

# PreventionResearch

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**facebook**  
11.6 million users

*Pinterest*  
630,000 users

*Instagram*  
1.1 million users

**You Tube**  
11 million users

**reddit**  
160,000 users

  
2.2 million users

**tumblr.**  
2.8 million users

## Leveraging social media

**The social media prescription for better health**

How can health promoters use social media to change Australia's drinking culture?

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University of Queensland

# Leveraging social media

## Key messages

**Key message 1: Social media has become integral to identity, relationships and lifestyles**

- Social media allows people to construct identities through the stories they tell about themselves and their everyday practices.
- A widespread culture of celebrity and self-branding has developed alongside rapid growth in the use of social media<sup>1</sup>.
- Social media is reaching a diverse audience, including highly mobile, connected individuals, who may not necessarily engage through traditional channels.
- Health promoters must work both alongside and against the health-compromising practices frequently promoted through social media.

**Key message 2: Social media occupies a unique space, which thrives on collaboration**

- Social media relies on the participation of ordinary people in the creation and circulation of messages.
- Relatively unconstrained by traditional social and structural barriers, social media challenges the domain of public authority.
- Social media blurs the boundaries between public and private, and between user-generated material and brand promotion.
- On social media, organisations used to controlling their message must give way to a more collaborative, interactive approach. Attention and engagement must be earned and conversations must be managed.

**Key message 3: Social media represents a powerful new marketing tool**

- Social media allows marketers to watch and respond to their target audience (using social media analytics).
- Audience participation in the creation and circulation of messages allows brands to become more meaningfully integrated into user conversations, identities and lifestyles.
- Alcohol marketers in particular have successfully collaborated with social media users, who are incidentally promoting alcohol and drinking (through competitions, interactive games, social events and image sharing).
- The Australian Medical Association<sup>2</sup> recognises the 'online alcohol marketplace' as an important new field for public health.<sup>3</sup>

**Key message 4: Health promoters must leverage social media to broadcast their message**

- Health promoters, particularly those in the AOD sector, can learn lessons from their commercial counterparts to engage more collaboratively with their audience.
- User data can be used to overcome competitive barriers and seamlessly integrate health promotion into daily lives (e.g. de-normalise alcohol consumption).
- Multimedia campaigns such as 'febfast' and 'Dry July' demonstrate the potential of health promotion strategies to effect positive change in drinking behaviour and practices.



## The merits of social media

**Australian Internet users:**

- 65% are on social media
- 56% use it several times a week
- 45% use it every day

**Australian social media users:**

- 67% use a smartphone to access social media, and use of social media outside the home continues to grow
- 95% are on Facebook, and they log in 24 times per week on average
- 37% check social media first thing in the morning<sup>4</sup>



Front cover statistics: Social Media News, March 2013



# Introduction

Communication technologies have brought sweeping changes to contemporary society and the way we interact. Social media in particular is enjoying unprecedented popularity among Australian consumers, who actively engage with it on a regular basis.

Quick to capitalise on this is the alcohol industry, whose innovative use of social media presents a challenge to health promoters. Fortunately social media also offers health promoters many opportunities to target audiences with more precision and connect with them more convincingly.

Through a growing selection of social media platforms, health promoters have a chance to collaborate with their audiences as they interact with their networks, upload images, 'like' and share stories, express personal sentiments and 'check in' at various geographic locations.

The scale and velocity of social media make it an essential tool for health promotion.



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## Publication focus

This publication primarily focuses on research and case studies relating to health promotion targeted at alcohol consumption by young people, as most resources have been invested in this area. This is not to say social media doesn't provide opportunities to target other audiences. It also could provide opportunities for harm reduction related to illicit drugs. However, the discussion of illicit drugs through social media is more complex. When someone engages with content on most social media platforms it is visible to their peers. There are therefore cultural, privacy and legal impediments to using public forms of engagement to discuss illegal drugs.



## How this publication can help

Featuring a selection of case studies from both the alcohol and health promotion sectors, this publication explores the opportunities presented by social media and culminates in a step-by-step guide for using these new platforms in health promotion.

Social media intelligence gained through conversations on Twitter and networking sites like Facebook can provide valuable information about how an organisation is regarded and how it can better communicate with its market. Just as important is the opportunity to observe how target audiences are already communicating with each other.

By engaging with the practices of social media users, and understanding the values, identities and cultural practices of their networks, organisations can learn how to create targeted content and engage more proactively with their market.

The imperative, particularly for health promoters, is to keep up with the competition.

This publication also explores how the consumption of alcohol is increasingly captured on social media. Drinking practices,

for example, are regularly broadcast via image uploads, status updates, 'tags' and 'check-ins' at social events and venues. The alcohol industry has leveraged these practices and its top 10 brands have each recruited more than 100,000 people to their respective Australian Facebook pages. Alcohol brands (and consumption) are subsequently incorporated into online conversations and thereby integrated into daily routines.

While this normalisation of drinking practices challenges health promotion principles, there are some useful lessons to be learned. Foremost are the opportunities that social media provides for collaborative and credible audience engagement. Unlike traditional media channels, social media platforms allow users to manipulate the message, play with it, contribute their own view and circulate it to new audiences. While this suggests that your organisation has less control over how its message is developed and circulated, you do have an opportunity to monitor and respond to communication in real time. Tracking, managing and responding to the conversation is therefore just as important as the generation and distribution of initial content.

Health promoters who understand the key messages outlined in this publication can use social media to target communication, amplify organisation and campaign messages and monitor the success of their reach.

Successful organisations use social media to amplify and circulate messages, facilitate discussions and conversations, and engage regularly with users.



## What is it?

Social media encompasses a variety of online communication platforms, which allow users to create and circulate content. Each social media platform is distinct in terms of the audiences and social groups it attracts, the types of content creation and circulation it supports, and the interaction it enables between users. (See Appendix A)

## What makes it different?

Successful organisations use social media to amplify and circulate messages, facilitate discussions and conversations, and engage regularly with users. To do this they must understand the characteristics that distinguish social media from traditional communication channels.

### 1. The creation and circulation of content

Social media involves collaboration, which supports the production and sharing of content, and the management of conversations. Organisations must be mindful that users will add to and adapt content, as well as create their own<sup>5</sup>. Therefore:

- Understand that your organisation's use of social media is partly determined by how users choose to engage with you. While you may have one particular view of your strategy and presence on social media, users might want to engage with you in a different way. This poses both opportunities and challenges.
- Consider how your organisation's social media activity is related to your larger online presence. Social media can be used for distributing content and directing traffic to other online resources. Search engine optimisation should also be considered to direct potential audiences to particular search engines, social media communities and other online resources.

Organisations used to controlling their messages need to develop strategies for managing multiple voices, developing conversations and contributing to communities.

### 2. The construction of identity

Based on interactions that are largely peer-to-peer<sup>6</sup>, social media tends to be interlinked with cultural identities, social practices and lifestyles. Online personal profiles serve as a manicured form of self-expression. They are a public and often idealistic representation of ourselves<sup>7</sup>.

Interaction with organisations usually depends on the user's willingness to visibly associate with that organisation or brand. When a user comments, 'likes' or shares content from an organisation, that content is incorporated into the user's personal profile. The user's perspective or interpretation of the message is subsequently adopted by his/her peers, which means that messages will mutate as they travel through communities and conversations.

**Telling stories:** People use social media to tell a story about themselves. Online interactions facilitate constructions of social worlds (our preferences, interests and values). Depictions of alcohol consumption and drinking culture are therefore implicit in the construction of social identities on social media<sup>8,9,10</sup>. For example, researchers recently identified teenagers in New Zealand who present themselves 'as able to consume significant amounts of alcohol' and 'wish to see themselves as 'drunks' or be seen by their peers as having a connection with specific alcohol brands<sup>8</sup>. By sharing images of their drinking activities, these young people associate themselves with (and consolidate identities around) alcohol consumption.

**Adapting messages:** Many social media users adapt content to suit constructed representations of themselves and their social world<sup>11</sup>. They modify the messages of alcohol brands and health promoters to reinforce their online identity. Mass media campaigns, such as the National Binge Drinking Campaign ('Don't turn a night out into a nightmare'), contrast starkly with social narratives built on anticipation and enjoyment, which tend to have a larger uptake among social media networks. Links identified between binge drinking, young women and their Facebook activities include anticipatory posts (leading up to their night out), live mobile updates, uploading of images while out drinking, and sharing of photo albums in the days that follow<sup>12</sup>. In these cases, social media is used to amplify social narratives and manipulate the messages that challenge them. The National Binge Drinking Campaign, for example, triggered spoof activities including drinking games and a Facebook page entitled 'Don't turn a night out into a night in'. In other words, the audience cunningly reappropriated the campaign into a promotion of excessive consumption.

