The high rate of rape and other forms of sexual violence in South Africa has sparked concern and outrage, leading to law reform, parliamentary debates, marches and campaigns" (Vetten 2014, p. 1). It is these statistics that prompted *Marie Claire* SA to "speak out" through their 2015 Naked Campaign. As highlighted in the campaign history in the previous chapter, this was not the first time the magazine aligned their campaign to issues related to rape and sexual violence.

2.4 Conclusion

This chapter has discussed arguments around the meanings of the words 'nudity' and 'naked', and what they represent. It has also briefly looked at the politics of the body as it relates to issues of protest. It provided a definition of sexual violence and some of the statistics that put into perspective the extent of the problem in South Africa, and which were also the motivation behind the theme of 2015 Naked Campaign. In the next chapter we look at the theories which inform this research report, mainly those on social media, news making and campaigns.

CHAPTER THREE: THEORETICAL FRAMEWORK

3 Introduction

In the previous chapter, we reviewed some of the literature on nudity, politics of the body, and sexual violence which are important to help use contextualise part of the research question related to naked protest. In this chapter, we discuss the theoretical framework which addresses the new media aspects of the research question. To consider the question of whether the Twitter reactions to #MCNaked 2015 indicate its use of nudity in campaigning against sexual violence as being useful in attracting positive responses for the cause or if it detracted from it, I draw on the following theoretical frameworks: social media theories, Twitter as a subject of study; theories on public communication campaigns; social marketing theory; agenda setting and framing; and finally news values.

3.1 Social Media Theory

The phenomenon of digital technology has given rise to social media and even more interestingly, we have witnessed how traditional media have come to not just accept and recognise its potential power, but also adopt the use of social media in news generation. Ncube (2015) writes that "the advent of the Internet has brought changes to the traditional flow of news, as well as the daily journalistic routines of gathering news. It recognises that social media use is now prevalent in African newsrooms, and the question is how journalists are reacting and appropriating these media in their day- to-day activities" (Ncube 2015, p. 180). New media has significantly revolutionised the media consumption habits and behaviours of readers and audiences. The way in which people communicate online has seen dramatic changes as a result of the rapid uptake of social media platforms such as Twitter, YouTube and Facebook (Southern 2014, p. 219). "Web 2.0 applications are especially prized for their interactive capabilities and their social networking and information sharing capabilities" (Southern 2014, p. 222).

At the core of this research are the Twitter comments and opinions from the platform's users, about a public campaign. I expand on the topic of Twitter as a subject of study below.

3.1.1 Twitter

Herring, et al. (2004) define weblogs (or blogs for short) as "frequently modified web pages in which dated entries are listed in reverse chronological sequence" (Herring et al. 2004, p. 1) which rose in popularity after the mainstream media referred to them as powerful "alternative news sources" (Herring et al. 2004, p. 1), following the September 11, 2001 terrorist attacks in New York (Herring et al. 2004, p. 1). Other social platforms have been developed since that time, including the popular micro-blogging platform called Twitter.

Twitter is a popular social media platform where users share updates or messages of maximum 140 characters called tweets, and these can be read and shared through the platform ('Twitter' n.d.). Although Twitter — which has been a subject of study since it was launched in 2006 — started off being a platform where individuals shared mundane status updates about what they were eating, it has evolved to become a key tool for following both local and global events such as elections and disasters (Rogers 2014, p. ix). It has also been used as an aid for organising protests and uprisings as was seen in the Middle East (Rogers 2014, p. xxi). This trend in the social media platform's utility was later reflected in the change of Twitter's tagline or status update question from "What are you doing?" to "What's happening?" (Rogers 2014, p. xvi). Increasingly Twitter has been studied as "an emergency communication channel in times of disasters and other major events" (Rogers 2014, p. ix) which include popular culture events and campaigns.

> "The substantial amount of content generated and shared by Twitter users, from individuals to institutions, also opens up exciting new research possibilities across a variety of disciplines, including media and communications studies, linguistics, sociology, psychology, political science, information and computer science, education, and economics" (Weller et al. 2014, p. xxxi).

Hashtags, in the way they are used in social media, are labels or tags preceded by the # sign and are used to identify the content of a post by a theme or thread, making it easier to find in searches as the post is grouped with other posts using the same hashtag ('Hashtag' n.d.). Hashtags, in Twitter, are in fact a result of user innovation as the use of the # symbol became popular when users reported the San Diego fires using #sandiegofire in 2007 (Rogers 2014, p. xiii). This highlights the power of users to innovate and use the platform for purposes of news and opinion making.

According to the findings of the SA Social Media Landscape 2015 report released by World Wide Worx and Fuseware, Twitter was the third most popular social media network in South Africa, after Facebook and YouTube respectively (WorldWideWorx 2015). At the beginning of 2013, Twitter claimed to have over 200 million active users worldwide posting tweets in excess of 400 million each day and is available in 33 languages globally (Weller et al. 2014, p. xxix).

Mike Wronski, managing director of analytics company Fuseware, was quoted in the SA Social Media Landscape 2015 report as saying that, "Twitter has more intensive engagement than Facebook, despite having substantially fewer users" (WorldWideWorx 2015). The study also included a survey of 65 of South Africa's biggest brands and it showed that 95% of the major brands in South Africa were using Twitter, compared to 92% for Facebook (WorldWideWorx 2015). This is echoed by Schmidt (2014, p. 9) who says that Twitter has not just been taken up by ordinary people, but by well

known personalities, political parties and activists, as well as businesses and their brands. This speaks to the recognition by the various sectors of society, of the influential capacity of Twitter and its users, which is a matter of interest in this research report.

Twitter studies are therefore justified and relevant because "it is increasingly entrenched in our media ecology" (Puschmann et. al. 2014, p. 426) and therefore presents an opportunity for researchers to gain insights into a portion of society's mood and behaviours, amongst others (Puschmann et. al. 2014, p. 426).

3.1.2 *Twitter usage in South Africa*

A study done by Nielsen in 2015, looked at the Twitter habits of South Africans and found that the social network popularity is not only growing, but that people are using it for more than just their personal updates ('What Twitter in South Africa looks like' 2015). It found that "64% of users use Twitter for keeping up to date with breaking news and 39% use it for the latest sports information" ('What Twitter in South Africa looks like' 2015). The study also found that:

- "53% of users in South Africa are 25-44
- nearly one third (29%) are aged 16-24, and the remaining 18% are over 55
- Just over half of the Twitter users in South Africa are women (56%)
- 87% of people use a mobile phone to access the Internet, and of those 3 in 5 use their mobile phone to access Twitter
- Laptops are the second-most popular device used to access Twitter at 68%, and tablet users contribute 32% of the access
- Twitter is most often accessed 'on the move' and 'in the moment'" ('What Twitter in South Africa looks like' 2015).

3.1.3 *Online Audiences and Participation*

One of the major differences between online and traditional media is its interactive nature, which implies democratic communication and participation. Whereas traditional media, which includes print journalism, is based on hierarchical systems with rigorous workflows, new media and online journalism is more participatory and is "created by networked communities that value conversation, collaboration and egalitarianism over profitability" (Bowman and Willis 2003, p. 7). Consumers generate and circulate their own content, which is known as user generated content and tweets are part of that body of content. As Bowman and Willis (2003) put it, the internet is "the greatest publishing system ever known, and it keeps growing" (Bowman & Willis 2003, p.15).

Bowman and Willis (2003, p. 7) argue that the user friendly online publishing platforms, increasing connectivity and power of mobile devices, means online audiences are able to be active participants in information creation and distribution. Online readers "tend to be more proactive than print readers or TV viewers, hunting for information rather than passively taking in what you present to them" (Dube 2014). Agger (2008) agrees with this assertion, referring to this as "information foraging" (Agger 2008) and highlighting that it is not the reader who has to change, but instead the writer.

Print publications such as *Mail & Guardian*, have at times even included the Twitter handles of journalists at the bottom of their stories, enabling readers to interact with them and talk about the article on social media in real time. This interaction and feedback can serve to inform the media producers of how their messages are being received by audience members, such as those of the Naked Campaign. Mass communication theory dictates that it is important for audiences to be able to give feedback and media practitioners should pay attention to it as the "give and take can result in understanding, or real communication" (McCombs & Becker 1979, p. 42). Schmidt (2014, p. 9) agrees, adding that more and more news media are including social media buttons or 'share this' functionality to their online content, which enables readers to immediately share their content with their own social media followers. In the new media age, news has thus become unbundled and can be linked to other sources of information as opposed to existing in the silos of print products; it includes sharing of information; and has become a dialogue rather than a one way stream (Schmidt 2014, p. 10).

3.1.4 Twitter and Democracy

In her 2014 research titled 'How far does Twitter deepen democracy through public engagement?: an analysis of journalists' use of Twitter in the Johannesburg newsroom', Daniels (2014) says that her research "disrupts the prevailing view that the use of the social media platform Twitter in the newsroom makes a significant contribution to opening up journalism to the public through greater engagement" (Daniels 2014, p. 300).

Daniels (2014) found that the newsroom strategies of incorporating social media, especially Twitter, into daily news reporting did not translate into widespread or deepened public engagement by journalists on Twitter (Daniels 2014, p. 308). The research found that in fact the majority of the twitter feeds analysed, were the conventional breaking news or brand promotion on behalf of the news organisations, and very little soliciting of the views of the general public (Daniels 2014, p. 308). However, Twitter and other social media have helped to open up the distribution of news and information to ordinary people, because they are able to "circumvent the mechanics of gatekeeping and journalistic intermediation that characterise traditional mainstream media" (Schmidt 2014, p. 9).

This is a much more interactive and inclusive form of media creation and consumption, which can be said to be a more democratic, albeit not always reliable, way of news production.

Marie Claire SA utilises social media to help drive its content, promote its various campaigns of which the Naked Campaign is one, as well as its brand. An analysis of *Marie Claire* SA's official naked campaign hashtag, #MCNaked, enabled the researcher to examine the extent to which the Twitter users in this thread engaged on the issue of sexual violence.

