FRDC
FISHERIES RESEARCH & DEVELOPMENT CORPORATION

Media Messages About Sustainable Seafood

How Do Media Influencers Affect Consumer Attitudes?

Dr. Michelle Phillipov

Dr. Anna Farmery

Professor Fred Gale

March 2020

Media Messages About Sustainable Seafood: How Do Media Influencers Affect Consumer Attitudes?

FRDC Project No. 2017-131

2020

Ownership of Intellectual property rights
Unless otherwise noted, copyright (and any other intellectual property rights, if any) in this publication is owned by the Fisheries Research and Development Corporation and the University of Adelaide.

This publication (and any information sourced from it) should be attributed to Phillipov, M., Farmery, A. & Gale, F. 2019, *Media Messages About Sustainable Seafood: How Do Media Influencers Affect Consumer Attitudes?* Canberra, October. CC BY 3.0

Disclaimer
The authors do not warrant that the information in this document is free from errors or omissions. The authors do not accept any form of liability, be it contractual, tortious, or otherwise, for the contents of this document or for any consequences arising from its use or any reliance placed upon it. The information, opinions and advice contained in this document may not relate, or be relevant, to a reader's particular circumstances. Opinions expressed by the authors are the individual opinions expressed by those persons and are not necessarily those of the publisher, research provider or the FRDC.

The Fisheries Research and Development Corporation plans, invests in and manages fisheries research and development throughout Australia. It is a statutory authority within the portfolio of the federal Minister for Agriculture, Fisheries and Forestry, jointly funded by the Australian Government and the fishing industry.

Researcher Contact Details		**FRDC Contact Details**	
Name: Dr Michelle Phillipov		Address:	25 Geils Court
Address: University of Adelaide			Deakin ACT 2600
Phone: (08) 8313 0513		Phone:	02 6285 0400
Email: michelle.phillipov@adelaide.edu.au		Fax:	02 6285 0499
		Email:	frdc@frdc.com.au
		Web:	www.frdc.com.au

In submitting this report, the researcher has agreed to FRDC publishing this material in its edited form.

Contents

List of Figures

Executive Summary

This research was developed in consultation with the FRDC's National Priority 1 (Seafood Sustainability and the Community) Program and the Human Dimensions Research Subprogram. It explores the role of media and media influencers in shaping consumer attitudes about the sustainability of Australian seafood, and addresses the priority that Australian fishing and aquaculture products are sustainable and acknowledged to be so.

Influential individuals, such as chefs, industry figures and media content producers, are increasingly important to how food and sustainability issues are publicly framed, and to how these issues and industries may be perceived by consumers. This research has identified best practices for media engagement when communicating sustainability messages by analysing the media messages circulating about the sustainability of Australian seafood, the roles and attitudes of media influencers in circulating these messages, and the perceptions of seafood consumers when engaging with these messages.

Background

Most seafood consumers have little direct experience of commercial fishing or aquaculture, so media is often their main source of information about fisheries practices, industry activities, and the sustainability of Australian seafood. Previous research has sought to understand consumer perceptions of seafood sustainability more broadly, but there has been little research on the specific role of media in shaping consumer attitudes. Sustainability is an especially complex issue from a consumer perspective: what sustainability 'is' is hotly contested, and the current multi-platform media environment, with its potentially competing messages from industry, NGOs, chefs and other media figures, creates a challenging media landscape for consumers to navigate.

This project explores how consumers engage with media, how they interpret media messages about the Australian seafood industry, and the extent to which they are influenced by particular perspectives or individuals. These results informed the development of best-practice guidelines for media engagement, which are presented in Appendix 5.

Aims and objectives

The aims of the project were to:

1. Identify the role and preferred mechanisms of media influencers in shaping media messages about the sustainability of Australian produced seafood and the domestic seafood industry that are successful in achieving the greatest share of media 'voice', and to evaluate their impacts on consumer perceptions;

2. Contribute to the ongoing development of the FRDC's National Priority 1 communications strategy; and

3. Offer best-practice strategies for dealing with the divergent messages of industry and media influencers, and in doing so, boost the profile of Australian seafood industry achievements in relation to sustainability initiatives.

Methodology

The research was conducted using three methods:

1. A survey of Australian media messages related to the sustainability of Australian seafood;

2. Semi-structured interviews with seafood influencers and the organisations that work with them; and

3. Focus groups with seafood consumers.

Key findings

- Social media use varies considerably across the industry, with lack of resources, time, skills, and training often barriers to effective social media engagement. Resources to support best practices for media engagement are provided in Appendix 5, but additional training and resources is also recommended to support those seeking to enhance the effectiveness of their use of social media when promoting the Australian seafood industry.

- Sustainability is not a 'front of mind' issue for most consumers, and seafood purchasing decisions are largely unaffected by sustainability concerns. However, some consumers can interpret media messages about *sustainability* to be messages about *health and food safety*. That is, when fishing and farming practices are presented by media as 'unsustainable', they can interpret this to mean that the fish products are therefore 'unhealthy' or 'unsafe'. This suggests that proactive messaging may help to reassure this segment of consumers about the health and safety of Australian seafood.

- When working with influencers to communicate or reinforce messages about the sustainability of Australian seafood, the choice of influencer and message should be carefully targeted to specific consumer niches. What works for some consumers does not work for others, and so broad approaches to communication are unlikely to be successful.

Implications for relevant stakeholders

This research has implications for the communications strategy of FRDC and its National Priority 1, as well as those of seafood brands and industry organisations. It offers suggestions for best practice in the communication of sustainability messages, including in relation to media strategies, working with influencers, and more effectively targeting of different types of consumers.