**Amplifying cultural practices:** Social media is used, both intentionally and unwittingly, as a means to amplify cultural practices. Alcohol and hospitality brands have capitalised on this with more ingenuity than most, engaging photographers to act as 'paparazzi and take pictures of the partiers'<sup>13</sup>. Images can be uploaded to social media sites where they are 'liked', tagged and made subject to comment by those in the photos, their friends and the broader public. Young people in particular are highly sensitised to competitive self-branding and enjoy being photographed or 'seen' at popular venues with high-profile people. Brands and venues have learned to exploit these self-promotional practices<sup>13</sup>.

### 3. The mobile, visual and locational

**Mobile:** Social media goes where we go. Many people access social media via their smart phones, so it pays to consider the constant movement of users when communicating through social media platforms.

**Visual:** Social media interaction is often facilitated by images, which engage users more emotionally than text, prominently featuring in news feeds and other content streams. Generally speaking, it is often an image that triggers the interaction from which a more textual form of communication follows. YouTube and Instagram are dedicated to visual content, while platforms like Facebook attribute much of their growth to the proliferation of image and video sharing. In recognition of this, organisations should be considering the visual scope of the social media platforms they have selected and the capacity of their communications to be driven by visual content.

**Locational:** Location is increasingly important to the way social media works, with platforms managing content distribution based on the locations of their users. Geo-tags and 'check-ins' also feed into identity construction, allowing users to communicate who they are by broadcasting where they are. These practices enable associations to be made between people and their whereabouts. Knowing the 'type' of person who attends a particular place or event helps an organisation to develop targeted communications, customised to specific social groups. Some organisations, for example, build themed environments at social events where they interact with audiences by encouraging attendees to check in, upload photos or send messages about their experience.

**Contextual engagement:** Many commercial organisations begin their content generation by building branded, 'real life' social spaces in which audiences can comfortably engage. These include bars, lounges and other creative and social activities complete with artists, DJs and bands<sup>14</sup>. Alcohol brands have been particularly successful at this, building installations at music, sporting, leisure and nightlife events, and employing promotional staff to record images and videos for upload to social media. Consumers are encouraged to 'check in' at the bar online, upload their own images, and tag, 'like' and comment accordingly. The brand becomes part of the memories created around that event, and participants mediate those memories in congruence with their social identities online. Shared stories associated with the event then become promotion for the brand, which thereby enhances its credibility and collaborative appeal.

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#### CASE STUDY 1: WILD TURKEY AUSTRALIA 'BIRD UP' CAMPAIGN

##### Lesson: Linking with cultural identities and practices

Campari Australia's campaign for Wild Turkey bourbon urged men to 'bird up' (step up) and take on difficult challenges, as a way of 'saluting' particular types of masculinity that are desirable, such as doing DIY. In addition to digital, outdoor and point-of-sale activity, the campaign was delivered on Facebook via a meme that users could adapt and then circulate to their friends. A meme is a cultural concept (or imitation) that spreads from person-to-person via the Internet.

Inviting Facebook users to 'like', share and comment on the post, Campari Australia was able to promote and circulate branded content through the news feeds of individuals. The campaign was created so that users would be encouraged to add their own meaning to the meme, which they have done through the comments. Users could receive the meme through a friend sharing it with them or through Campari paying for the post to appear in their newsfeed. Campari was able to target advertised posts to people whose friends had 'liked' or commented on the post, presenting the advertising as endorsed by the audience's friends.

*Example of Wild Turkey advertising that appeared in a Facebook user's newsfeed. The company targeted this person because two of his friends 'like' the post.*





# What makes it different? *continued*

## CASE STUDY 2: VANS INSTALLATION AT BIG DAY OUT

### **Lesson:** Consumer brand collaboration (an example of contextual engagement)

One successful campaign using social media to amplify a real life brand promotion was the themed installation developed by casual footwear brand, Vans, at the popular summer music festival, Big Day Out. Attendees were invited to customise their sneakers (using art supplies) and share their experience via images uploaded to Facebook

and Instagram. The activity capitalised on the creativity of festivalgoers, leveraged their social media networks and connected the brand with the cultural stories and memories of the festival. The brand knew its audience, engaged with it in a real social space, drew on its cultural identities and narratives, and gently infiltrated its peer networks.



*Instagram images of customised sneakers by Big Day Out audience members at a Vans branded installation*

### 4. The importance of culture, language and tone

The culture and language of social media are dynamic, and tone tends to shift as users interact. This means organisations have to be able to understand and respond to the nuances of communication within specific audiences, for example in-jokes that play on references specific to a community or culture.



## CASE STUDY 3: REACHOUT AND THE '99 PROBLEMS' MEME

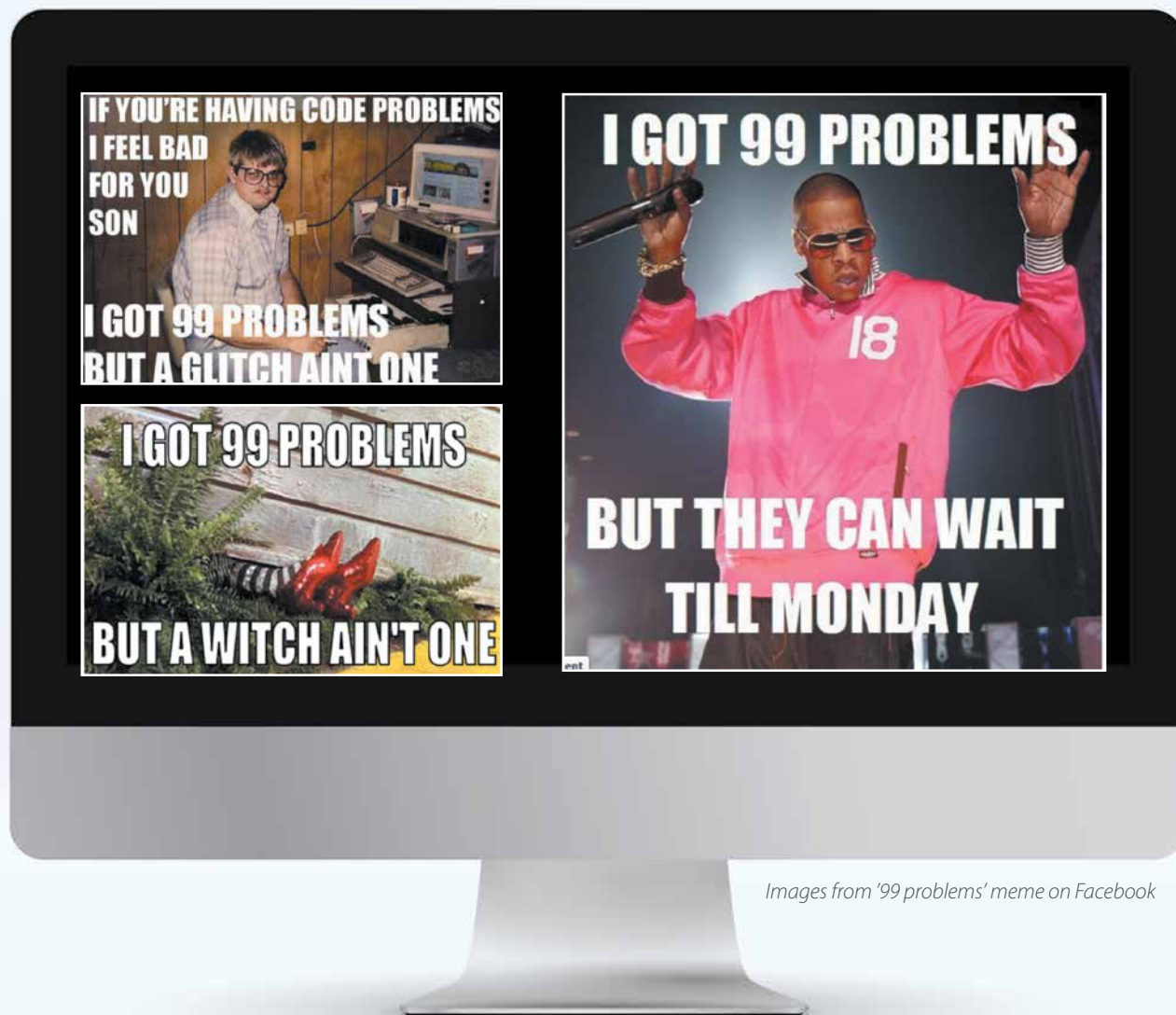
### Lesson: Understanding culture, language and tone

As a leading online youth mental health service, ReachOut regularly adopts the language and disposition of its target audience to convey its messages.

One way ReachOut does this is by adapting popular Internet memes to spread its mental health message.

In this example, ReachOut used a meme which drew on the title and lyrics of a popular song by American rapper,

Jay-Z, entitled '99 problems'. The song's main refrain – "I got 99 problems but a bitch ain't one" – has become a popular catchphrase, which has been widely parodied online. In this case, ReachOut adapted the refrain to suit its mental health message: "I got 99 problems but... they can wait till Monday". An image of the musician was used to reinforce the pop-culture reference and to further demonstrate that ReachOut is 'in the know' and engaged in the cultural world of its audience.