3.2 Public Communication Campaigns and Social Marketing

In defining the characteristics of what makes for a public communication campaign Paisley (2001) says that there are two "complementary" types which are used, namely objectives and methods. "Definition in terms of *objectives* focuses on one group's intention to change another group's beliefs or behaviour" (Paisley 2001, p.5). Paisley also describes public campaigns by the way in which they are carried out or "the *methods* they employ. This definition comes to the fore when campaigns employ innovative or controversial methods" (Paisley 2001, p.5) as may be said about the *Marie Claire* SA Naked Campaign.

The Naked Campaign can also be analysed using the lens of Kotler and Lee's (2008) social marketing, a specific type of marketing that has been referred to as such since the early 1970s (Kotler & Lee 2008, p.7). It is essentially a marketing discipline for influencing social behaviour for good, and "refers primarily to efforts focused on influencing behaviors that will improve health, prevent injuries, protect the environment, and contribute to communities" (Kotler & Lee 2008, p.7). It is also the "application of commercial marketing technologies to the analysis, planning, execution, and evaluation of programs designed to influence the voluntary behavior of target audiences in order to improve their personal welfare and that of their society" (Kotler & Lee 2008, p.8).

However, according to Paisley (2001), "success of a campaign depends on public perception that the campaign issue is an important one, according to its position on the ever-changing public agenda of issues, and that the campaigns have an entitlement to be involved with the issue" (Paisley 2001, p.8). The issue of sexual violence is no doubt important and relevant to South African society and this is further illustrated in the chapter on the research findings, which discusses how the Naked Campaign was received as a way of raising awareness on sexual violence.

As Kotler and Lee (2008) assert, the primary beneficiary of social marketing is the public, and not shareholders (Kotler & Lee 2008, p.11). Although both social and commercial marketing apply the same "principles and techniques" (Kotler & Lee 2008, p.13) in their efforts to influence, the biggest difference between them is that the former revolves around selling a preferred behaviour while the

marketing process of the latter is primarily based on selling a product (Kotler & Lee 2008, p.13). "In the commercial sector, the primary aim is *financial gain*. In social marketing, the primary aim is *societal gain*" (Kotler & Lee 2008, p.13). However, in the case of *Marie Claire* SA, one could see an overlap of the two as the social campaign is driven through sales of a commercial product. There is commercial gain in the brand pursuing the social benefit, and the opposite can also be said to be true.

The biggest challenge when it comes to social marketing is the focus on behaviour change and the reliance on what is typically a voluntary action on behalf of the target audience (Kotler & Lee 2008, p.8). For example, the measure of success in a campaign against drinking and driving, or in one speaking against sexual violence, is less alcohol related traffic accidents and less incidents of sexual abuse. But in many cases this outcome cannot be guaranteed by social marketers (Kotler & Lee 2008, p. 8,10). It is for this reason that, "a systematic, rigorous, and strategic planning process is required - one that is inspired by the wants, needs, and preferences of target audiences and focuses on real, deliverable, and near-term benefits" (Kotler & Lee 2008, p.10). Again this concurs with Paisley's (2001, p.8) assertion that the campaign must be deemed important and relevant enough by the society it seeks to benefit, and they must also want the intervention in order to increase the chances of affecting the voluntary behaviour change that Kotler and Lee (2008, p.8) speak about.

3.3 Agenda Setting and Framing

Part of this research is also about comparing the public response to the naked campaign against the intended objectives of the campaign producers who set the agenda. Agenda setting looks at how what is covered in the media influences what the public thinks about and how they think about it (Ghanem 1997, p. 3).

In the age of modern technology and social media, audiences have more control and power than ever before, over news and information (McCombs & Becker 1979, p. 42). Online audiences and social media users are able to select their own sources of interest and no longer have to depend solely on what newsrooms filter and package (Schmidt 201, p. 9). Therefore, *Marie Claire* SA may have their intentions according to their agenda, but audiences, especially those online can engage and interpret that content differently and it is this response that the research analyses.

Marie Claire SA's social agenda may be to attract attention to sexual violence using nudity as a vehicle to do that, in the hope that once they have the attention, people will then want to know why the celebrities are naked, and thereby learn more about the cause. This, it is hoped, may lead them to the reader being inspired to take action, either speaking out and spreading the word to end sexual violence or by donating to Blow the Whistle. However, "people are not simple automatons who file away the facts conveyed in the daily news. Human response to words is far more than the logical

processing of meanings" (McCombs & Becker 1979, p. 26). Therefore, communication does not always follow a linear approach of cause and effect, and some people may choose to focus on what may not be the core message.

3.4 New Values

News values are a list of general guidelines which are used to define what makes the news and which stories or issues are given prominence; and these values are key to understanding what choices are made in the newsroom that result in what is included and what is excluded (Spencer-Thomas 2013).

Although *Marie Claire* SA may not be a typical news publication, it defines itself as a magazine which also offers a journalistic angle on issues not typically found in other glossy magazines. AS already mentioned, the naked campaign photos in the magazine are accompanied by an article on the cause being highlighted, including supporting statistics, the non-profit which will benefit from the fundraising, and where readers can get more information or get involved. It is therefore possible to say that there are some news values being applied in the development of the naked campaign. By highlighting the issue of sexual violence in South Africa, a news value is at play, and although it is not a typical news story there are elements of news value theory that are useful in trying to understand the campaign.

Ansell (2002) lists a number of news values and the ones that can be used to analyse the naked campaign include: novelty, importance, interest, familiarity, surprise, results, relevance, personalities, power and marketability. When the campaign was first started it was thought to be novel and "disruptive" as using nudity to highlight a social issue had not been done before in South Africa (A Karras 2015, pers. comm.,15 September). The issue of sexual violence is certainly an important one in South Africa and the vehicle used to bring attention to this issue creates interest. Many people in the country, whether *Marie Claire* SA readers or not, are familiar with the issue of sexual violence as people hear or read about it in the news, but the element of surprise or shock over the nude photos gets people talking and the use of well known personalities, who have the power to not just attract attention but use their celebrity power to influence change, can have positive influence on the marketability of the naked campaign issues.

3.5 Conclusion

This chapter has discussed theories surrounding Twitter as a subject of study, and its role as a news and information source, as well as an influential participatory opinion making platform and marketing tool, used not only by individuals but also by brands and the media alike. This chapter also looked at the Naked Campaign as a public communication campaign and a form of social marketing, as well as discussed the agenda setting and news values components of this campaign. As Weller et al. (2014) assert, there is still significant scope for development of new and applicable approaches for the study of Twitter as a source of research data, and more scholarly training is required for deeper understanding of such methodologies (Weller et al. 2014, p. xxxi). In the next chapter, we discuss the methodologies employed to conduct this research.

CHAPTER FOUR: RESEARCH METHODOLOGY

4 Introduction

This chapter focuses on the research methodologies applied in this research report which include both quantitative and qualitative approaches. The chapter begins by outlining the aims and objectives of the research and discusses the research design and procedures which included content analysis and formulation of categories of analysis; as well as the data sampling and gathering techniques that were employed.

4.1 Aims and Objectives of the Research

The aim of this research is to analyse the Twitter engagement of the *Marie Claire* SA magazine 2015 Naked Campaign, from 16 February when the print issue first until 22 February 2015. The purpose of the research is to critically analyse the Twitter reactions to the magazine special edition in order to try and assess the effectiveness of nudity in campaigning against sexual violence. The research seeks to evaluate whether the use of nudity to attract attention to social issues results in the kind of reaction that can be said to drive the cause forward or if this detracts from it. It is important to remember that an in-depth analysis of the use of nudity and celebrity are not the intentions of the research, but rather to measure and examine the type of social media response created by this particular naked campaign. The research report will limit its focus to the Twitter reaction provoked by 2015 Naked Campaign, under the hashtag #MCNaked.

4.2 Research Design and Procedure

There are various approaches that can be utilised to analyse media texts and as Deacon et al. (1999) state, the choice of any approach or technique "should be dictated by the task at hand and the research questions you are seeking to address" (Deacon et al. 1999, p. 114).

4.2.1 Case Study Approach

This research report utilises the *Marie Claire* SA 2015 Naked Campaign as a case study. The purpose of this was to examine the Twitter reactions to the campaign to assess the kind of engagement it provoked. "The case study is but one of several ways of doing social science research." (Yin 2009, p. 2). Yin (2009) defines a case study as "an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (Yin 2009, p. 18). As in the study by Mpofu (2015) on the use of Information Communication Technologies (ICTs) in the process of bringing about

democracy in Zimbabwe, the case study method is valuable to this research report as it too seeks to obtain a wealth of information on the use of new media technology, which is still a relatively 'new' and evolving field of study (Mpofu 2015, p. 135). Similarly, Sibanda (2006) also utilised the case study research method for what was then the beginnings of the rising phenomenon of blogging in South Africa. Focusing on *Mail & Guardian* online's first blogging platform called Blogmark as a case study, he evaluated its potential to act as a public forum for debate modelled along the lines of Habermas's concept of the public sphere (Sibanda 2006, p.1). "By its nature, case study research focuses on a particular situation, or event, with the main aim of providing holistic sociological descriptions of it" (Sibanda 2006, p.3).

4.2.2 Quantitative and Qualitative Approach

Williams et al. (cited in Deacon et al. 1999, p. 114) state that utilising more than one method of analysis is advantageous in that "the weaknesses of any single method, qualitative or quantitative, are balanced by the strengths of other methods". For this reason, this research report utilises both qualitative and quantitative methods.

Quantitative research approach involves "on one the hand, counting and measuring those human behaviours which are plausibly quantifiable, and on the other hand, applying these data as evidence in the interpretation and analysis of the issues addressed by the various social sciences" (Payne 2011, p. 10), which include media studies and communication (Payne 2011, p. 10).