Recommendations

This report makes four recommendations for consideration by FRDC, seafood brands and industry organisations seeking to promote the sustainability of Australian seafood:

1. Sustainability messages should be positive and allow people to feel good about eating Australian seafood;

2. Consumer-focused media messages should be targeted to relevant consumer niches;

3. Consumers' health concerns should be proactively addressed; and

4. Increased support is needed for seafood brands and industry organisations engaging with media.

Keywords

Media influencers; sustainability; consumer attitudes; media messages

Introduction

Most seafood consumers have little direct experience of fisheries, so media is often their main source of information about fisheries practices, industry activities, and the sustainability of Australian seafood. Previous research has shown consumers to be confused about seafood sustainability, particularly about what 'counts' as sustainable seafood (e.g. Lawley et al. 2017). It has also shown that consumers are more likely to find negative messages more persuasive and to focus on the negative aspects of the Australian industry when asked (Aslin & Bryon 2003). But while previous research has sought to understand consumer perceptions of seafood sustainability more broadly (e.g. McClenachan et al. 2016; Honkanen & Young 2015; Verain et al. 2012), there has been little research on the specific role of media or media influencers in shaping consumer attitudes.

The media messages of influential individuals, such as chefs, industry figures and media content producers, are increasingly important to how food and sustainability issues are publicly framed, and to how these issues and industries may be perceived by consumers. From food television to Instagram, an intensified media focus on food has increased public visibility of issues of food provenance and sustainability. The communications landscape in which Australian food industries now operate has been profoundly changed by the increased scrutiny and criticism of food industry activities from environmental activists, NGOs, celebrity chefs, food bloggers, and other media influencers. International research (e.g. Bowman & Stewart 2013) has shown food celebrities and food media to either increase or deter seafood consumption depending on the message. For example, the UK's Fish Fight campaign, fronted by British chef Hugh Fearnley-Whittingstall, saw supermarket sales of underutilised species like Cornish Pollack (*Pollachius pollachius*) increase by 207% (Shankleman 2011), while sales of MSC-certified seafood spiked by 41% (Smithers 2012). However, there is limited local data about the impact of Australian media messages and Australian media influencers on seafood purchasing intentions or on consumer beliefs about the sustainability of Australian seafood and social acceptability of the industry.

This research aligns with the FRDC's National Priority 1 (NP1) and its focus on industry communications strategy. It was developed in consultation with NP1 and the Human Dimensions Research Subprogram (HDR) in response to the identified need to understand the impacts of media and media influencers in shaping consumer attitudes about the sustainability of Australian seafood. The research addresses the NP1 priority that "Australian fishing and aquaculture products are sustainable and acknowledged to be so". It does so by improving knowledge of the messages about sustainable seafood prominent in Australian media; the media influencers, strategies, and professional networks underpinning their circulation; and how these messages are understood and interpreted by consumers. This knowledge can help to inform communications strategies for sustainability messaging, reduce consumer confusion or concern, and improve consumer trust and acceptance of the Australian seafood industry.

What are 'influencers' and why do they matter?

The term 'influencer' refers to an individual whose perceived expertise or knowledge on a particular topic (in this case, seafood) gives them the capacity to affect consumer purchasing decisions or perceptions. As the name suggests, influencers are important because they are *influential*: they can leverage wider media coverage, including valuable 'earned' (as opposed to 'paid') media, and they bring with them their own audiences and followers with whom they have developed strong relationships of trust. It is becoming increasingly common for businesses and not-for-profits to work with influencers in paid, unpaid, formal and informal capacities. Successful relationships with influencers can raise the public profile of brands or issues, enhance positive media coverage, and bring issues to the attention of new audiences. FRDC has prioritised understanding who has influence over public perception of fisheries issues, and this research assists in that goal.

Sustainability

This research does not seek to define what sustainability 'is' or to demarcate specific species, practices or industries as 'sustainable'. Instead, we identify the ways in which ideas about sustainability appear in media, how they are talked about by media influencers, and how they are understood by consumers.

Industry

The term 'industry' is used throughout to refer to fishing and aquaculture producers and industry associations, including FRDC.

Objectives

The agreed objectives of the project were to:

1. Identify the role and preferred mechanisms of media influencers in shaping media messages about the sustainability of Australian produced seafood and the domestic seafood industry that are successful in achieving the greatest share of media 'voice', and to evaluate their impacts on consumer perceptions;

2. Contribute to the ongoing development of the FRDC's National Priority 1 communications strategy; and

3. Offer best-practice strategies for dealing with the potentially divergent messages of industry and media influencers, and in doing so, boost the profile of Australian seafood industry achievements in relation to sustainability initiatives.

Method

The research was conducted using three methods:

1. A survey of Australian media messages related to the sustainability of Australian seafood;
2. Semi-structured interviews with seafood influencers and the organisations that work with them; and
3. Focus groups with seafood consumers.

Survey of Australian media messages

Using a combination of content, discourse and visual analysis (Deacon et al. 2007), Australian media coverage of seafood sustainability issues was analysed for the period of 2015 to 2018. This included analysis of mainstream media (e.g. print and online news), lifestyle media (e.g. television cooking shows, food magazines, newspaper food supplements), and social media (e.g. Facebook, Instagram, Twitter).

The media survey sought to identify the role of influencers in shaping Australian media coverage of seafood sustainability issues. Specifically:

*   The messages that were most prominent in media, including the key stories or issues about the sustainability of Australia's domestic seafood market that achieved the greatest share of 'voice' over the sample period;

*   The strategies employed to communicate these messages, including the target audience of media messages and, where relevant, the behaviour or activities the messages are intending to change or encourage/discourage; and

*   The influencers (e.g. chefs, media personalities and producers, industry figures) that were most active in communicating these messages, and role of these influencers in either enhancing or diminishing industry achievements.

Because there is already substantial data available about the effectiveness of paid advertising (such as through research conducted by the Australian Seafood CRC and the market research of major retailers), the focus of this analysis was on 'earned' (rather than 'paid') media coverage. Audiences perceive earned media coverage differently to paid promotional messages, with earned media generating deeper connections with audiences than paid (see Katz 2016). The focus here was on media messages and issues with the capacity to impact Australian fisheries aimed at domestic markets.