*Images from '99 problems' meme on Facebook*

### 5. The relationship between public and private

By blurring user-generated material and brand promotion, social media has narrowed the gap between producers and consumers, and made everyday lives more public<sup>15</sup>. Users watch each other and engage with particular platforms, while organisations watch and respond to users<sup>16, 17, 18</sup>. This notion of visibility influences the way people participate. Facebook users are largely voyeuristic in their approach, regularly monitoring their news feed for updates on friends. Most are aware that what they do is visible to their social network, and use their intuition to decide how others will see them. Meanwhile, all users are being watched by Facebook, which conducts non-invasive surveillance to collect data to inform the targeting of content.

Users have managed this 'tension' between public and private by taking advantage of privacy settings, controlling disclosures and participating in anonymous communities. Users of social media site Reddit, for example, value the anonymity of this platform despite all content being publicly accessible. In fact, the perceived safety of anonymity has prompted a 'confessional' culture, which gives way to more honest, frank and transgressive discussions on a variety of normally taboo topics.

Understanding the boundaries between the public and private enables organisations to pitch their messages and interactions appropriately.

# Social media at work in alcohol promotion

Relatively unconstrained by traditional social and structural barriers – and therefore challenging the domain of public authority – social media represents new and unique opportunities for marketing activity<sup>19, 20, 21</sup>.

Alcohol companies have been quick to take advantage of the accessibility provided by social media to networks through which they have pursued more direct conversations with their audiences.

While the subsequent 'normalisation' of problematic drinking behaviour has raised concerns for public health, there are some useful lessons to be learned. Health promoters are competing with alcohol companies for the attention of an audience, which has readily engaged with the visual and experiential promotion of drinking<sup>21, 22, 23</sup>. It is therefore an imperative for health promoters to become more attuned with their audience and the conversations currently taking place around drinking culture.

## 1. Encourage users to broadcast your message

Alcohol brands have proven to be innovators in the use of social media<sup>24, 25</sup>. They generate user interaction by posting content about cultural practices, showing interest in (asking questions about) their audience, and running competitions that promote engagement while facilitating data collection. Networks develop as content is circulated from peer to peer. Consumers promote and 'produce' the brand as part of their mediation of everyday life, and brands thereby become integrated into the representation of drinking culture on social media<sup>9, 10</sup>.

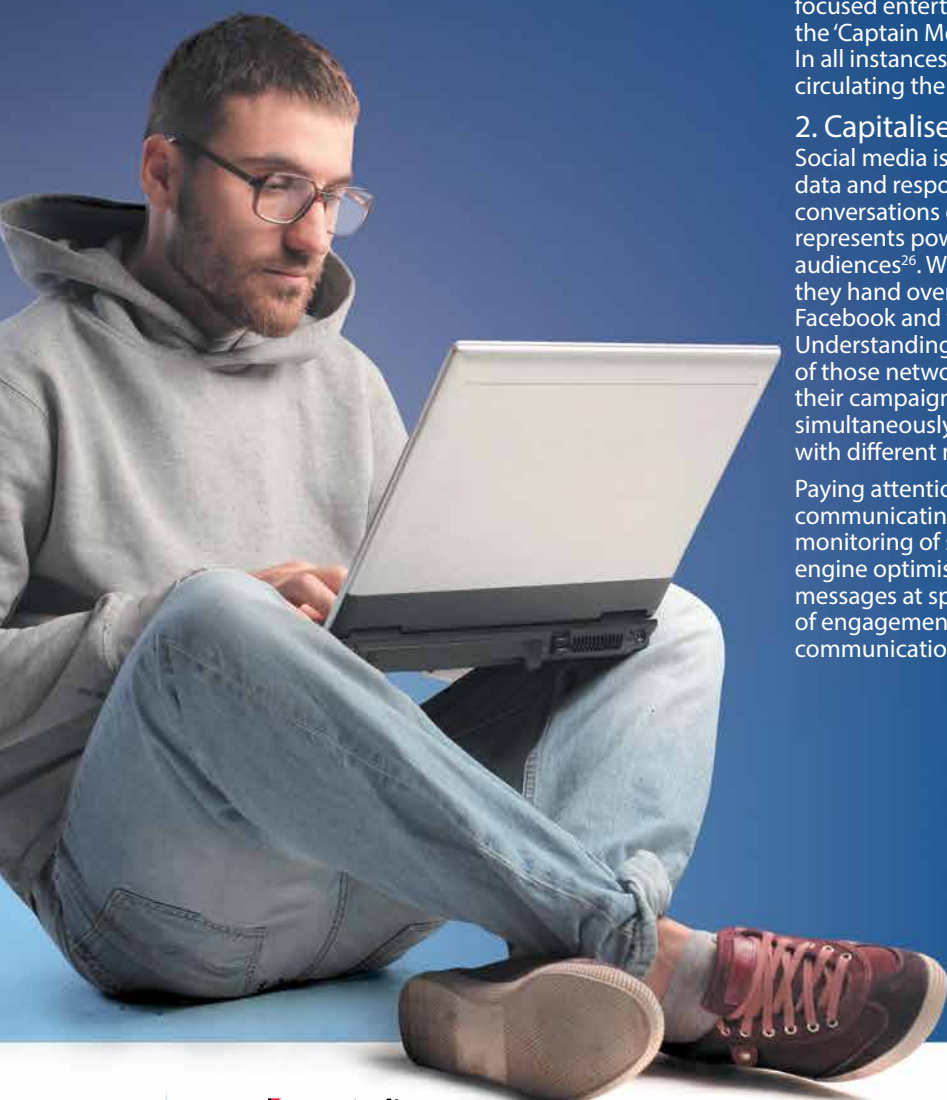
The subsequent brand-fuelled conversation in tweets, wall posts and brand statements, which work to normalise alcohol use, demonstrates the magnitude of the issue for public health organisations. It is what researcher James Nicholls refers to as 'branded conversation stimulus', whereby social media allows alcohol marketers 'to embed brand-related activities in the routines of social media engagement for large numbers of people, and to use social media to encourage a more routine approach to alcohol consumption'<sup>25</sup>.

This online promotion of drinking culture extends to social media applications, which enable a range of activities, such as texting a drink to a friend, building shot collections and sharing mixed drink recipes. Venues and promoters often use Facebook 'event' categories to advertise branded drinking activities involving discounted drinks and alcohol-focused entertainment, for example, 'Smirnoff Saturdays', the 'Captain Morgan Tour' and the 'Budweiser Keg Party'<sup>1</sup>. In all instances, social media users have become active in circulating the message.

## 2. Capitalise on social media intelligence

Social media is characterised by its ability to watch, generate data and respond to participants. Intelligence gained through conversations on Twitter and networking sites like Facebook represents powerful data, used by brands to profile and target audiences<sup>26</sup>. When a user engages with a brand on Facebook they hand over personal data, which is collected by both Facebook and that brand to identify related social networks. Understanding the values, identities and cultural practices of those networks allows brands to adapt and customise their campaigns accordingly. Brands and organisations can simultaneously draw on multiple cultural identities to engage with different markets.

Paying attention to how target audiences are already communicating with each other is an important part of this monitoring of social media. Social media analytics and search engine optimisation can assist organisations in targeting messages at specific audiences and monitoring the level of engagement in real time. This enables effective use of communication resources and ongoing evaluation<sup>27</sup>.





## CASE STUDY 4: ALCOHOL BRANDS LEVERAGE FACEBOOK

There are many ways in which alcohol brands use Facebook to normalise alcohol consumption. The following images illustrate various interactions between brand and audience. Responses ('likes', comments and shares) are recorded alongside the image post and signify the transfer of the message into the news feeds of participants and their friends. While the images originate from the brand page, the associated responses enable the images to 'travel' through different Facebook networks.

### Lesson: Contextual engagement

At popular music festival, Splendour in the Grass, Strongbow Cider enhanced the festival experience with a branded social space featuring themed bars, an old sailing ship and a Kombi van. As festivalgoers drank cider and enjoyed the festival from the deck of the Strongbow ship, the brand was incorporated into their memories of the event. To reinforce this link, the brand encouraged participants to 'check in' online from the constructed space and to upload self-generated images to their social networking profiles. Images taken by the brand were also uploaded to Facebook, where they were circulated via the 'likes', tags and comments of the photographed festivalgoers and their friends.

Similarly, Jack Daniel's Australia hosted the 'Barrel House' at Future Music Festival, which accommodated live music performances from popular bands like Gypsy and the Cat. Video recordings of the performances were posted to Facebook, where users were encouraged to watch and 'like' the post thereby circulating branded content through their individual news feeds.



Strongbow branded photographs of festivalgoers posted online

### Lesson: Memory revival

Social media users create and share memories, reliving enjoyed experiences through images and stories. Alcohol brands like Strongbow capitalise on these practices. In the days following the Splendour music festival, Strongbow posted an image from the event and accompanied it with a caption that read, 'Miss you already, Splendour'. It attracted 85 'likes', all of which were subsequently transferred into the news feeds of friends. Most likely taken by a brand-appointed professional photographer, the image captured the 'feel' of the festival and implied that the brand 'got it' too.