As research around Twitter communication grows, so does the need for standard quantitative descriptions of the user activities (Bruns & Stieglitz 2014, p. 69). However the platform itself is useful in providing a researcher with some information about users and each tweet, which can be used to analyse the Twitter data. Bruns & Stieglitz (2014), refer to these as basic and temporal metrics. The basic metrics in each tweet includes: the person sending the tweet or the sender (Twitter username also known as handle); the recipients if any also known as @mentions; the timestamp which includes the date and time the tweet was sent; the type of tweet whether it is a retweet (sharing another user's tweet), a @reply or an original tweet without any @mentions; the hashtags contained in the tweet if any; and links to other websites if included (Bruns & Stieglitz 2014, p. 71).

The quantitative approach will be used in the research to count the number of tweets within the research sample, in order to highlight the volume of interest in the topic over the first week of sales of *Marie Claire* SA's 'naked issue'.

When it comes to the qualitative research approach, Denzin & Lincoln (2005, p. 3) say that it "involves the studied use and collection of a variety of empirical materials", including interviews,

case studies and experiences. Denzin & Lincoln (2005) continue by saying that it is the study of "things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them" (Denzin & Lincoln 2005, p. 3). However, the theorists also acknowledge the criticism received by this research method, with critics saying it is a subjective and interpretive, and thus not adequately impartial and scientific (Denzin & Lincoln 2005, p. 8).

> "By the 1960s, battle lines were drawn within the quantitative and qualitative camps. Quantitative scholars relegated qualitative research to a subordinate status in the scientific arena. In response, qualitative researchers extolled the humanistic virtues of their subjective, interpretive approach to the study of human group life. (Denzin & Lincoln 2005, p. 2).

The use of the qualitative approach in this research report was justified in that it was useful in the content analysis to analyse the sentiments of Twitter users as pertains to the Naked Campaign. It enabled the researcher to gain insight into these reactions, which the simple counting of the quantitative approach would not have permitted.

Thus, for this research report, a combination of both quantitative and qualitative research methods are utilised, because as Payne (2011) asserts, "there is little point in claiming that any approach is self-sufficient, or superior to all the others, when it is obvious we need to have theory and practice, concepts and data, and meanings as well as measurement, available within our analytical framework" (Payne 2011, p. 13).

4.3 Data Gathering Techniques

The following section deals with the various techniques utilised to collect the data for this research report. These include semi-structured interview, content analysis, sample selection and size, as well as the categories or themes used to analyse the data.

4.3.1 Semi-structured Interview

One in-depth interview was conducted for the research. This interview with the former editor was done at the beginning of the research to understand the Naked Campaign from the perspective of the magazine, as well as get the campaign's history and background. Aspasia Karras. Karras, who edited the magazine for six years, has since been succeeded by new editor Jackie May, whose first edition will be the May 2016 issue (Associated Media Publishing 2016). The interview also enabled the researcher to gain insight into the intentions behind the now nine year annual campaign.

"There are six main ways in which questions are delivered in research: self-completion questionnaires, standardised face-to-face interviews, telephone interviews, semi-structured face to face interviews, non-directive face-to-face interviews, and focus-group interviews" (Deacon et al. 1999, p. 63). For the purpose of this research a semi-structured interview was conducted.

This type of interview was valuable to the research because it encourages "an active, open-ended dialogue" (Deacon et al. 1999, p. 65) which encourages in-depth conversation. "The interviewer controls the discussion by referring to an interview guide that sets out the issues to be covered during the exchange" (Deacon et al. 1999, p. 65).

The Editor was initially contacted by the researcher via email which also allows for a written record of communication and request for interview. The email introduced the researcher and included a brief explanation of the research, as well as a request for a concept document on the Naked Campaign that could assist with background to the research. Karras said the Naked Campaign did not have a concept document, but agreed to be interviewed by telephone or face-to-face. The interview was conducted three days after the initial contact and was recorded onto a mobile phone with the permission of the interviewee. A list of prepared open-ended questions was used to guide the interview and enable the researcher to control the interaction. However a conversation around the topic was not discouraged and the researcher asked follow up questions based on the organic discussion and responses of the interviewee.

4.3.2 Content Analysis

Content analysis is "a research technique for the objective, systematic, and quantitative description of the manifest content of communication" (Berelson, cited in Deacon et al. 1999, p. 115). The usefulness of content analysis is "to quantify salient and manifest features of a large number of texts, and the statistics are used to make broader inferences about the processes and politics of representation" (Deacon et al. 1999, p. 116).

Content analysis is used in this research report to offer a close reading of the tweets in order to determine the narrative that developed amongst the tweets. This included how the key issue of sexual violence was being discussed and if this discussion inspired action, had people speaking out against sexual violence as intended by the magazine, or remained at the level of discussing the nude celebrities.

The distinct advantage of using content analysis here is that it allows for the analysis of a large amount of media data through sampling (Deacon et al. 1999, p. 118), and in this case the thousands of tweets generated under the hashtag #MCNAked. This large amount of data posed a challenge for the

researcher, and this is discussed further under sampling selection and size.

This research conducted a search of the #MCNaked hashtag on the www.twitter.com platform, and did not utilise any software assisted mining or computer-based content analysis, also known as "Computer-Assisted Qualitative Data Analysis (CAQDAS)" (Einspänner, Dang-Anh & Thimm 2014, p. 99). Although CAQDAS software is not an approach that is used widely, Einspänner, Dang-Anh & Thimm (2014) assert that it can make the content analysis of digital content more efficient (Einspänner, Dang-Anh & Thimm 2014, p. 99). However they also say that traditional content analysis does not require such software and can be conducted manually using normal spreadsheets (Einspänner, Dang-Anh & Thimm 2014, p. 99). The latter approach and method of content analysis was utilised in this research, where each tweet in the sample was inserted into separate spreadsheets for each day of the week, and then coded according to categories which are discussed later in this chapter.

4.3.3 Sample Selection and Size

It is important to note here that the gathering of Twitter data does not carry the same privacy implications as interviews because it is generally accepted that anything that is posted on an online public account deems that post "inherently public and readable" (Thelwall 2014, p. 85) and can be regarded as "documents rather than as human-related data (Wilkinson & Thelwall, 2011)" (Thelwall 2014, p. 85). Although Thelwall adds that there could be privacy implications for republishing tweets and thus drawing attention to particular users, especially with regards to seemingly unfavourable tweets (Thelwall 2014, p. 85-86), we see tweets included in news media stories daily, and this has also been adopted by broadcast media where the social media posts from viewers are read live on-air and have become a component of many television and radio shows.

When there is a mass of data available for research it necessitates the implementation of a sampling strategy, which requires the researcher to firstly "define the total range of content you want to make inferences about (the 'population' of your research)" (Deacon et al. 1999, p. 118). Secondly, the researcher must decide on what the sampling unit of analysis will be (Deacon et al. 1999, p. 118). Thirdly, Deacon et al. (1999) further add that the researcher needs to consider "how much of your population you need to analyse to construct a credible, representative sample" (Deacon et al. 1999, p. 118). Representativeness is looked at both in terms of time, as in the sampling period, and also in terms of "how extensively you should sample across the elements of your 'population'" (Deacon et al. 1999, p. 119-120).

As discussed earlier, Sibanda (2006) conducted a case study on the *Mail & Guardian* online's first blogging platform, Blogmark, to evaluate its potential to act as a public forum for debate modelled

along Habermas's concept of the public sphere (Sibanda 2006, p.1). The case study not only looked at blog posts, but also "the level of debates in the sampled posts" (Sibanda 2006, p.93), that is the comments and discussions by users about the specific blog posts. Similarly, this research report seeks to evaluate the comments and discussions by Twitter users, about the *Marie Claire* SA 2015 Naked Campaign. Social media acts as the backchannel for many topics that start in traditional media, which allows audiences to discuss and interact further on the topic.

When the research was conceived it was thought that a Twitter data sample of tweets containing the hashtag #MCNaked, and posted from 16 February 2015 (the date the magazine edition at the core of this research went on sale) and 30 March would be analysed. Analysing this amount of data in that given period would provide for the collection of a wide enough sample, which would include a variety of users with differing opinions. The selected period would likely include tweets in the early days after the magazine went on sale, but also tweets where more Twitter users could have seen the magazine and therefore provide a more nuanced reaction or comment on the campaign.

A general Twitter search of the hashtag #MCNaked brought up hundreds of tweets which included tweets from previous years, as well as tweets posted months after March 2015, the month of the particular naked campaign under scrutiny. This enormous amount of data necessitated that a more manageable time period be delineated. The research thus employs the method of analysing seven consecutive days in the first week of the of the *Marie Claire* SA Naked Campaign issue going on sale. This was done not only to reduce the data to a manageable size, but also to obtain a variety of voices on the different days of the week because of the variations in interest volumes from one day to another, as further elaborated in the quote below.

> "It is well known that the news volume in any medium varies from day-to-day. For example, on Mondays there is usually not a great deal of news from government agencies because most are closed on Sunday… therefore, when studying a period such as one, two, three months, one should attempt to compensate by seeking a distribution that will, in the long run, represent the time period equitably (Budd, et al. 1967:26; also see Hansen, et al. 1998:103)." (cited in Sibanda 2006, p.56)

Thelwall (2014) also adds to the legitimacy of using a time series analysis of Twitter data, saying that, "A simple way to analyse temporal trends in a Twitter corpus would be to sample a specified number of tweets at different time periods, such as at the beginning, middle, and end, and then use content analysis (Neuendorf, 2002) to classify the samples" (Thewall 2014, p. 87). This research also took into consideration the results of a study carried out by Nielsen in 2015 on the Twitter habits of South African users, which further justifies the sampling of tweets on different days of the week.

The study revealed the following:

- "87% of people use a mobile phone to access the Internet, and of those 3 in 5 use their mobile phone to access Twitter.
- Twitter is most often accessed 'on the move' and 'in the moment'.
- Mobile users also tend to be more likely to engage with Twitter at various times of the day, but are particularly more active than the average Twitter user during the weekday evenings between 6-9pm and during weekend nights (midnight – 7am)" ('What Twitter in South Africa looks like' 2015).