It should be noted that the media survey did not encompass all media platforms, nor was it designed to capture every media example relevant to the sustainability of Australian seafood. The provisional nature of the findings should be stressed: drilling down more deeply into any one of the platforms or issues discussed here would be an additional research project in its own right. However, our approach was sufficient to develop a broad picture of recent media representations of the sustainability of Australian seafood, which was used to identify relevant influencers to speak to for the semi-structured interviews and to identify case study media examples to 'test out' with seafood consumers in the focus groups.

News media analysis

Using the Factiva database, we identified all Australian urban and regional news articles (print and online) related to the commercial seafood, fishing and aquaculture industries for the 4 years from 1 April 2015 to 31 March 2018. We used a very broad Boolean search in the first instance:

commercial fish* OR fish* indust* OR aquaculture OR fishing. This breadth was to ensure that we did not miss any articles relevant to sustainability issues, but which did not use the word "sustainability".

Our initial search resulted in 6,786 news texts. These were subjected to a content analysis (Weerakoddy 2009) to identify those relevant to sustainability issues (broadly defined to include environmental, social/cultural, and/or economic sustainability). Those articles unrelated to sustainability issues were removed, leaving 2,734 articles remaining in the sample. These articles were then coded to identify:

1. key reported issues; and

2. whose interests or perspectives determined the framing of the story (e.g. industry, NGOs, recreational fishers, government/political actors, research organisations, chefs and other media influencers, etc.).

This gave us a comprehensive picture of the key seafood sustainability issues visible in mainstream news media, along with whose interests were driving this coverage. The focus was on print and online news coverage due to the fact that these media are important in driving both news and activist agendas, and because they are the types of news most likely to be circulated on social media (Araujo & Van der Meer 2018).

The Factiva search was also used to identify the individuals that were prominent in the media coverage of seafood sustainability issues, with a focus on media influencers (such as chefs, celebrity anglers and other prominent figures). Of the 850 stories initially identified from the larger sample, only 282 of these were relevant (that is, they included chefs/media figures/influencers and engaged with seafood sustainability issues). The relevant texts were then subject to a second content analysis to identify:

1. type of story (e.g. news item, restaurant write-up, story about a festival/event, cookbook review, etc.);

2. major theme; and

3. which influencers featured in the story.

The frequency with which individual influencers appeared in news media coverage was used as a proxy for 'reach'. This enabled us to identify the influencers that gained most traction in mainstream media and which had the capacity to move beyond a single platform or sphere of influence. Influencers were placed within three categories to reflect the frequency with which they appeared in the coverage: tier 1 (4+ mentions); tier 2 (2–3 mentions); tier 3 (1 mention). The number of mentions was used as part of the selection strategy for identifying individuals to follow on social media (see *Social media analysis*, below), as well as for developing a list of potential participants for semi-structured interviews. Previous research (e.g. Friedlander & Riedy 2018) has identified two mentions as sufficient to count as an "influencer". Interview participants were selected from across the three tiers in order to include influencers of varying prominence and reach.

Social media analysis

Two methods were used for the social media analysis: Twitter network analysis and qualitative analysis of Twitter and Facebook posts. The focus here was primarily on Twitter and Facebook as platforms for 'political' conversation and campaigning (Instagram was included in the *Lifestyle media analysis*, below).

Data for the network analysis was collected using TrISMA, the Tracking Infrastructure for Social Media Analysis, which collects tweets from four million Australian Twitter users. Tweets were collected for three key issues that were identified via the news media analysis and/or the influencer interviews as issues that were substantially affected by social media. These were:

1. the ban on net fishing in Port Phillip Bay;

2. the controversies over Tassal and Atlantic Salmon (*Salmo salar*) aquaculture in Tasmania; and

3. the Geelong Star "super trawler".

Keyword and hashtag searches were used to identify the relevant tweets in each case. There were 1900 tweets for the ban on net fishing in Port Phillip Bay; 26,596 tweets associated with the controversies surrounding Tasmanian Atlantic Salmon; and 45,166 tweets for the Geelong Star.

This Twitter data was subject to a network analysis to identify the level, range and depth of engagement between users across the three issues. Focusing on retweets and @mentions, we identified the users and communities with the greatest degree of influence and visibility within the three conversations. Retweets and @mentions are two of Twitter's "communicative affordances" (Schrock 2015) that allow users to interact, disseminate information, and bring issues to the attention of others. Research (e.g. Dehghan 2018) has shown that users often employ retweets and @mentions differently to achieve different communicative goals: retweets indicate conversations between users, with retweets often signalling an endorsement of another user's tweets and/or an attempt to disseminate their views within one's own community; @mentions are the users that are talked to, at or about, with the number of @mentions often indicating the perceived level of importance of different actors within a network. The network structures created through the collective use of retweets and @mentions were analysed for the insights they provided into the engagement and conversation dynamics surrounding the three issues.

A community detection algorithm was used to identify clusters of users based on their levels of interaction and to visualise the resultant networks. Visualisations were produced of the engagement and conversation dynamics surrounding the three identified issues. These are shown and discussed in more detail on pp. 24–36 in Appendix 4.

As well as visualising the engagement and conversation dynamics surrounding the three identified issues, an additional network analysis was conducted on all individuals and organisations that appeared in the news media coverage analysed in the News Media analysis, above. We identified the active Twitter users among the influencers in Table 2 (in Appendix 4, p. 21), as well as those among the NGOs, environmental groups, and industry and recreational fishing organisations who appeared in the news media coverage. Of the list of 161 individuals and organisations, 81 had Twitter accounts; TrISMA has an ongoing collection of tweets for 56 of these.

TrISMA was queried to identify tweets posted by the users in the list that @mentioned and/or retweeted any of the other users in the list. In this case, combining analysis of retweets and @mentions provided a clearer picture of the overall communicative environment, as it enabled us to identify the communities of users that interact with each other. There were 4,051 tweets posted between 2015 and 2017 in which one of the identified users had retweeted/@mentioned any of the other users in the list. However, since it is possible that a tweet @mentions more than one account, all secondary @mentions were also included to allow identification of shared networks among the identified users. When secondary @mentions were included, the dataset consisted of a total of 11,819 tweets. These were analysed for their networks of interaction and endorsement, using the same approach to network analysis and visualisation as for the issues analysis.