Jack Daniel's Australia invites Facebook users to watch a brand sponsored live music event

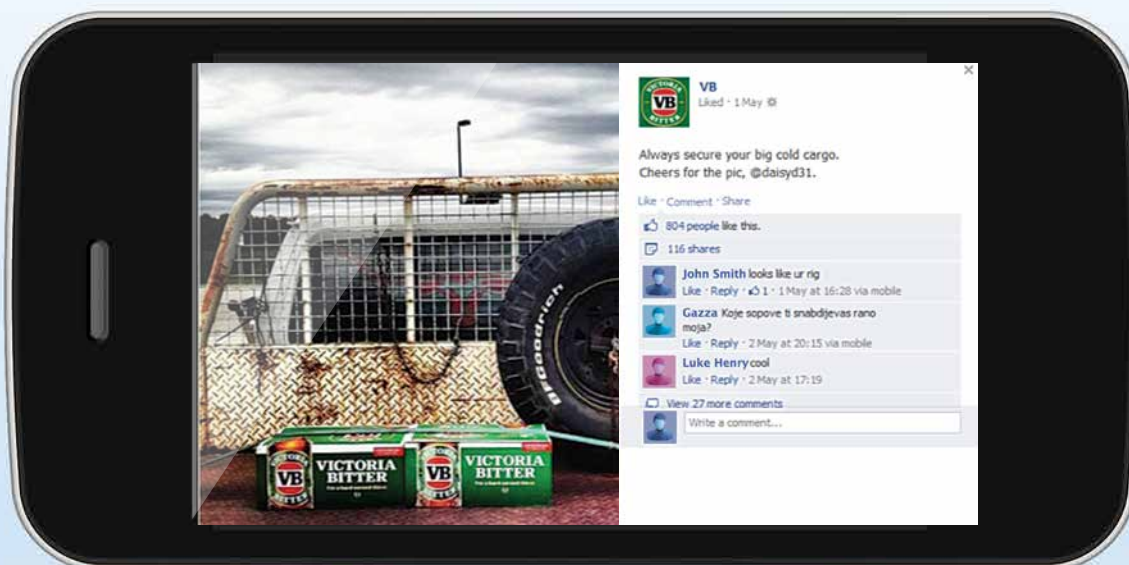


Embedding the brand in festival recollections

## CASE STUDY 4: ALCOHOL BRANDS LEVERAGE FACEBOOK *continued*

### Lesson: User-generated promotion

Alcohol brands also use and solicit images created by their audience. These are often authentic, credible depictions of the brand's incorporation into the everyday lives of consumers. The image in this example connects the consumption of Victoria Bitter (VB) with a rugged masculinity embodied by the ute. The image attracted nearly 1000 interactions from other Facebook users.



*A user-generated image lends itself to brand promotion*



*Interactive map linking brand and events*



*VB gets in on the game*

### Lesson: Shared national identity

As part of their association with Legacy's 'Raise a Glass' appeal for ANZAC Day, VB invited users to sign up for a 'wake up call', which broadcast the dawn service from Major General Peter Cosgrove directly to their smart phone. A Facebook post (pictured here) promoted the 'wake up call' service, together with an interactive map listing the locations of ANZAC Day dawn services across the country. National rituals like ANZAC Day are widely mediated on Facebook as part of a personal storytelling exercise, which incorporates everyday life, personal values and a national identity affiliation. VB has used ANZAC Day to embed itself within these national identity practices on social media.

### Lesson: Cultural pastimes

Alcohol brands frequently post content that is time – and event – specific. For example, many beer brands post images and questions associated with sporting events on the weekend when games are most commonly scheduled. Content that is image-driven and solicits a response from the audience promotes engagement. On a Friday night, VB might post an image that asks users whether they will be watching the NRL game at the ground or on the TV at home. Responses enable circulation of the image across peer networks and embed the post within discussions already taking place about the game. The brand is thereby connected with positive expressions on Facebook relating to the enjoyment of sport.



### Lesson: Everyday lives

Social media users often share ordinary details of their private lives. Images of home-cooked food are common on platforms like Facebook and Instagram. In contrast to the VB examples, which reference nationalist and masculine identities, Rekorderlig Cider engages with cultural practices characterised as more feminine, youthful and in vogue. Correspondingly, the brand's target audience regularly posts images of meals from cool cafes and restaurants, or special dishes prepared at home. In this example, Rekorderlig shares a pork roast recipe incorporating its cider. The recipe, accompanied by an image with the caption 'Our Kitchen Rules', was posted on a Monday night during the screening of popular TV program, *My Kitchen Rules*. Program viewers posted comments on their social media profiles, and the Rekorderlig recipe was thereby transmitted to their news feeds. The post generated more than 2100 interactions and reinforced the importance of timing.



*Incorporating Rekorderlig cider in a recipe post on Facebook*

## Social media at work in health promotion

The following case studies examine social media practices in health promotion, specifically within the AOD sector. They are organised around three strategic approaches to the production and management of content.

### 1. Controlling the production of content

Producing content that prompts user interaction will usually result in the circulation and amplification of the message through peer networks. Organisations produce more effective content when they understand and draw on audience identities and everyday cultural practices.

### 2. Using peer leaders and influencers

Peer leaders and influencers within a particular social group can be used as intermediaries to communicate content in an authentic and credible voice. An organisation can use these peer leaders to foster interaction with the target audience on social media.

### 3. Facilitating user-generated content

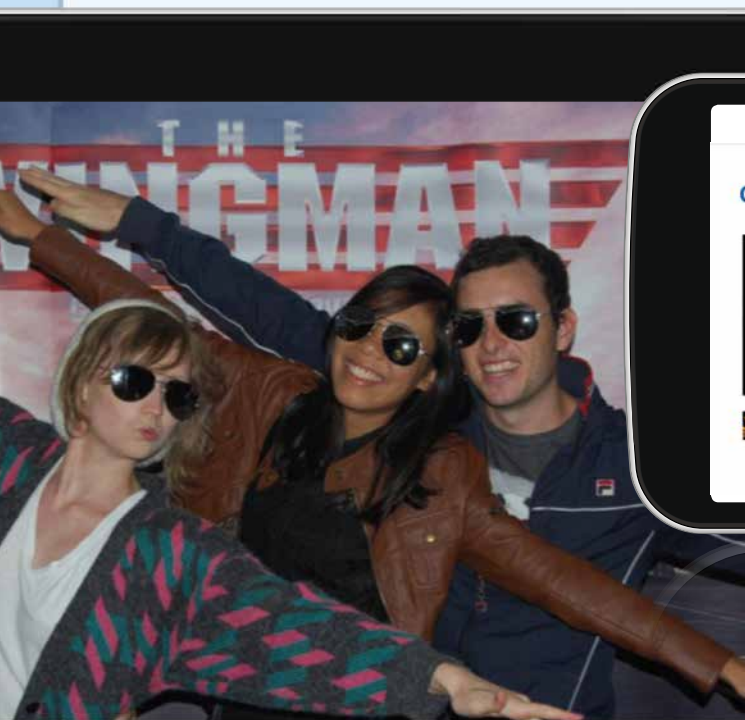
Recognising the value of user-generated content, many organisations strive to facilitate a communication process built on the peer-to-peer exchanges of social media users.



## CASE STUDY 5: WINGMAN 'PLEDGE'



Invitation to take the Wingman pledge



Wingman participants photographed at a university event. The Top Gun styled graphics and supply of props – popular aviator sunglasses – help to create a favourable memory and an appealing image, which is more likely to be shared beyond the event.

### Lesson: Controlling the production of content, collaborating with the audience

"Got the Moves to keep you and your mates out of trouble? It takes a real champion to keep their mates safe."

The Championship Moves' 'Wingman' campaign uses the popular cultural identity of a 'wingman' to encourage social peers to look after each other and avoid alcohol-related violence\*. It is activated and enforced by the 'Wingman pledge', which requires participants to commit to wingman responsibilities. Audience collaboration is facilitated by multiple social media platforms, including Facebook, Twitter and YouTube. They serve as both tools to monitor wingman accountability and vehicles to enhance campaign reach.

**\*Wingman definition:** A mate who goes out with you and helps you in social situations, sometimes sacrificing their own enjoyment to do so.



The wingman identity is reinforced when the pledged wingman is dressed in aviation attire and photographed with friends and members of the public. The images are captured at social and sporting events, and then uploaded to Facebook to be shared, 'liked' and tagged. As participants upload and circulate the images, they integrate the campaign into their social media practices and thereby amplify the campaign message. While image sharing does not imply explicit support or understanding of the campaign message, it does suggest that the participant is happy to connect the campaign with his/her online identity. Visibility of the campaign then expands to peer networks and provides an opportunity for further amplification.