Another reason for sampling all the tweets returned by the search in the full seven day week, was to ensure that no biases on the part of the researcher skewed in anyway the selection of a sample, and thereby altering the results. Simply judging from the media coverage and public discussions of the *Marie Claire* SA Naked Campaign over the years which at times tended to be sensational and controversial, one could easily be led to believe that the nudity is the major focus of the public attention and that this overshadows any social cause promoted by the campaign. With this in mind, it was important for the sampling of this research to not subjectively pick out tweets, but rather analyse all tweets on the different days of the week, to obtain an unbiased, and as representative a sample of Twitter users as possible, with varied tweeting patterns based on days of the week and time of day.

> "In sampling theory, a 'representative' sample means a sample which is not skewed or biased by the personal preferences (or hunches) of the researcher (Hansen, et al. 1998:103). In addition, such a sample must take into consideration that some content (for example, sports reports) has seasonal variations, and if the problem necessitates representation of the various days of the week, samples must be chosen with this in mind (Berelson, 1952:177)." (cited in Sibanda 2006, p. 55).

To this end, this research report's full seven day week began on Monday 16 February 2015 and ended on Sunday 22 February 2015. The Twitter search results were then copied onto a Word Document and saved as a Portable Document Format (PDF) in order to maintain the rigidity of the sample data and avoid data changes resulting from using a live search. Using the said sampling technique provided a total of 176 tweets within the period. This became the sample that was analysed and is unpacked in the results chapter of this research report.

As far as limitations go in terms of Twitter as a topic of research, Einspänner, Dang-Anh & Thimm (2014) tell us that it is almost impossible to collect an exhaustive and absolutely true sample because the limited access to Twitter's Application Program Interface (API) restricts the process of data-

scraping (Einspänner, Dang-Anh & Thimm 2014, p. 99-100). This also means there are challenges regarding the representativeness of a Twitter data sample.

> "...there is the question of how representative Twitter users are of the overall population - both on Twitter and beyond it...When making judgements about populations of Twitter users based on tweets, those users who mainly read but hardly post may be overlooked, while the significance of highly vocal users may be given too much weight. Inferences about the population at large based on Twitter are difficult as a result of this inherent skew, yet without generalisation the potential for sociological research is limited, in spite of much enthusiasm for Twitter as a data source (e.g., Golder & Macy, 2012)" (Gafney and Puschmann 2014, p. 64).

Since this research is limited in particular to the case study of the #MCNaked (the official hashtag used for this campaign) Twitter reactions to the *Marie Claire* SA 2015 Naked Campaign, it should not be viewed as a complete representation of the overall reactions to this campaign and cannot be extrapolated to all use of nudity for social change. Rather, it should be viewed as a contribution to the discussion and available research such as that by Brett Lunceford (2012) who looked at nudity as it relates to activism (Lunceford n.d.) — which unlike this research is more focused the subject of nudity — as well as research on *Twitter and Society* (Weller et al. 2014) as cited in this report.

4.3.4 Measured Characteristics of Data

This section of the methodology chapter discusses the various categories or themes that were used to analyse the Twitter data sample. The category formulation and coding were a key aspect of this research as it ultimately led to the findings of this research report.

As mentioned earlier in this chapter, Berelson (1952:147) quoted by Deacon et al. (1999) described content analysis as a "research technique for the objective, systematic and quantitative description of the manifest content of communication" (Deacon et al. 1999, 115), a description that clearly notes some of the concerns about the research method, particularly around objectivity (Deacon et al. 1999, 115). Further to this, "content analysis was designed to bring rigour and authority of 'natural' scientific inquiry to the study of human and social phenomenon. However...the claim that the method provides completely value-free insights to the study of content is highly questionable" (Deacon et al. 1999, 115).

The purpose of analysing the Twitter data is to enable both quantitative (counting) and qualitative (assessing) reading of the tweets, in order to see what kind of narrative can be developed about these social media reactions to the Naked Campaign 2015.

This was done utilising the following categories to classify the tweets:

- **Total number of tweets in the selected period:** This is the number of tweets found within the research sample period 16 to 22 February 2915, in order to highlight the volume of interest in the topic over the first week of sales of *Marie Claire* SA's 'naked issue', which could be expected to be quite active because of the excitement created by the magazine coming out that week. These tweets included comments and replies in the hashtag #MCNaked thread, the official hashtag for the campaign.

- **Comments and/or focus on nudity in campaign:** Outside of the inclusion of hashtag #MCNaked in the tweets, which was not counted here but used to mine a thread of tweets under the official hashtag used by the campaign, this category looked for references to nudity or nakedness in the tweets.

- **Comments and/or focus on the celebrity personalities, i.e. campaign participants:** This category looked at whether the tweets commented and/or focused on the celebrity personalities taking part in the Naked Campaign. These included tweets by the celebrities themselves, some of whom shared their campaign photographs within their tweets, and other users mentioning the celebrities, or commenting mainly about the personalities and not the campaign.

- **Comments and/or focus on the issue of sexual violence, i.e the campaign cause:** This category looked for references to the cause, including words and phrases such as "great cause", "sexual violence", "rape", amongst other comments that indicated that a tweet is speaking to the cause.

- **Gender:** A counting of the number of male and female responses, as well as what conclusions could be drawn about each genders responses. However, basic demographic information such as gender of the Twitter user was not always possible to obtain, mainly because Twitter biographies are limited to 160 characters of which gender is not a prerequisite and so it was not always possible to tell if users were male or female. Where I was not able to reasonably tell if a user was male or female judging from their profile name, also known on the platform as a Twitter handle, or from their avatar (that is the profile photo), I classified those users under 'nonspecific gender'.

- **Tone:** Here the tweets were looked at in terms of whether the comments were: positive (supportive of the campaign and/or cause), negative (critical or against the campaign and/or

cause) or neutral (neither supportive nor critical about campaign and/or cause).

- **Understanding of social issue and/or campaign cause:** As stated by McCombs & Becker (1979), "Understanding is one criterion for judging successful news communication" (McCombs & Becker 1979, p. 26). This category seeks to address the question of whether, tweets in the #MCNaked thread showed more substantial engagement on the topic of sexual violence. Specifically:
    - Are comments statistical and offer more information, e.g. the number of reported rape cases in South Africa, etc.?
    - Do the comments include statements speaking out against sexual violence or a call to action that encourages others to also speak out/act against sexual violence?

4.4 Conclusion

The methodology chapter presented a discussion of the methods employed in this research and how they were implemented. Starting with the aims and objectives of the research, it followed with a discussion on the use of the case study method and why it was appropriate for this research. It then discussed the quantitative and qualitative methods used in the study, followed by the data gathering techniques, namely the semi-structured interview, content analysis, sample selection and size, and ended with the measured characteristics used in the data analysis. The chapter also made reference to other studies that have used similar methods to support use of the various procedures and research methods. The following chapter is an in-depth presentation and discussion of the research findings.

CHAPTER FIVE: RESEARCH FINDINGS

5 Introduction - Data Analysis and Results

This chapter presents the findings of the research, starting with the quantitative features, followed by the qualitative features where the results are presented according to the categories of analysis. These are namely gender; comments on nudity, celebrity and sexual violence; tone of the tweets; and understanding of the cause. Relevant examples are also included and discussed under each category.

5.1 Quantitative Results

As discussed in the methodology section, the quantitative research approach is used in here to analyse the Twitter data sample, namely the basic and temporal metrics as outlined by Bruns and Stieglitz (2014). I begin by discussing the basic and temporal findings of the research sample.

5.1.1 Number of tweets in sample

The Twitter sample for this research was drawn from a search of the hashtag #MCNaked, from 16 February until 22 February 2015, that is as mentioned, the first week of the sales of the Naked issue special edition. A total of 176 tweets were captured by the sample in the seven days for analysis. Of the 176 tweets, there were a total of 106 unique Twitter participants or accounts in the sample. This speaks to the diversity of user and voice in the sample.

The tweets in the hashtag #MCNaked thread, also included tweets by the campaign producers *Marie Claire* SA, which had 21 tweets across the first six days of the sample; the former editor Aspasia Karras with five tweets; and one tweet from the magazine's publisher Associated Magazines. There were also tweets from 1st For Women Insurance (one tweet in sample), who through its foundation which supports gender-based violence initiatives, donated R10 000 to Blow the Whistle (eight tweets, the second highest in sample), who then put the money towards its beneficiary, The DNA Project (one tweet in sample), which assists in development of DNA forensics for crimes scenes ('Lira to grace cover of Marie Claire's 2015 Naked issue' 2015). Twenty of the 35 celebrities featured in the 2015 Naked Campaign also tweeted an average of one tweet each in the sample period, with the most tweets by the celebrities coming from Good Hope FM Breakfast show host, Guy McDonald, who had seven tweets, followed by blogger and model Daisy May who matched Karras' five tweets. Table 1 provides a breakdown of the number of tweets per day over the first week of the naked issue being on sale.

Date	Number of Tweets
Monday 16 February 2015	78
Tuesday 17 February 2015	23
Wednesday 18 February 2015	35
Thursday 19 February 2015	17
Friday 20 February 2015	11
Saturday 21 February 2015	6
Sunday 22 February 2015	6

Table 1: Number of tweets over the first week of sales of *Marie Claire* naked issue 2015.

The temporal metrics at its simplest outlines the volume of tweets within a sample (Bruns & Stieglitz 2014, p. 72). Figure 1 below is a graphical time series representation of Table.1 above, and reflects the temporal trend in the sample. The graphical time series approach aims to illustrate the trends in interest and use of the hashtag (Thelwall 2014, p, 87).