It should be noted that while Facebook is also a key site for debates relevant to the sustainability of Australian seafood, we have been unable to undertake a network analysis of users of this platform due to changes to Facebook's API at the time of data collection (see Bastos & Walker 2018). However, qualitative analysis of Facebook interactions suggest that we would anticipate similar results.

Qualitative analysis focused on two issues: the ban on net fishing in Port Phillip Bay; and the controversies surrounding Tassal and Tasmanian Atlantic Salmon aquaculture. These were both cases that elicited active social media engagement from influencers, and in which social media activity was thought to have impacted on the overall outcome of the case (as revealed through the research interviews, see methods below). Both were examples of using influencers to galvanise

consumer support. In the case of the former, the influencers mainly spoke in support of the seafood industry; in the case of the latter, they were more critical. These differences are useful for exploring the communications strategies that become salient as controversial issues play out online, and how messages do (and do not) move across and between media platforms.

The Port Phillip Bay case study involved the collection and qualitative analysis of thousands of Twitter and Facebook posts. We identified relevant Twitter posts through keyword and hashtag searches (e.g. "Port Phillip Bay" AND "fishing" OR "fishery"; #savebayseafood), and then followed relevant accounts and conversation threads and collected and analysed additional posts. We also collected posts to relevant Facebook pages (e.g. Victorian Seafood, Say NO to the Netting Ban in Port Phillip & Corio Bay, Friends of Corio Bay Action Group, VRFish) for October to November 2015, which was the period of peak social media activity during this conflict. We then followed links and shares to other relevant public pages to identify key themes in the social media conversation. We were especially interested in identifying salience (i.e. which messages come to predominate) and shareability (i.e. which messages are most frequently repeated and shared). Under the conditions of the ethical approval granted by the University of Adelaide's Low Risk Human Research Ethics Review Group (Faculty of Arts and Faculty of the Professions), only public posts and pages were analysed.

Qualitative analysis of issues surrounding Tasmanian Atlantic Salmon focused on the social media activity surrounding the Sustainable Salmon Chefs Charter. This was an initiative of Environment Tasmania that specifically deployed Tasmanian and Australian chefs as influencers seeking to shape public opinion and consumer purchasing decisions about Tasmanian Atlantic Salmon. We used the search terms "Sustainable Salmon Chefs Charter" to identify relevant posts on Twitter, Facebook and Instagram, and collected relevant posts from the Twitter, Facebook and Instagram accounts of Environment Tasmania and the chef signatories of the charter. As with Port Phillip Bay, posts were analysed for themes as well as assessing for salience, activity and engagement.

More detailed discussion of the results of the qualitative research appears in Appendix 4, pp. 37–47.

Lifestyle media analysis

The lifestyle media analysis focused primarily on specialist food media, such as television food programs, cookbooks, and food magazines. It also included analysis of Instagram. Relevant lifestyle media texts were identified through three methods:

1. Via the Factiva news searches (see *News media analysis*, above) to identify the lifestyle media texts that generated wider media attention;

2. Via the media releases of major industry organisations to identify publicised lifestyle media initiatives for the period 2015–2018;

3. Via manual searches of relevant stories and features in food magazines, including *delicious*, *Donna Hay* and *Australian Gourmet Travelle*r, for the same period.

Relevant texts were then analysed using a combination of content, discourse and visual analyses (Deacon et al. 2007) to determine dominant themes and messaging strategies. Results are reported on pp. 49–62 of Appendix 4.

Influencer interviews

Semi-structured interviews (Legard et al. 2003) were conducted with 22 seafood influencers and the organisations (i.e. industry, NGO and recreational organisations) that work with them. Relevant influencers were identified via the media survey, with individuals selected for interview if they were a prominent 'voice' for sustainable seafood and/or sustainable seafood was a key part of their personal brand. As mentioned above, interview participants were selected from across the three tiers (of 4+ mentions, 2–3 mentions, or 1 mention); they were only included from tier 3 if they also

appeared regularly in media other than online and print news, such as appearing in the *Social media analysis*, above.

Interviews sought to understand and clarify influencers' and organisations':

- Views about the sustainability of Australian seafood, their sources of information, and their level of knowledge about the Australian seafood industry;

- Professional networks with respect to sustainable seafood, including the individuals and groups that have shaped their own views and the individuals and groups they share their own knowledge with;

- Use of media (including social media) to promote their views, the intended audience(s) they are seeking to communicate with, and what (if any) consumer or industry behaviours they are trying to influence; and

- Strategies for working with influencers, including formal and informal relationships, and successes and failures of influencer–organisation partnerships.

Influencers and organisations were selected to include a range of views, including those who have actively supported Australian fisheries, as well as those that have held more critical views of industry practice.

Interviews were undertaken with 8 chefs; 4 seafood industry figures; 2 media producers; 1 nutritionist; 1 celebrity recreational fisher; 1 researcher; 1 representative from a recreational fishing organisation; and 2 representatives each from seafood industry organisations and NGOs. Previous research (e.g. Lester & Hutchins 2009) has shown this to be an adequate sample size for determining the activities, attitudes and experiences of industry actors. In our case, it was sufficient to ensure saturation of research themes (i.e. where no new information is obtained from further data). It should be noted that chefs comprise the largest group of participants because they were the most frequent and prominent category of influencers, as identified in the media survey.

Interviews were semi-structured to enable elaboration and clarification of complex points (Ezzy 2002), and averaged 30–40 minutes in duration. They were conducted either face to face or over the phone, as previous research by the research team (e.g. Phillipov 2017) has found phone interviews to be more effective in achieving higher participation rates among busy professionals than those conducted face-to-face.

Once completed, interviews were transcribed, and a copy sent to the participant for checking. Once the transcription was approved, interviews were open coded (Strauss & Corbin 1990) for key themes. The coding framework for the influencer interviews is included in Appendix 2.

Under the conditions granted by the University of Adelaide's Low Risk Human Research Ethics Review Group (Faculty of Arts and Faculty of the Professions), participants have been identified by their role (e.g. chef, nutritionist) rather than by name.