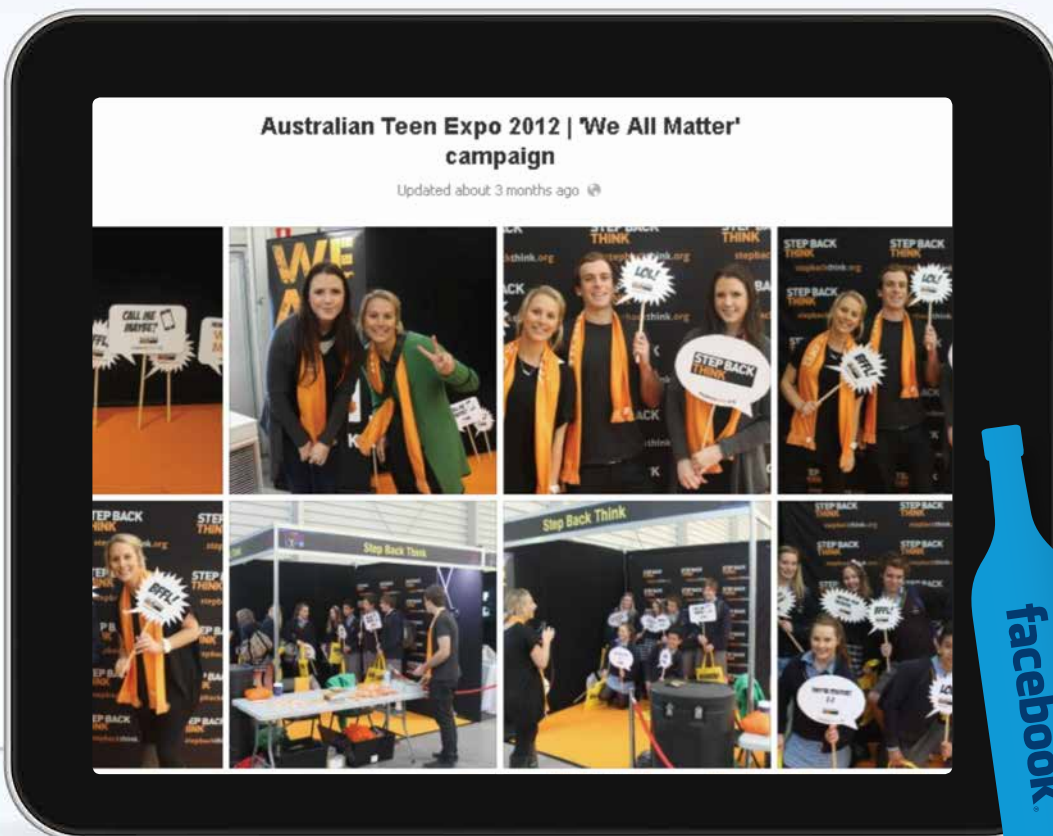




The Wingman campaign in-situ: wingmen characters in costume, equipped with playful campaign signage at a social (horseracing carnival) event. The sidebar to the right of the image post shows that the subjects of the photograph have been tagged, several people 'liked' the post and one person has commented. Each of these interactions increases visibility of the image (and therefore the campaign) in the news feeds of other users. Corresponding social media analytics enable tracking of message circulation and the sentiments expressed by participants.

The Wingman campaign engages its target audience at cultural events conducive to popular content generation. The use of a playful and highly visual identity (the wingman) encourages social media uptake and integration of the campaign message into social media streams.

The Step Back Think campaign adopts a similar approach to the Wingman campaign, using real-world social events to stimulate interaction among target audience networks on social media. Striving to overhaul attitudes towards street violence by encouraging young people to 'step back and think' about the consequences of throwing a punch, the campaign relies on the same playful, image-sharing strategy employed by the Wingman campaign. Similarly, it is rolled out at targeted events such as the Australian Teen Expo (pictured) and successfully capitalises on the 'identity' promotion of its participants.



The Step Back Think campaign at the Australian Teen Expo

## CASE STUDY 6: LIVE SOLUTION

### Lesson: Using peer leaders and influencers

Using the live music scene as a dynamic backdrop against which to promote a healthy drinking culture, Live Solution enlists a variety of Australian musicians to address the issue of drunken and disruptive behaviour at music gigs with their fans. The target audience for the campaign is 16–25 year olds, who view footage of their favourite musicians discussing the issue through their own social media networks. While the core message remains consistent, each artist scripts the video in his or her own 'language'. As influential cultural intermediaries, musicians have cultivated large, dedicated and engaged audiences on social media. They speak to these often niche cultural groups frankly and in a language which is more credible and accessible than the formal channels typically employed by organisations and government agencies.

Live Solution builds on existing attitudes in the music community. Bands and their fans already dislike fellow punters who are overly intoxicated at shows and ruin the experience for others. Building on this pre-existing cultural narrative, Live Solution thoroughly briefs the artists, working with them to create and deliver a message that reflects their cultural sensibilities and resonates with their audience. Some of the artists assume a serious disposition, while others are humorous and irreverent. The videos are tailored to the cultural sensibilities of different musical genres. Hip-hop artists videos, for example, have a direct, sincere and lyrical flow. In their video, Melbourne hip-hop duo, Diafrix, told fans:

"One time we were performing and all like party was happening, and chickies was there, and everybody was having a good time, and we've got this dude just jump on stage and we were like what and this guy start break-dancing but I could tell he was a little bit drunk. Dude breaks one move doin' good, second move he's doin' good, the third he misses by the cable, bra, broke his shoulder, don't be that man... we're not trying to tell you how to party or how to have fun just don't be that guy in the nosebleed section passed out."

In contrast, indie artists tend to adopt a more laconic and irreverent disposition. Vocalist Fraser Harvey, from Triple-J Unearthed band, Cameras, uses a more savvy tone:

"Friends... well allow me to explain some shit, you see when you show up to a gig and you're blazingly drunk, scientists have found you're at least a lot of percents more likely to come across as a complete rube to other people and you don't even enjoy the performance yourself."

Regardless of their genre, all the artists emphasise that the experience of live music is culturally important, and that both bands and fans have a responsibility to protect it. They suggest that binge drinking undermines shared cultural values and they integrate responsible alcohol consumption into multiple identity networks on social media. These interactions work in tandem with staged gigs, namely all-ages events and events with an emphasis on the responsible service of alcohol. The Live Solution message is thereby embedded in the artists' conversation with their audience about their music and upcoming shows. The social media campaign is carried by both the musician as a cultural intermediary and the tour as a cultural event, which attracts the attention of the fans.

*This message from indie band, The Rubens, prompted 'likes', comments and shares.*







## CASE STUDY 7: HELLO SUNDAY MORNING

### Lesson: Facilitating user-generated content

Hello Sunday Morning (HSM) asks drinkers to commit to giving up alcohol consumption for a specific period (three, six or 12 months) and to blog about their experience. HSM's participants are 63 per cent female and 37 per cent male, with 46 per cent of them under 30 years old, 35 per cent in their 30s, and 19 per cent over 40 years old. Some unique features of the HSM initiative:

- Participant-generated content, whereby participants write in their own voice, tone, language and style, and share their own cultural identities, experiences and practices.
- The corresponding blogging community fosters peer-to-peer deliberation.
- Peer leaders shape discussion within their particular social groups.
- Participants create content that can be consistently monitored and evaluated.
- Rather than saying 'no' to alcohol, the program is geared towards saying 'yes' to something else. This prompts participants to construct an identity around positive cultural practices, goals and behaviours.
- The program fosters both individual and cultural change.

HSM participants recognise, resist and subvert the way drinking is mediated through social networking sites like Facebook. By blogging about their experiences, they make drinking culture 'visible' within their peer networks. Their identities ('lived social relations'<sup>28</sup>) are always under construction and subject to new, 'viable' viewpoints and practices around drinking in their peer network. The next iteration of the HSM website will enable automatic sharing of HSM posts to Facebook, and of content from Facebook and Instagram pages back to HSM blogs. This encourages the seamless integration of HSM content into the online identities of participants.

Fundamental to the authenticity and value of HSM is the open narrative, which is easily adapted to participants' own experiences, identity and cultural practices. This is especially evident in the content and tone of individual blogs. A middle-aged mum from the suburbs, for example, might blog about dinner parties, drinking too much wine and family stresses. Likewise, using the language and experiences of their specific cultural milieu, one young person might blog about going out sober to dance clubs, while another young person may blog about the drinking rituals of their football club. In each case, by employing their own identities and worldviews, participants craft narratives, illustrate social situations and use language specific to their peer networks.

## CASE STUDY 7: HELLO SUNDAY MORNING *continued*

The activity of blogging has several social and communicative functions:

- Bloggers tend to reflect on their own cultural practices to build viable identities.
- Posting a blog entry makes them accountable to their peers and other participants.
- The blogs prompt conversations with peers about drinking norms<sup>29</sup>. These deliberations have substance because they are grounded in the languages and experiences of participants' peer networks.

As HSM participants post blog entries and interact with the site they generate data that can be used to monitor and evaluate the program. HSM has begun routinely collecting pre – and post – alcohol consumption data recorded by participants. This is supported by analyses of participant

experiences, as reported on their blogs. The blogs can be used as information, which helps to monitor and conceptualise the change process. Evaluation, via text-analytics software, enables HSM to illustrate the transformative journey of participants, from sharing their drinking practices to reflecting on the role of alcohol in their lives, and finally adopting the norms of the HSM community long-term. The analytics demonstrate that, over time, the main themes and messages of the program are integrated into personalised blog posts, which participants share with peers<sup>30</sup>.