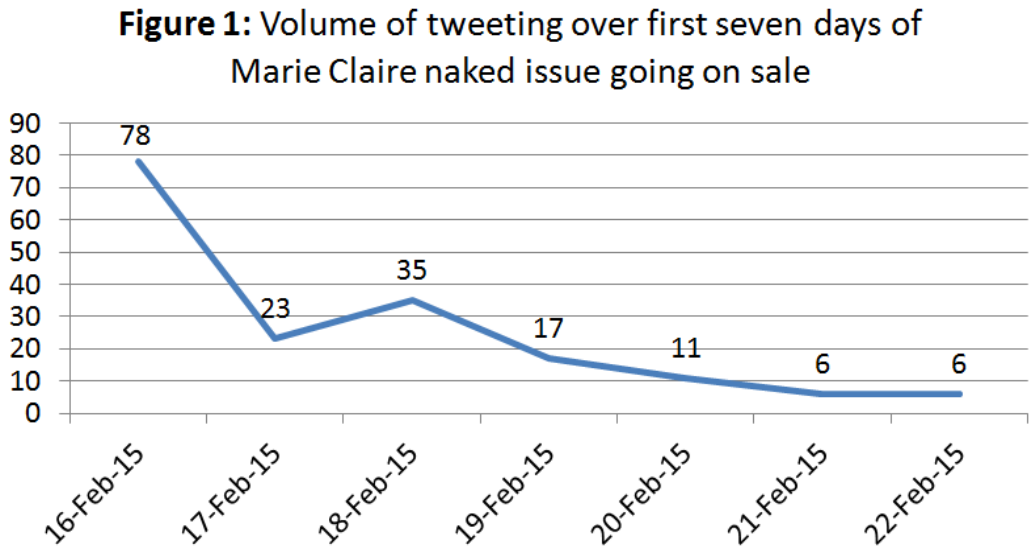


Figure 1 shows that there was a higher number of #MCNaked tweets on the Monday at the beginning of the sample period, which was also the first day the magazine sales, and this decreased towards the weekend. As already discussed in chapter three under sample selection and size, news volumes differ from day to day on any medium, and therefore there is more activity during the business days when the campaign producers and participants were tweeting the most and therefore driving the hashtag usage, as opposed to the weekends.

It is important to say again here, as was mentioned in the rationale in chapter one, that Twitter was only one of the mediums where people engaged about the Naked Campaign using the hashtag #MCNaked. The same hashtag was used on Facebook and the fact that the envisioned goal of 1000 shares was reached, shows that this particular call for posting of anti-sexual violence messages was successful.

As stated earlier, the advantage of collecting Twitter data is that although it has incorporated the use of images and videos in tweets, it is still largely text based, making users' comments more accessible and easy to search via the hashtag. However, with the restrictions on the number of tweets a query returns, search results should be seen only as a sample and do not represent a comprehensive collection of the tweets posted (Thelwall 2014, p. 86). Also people can talk about the campaign without tweeting and many could have discussed it on other media platforms.

In an email exchange with the new editor, Jackie May, she confirmed that at the time of the campaign, February 2015, the *Marie Claire* SA Twitter account had 75 000 followers (J May 2016, pers. Comm., 22 April). In April 2016, the number had grown to 179 000 followers (https://twitter.com/marieclaire_sa, 22 April 2016), an increase of 104 000 followers from the previous year. This is an indication of how actively they use the platform to update and engage with readers.

To help put the research sample into perspective, a search of the #MCNaked hashtag on Twitter returned 400 tweets posted between 16 February 2015 (the first day of sale of the March naked issue) and 30 March 2015 (the last day of the issue). This means the first week's tweets make up 44% (176 tweets) of the 400 tweets, which is almost half the total number of tweets retrieved by the search. The only other spike in this period ending 30 March 2015 was in the week following the sample period as a result of the magazine issue's launch event on the 25 February 2015, where there were 189 tweets from 23 February to 28 February 2015, just 13 more tweets than the sample week. A 138 of the 189, that is 73.5%, were posted on the day of the launch event, mostly by people attending the event.

5.2 Qualitative Results: Measured characteristics

This section of the results chapter discusses the various categories or themes that were used to analyse each tweet in the Twitter data sample, including the gender composition in each category.

5.2.1 Gender composition of sample

It is not always easy to tell with certainty which gender a Twitter user belongs to, as not all accounts use their real names or profile pictures of themselves. As mentioned in the methodology chapter, Twitter biographies are limited to 160 characters of which gender is not a prerequisite, in fact, neither

is having a bio for your account. Therefore a counting of the number of male and female responses, as well as what conclusions could be drawn about each gender's responses, is provided with reasonable caution. For the purpose of this study, the researcher used a combination of gender name conventions, the profile photos, and where necessary a further look at a user's other tweets posts to look for other clues such as photos they may have tweeted that may give direction as to which gender they belong. Of course some users were easier to code in this category such as the celebrities in the campaign, or other popular Twitter account users. Where I was not able to reasonably tell if a user was male or female from their profile name, or from their profile photo, I classified those users under 'nonspecific gender'. I also classified Twitter accounts of organisations like those of *Marie Claire*, 1st For Women, other media platforms such as Good Hope FM or Media Update under 'nonspecific gender' as these are not accounts belonging to individuals. A breakdown of how each gender tweeted is included in each of the categories below.

Using the above technique, the sample found that of the 176 tweets, 64 could reasonably said to be female, 56 could reasonably be said to be by male Twitter users, and 56 could reasonably said to be nonspecific gender. This slightly higher number of female tweets is in line with the finding by the Nielsen study in 2015 on the Twitter habits of South Africans, which was that 56% of local Twitter users are women ('What Twitter in South Africa looks like' 2015). Table 2 summaries the gender composition of the Twitter sample.

Total number of tweets in sample	176
Number of tweets from **females**	64
Number of tweets from **males**	56
Number of tweets from **nonspecific gender**	56

Table 2: Gender composition of Twitter sample

Furthermore, the narrow difference in the number of tweets posted by males and females in this sample is quite interesting. According to the criteria used by this research to differentiate genders, only eight more tweets were posted by female users than males, indicating an almost equal engagement from males and females. One reason could be that 19 of the 35 celebrities were male and it is possible that their male Twitter followers were made aware of, and tweeted about the campaign after seeing people like Good Hope FM Breakfast show host, Guy McDonald's interactions on #MCNaked. This is still a significant finding because it shows that although *Marie Claire* SA is a women's magazine, and had an 80% female digital audience according to their 2015 advertising

digital rate card (Associated Media Publishing n.d.), the campaign was able to attract almost equal numbers of male and female users to the issue, in this sample.

It is also important to remember that the naked campaign is originally carried inside the magazine, and that Twitter and Facebook were used as backchannels not only for further publicity and engagement, but for readers to take part in raising funds for Blow the Whistle. Twitter, being an open platform, opens up more possibilities for people outside of the magazine's readership to participate in talking about the naked campaign and sexual violence. This is a positive outcome, as the fight to end sexual violence is really everyone's issue. This is also important for the campaign partner Blow the Whistle, whose objective is to not only give women a voice, but to encourage their male counterparts to get involved (Blow the Whistle n.d.).

5.2.2 Comments and/or focus on nudity in campaign

To answer this, the research looked at comments about nudity within the sample of 176 tweets. Outside of the inclusion of the hashtag #MCNaked in the tweets, which I did not count as a comment on nudity, I looked for tweets that made references to being nude or naked in anyway and coded them under this category. A total of 50 tweets (28.4%) mentioned nudity in some way or another. Of those, 14 were by females, 22 by male users, and 14 from nonspecific gender. The reason for analysing all the tweets in this way is because the campaign marketing itself makes references to nudity directly through the hashtag and through phrases like "35 celebs strip down" (Marie Claire SA 2015) and it can be expected that Twitter users may also refer to the nudity within their comments. Some of the tweets that commented on nudity came from the celebrity participants themselves. Table 3 summarises the number of tweets that include comments and/or focus on nudity in campaign.

Number of tweets that include comments and/or focus on nudity in campaign	50
Number of tweets from **females** which include comments and/or focus on nudity in campaign	14
Number of tweets from **males** which include comments and/or focus on nudity in campaign	22
Number of tweets from **nonspecific gender** which include comments and/or focus on nudity in campaign	14

Table 3: Number of tweets that include comments and/or focus on nudity in campaign

Here are examples of tweets from male users, including the first example from celebrity participant, Guy McDonald:

> "My @GuyBreakfast team &I got naked on my Birthday last year for the #MCNaked @marieclaire_sa If you wanna see us in our B/day suits...buy it" (McDonald 2015).

> "My boo got naked! #MarieClaire #MCNaked #VicNaidoo #Vicky #Proud #Bestie #Yay #nakedmen #friends #love …http://instagram.com/p/zJpOTnnFxK/" (Doyle 2015).

Here are examples of tweets from female users, including the first example from celebrity participant, Katherine Pichulik:

> "So...the @marieclairesa #MCNAKED campaign for charity Blow Whistle hits shelves today! I am naked against a yellow background shot by @kristinleemoolman" (Pichulik 2015).

> "I dont think any @marieclaire_sa naked edition caused a stir like the one with Boity.The 2015 #MCNaked is out today,lets see what happens." (Msuthu 2015).

> "Argh! There's nothing Wow about the celebrities in this year's #MCNaked issue. I like the Pearl and Msasa pic though. The rest are pssshhh *thumbs down emoticon*" (IG: MissBee_nana 2015).

> "All women except me. "@YuleD: LoOnii Marie Claire naked issue #MCNaked Nothing for guys just women this year." (Sunbeam 2015)

Outside of the use of the #MCNaked which tells the researcher that these tweets are referring to the campaign, their focus, to varying degrees of course, seems to be on nakedness. The use of the additional hashtag, '#nakedmen', in the second tweet suggests a stronger focus on nudity than on the cause behind it. The tweet by Msuthu (2015) makes mention of the 'stir' the nude photos could cause as was the case with the celebrity it mentions. Boity Thulo's 2014 nude pose in the magazine became a trending topic on Twitter locally and internationally for almost two days, under the hashtag #boityreaction and also inspired some memes. The last two tweets from MissBee_nana (2015) and Sunbeam (2015) seem much more interested in the nude photographs in the campaign as well and make no reference to the cause itself.

Perhaps the more important finding is the noticeable difference in the number of tweets referring to nudity posted by male users, as opposed to those posted by female users. Firstly, as seen in the above examples, there were no tweets in the sample which made explicit or untoward remarks about nudity in the campaign. This is not to say that no one did, but if they did it was not found in this sample period. Or perhaps those views were made offline. The majority of 50 tweets that commented or focused on nudity or nakedness could have done so because of the reference to nudity and naked in the campaign branding. *Marie Claire* SA itself mentions 'naked', or 'nude' or even 'strip down', as in their first tweet on day one of the sample:

> "Our #MCNaked issue is on sale RIGHT NOW! 35 celebs strip down in support of @WhistleSA to protest sexual violence." (Marie Claire SA 2015).