Consumer focus groups

Six focus groups were conducted with seafood consumers. Two groups each were conducted in Sydney, Adelaide and Hobart. The selection of a large urban metropolis, a smaller-sized capital city, and a regional capital was designed to capture a range of consumer views and experiences.

Each group comprised 10–12 participants, with a total of 68 participants across the six groups. Participants were recruited by Qualitative Research Australia to ensure a demographic mix of gender, age, education, income, and ethnic background. Participants were included in the focus group if they were active seafood consumers and had purchased seafood at least once in the previous month. However, most purchased fish and seafood far more frequently than this.

Participation in the focus group included a standard incentive for consumer research ($80–$100, depending on location).

Similar studies of food-related industries (e.g. Bray & Ankeny 2017) have indicated this number of focus group participants and range of locations to be optimal for ascertaining consumer attitudes on complex issues.

Focus groups included questions on consumers':

- Media use

- Perception of influencers and sustainability messages; and

- Views about the sustainability of Australian seafood.

The aim of the focus groups was to ascertain:

- How media messages about the sustainability (or otherwise) of Australian seafood are received by consumers;

- The messaging strategies that consumers find more and less persuasive; and

- Whether media messages are having the effects on consumers that influencers intend.

Focus groups lasted approximately 90 minutes each.

As well as discussion of the key topics above, groups were shown stimulus material from three media examples collected as part of the media survey. This was done to assess consumers' responses to different media influencers and messaging types in 'real time'. These examples offered a common experience for the groups (see Weerakoddy 2009) that did not rely upon participants' recall of previously seen media texts.

The media examples included different genres of food-related media (identified via the media survey), including cookery instruction, Instagram food photography, and political campaigning. Examples were selected to include a range of issues relevant to sustainable seafood messaging (including under-utilised species, labelling and certification, and environmental impacts).[1] They were also selected to ensure that NGO perspectives were included in the example texts.

As with the interviews, focus groups were transcribed and open coded for key themes. The coding framework for the focus groups is included in Appendix 2.

The media examples were:

1. A recipe and one-page discussion 'On Sustainable Seafood' from 'Fast Ed' Halmagyi's 2017 cookbook, *The Everyday Kitchen*.

   o This example combined discussion and promotion of under-utilised species, certification schemes and NGO perspectives with recipes and seafood purchasing advice. Ed Halmagyi has a national profile through his regular cooking segment on *Better Homes and Gardens*, as well as through his cookbooks and other media appearances.

---

[1] Under-utilised species was selected as it is an emerging topic in lifestyle media. Media coverage of under-utilised species is discussed on pp. 52–53 of Appendix 4. Tasmanian Atlantic Salmon aquaculture was chosen as the 'controversial' issue, as this was the issue that had received the most media coverage during our sample period; further details of the news and social media coverage of this issue can be found in Appendix 4 (pp. 9, 15–16, 20, 26–31, 37, 43–48).

2. An Instagram post from Melbourne chef Guy Grossi promoting #sustainable Australian Sardines (*Sardinops sagax*).

   o This was chosen as an example of the 'stylised' food photography popular on Instagram (see Manovich 2017). The influencer interviews revealed that Instagram is increasingly becoming influencers' social media platform of choice (see 'Key findings from influencer research', below). In this case, it is one that promoted a dish using an under-utilised species prepared at Guy Grossi's Melbourne restaurant, Grossi Florentino. Grossi's Instagram account has 22,000 followers, which makes him one of 10 'tier 1' chefs to have an Instagram following of more than 20,000 people (see Appendix 4, p. 56). He is also known to national audiences through his role as a regular judge on *My Kitchen Rules*.

3. An Instagram post from Environment Tasmania's Sustainable Salmon Chefs Charter featuring Sydney chef Christine Manfield.

   o This example featured Christine Manfield as a spokesperson for the NGO Environment Tasmania on the controversial issue of Tasmanian Atlantic Salmon aquaculture. This was the most controversial issue identified during the sample period (see footnote 1 for details), and it was chosen to gauge participants' responses to explicit activist messaging. While Manfield is perhaps the lesser known of the three chefs, her food writing and guest appearances on *MasterChef Australia* have brought her to the attention of national audiences.

The emphasis here on chefs as influencers was, again, due to their prominence in the media survey. It should also be noted that we chose influencers with a national media profile for practical reasons, as it maximised the number of people likely to be familiar with them given the broad demographic range of our focus group participants. However, an influencer with a national profile is not necessarily the best 'mouthpiece' for sustainability messages in all circumstances; further research could investigate the appeal of more local or niche influencers with more narrowly segmented focus group cohorts.