By monitoring the frequency and consistency of blogging activity, HSM can identify the peer leaders who are helping to shape the discussion. HSM also collects broader metrics regarding the blog audiences, which reveal the visibility of the HSM initiative beyond direct contact.

## CASE STUDY 8A: SMILING MIND

### **Lesson: Prompting participation through mobile (smart phone) applications**

Smiling Mind is a web and mobile app, which pitches mindfulness meditation programs to young people, schools and organisations. Targeting a smart phone-friendly audience, the app encourages users to incorporate meditation into their everyday lives as a means to manage depression, stress and anxiety. The program builds social elements around the largely solitary practice of meditation by inviting users to share their meditation practices through their Facebook and Twitter accounts. The idea is that meditation becomes one of the everyday practices that users post on their social media profiles. This helps to foster peer-to-peer promotion and build a visible online community around the program.

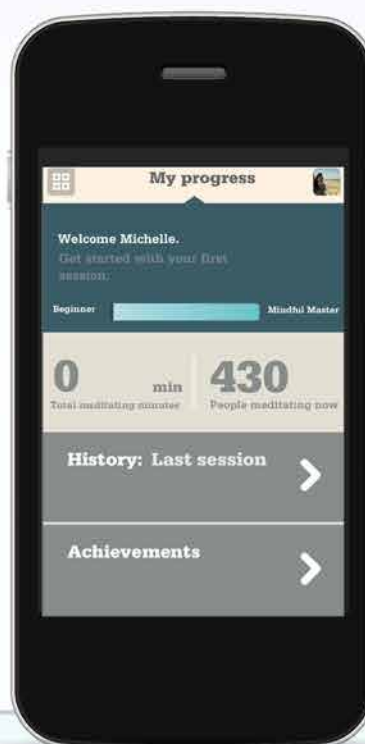
It is often easier to get an individual to meditate if the activity is perceived as 'normal' practice in their peer group. To facilitate this, a meditation app must use a style and tone that appeals to its target market. The Smiling Mind app features minimal text and a clear (and accessible) layout, which encourages users to engage with the program immediately.

By building communities of practice around mindfulness meditation, Smiling Mind is attempting to reduce the stigma associated with issues related to mental health. The more often people publicly incorporate meditation into their online identities, the more likely it is that the perception of mental health will shift from a 'problem' to 'something we must work on regularly for the benefit of our overall health'. Much like exercise for physical fitness, Smiling Mind promotes meditation for mental fitness<sup>31</sup>.

As well as using peer-to-peer networks, Smiling Mind has enlisted ambassadors including local media personalities, musicians, sportspeople, academics and high-profile public figures, who act as cultural intermediaries to promote the tool through their niche networks.

Social media analytics, including audience demographics on Facebook, enable Smiling Mind to adapt program content, target advertising and select future ambassadors. They are also able to assess the quality of interaction with their audience by tracking direct and repeated engagement with content, and monitoring comments and conversations.

Smiling Mind has built simple evaluation tools into the app, including a wellbeing sliding scale and calculation of total minutes spent meditating. This data is used to enhance the user experience and, in future versions of Smiling Mind, to enable review of patterns of use and changes in wellbeing. Smiling Mind has also partnered with Monash University to undertake a comparative evaluation study that will monitor the mental health and wellbeing of students who are using Smiling Mind against those who are not.



*Users of the Smiling Mind app can track their meditation history and see how many users are meditating at the same time. The ability to review progress promotes reflection and encourages long-term behavioural changes, while knowledge of other users helps to 'normalise' the activity.*



## CASE STUDY 8B: MY QUITBUDDY

### **Lesson:** Prompting participation through mobile (smart phone) applications

My QuitBuddy is a mobile app, which is part of the Australian Government's tobacco control initiative. In addition to providing facts about smoking and tips to help quit, the app prompts users to create a profile in which they detail their smoking habits and their goals for better health. Participants can customise the app to their own experiences by adding photographs and voice recordings of friends and family, which they can recall as needed<sup>32</sup>. Data provided by participants (e.g. number of cigarettes smoked) allows My QuitBuddy to calculate the money saved, milligrams of tar not inhaled and cigarettes not smoked by users during the program, and to track reduction in smoking rates among users.

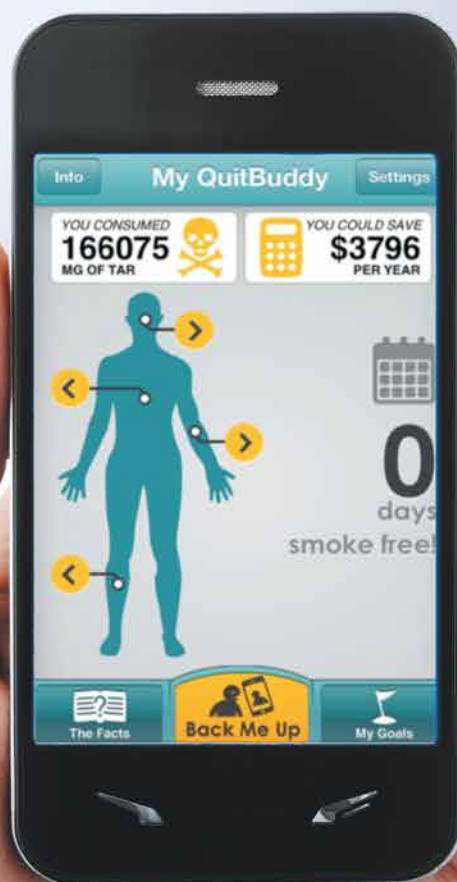
The app makes a game of quitting by calculating the money spent (and saved) and the amount of tar the user has consumed (or not). Targeting 18–40 year-old smokers, the app records achievements while reminding participants of the 'rewards' of not smoking. App users are 60 per cent female and 40 per cent male. Approximately 40 per cent are aged 18–24 years, 30 per cent 25–34 years and another 30 per cent (though increasing) are aged 35–54 years.

As with the Smiling Mind app, the campaign's strength is in its mobility. Users are likely to carry their phones during occasions when they feel the need to smoke. As a mobile application, the service is constantly accessible. It also allows users to set up 'danger' notifications for occasions when they know they are at a greater risk of smoking. An additional 'community' feature enables users to share their experience or read about the experiences of other users. Shared notes provide a platform for users to express how they are feeling, clarify their goals and motivations, and inspire fellow quitters.

Following the success of the app, My QuitBuddy is being developed as a Facebook application. Users will be able to share their progress with their Facebook friends, who will be able to comment, 'like' and offer support.

Data provided by participants allows My QuitBuddy to calculate the money saved, milligrams of tar not inhaled and cigarettes not smoked by users during the program, and to track reduction in smoking rates among users.

*The My QuitBuddy app features an interactive 'body,' which details the health benefits of quitting. It also displays a calculation of the amount of tar consumed and money spent per year on smoking habits. Encouragingly for the user, and providing data for the developer, these calculations change to 'tar avoided' and 'money saved' after the first day 'smoke free'.*



# Six-step guide to leveraging social media

Using the information featured in this publication, we have produced a six-step guide to leveraging social media. This is particularly important to health promoters as they compete for the attention of their target audience.

## Step 1: Log in and listen

Social media is built on the day-to-day practices of users, which means that health promoters must observe and listen carefully. Get started by signing up to one or more social media platforms and observing how leaders in the field and people in your target audience use the platform.

- Who is using the platform?
- How is the platform used and for what?
- What do users talk about?
- What kinds of content do they share (text, images, videos, jokes)?
- What is the overriding tone of conversations and exchanges?
- When are people using the platform? Are there particular times of the day or week when certain types of conversations happen?

## Step 2: Identify your audience

Social media has become integrated into the everyday lives of a diversity of audiences. To identify your target audience on social media, begin with the conversations and practices in which your audience is already engaged. From there you can build rapport by pursuing partnerships with peer leaders or engaging cultural intermediaries. Your messages and ideas will only work when you are a credible part of your target audience's online social environment.

- Is your target audience on social media?
- What are they doing on social media?
- Are they doing different things on different platforms?
- When and where are they using social media?
- Who are the influencers and intermediaries influencing discussion within specific audiences? What are they talking about? What can you learn from them and how might you engage them?
- How can you engage with the existing practices, conversations and communities of your target audience?
- Does the audience identify with your message or want to discuss your brand, organisation and online presence in their peer network?
- What personality and tone of communication would fit with both the target audience and the organisation's overall communication strategy?

## Step 3: Match your social media strategy to your organisation's objectives

Social media must be interrelated with the core activities and communication objectives of your organisation. Only then can social media be used to amplify and circulate the existing messages and activities of your organisation, while promoting consistency and credibility.

After carefully observing how your target audiences are using social media platforms, you should ask:

- How can social media complement or enhance our current communication strategies and objectives?
- What are the everyday activities and conversations in which your organisation is already engaged, and which social media platforms could help to amplify these?
- What audience conversations and practices could we engage with using social media?