Although no definitive conclusion is drawn here about why the males mentioned nudity more than the females, perhaps the very branding and hashtag used to promote the campaign opens itself up to deviation from the cause, at least in the first instance before the audience looks deeper into what the campaign is actually about. The examples show the extremes in how some tweets will include a reference to the cause while others make no mention of it at all. Without suggesting whether the hashtag is good or bad, or even that nudity is a contradiction to anti-sexual violence messaging, we can compare it to other hashtags which perhaps are more clearly linked to the cause they seek to promote. An example includes *Marie Claire* SA's sister publication, *Marie Claire* UK's #BREAKFREE campaign, which was a nine week campaign in which the magazine encouraged women to talk about and break free from the shame that holds them back and makes them feel they are at fault for experiences, such as having been a victim of sexual or gender based violence, amongst others (Redfern 2016). The hashtag #BlowTheWhistle, which is associated with *Marie Claire* SA's 2015 campaign partner Blow the Whistle and was found in several tweets in the sample, is also a strong call to action hashtag and there are many more examples that can be mentioned.

Perhaps by virtue of being a commercial product first, *Marie Claire* SA's challenge is to use a hashtag that includes their brand and can be used each year in the naked campaign to promote different causes. This is not surprising when analysing the campaign using Kotler & Lee's (2008) theory on social marketing campaigns as discussed in chapter two. *Marie Claire* SA's campaign overlaps the commercial versus societal gain in that the intention to raise awareness for the benefit of society, is embedded in utilising or selling their primary product, the print magazine in which the naked campaign appears in full, to do so.

5.2.3 Comments and/or focus on the celebrity personalities

This category looked at whether the tweets commented and/or focused on the celebrity personalities taking part in the Naked Campaign. These included tweets by the celebrities themselves who also shared their campaign photographs within their tweets, and other users mentioning the celebrities, or commenting mainly about the personalities and not the campaign. Of the 176 tweets, 98 (55.6%) mentioned or commented on the celebrity personalities, and of those, 34 were females users, 38 were males users and 24 were nonspecific gender. Table 4 shows the number of tweets that included comments and/or focus on the celebrity personalities in the campaign.

Number of tweets that include comments and/or focus on the celebrity personalities in the campaign	98
Number of tweets from **females** which include comments and/or focus on the celebrity personalities in the campaign	34
Number of tweets from **males** which include comments and/or focus on the celebrity personalities in the campaign	38
Number of tweets from **nonspecific gender** which include comments and/or focus on the celebrity personalities in the campaign	24

Table 4: Number of tweets that include comments and/or focus on the celebrity personalities in the campaign

Below are some examples from the sample:

> "Can @NomzamoMbatha covers the @marieclaire_sa naked Issue 2015? #MCNaked" (Nkosi 2015).

> ".@PearlThusi and @MsMasasa stripped down for @marieclaire_sa's naked issue. What do y'all think? #MCNaked" (ZAlebs 2015).

> "#MCnaked cover star, @Miss_LIRA joined @AspasiaKarras and I yesterday for a chat. #goddess http://cliffcentral.com/between-2-femmes-podcast/ … Cc @marieclaire_sa" (Moloi 2015).

As indicated by the results in this category, more than half of the tweets mentioned or showed an interest in celebrities, including one suggestion of who should feature in a future naked campaign. The sample showed a marginal difference between tweets posted my males and females mentioning

celebrities, with the male tweets leading in this category. This could be attributed to the higher number of male celebrities in the campaign, a total of 19 out of the 35 celebrities, who could have attracted more mentions by male users.

There is also a point to be made about celebrity endorsement, which could lead to people talking about celebrities in the campaign. Celebrity endorsement is when a well known individual uses their influential public profile for the benefit of a consumer product (McCracken, cited in Harris & Ruth 2014, p. 2) such as *Marie Claire* SA magazine. The campaign featured a wide profile of celebrities, which catered to a variety of interests from sports stars, musicians, comedians, actors, TV and radio personalities, to fashion and blogging to name a few. By taking part in the campaign, the celebrities not only show support for the cause, but it is also in essence a form of endorsement for the campaign and brand *Marie Claire*.

Some of the celebrities in the campaign have impressive Twitter followings including the cover star and singer Lira, who has 354 000 followers (https://twitter.com/Miss_LIRA); TV personality Pearl Thusi who has 638 000 followers (https://twitter.com/PearlThusi); and cricketer JP Duminy who has the highest number of followers at 892 000 (https://twitter.com/jpduminy21). Research in consumer psychology indicates that "celebrities can persuade through their expertise, trustworthiness, or attractiveness" (Ohanian, 1990; Till & Busler, 2000, cited in Harris & Ruth 2014, p. 4). Therefore the celebrity participants in the campaign present quite a lucrative following for any brand to tap into. One of Sandra Rosenberg's (Good Hope FM news presenter) tweets received 30 retweets which was the highest in the entire sample.

But with an important cause such as the fight against sexual violence, the celebrity endorsements can go further than just the consumer product, and for some of the celebrities this cause was also about sharing their experiences in the hope that it inspires others. One such celebrity is model Joelle Kayembe, who shared in an emotional behind the scenes video how she had survived an abusive relationship, and that taking part in the campaign was about her claiming back her body and her independence (Marie Claire 2015). This is in line with the discussion on nudity as a statement of confidence, as discussed in the literature review chapter.

5.2.4 Comments about the issue of sexual violence

A total of 95 (53.9%) tweets in the sample of 176 included a comment or reference to sexual violence. Of those, 39 tweets were from females, 19 from males and 37 could not be specified by gender. Even though some of these tweets also mentioned nudity or celebrity or both, there was still a mention about the campaign cause. Table 5 summarises the number of tweets which include a comment or references to the issue of sexual violence.

Number of tweets which include comment on the issue of sexual violence	95
Number of tweets from **females** which include comments on the issue of sexual violence	39
Number of tweets from **males** which include comments on the issue of sexual violence	19
Number of tweets from **nonspecific gender** which include comments on the issue of sexual violence	37

Table 5: Number of tweets which include a comment on sexual violence

The first two examples include mentions of nudity and celebrity, but also mention the cause either through words such as 'violence against women and children' or 'awareness [for] #blowthewhistle'.

> "Get your copy of @marieclaire_sa #mcnaked ..Our smooth sister @yesreallyangel "dared to bare" in support of Blow The Whistle to stop violence against women and Children. Magazine is out today!!" (Legs11 Salon 2015).

> "And there it is~special friend @GuyMcDonald in @marieclaire_sa doing his bit for awareness #MCNaked #blowthewhistle" (Mundy 2015).

The next examples focus solely on the cause, by commenting only on the issue of sexual violence:

> "Violence against women & children affects everyone's somebody.If u think of it that way,it's much easier to stand up & say enough. #MCNaked" (Nteta 2015).

> "We've had enough of sexual violence against women and children. Have you? #MCNaked" (Nagel 2015).

> "TRUE STORY: "I survived abduction, beating and attempted rape': http://bit.ly/1E9BXmS #MCNaked" (Marie Claire SA 2015).

These tweets are good examples of anti-sexual violence messages that do not mention celebrities or nudity. In this context, *Marie Claire* SA also shared a real life story from an ordinary South African woman who survived an assault and attempted rape in a taxi in Cape Town.

In this category the gender split indicates that more females commented or mentioned sexual violence than their male counterparts, a difference of 20 tweets. It is a known fact that women are more likely to be victims of sexual violence than men. This confirmed by a recent Gender Links study, conducted in four of the country's provinces (Gauteng, KwaZulu Natal, Limpopo, and Western Cape), which revealed the "high prevalence of violence against women in South Africa" (Gender Links 2015). This disturbing reality may be the reason why women would wish to support campaigns that speak out against gender based violence.

5.3 Tone of the tweets

The sample was also analysed according to the tone of the Twitter reactions in the thread #MCNaked. The categories were positive (supportive of the campaign and/or cause), negative (critical or against the campaign and/or cause) or, whether they were neutral (neither supportive nor critical about campaign and/or cause) as some were found to be.

5.3.1 Positive tone towards campaign

On the whole, the majority of the tweets were found to be positive, 122 out of 176 tweets, that is a total of 69.3%. Forty six (46) of the tweets came from female users, 25 from male users and 41 from nonspecific gender. Table 6 provides these numbers in tabular form.

Total number of positive/supportive tweets	122
Number of positive/supportive tweets from **female** users	46
Number of positive/supportive tweets from **male** users	25
Number of positive/supportive tweets from **nonspecific gender** users	41

Table 6: Number of tweets which were positive and/or supportive towards campaign

Examples of positive tweets include the following:

> "Get the @marieclaire_sa #MCNaked issue in support of @WhistleSA. Against violence against women and children!" (De Vries 2015).

> "'This campaign will, I hope, create a place where survivors feel safe to share their stories' @Pichulik #MCNaked" (Jenna McArthur PR 2015).

"@marieclaire_sa Very proud to support such an important cause. Congrats on a fantastic edition! #MCNaked @WhistleSA #CollectivePowerOfWomen" (1st for Women 2015).

"The really important campaign is enough reason to buy @marieclaire_sa Naked this month #MCNaked #blowthewhistle" (Fung 2015).

"Proud to be part of this year's #MCNaked campaign. Taking a stand against abuse against women and children. @marieclaire_sa @WhistleSA" (Uys 2015).

"Share Your Voice, Get Involved #MCNaked 2015 The Marie Claire Naked 2015 campaign is one of the most powerful to... http://fb.me/1Bfzc1H1H" (Yowzit 2015).

"@marieclaire_sa @AspasiaKarras @WhistleSA Taking a stand against sexual violence. Love #MCNaked issue! Brilliant and Bold! #BlowTheWhistle" (Sander 2015).