Results, Discussion and Conclusions

Key findings from the media survey

Industry share of voice

The media survey found that the Australian seafood industry consistently secured the greatest 'share of voice' in print and online news coverage of issues affecting the commercial fisheries and aquaculture sectors for the period of 2015 to 2018. See Figure 1 below. Much of this news coverage was driven by the "news value" of conflict, which is to be expected given that conflict is a major driver of the news agenda on most issues (Swenson & Olsen 2018).[2]
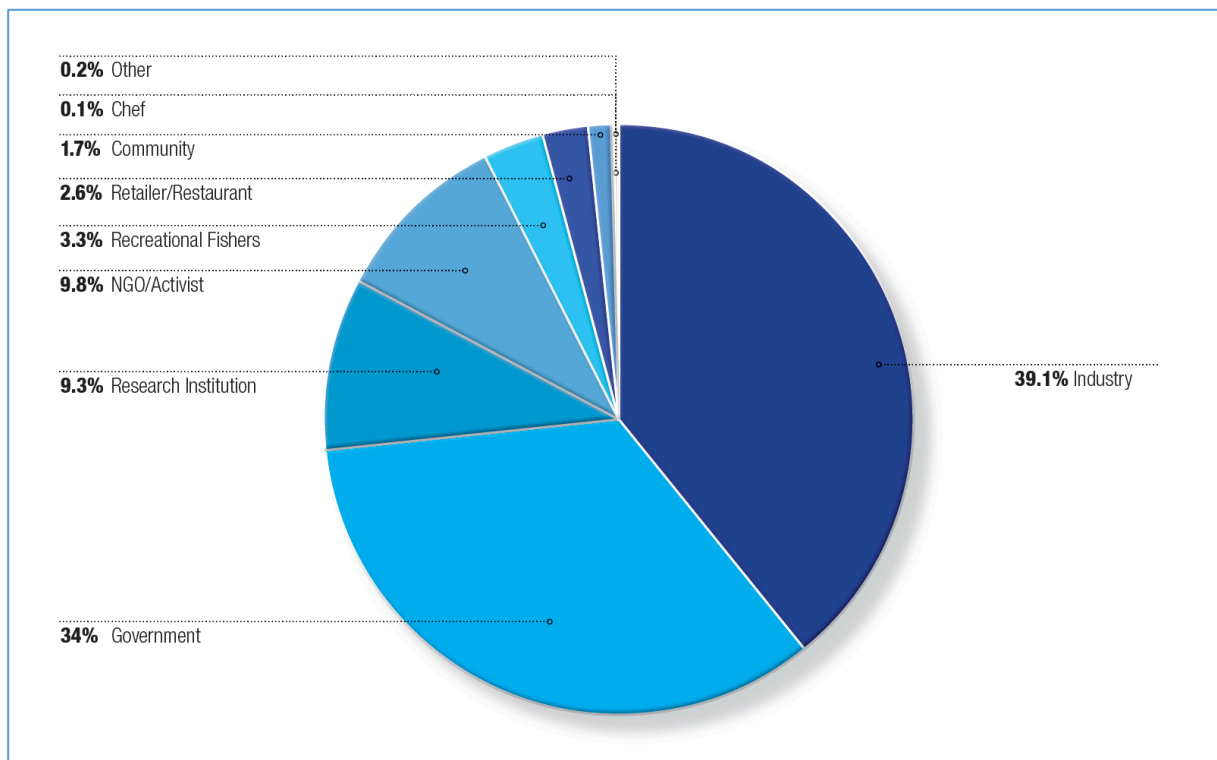

Figure 1: Drivers of news media coverage, 1 April 2015 – 31 March 2018 (n = 2734)

While industry has been successful in securing the largest share of voice on key issues, most of the news stories did not originate from industry sources. Governments were the most prominent origins of stories (especially on fisheries managed issues), followed by NGOs and community groups (especially on controversial fisheries issues), and research organisations such as universities and CSIRO (especially on issues of climate change, rising ocean temperatures, and other environmental impacts on the sustainability of fisheries).

A very small portion of stories were initiated by recreational fishing groups (mostly net-free fishing zones). In many of these cases, industry was responsive, but not necessarily reactive: that is, industry often worked to add its voice to the discussion of relevant issues, and this was portrayed in largely positive or neutral terms.

However, on controversial issues (e.g. trawling, Atlantic Salmon aquaculture, and government changes to fishing regulations, including net-free fishing zones), industry was frequently reactive,

---

[2] For a discussion of news values, see Harcup & O'Neill (2017).

rather than proactive. Consequently, share of voice cannot be seen as a straightforward proxy for 'positivity' of coverage. For more detailed discussion of these findings, see Appendix 4, pp. 8–16.

At present, the predominance of 'conflict' as the dominant strategy for securing news coverage, suggests that there is room to engage with other news values, including both 'traditional' news values like human interest and those more specifically adapted to a social media age (such as shareability, see Harcup & O'Neill 2017). A more proactive strategy of positive media coverage before issues arise may be more effective than adopting crisis management strategies once issues have come to light. As Silver and Hawkins' (2017) research on sustainable seafood messages suggests, successful messages for galvanising consumer support are not those that reassure them about the technical-managerial aspects of fisheries management, but those that shift the focus from "fisheries management" to "sustainable seafood" with messages that "target ... our stomachs, tastes, identities and emotions" (Silver & Hawkins 2017).

Defining sustainability

While influencers typically acknowledge that sustainability is complex (see 'Key findings from the influencer research', below), most media tended to use terms like "sustainable" or "sustainability" without defining or explaining what these terms mean (see Appendix 4, pp. 17–18 for more detailed discussion). This potentially leads to ambiguity about what sustainability is or how it should be assessed. Such ambiguity was reflected in the consumer focus groups, where sustainability was often conflated with other issues such as freshness, health or food safety (see 'Key findings from consumer research', below).

Influencers

Chefs were the most prominent influencers across all media types when it comes to the sustainability of Australian seafood (more than 95% of influencers identified were chefs). There were a small number of bloggers, nutritionists and recreational fishers also active in the sustainability space, but chefs comprise the majority of influencers whose personal brands are linked to sustainable seafood. See Appendix 4 (Table 2) for a complete list of the influencers identified in the media survey.

As the most prominent group of influencers identified in the media survey, chefs generally acknowledged that Australia's wild-catch fisheries are among the best managed and most sustainable in the world. The picture for aquaculture was a little more complicated, however, with some expressing concerns about the environmental impacts of Tasmanian Atlantic Salmon farming.

Chefs' largely positive views suggest that they could be willing advocates for industry, so long as they see benefits to 'speaking up' on industry's behalf (for more detail, see 'Key findings from the influencer research', below). However, while it is clear that chefs can successfully influence media agendas, their (and other influencers') influence on consumer perceptions is less clear. The fact that they may be *prominent* in media, does not necessarily mean they are *influential* on consumers. The question of influence addressed in the 'Findings from the consumer research' below, but given the complexity of measuring media effects (see Fishbein & Hornik 2008), these results would need to be verified with further research.

Social media

While the results of the news media analysis showed that the Australian seafood industry has been successful in using traditional media relations techniques to get industry perspectives on the mainstream news agenda, effective social media use varied significantly across the sector. There were examples of sophisticated social media use across the industry, but there were also a range of less successful examples that failed to generate sufficient interest or engagement. This failure was due to a range of factors, including poor understanding of platform conventions and a lack of knowledge about how to attract and maintain. For example, some used social media largely to 'push' content at audiences, while others missed opportunities to tag influencers when posting photos of them at an event.