The development of a social media strategy, which relates specific communication and organisational objectives to targeted audiences and social media platforms, should precede the development of operational policies and investment of resources in this area. Social media should be viewed as a long-term, incremental engagement with an audience, around which short-term campaigns with discrete objectives can be positioned. Through consistent and continuous engagement, health promoters can:

- build and maintain a dedicated audience
- develop the rapport and trust required for participation
- foster community norms that regulate discussions, and
- undertake longitudinal monitoring and evaluation<sup>33</sup>.

## Step 4: Consider content and collaboration

Social media networks are built by individual users who create and circulate content. Organisations need to think about the connections between what they want individuals to do and the kinds of social networks they want to foster<sup>34</sup>.

### *What kind of content should be produced?*

Spend time familiarising yourself with your target audience and doing things their way before getting to your own messages. Content is only effective and engaging if participants and target audiences find it authentic and credible<sup>34</sup>. Style, language, tone and context of content are critical. Credibility comes from allowing intermediaries and participants to engage in the production and circulation of the content and to speak in their own voice<sup>33, 35</sup>. This means having less control over every detail of the message and working harder to manage the exchanges that unfold. Social media involves being creative and having a personality. Your website might be serious, but for social media you need a personality that aligns more directly with your audience.

### *Who will engage with and circulate the content?*

Social media platforms are populated with the everyday practices and interests of their users. Attempts to change behaviour using social media are interrelated with the fostering of credible and viable cultural practices and identities.

- Consider what the audience is already saying and doing, and how you might engage, amplify or change this.
- Iteratively work back and forth between your ideal message and the way participants would choose to interact with their peers<sup>35</sup>.
- As an entry point, consider where social media conversations might intersect with your message.



### What kind of collaboration and action are we seeing?

Effective social media campaigns should not only promote conversation, but also create viable identities in which positive health behaviours and attitudes can be incorporated. This can involve the facilitation of action as much as discussion. Social media can be used to challenge norms and establish 'social contracts' in peer groups, which keep participants accountable<sup>33, 36</sup>. This may be particularly effective in campaigns that model behavioural change around social norms, encourage peer-led change, and promote culturally relevant content and narratives<sup>37-41</sup>.

### Who do we want leading our conversation?

Message delivery should be given just as much consideration as the message itself. Experts, cultural intermediaries and peer leaders can create and circulate credible messages and help develop informed conversations. This helps to circulate 'good' information, build viable identities and model constructive conversations<sup>33, 35</sup>.

### What kind of community are we trying to build?

An effective social media strategy allows the audience to draw on their own experiences and 'talk about them in ways they want to talk about them'<sup>33</sup>. The greatest risk to a social media campaign, in terms of impact and effective use of resources, is that no one will participate<sup>36</sup>. Communities must, therefore, be moderated by people who understand the tone and cultural practices of users<sup>27</sup>. Moderation, which begins by establishing a consistent tone and set of norms<sup>34</sup>, isn't necessarily about controlling what is said (via blocking or deleting posts). It is about using audience conversation as the basis for generating interaction<sup>27</sup>.

## Step 5: Ready your resources

Social media requires resources. You don't have to buy media space, but you do need skilled individuals and the time to produce content and manage interactions with your target audience.

- What resources are required to produce content?
- What resources, people and skills are required to build communities and moderate conversations?
- How regularly will resources be required to produce content?
- What resources are required to monitor and respond to conversations?
- Who will be responsible for responding to users? Do they have the cultural capacity to understand and maintain the tone of conversation with your target audience? Do they have the authority to respond to the audience and moderate the conversation as required?

## Step 6: Evaluate your impact

The impact of social media can be conceptualised within established frameworks for evaluation<sup>34, 42</sup>. As one part of a larger promotion or intervention<sup>27, 32, 36</sup>, social media evaluation offers:

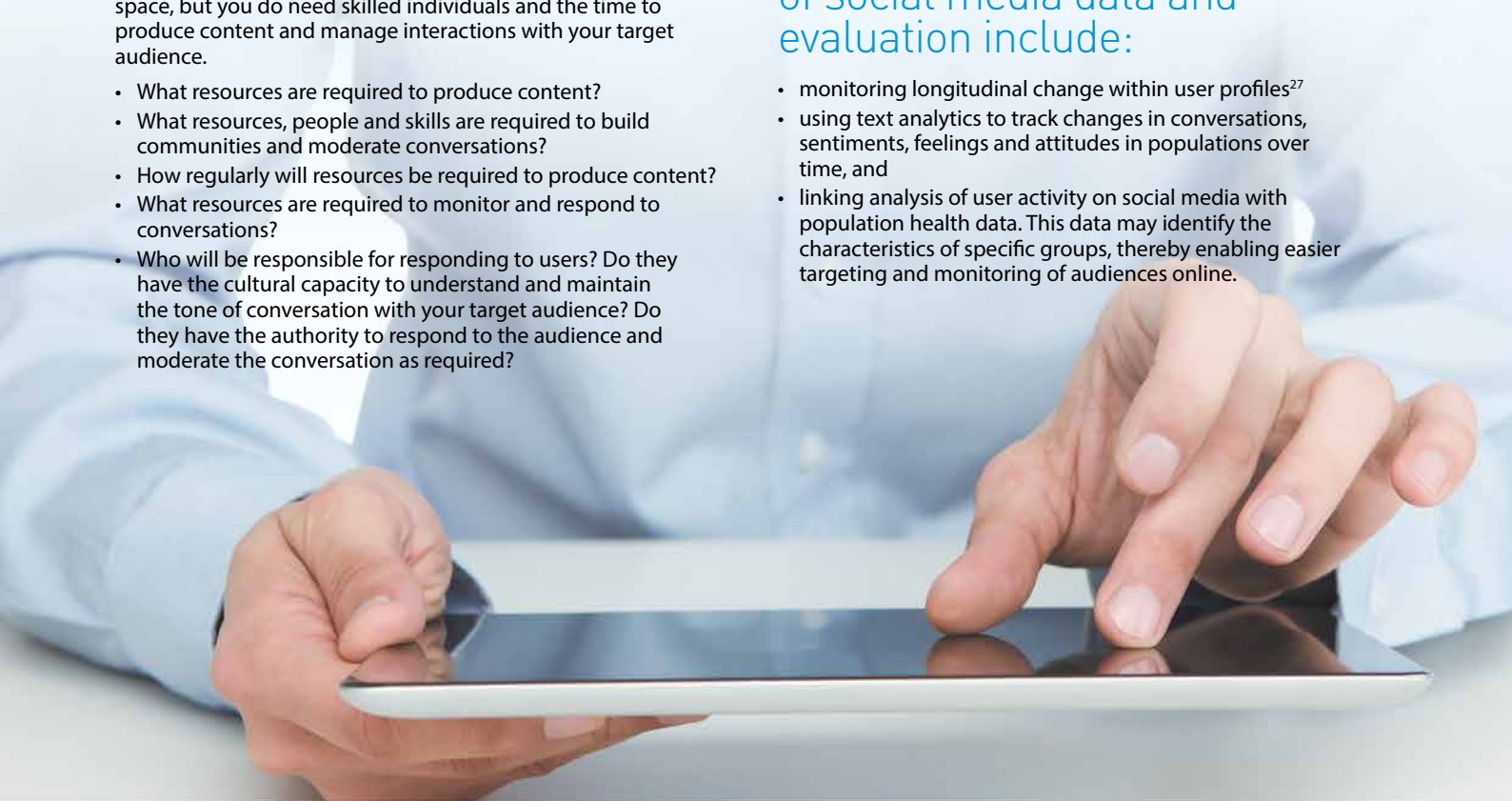
- new forms of data that complement established forms of evaluation
- real-time evaluation of reach and engagement, and
- new forms of data that prompt novel ways of thinking about targeting and evaluation.

Social media analytics, supported by information from online polls and questionnaires, can be used to:

- track who is engaging, how often, where and when
- identify community norms, and influential cultural intermediaries and peer leaders
- target messages more effectively to increase reach and awareness
- adapt and deliver content to different groups simultaneously
- understand how practices, viewpoints and identities change over time
- enable real time response (and efficient use of resources)<sup>34</sup>
- recruit real time control groups comprising secondary (indirect) users from peer networks<sup>27</sup>.

It is expected that social media will be incorporated into the development of predictive health interventions<sup>36</sup>. Some of the future directions of social media data and evaluation include:

- monitoring longitudinal change within user profiles<sup>27</sup>
- using text analytics to track changes in conversations, sentiments, feelings and attitudes in populations over time, and
- linking analysis of user activity on social media with population health data. This data may identify the characteristics of specific groups, thereby enabling easier targeting and monitoring of audiences online.



# Conclusion

Social media thrives on the everyday interactions of its users, while simultaneously depicting their behavioural norms and social practices. Health promoters must become part of the conversation to compete with their commercial counterparts, who have successfully navigated this contemporary and dynamic space.