According to Paisley (2001) "success of a campaign depends on public perception that the campaign issue is an important one, according to its position on the ever-changing public agenda of issues, and that the campaigns have an entitlement to be involved with the issue" (Paisley 2001, p.8). The seriousness of sexual violence in South Africa has already been highlighted in the research report and this finding shows that the Twitter users in the sample believe the cause of this campaign to be important and worth supporting.

5.3.2 Negative tone towards campaign

In the sample, only three (less than 2%) tweets were found to be negative towards the campaign. Two of the negative tweets came from female users and one from a male user. Table 7 summaries these numbers in table form.

Total number of negative tweets	3
Number of negative tweets from **female** users	2
Number of negative tweets from **male** users	1
Number of negative tweets from **nonspecific gender** users	0

Table 7: Number of tweets which were negative towards campaign

The tweets are below:

> "How does posing naked in a national magazine help fight abuse/rape. #MCnaked issue" (SKKhumalo 2015).

> "Why do woman have to undress to fight sexual violence. Why? #mcnaked #mcnakedissue" (Mathatho 2015).

> "#MCNaked SA celebs posing naked in glossy mag to highlight high level of sexual violence in SA - I don't get it"- (LisaGypsyCarolissen 2015).

Although this sample uncovered only three tweets which were negative towards the campaign, the question about why would naked people be used to campaign against sexual violence is one former editor Aspasia Karras said she dealt with frequently. Her response to those who are sceptical of this method of social awareness for such a sensitive issue, is that the controversial approach acts as a catalyst for people to discuss the link that is incorrectly made between nudity, sex and rape and that sexual violence and sex are not related (A Karras 2015, pers. comm.,15 September). She added that it is important to make the distinction between sex and sexual violence, and this campaign "forces that debate in quite a controversial manner" (A Karras 2015, pers. comm.,15 September).

Part of this research is also about comparing the public response to the naked campaign against the intended objectives of the campaign producers who set the agenda. Although only a few tweets were found to have a negative tone, this speaks to theories around agenda setting by the media. The negative tweets, and even those which end up speaking only about nudity or celebrity are an indication that communication is not always linear and the intentions of messaging can be lost in the process of communication. This is especially prevalent online, where audiences are more in charge of the conversation.

5.3.3 Neutral tone towards campaign

There were also some tweets which were classified as neutral towards the campaign, because they either did not comment on the campaign in their tweets, and commented instead on just the celebrities. Others were just about the magazine being out on sale, without a statement of support or criticism. A few tweets contained only @mentions or just #MCNaked, which on their own don't indicate to the researcher whether the tweet is for or against the campaign, and so such tweets fell into the neutral category. Of the 176 tweets, 51 (28.9%) were found to be neutral, 16 of those were tweeted by females, 21 by males and 14 by nonspecific gender. Table 8 provides a summary of the tweets which were found to have a neutral tone towards the campaign.

Total number of neutral tweets	51
Number of neutral tweets from **female** users	16
Number of neutral tweets from **male** users	21
Number of neutral tweets from **nonspecific gender** users	14

Table 8: Number of tweets which were neutral towards campaign

These included tweets such as:

> "#MCNAKED" (XolileMnyandu 2015).
>
> "@marieclaire_sa @WhistleSA love @Miss_LIRA on the cover! #MCNaked" (Absolon 2015).
>
> "Also, @bangersandnash why does Berry, @andrewtberry look a little sad in #MCNaked spread? Didn't you want to sit next to him?" (Maider 2015).
>
> "@JustCuriousZA when are posting about the #MCNaked issue? would love to hear your thoughts :)" (Nymless 2015).
>
> "@itsDannyJones #Mcbusted Get #Mcnaked" (JuliaWelsh2 2015).

The first and last examples could be considered as what Bruns and Stieglitz (2014) refer to as misuse of hashtags which is when spammers use a hashtag to perhaps ride the wave of a popular topic and increase the visibility of their own tweet or profile (Bruns & Stieglitz 2014, p.74). The account JuliaWelsh2 (2015) in particular is suspect as upon further scrutiny, it was noted that the account was last active on 25 July 2015, and the user mentions one member of an American music band who had nothing to do with the #MCNaked campaign.

5.4 Understanding of issue and/or campaign

This final category took the evaluation of the tweets two steps further, mainly to see if there were tweets which displayed more substantial engagement on the topic of sexual violence.

5.4.1 Tweets containing statistics and/or more information

The first part looked specifically at whether the comments included mention of any sexual violence statistics or offered more information related to sexual violence, for example the number of reported rape cases in South Africa or links to key information to provide further learning and information sharing. Out of the 176 tweets in the sample, 30 (17%) were found to include statistics either within the tweet or in an image accompanying the tweet, or a link to more information on the campaign, or rape and sexual violence itself, or what people could do to help stop sexual violence or protect themselves. Nine (9) tweets were from females, five from males and 18 were from nonspecified gender. Table 9 provides a breakdown of the number of tweets containing statistics and/or more information, in tabular form.

Total number of tweets containing statistics and/or more information	30
Number of tweets from **female** users, which contained statistics and/or more information	9
Number of tweets from **male** users, which contained statistics and/or more information	5
Number of tweets from **nonspecific gender** users, which contained statistics and/or more information	18

Table 9: Number of tweets containing statistics and/or more information

A good example of one such tweet was *Marie Claire's* tweet of Frequently Asked Questions (FAQs) About Rape, and included a link to their website with FAQs from credible sources, the Tears Foundation and Rape Crisis:

> "We're speaking out against sexual violence. Make sure YOU stay informed about rape. http://bit.ly/1vB3arH #MCNaked" (Marie Claire SA 2015).

Although the research is more interested in comments and views from the readers, I have highlighted the above tweet by *Marie Claire* SA, because it was one of the few that provided further information that people are able to use to understand sexual violence and also protect themselves. *Marie Claire* SA's participation in the conversation cannot be left out because they are the drivers of the campaign and it is believed their tweets also help to move the conversation forward. As mentioned above, only 17% of the sample included tweets with statistics or links to more information. The next tweet by

Good Hope FM news presenter Sandra Rosenberg received the most retweets of the entire sample, 30 in total.

> "181 rapes are reported in SA daily. You can help #BlowTheWhistle on crimes against women and children by supporting #MCNaked and @WhistleSA" (Rosenberg 2015).

Indeed the celebrity status of the user could attract more retweets, but Rosenberg had posted other tweets which did not get nearly the same number of retweets. In fact, her first tweet on the first day of the sample which said, "Catch @GuyBreakfast #blowingthewhistle on the abuse of women and children in the latest @marieclaire_sa #MCNaked" (Rosenberg 2015) had three retweets. Her second of three tweets in the sample, posted on day three of the sample period, read: "@ErinLi_P and myself @marieclaire_sa talking about the #MCNaked edition and the @WhistleSA campaign@" (Rosenberg 2015) and was accompanied by picture of her and fellow celebrity participant Erin Li and received seven retweets. Perhaps the above tweet on the fifth day of the sample received a significantly higher number of retweets (30) because of the 181 rapes it makes reference to. This is a statistic that could possibly shock and capture the attention of more people than a simple, 'I'm in the naked campaign', tweet and a happy picture with a fellow celebrity that without the accompanying tweet, would not suggest much about the campaign or the cause.

Other tweets in this category included the following from the sample:

> "MUST READ: Why the DNA Project is good news for women in SA. http://bit.ly/1Jl5Fdc #MCNaked" (Marie Claire SA 2015).

> "Share Your Voice, Get Involved #MCNaked 2015 - Marie Claire - South Africa - http://klou.tt/18rla7qu9zmcu" (Noni 2015).

> "@WhistleSA co-founder @Sureshnie,on why she's taking a stand against sexual violence: http://bit.ly/1AKeBVx #MCNaked" (Blow the Whistle 2015).

5.4.2 Tweets that include speaking out or call to action

The second part of this category sought out statements related to speaking out or taking action against sexual violence, or encouraged others to do so. Of the 176 tweets, only 39 were found to have clear statements speaking out against sexual violence, supporting those affected or calling on others to also take a stand. Table 10 tabulates these findings.

Total number of tweets which include speaking out statement or call to action	39
Number of tweets from **female** users, which include speaking out statement or call to action	14
Number of tweets from **male** users, which include speaking out statement or call to action	8
Number of tweets from **nonspecific gender** users, which include speaking out statement or call to action	17

Table 10: Number of tweets which include speaking out statement or call to action

> "Grab the @marieclaire_sa #MCNaked issue in support of @WhistleSA. Speak out against violence against women & children" (May 2015).
>
> "Speak out against women and child abuse. #MCNaked" (Lerato B 2015)
>
> "People are paralysed by shame & say nothing about abuse. It's an honor to be part of @marieclaire_sa #MCNaked I support victims of abuse" (Naidoo 2015)

In both the subcategories aimed at measuring understanding, there were more tweets posted by female Twitter users that included statistics, a link to more information and statements speaking out. Although the issue of sexual violence is, and should be everyone's concern, it is not entirely surprising that female users led in this category, perhaps because as stated earlier, women are the people most affected by sexual violence. This is not to say that the males in this sample do not understand the issue or are not as interested, or affected by it for that matter. It could also just be that similar tweets by males were posted outside of the sample period or that males engaged the topic elsewhere. Also Twitter, being a micro-blog, poses a limitation in that users only have no more than 140 characters, including hashtags, per tweet. Hashtag #MCNaked takes away eight of those maximum 140 characters. All spaces and punctuation are also included in the character count and if one wanted to add a web link, there would be even less characters for one's own words. But some Twitter users are savvy and able to do this. Therefore efficient use of tweets depends on how *au fait* a user is with the medium.

5.5 Conclusion

This chapter presented the findings of the of the research, starting with the quantitative features, followed by the qualitative features. The quantitative features presented here included the sample size as well as volume of tweets within the sample period. This was followed by a presentation of the qualitative findings including gender composition, which was also outlined under each category of analysis namely comments on nudity, comments on celebrities, comments on sexual violence, the tone of tweets and understanding of the campaign issue.