When undertaking the media survey, we found a number of abandoned or partially utilised social media accounts (particularly on Facebook and Twitter), which seemed to post enthusiastically when the account was first created but then did not continue with these efforts. While the observations here and in the paragraph above are anecdotal (and emerged incidentally while doing other forms of analysis), it is worth noting that they appear to be confirmed by the industry consultation we conducted for this project. For time- and resource-poor industry organisations, in particular, the challenges of effective social media use emerged as a key theme during this consultation. This suggests that further training and resources on the effective use of social media may be beneficial. This potentially includes formal social media training for the Australian seafood industry, in addition to the more conventional media training that has already been done (FRDC project no. 2011-409.20 "Strategic media training for the Australian seafood industry").

Overcoming social media silos

The Twitter network analysis revealed social media conversations about seafood issues to be highly fragmented, with industry, environmental groups, and chefs operating within almost entirely separate networks. See Appendix 4, pp. 24–36, for discussions and visualisations of these networks on key issues.

The examples below illustrate the fragmentation of the social media conversation on the issue of Tasmanian Atlantic Salmon aquaculture. Figure 2 shows the retweet network arising from *Four Corners'* exposé on Atlantic Salmon farming in Macquarie Harbour and Okehampton Bay; Figure 3 shows the @mention network on this issue.[3]

---

[3] Notes on reading the visualisations: the users that appear in the centre of the graphs are those that are retweeted/@mentioned by a majority of the other users in the dataset. Those situated at the peripheries are those retweeted/@mentioned only by certain communities of users. To ease the reading and interpretation of the visualisations, each community was assigned a different colour. The colours, therefore, represent communities of users with a high level of inter-tweeting or @mentioning. Each circle (node) in the network represents an individual Twitter account, and each curved line (edge) represents a retweet/@mention. The size of a node represents the sum of retweets/@mentions received by an account as a proxy for the account's level of activity, engagement and reach. The larger a node is, the higher number of retweets/@mentions received by the account. To assist in reading the graphs, only the top retweeted/@mentioned accounts (i.e. those with the most engagement) are shown with their usernames.

Figure 2: Tassal and Tasmanian Atlantic Salmon, retweet network

Figure 2 reveals several distinct, but largely disconnected, clusters of activity. Unsurprisingly, given that *Four Corners* encourages live tweeting and that traditional media remains a key source of information for many social media users (Araujo & Van der Meer 2018), the accounts most central to this network were those associated with national news and current affairs media, followed by local media. The central position in the network was occupied by accounts related to Four Corners and other ABC programs (e.g. @4corners, @caromeldrum, @aljmcdonald), with a second distinct cluster formed by local Tasmanian media (e.g. ABCnewsTas, @LeonCompton, @936Hobart).

Another influential cluster centred around politically progressive and environmental actors. Helen Barratt (@hellbrat) played a central role in this cluster. Other important accounts in this category were @berkeleyboy, which is a highly active account with a large number of followers. @Cloudless8, which appears to be a pro-Labor account, played both a central and bridging role in this cluster; its tweets were retweeted by many users within this cluster, as well as by users who have retweeted other central accounts. Accounts such as these play an important role in giving visibility to the issue within different Twitter communities. However, environmental and politically progressive communities in the Australian Twittersphere are typically inward-looking and prone to echo chambers (Dehghan 2018), as they were in this case. That said, echo chambers are not

hermetically sealed, and given that environmental and politically progressive communities are well-connected to other clusters in the Australian Twittersphere, especially to general politics and news, concerted efforts by them in using hashtags, @mentioning and retweeting other accounts, and being retweeted and @mentioned by them, can significantly increase the visibility of issues and information.

The salmon industry's voice, in contrast, was very far from the central retweet network. @tassalsalmon and @tassalsalmanca played important roles in information dissemination within their own networks, but their peripheral location within the overall discussion meant that these tweets were less likely to be seen within other user networks. Since retweeting is often used as a sign of endorsement (Bruns & Stieglitz 2013), this limited re-tweeting of industry accounts can be viewed as a deliberate decision by other Twitter users to not give visibility to industry perspectives.

This explanation is confirmed by the @mentions network, which showed industry accounts in a far more central role. As Figure 3 shows, the @mentions network reveals media figures and outlets (e.g. @4corners, @caromeldrum, @leoncompton, @abcnewstas) to be in a similarly central role as they were in the retweet network. However, this network also shows both fewer political and environmental accounts at its centre and a greater centrality of industry accounts (e.g. @tassalsalmon, @huonsalmon). @tassalsalmon, for example, received a far greater number of @mentions than retweets. This is typical of how Twitter users typically engage with organisations during times of controversy (Araujo & Van der Meer 2018), and shows that users are aware of industry communication, but are engaging with it on their, rather than on industry's, terms.

Comparing the retweet and @mentions networks, it becomes clear that users were strategically choosing to retweet or @mention accounts to achieve different communicative goals. Retweeting introduces information to one's own followers. @mentioning, in contrast, is used to talk to, at or about other users, including those one disagrees with. @mentions are often a tool used to engage in debate with particular users and/or to bring issues to the attention of one's own followers, so that they might join the user in engaging in further debate with these other user accounts. Such strategies of @mentioning mean that industry does not necessarily have control over how contentious issues play out on Twitter, particularly when industry's attempts to counter criticisms are effectively silenced by users' decisions not to retweet industry posts. When contentious issues arise, there is a risk that industry groups and organisations can invest time and energy in 'pushing out' content that will only be seen by those who are already part of their networks and who are already supportive of their positions. Generating social media content does not in itself shape the terms of the debate: how this content circulates within online and offline networks is key. Moving beyond echo chambers and 'bridging' between network silos requires a planned social media strategy.