Health promoters must approach social media as an ongoing collaborative process. This requires consideration of how and why audiences are likely to incorporate health messages into their social media activities. The core challenge is to create content that users want to associate with their online identities.

If health promoters can successfully engage with the communication practices of their audience, they stand to produce more collaborative and participatory exchanges that will lead to incremental social and cultural change.



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# Appendix A: Social media snapshot: The world's largest

	What is it?	Who uses it?	How does it work?	What makes it unique?	What's in it for health promoters?
Facebook	<p>World's largest social networking site.</p> <p>Social interactions with friends through status updates, events, comments and photos.</p> <p>Commercial interactions with brands, organisations and groups with shared interests.</p> <p>Public and private spheres (user 'walls', organisation pages, private messages).</p>	<p>Two thirds of online Australians have an account.<sup>1</sup></p> <p>75 per cent of those users logon every day.<sup>1</sup></p> <p>The average user spends over seven hours on Facebook a month.<sup>2</sup></p> <p>97 per cent of Victorian social media users have an account.<sup>3</sup></p>	<p>Users post content on their own page, friends' pages, or pages of users (people and groups) they 'like'.</p> <p>Interactions are visible to all 'friends' in a 'news feed' containing status updates, 'likes', comments, shared images and videos, tags (links) and check-ins (links to geographic location).</p> <p>Accessible via smart phones.</p>	<p>Regular interaction.</p> <p>Available as a mobile platform.</p> <p>Targeted advertising (including links through 'peer leader' networks).</p> <p>Multiple ad locations (on-screen, news feeds, alongside friends' updates).</p> <p>Public group pages able to offer metrics and analytics about user engagement.</p>	<p>Access to large and diverse audience.</p> <p>Ability to target different audience segments.</p> <p>Users are accountable (their friends can 'see' what they are doing).</p> <p>Mobility enables communication with people when and where they are consuming alcohol and other drugs.</p>
Twitter	<p>News and information shared in messages no more than 140 characters long.</p> <p>Users follow friends, companies, organisations, celebrities and influential or authoritative people within a certain interest or area of expertise (news, politics, popular culture).</p> <p>Typically used as a public platform (conversations).</p>	<p>18 per cent of 20-29 year old social media users have an account.</p> <p>20 per cent of 40 to 49 year old social media users have an account.</p> <p>17 per cent of Victorian social media users have an account.<sup>3</sup></p>	<p>Max 140 character text updates called 'tweets' that may contain links to other web content including websites, videos and images.</p> <p>Tweets can be 'favourited', geo-tagged and re-tweeted</p> <p>Conversations are formed around themes and events using 'hashtags'.</p>	<p>Hashtags can be incorporated to identify comments of a particular theme (e.g. #addiction), researchable by all users.</p> <p>Mobile platform (instantaneous).</p> <p>Access to Twitter hashtag trends.</p> <p>Interaction with other social media platforms (e.g. Facebook).</p>	<p>Creation and management of themed conversations.</p> <p>Access to highly engaged Twitter communities.</p>
YouTube	<p>World's largest video sharing platform.</p> <p>'Channels' created by individuals, celebrities, companies and organisations.</p> <p>Users can subscribe to channels or watch and comment on single videos.</p> <p>Videos can be 'embedded' or shared on other web platforms and social networking sites.</p>	<p>You don't need an account to watch YouTube videos. In Australia there are 11 million YouTube users.</p>	<p>Videos are uploaded to the site.</p> <p>Videos can then be commented on, responded to by video, 'liked', 'disliked', 'favourited', added to a playlist or shared.</p>	<p>Capacity to 'embed' videos on other webpages and social media platforms – this makes the content 'shareable'.</p>	<p>Way to connect with a broad range of users, health promotion messages on YouTube are easily shared.</p> <p>Access to content producers with established subscriber bases.</p> <p>Access to already-existing communities on site.</p>

# social media platforms

	What is it?	Who uses it?	How does it work?	What makes it unique?	What's in it for health promoters?
Instagram	<p>World's largest entirely mobile and visual social media platform, enabled by smart phones.</p> <p>Users follow friends, celebrities, companies or organisations (public or private).</p>	<p>41 per cent of 14-19 year old Australian social media users have an account.</p> <p>30 per cent of 20-29 year old social media users have an account.</p> <p>20 per cent of Victorian social media users have an account.<sup>3</sup></p>	<p>Before uploading their photos, users can edit , add a comment, geo-tag and share them on other social networking platforms.</p> <p>Other users can then 'like', comment on or share the photo.</p> <p>Images can be organised around themes and events using 'hashtags'.</p>	<p>An entirely mobile platform (accessed via smart phone app).</p> <p>Geo-tagging allows users to explore images tagged at particular locations (includes 'photo maps').</p> <p>Public images searchable via hashtags.</p>	<p>Ability to post images that engage with practices (socialising, drinking) in real-time.</p> <p>Ability to connect content with particular locations.</p>
Tumblr	<p>Social micro-blogging network</p> <p>Typically short posts with only one medium (video, audio, image) with a title and caption</p> <p>Used mostly to curate and aggregate content found on the web, or to post images created by user.</p>	<p>2.8 million Australian users.<sup>4</sup></p> <p>53 per cent female.</p> <p>Popular with under 30 year olds.<sup>5</sup></p>	<p>Users can publish their own posts or comment on, like and re-blog the posts of others.</p>	<p>A mobile app allows users to browse other blogs and add posts to their own.</p>	<p>Access to niche audiences, and peer leaders and adopters, around particular cultural practices and scenes.</p>
Reddit	<p>Content sharing community, based around themed message boards.</p> <p>Different sub-communities (subreddits), which share information around a certain idea or theme.</p> <p>Anonymous users.</p>	<p>180,000 Australian users.<sup>4</sup></p> <p>55 per cent male.</p> <p>56 per cent have some tertiary education.<sup>5</sup></p>	<p>Users upload content (text, links, images, and video) within a sub-community.</p> <p>Users seek advice.</p> <p>Content can be commented on and rated.</p> <p>Viewing priority given to highly rated content.</p>	<p>Users have a lot of control and are largely anonymous.</p> <p>Organisation is largely decentralised.</p>	<p>Access to pre-established, niche communities discussing specific issues.</p> <p>Subreddits dedicated to AOD related themes and associated cultural practices.</p> <p>Anonymity promotes frank and transgressive discussions.</p> <p>AMA subreddits (Ask Me Anything) useful places to gather and share information.</p>
Pinterest	<p>Content and image sharing via virtual, publicly visible 'pin boards'.</p> <p>Users aggregate and curate images from the Internet to create representations of a particular desire, identity or idea they can share with their friends.</p>	<p>11 per cent of Australian female social media users have an account.<sup>3</sup></p>	<p>Users make different 'pinboards' by 'pinning' images and video from around the Internet.</p> <p>Pins can be 'liked', 'followed', commented on, re-pinned and shared via other social media platforms.</p>	<p>Pins searchable by various categories.</p> <p>Users have complete control of their identity construction – no limits of money, location or physical appearance.</p>	<p>Ability to create themed boards with content that promotes particular practices, products or identities that users can 're-pin' onto their own boards.</p>



# Online resources

	Resource <small>(click to link to website)</small>		Description
Government and public communication	International Association for Public Participation		Core values and code of ethics for public participation.
	eGovernment Resource Centre		Extensive collection of public sector social media policies.
	IBM Centre for Business of Government		Research reports on emerging trends and innovation in social media.
Analytics	Google Analytics		Excellent resources on using analytics.
	Analytics blogs:	Cutroni	Blog written by Google Analytics advocate Justin Cutroni.
		Web Metrics Guru	Blog written by independent web and social media analytics specialist Marshall Sponder.
Social media bloggers	Blogs with a public and NGO focus:	Connected Cops	Extensive resources on using social media in law enforcement.
		David Eaves	Leading blog on new media and public policy.
		Bang the Table	Blog about online community management.
		Delib	Blog on practising digital democracy.
		eGovAU	Craig Thomler’s Australian blog on e-government.
		Helpful Technology	Digital engagement in the public sector.
		Digifiphile	Alex Howard, a leading commentator, blog on Government 2.0.
	Blogs with a commercial focus:	Socialnomics	Leading blog on social media.
		Almost Savvy	A blog with good advice for beginners.
		Windmill Networking	A blog written by a leading commentator and consultant on social media.
		Social North	A blog with a focus on blogging, communities and women.
		Heidi Cohen	A blog with practical advice on digital marketing and social media.
		Jon Loomer	A blog with practical and technical advice on social media apps, tools and analytics.
		The Social Skinny	A blog with an Australian focus and straightforward advice and analysis.
News sites and aggregators	Social Media Today		News and aggregated information about social media.
	Mashable		
	Gov 2.0 Radio		
	Meritalk		
	Business 2 Community		
	Social Media Examiner		
	Social Media Explorer		



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## Alcohol & Drug Information

We provide information and resources on a range of topics for allied health and youth workers, clinicians, teachers, students, parents, people who use drugs, policy makers, workplaces, local governments and sports clubs.

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