To summarise the findings of this research report, out of the 176 sample of tweets: 31.8% could be said to be from male users; 36.3% were tweets from users who could be said to be female; 31.8% could not be identified by gender; 28.4% commented and/or focused on nudity; 55.6% commented and/or focussed on the campaign's celebrities; 53.9% included comments about the campaign issue of sexual violence; 69.3% had a positive tone towards the campaign and/or cause; only 1.7% tweets were negative; 28.9% were neutral towards the campaign and/or cause; 17% of the tweets provided statistics and additional information about sexual violence; and 22.1% of the tweets included statements speaking out against sexual violence.

From the sample it is possible to see that the Twitter reactions to the *Marie Claire* SA 2015 naked campaign were largely positive and supportive. The results not only indicate that more than half the sample spoke about sexual violence, but that there were almost similar numbers of males and females contributing to the hashtag thread, with the gender nuances discussed under each category.

As outlined in the theoretical framework, there are some challenges and limitations associated with studies on Twitter. But despite some of these challenges, this does not discount the relevance of comments made on the platform. Sentiment analysis on Twitter is still growing and adapting to a rapidly moving digital platform. It is hoped that the methods and findings of this research report will contribute to further development of research methodologies that will enhance possibilities for social media research.

CHAPTER SIX: CONCLUSION

I started this research wanting to find out the Twitter reactions to the *Marie Claire* SA 2015 Naked Campaign, specifically to what extent these reactions showed engagement on the issue of sexual violence, which was the cause behind the campaign. To help answer this main research question, I set about answering a set of sub-questions which led me to the summary of findings below.

First I needed to find out what the magazine's intentions were by going back into the history of the campaign and speaking to the editor. This background research and interview with the former editor Aspasia Karras, revealed that the campaign was about raising awareness and getting South Africans to engage on topical issues (A Karras 2015, pers. comm.,15 September). I then set out collecting all the tweets using the official campaign hashtag, #MCNaked, in the first week of sale of the 2015 Naked issue, the special edition of the magazine issue that carries the Naked campaign.

From the corpus of 176 tweets that were collected, I wanted to firstly know the gender composition of the tweets, and used a combination of gender naming conventions, user profile photos, and where necessary, a further look into the account users tweets for further clues that could allow me to determine their gender. Where this was not possible, or in the case of an organisation, I allocated those tweets to nonspecific gender. This exercise revealed that of the 176 tweets analysed, 64 tweets were from Twitter users who could reasonably said to be female, and 56 were from Twitter users who could reasonably said to be male. There was only a difference of eight tweets between the two genders. This was a significant finding which indicated that the *Marie Claire* SA 2015 Naked Campaign was able to draw an almost equal number of male participation to the topic of sexual violence, even though the target audience of the magazine is majority female. This is important in the context of anti-sexual violence efforts, including those by the partner organisation Blow the Whistle, as it is often said that we need both men and women to fight together to stop all forms of gender based violence, and sexual violence against women and children.

The next question was whether readers were simply interested in the nakedness of the celebrities used in the campaign, or engaged on the topic of sexual violence. To answer this, I formulated spreadsheets with the following three categories: Tweets that commented and/or focused on nudity; commented and/or focused on the campaigns celebrities; commented and/or focused on sexual violence. Each tweet was marked against these categories according to their comment. Some tweets fitted all three categories, some fitted two and some only one. In summary 28.4% commented and/or focused on nudity, 55.6% commented and/or focussed on the campaign's celebrities and 53.9% included

comments about the campaign issue of sexual violence. This was another positive finding for the campaign because it showed that less than 30% of Twitter users in the sample were distracted by the use of nudity in the campaign. Although more than half of the tweets mentioned celebrities, over 50% of the tweets still commented or focused on the cause behind the campaign.

I then sought to find out if readers understood the problem of sexual violence which the campaign raised. To answer this question I used two levels of understanding, which all tweets were also categorised under in the data spreadsheets. The first level asked if comments were statistical and/or shared more information either within the tweet or through a link to another information source. Of the 176, I found that a low 17% fitted this level of understanding. Not many offered further information that indicated more substantive engagement that showed they may have read further about the issue and shared what they found. The second level, asked whether the comments included clear statement that spoke out against sexual violence or encouraged other do so. Of the 176 tweets, 22% included such statements. These were statements such as, “Speak out against violence against women & children” (May 2015). Both these levels were meant to interrogate the tweets a little further than what they commented on, but how they commented on it in a way that could be said to take the issue further. But of course the low numbers in this category of understanding cannot definitively conclude how well users understood the topic. There is a limit on the number of characters in each tweet as already mentioned, which could hamper the ability to create a longer and rich comment or message.

In terms of the question around how the campaign was received as a way of raising sexual violence, the overall tone of the tweets was supportive towards the campaign and/or the cause. This was concluded from three categories relating to the tone of the tweets, and each tweet was categorised in the spreadsheet according to whether it was positive/supportive, negative/unsupportive or neutral. Almost 70% of the Twitter sample (69.3% to be precise) was supportive, while just fewer than 30% (28.9%) were neither supportive nor unsupportive in their tone. Only 1,7% (only three tweets) were found to be negative towards the campaign and questioned its method, like Mathatho (2015) who tweeted “Why do woman have to undress to fight sexual violence. Why?” (Mathatho 2015).

The last of the sub-questions sought to find out how the different genders engaged in the campaign. As already mentioned earlier in the conclusion there were slightly more tweets from females than those from males, which is understandable from the magazine's target readership. But using the above categories for the content analysis, the research revealed that: more male tweets commented and/or focused on nudity than female tweets; more male tweets commented and/or focused on celebrities in the campaign; more female tweets commented and/or focused on the issue of sexual violence; a higher number of the positive tweets were posted by females; of the three negative tweets, two were

by females; a higher number of the neutral tone tweets were from males; tweets that included statistics and more information were mostly posted by females; and finally tweets that spoke out or encouraged others to take action or speak out were also posted mostly by female Twitter users.

As discussed in the theoretical framework of this research report, one key limitation of using a Twitter hashtag to build a data sample, is that it may return an incomplete data set which may not represent the full volume of comments on a specific topic, including that not all commentators may have used the hashtag (Bruns & Stieglitz 2014, p. 74-75). But also hashtags may exaggerate popularity of the thread because of they are easy to search for (Bruns & Stieglitz 2014, p. 75). However, Bruns & Stieglitz (2014, p. 75) argue that "such critiques are not meant to fundamentally dismiss the value and validity of research". Although there may be "inherent distortions in observable communication patterns" (Bruns & Stieglitz 2014, p. 75). Following a considered mix of both quantitative and qualitative content analysis, and using carefully considered categories for the analysis, it is my belief that this research report has provided some insights of how Twitter users were able to engage on the topic of sexual violence linked the *Marie Claire* SA 2015 Naked Campaign.

As more and more people begin to gain access to digital technology, especially through mobile phones, we will continue to see growth in social media take up driven by mobile technologies. Already 87% of South Africans using their mobile phones to go online, with 3 out of 5 also using it for Twitter ('What Twitter in South Africa looks like' 2015). Such growth allows ordinary citizens to share their views in public online spaces, as well as source and distribute news and information that is of interest to them (Schmidt 2014, p. 9), a positive outcome for democracy and freedom of expression. Using theories of agenda setting (Ghanem 1997), the research was able to compare the public responses against the intended objectives set out by *Marie Claire* SA, and found that although there were a few who clearly missed the point of an anti-sexual violence campaign that involves people posing in the nude, the majority supported the campaign. The issue of sexual violence also spoke to news values (Ansell 2002) of importance, relevance, interest and familiarity, while the nude celebrities fulfilled the elements of surprise, personalities, power and marketability.

The research also discussed the Naked Campaign in relation to public communication campaigns because it employed methods that were both "innovative and controversial" (Paisley 2001, p. 5). One criteria for the success of a public communication campaign is whether the public thinks that the issue it seeks to promote is relevant and important in their contemporary lives (Paisley 2001, p8.). Drawing from the findings of this research which said that the majority of Twitter users were supportive of this campaign against sexual violence, it can be said then that the 2015 Naked Campaign was successful in that regard. The research also analysed the campaign as a form of social marketing where the principles of marketing are used to influence social behaviour for good (Kotler & Lee 2008, p. 7).

However the challenge of social marketing is that it relies on voluntary behaviour on the part of society, and thus requires concrete planning and processes that can lead to tangible outcomes (Kotler & Lee 2008, p. 8, 10). It can be said that although *Marie Claire* SA's intervention is primarily at the level of a big media marketing campaign that gets people talking and involved in fundraising for the cause, through the magazine partnering with Blow the Whistle, it can effect change down the line. Blow the Whistle, unlike *Marie Claire* SA, is purposefully set up to deal with the issues of sexual violence on the ground through its varied programmes, including supporting its beneficiary the DNA Project who are then able to contribute to development of DNA forensics, that can potentially lead to solving of crimes, such as sexual violence cases. Therefore there may be tangible outcomes downstream that began with an influential media platform advocating for a specific social cause.

Even though this research does not definitively show whether nudity for social change is effective or successful, it suggests that it did have some impact, including the amount of engagement from men on Twitter, even though they are not necessarily part of *Marie Claire* SA's readership base. There is certainly scope for further research where reactions posted on other social media platforms could be analysed, as well as scope for a broader analysis across the full range of media on which the M*arie Claire* SA's campaign was publicised.

While the campaign speaks to news values such as surprise, personality and marketability, it is unclear whether it will continue to do so and whether naked celebrities will in future still create the same marketability and surprise amongst readers as they did when the campaign started in 2007. The former editor of the magazine said in the interview for this research, that although there were people asking to be part of the next Naked Campaign, as well as calls from charities who wanted to be linked to it, she wondered if this campaign had not run its course (A Karras 2015, pers. comm.,15 September). In previous years the Naked issue, which carries the Naked Campaign, usually came out in the early part of the year. But with the first quarter of the year reaching its end, perhaps we did see the last of the Naked Campaign in 2015. There is a new editor at the helm, and it remains to be seen if there will be another campaign similar to this.

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