Bridging these networks may provide opportunities to bringing seafood issues to the attention of wider audiences. For example, given the relative isolation between the social media networks of chefs and those of environmental groups, industry engagement with chefs and their 'foodie' followers may offer an alternative avenue for positive messages about Australian seafood.
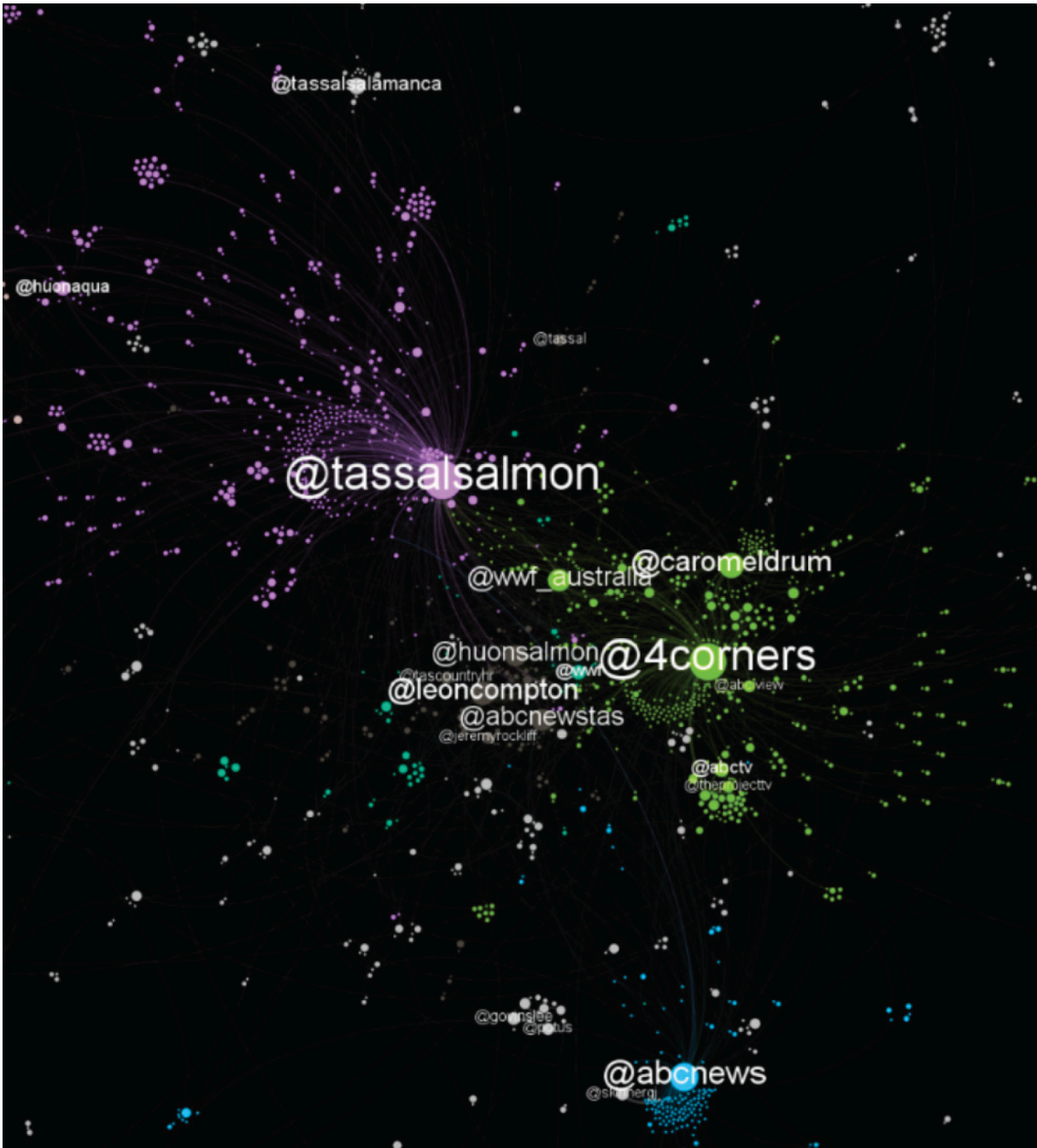
Figure 3: Tassal and Tasmanian Atlantic Salmon, @mention network

However, it is important to choose carefully the circumstances of such alliances. For instance, both industry and NGOs used chefs as allies during periods of conflict (e.g. such as during the lead up to the ban on net fishing in Port Phillip Bay, or during the controversies over Atlantic Salmon aquaculture in Tasmania). But as detailed in Appendix 4, pp. 37–47, the involvement of these influencers generated little social media engagement (including Twitter, Facebook and Instagram) and appeared to do little to shift people's perspectives on contentious issues. This suggests that working with influencers may have benefits in some circumstances, but they may not be so helpful in galvanising people in times of conflict. This was confirmed in the focus groups, in which consumers reported that they did not respond positively to messages that they perceived as "too political", see 'Key findings from the consumer research' below. Given chefs' roles in shaping popular discourses about food and sustainability (Johnston & Goodman 2015), forging relationship with such influencers during 'calmer' periods may offer fruitful avenues for initiating different kinds of conversations about sustainable seafood, with different kinds of audiences.

Lifestyle media messages

In lifestyle media (including specialist food media such as television cooking shows and food magazines), under-utilised species, animal welfare and food waste have emerged as key issues shaping the way that seafood sustainability is talked about and defined (see Appendix 4, pp. 50–57, for more detailed discussion of the lifestyle media coverage of each of these topics).

Lifestyle media has a powerful influence on popular discourses about what constitutes 'good' food (Phillipov 2017). Although there is some specialised seafood media (e.g. *Seafood Escape*), fisheries tend to be under-represented in lifestyle media aimed at broad audiences. This includes some television food programs otherwise focused on seafood (e.g. *Food Safari Water*).

Part of the reason for this is that filming fisheries is a particularly challenging task for food television. Constrained media production budgets and trickier filming logistics mean that professional fishers are less likely to feature on Australian screens than any other type of food producer.

Interviews with media producers conducted as part of this research revealed that television production budgets now require most series to shoot several stories in a day. It is no accident, then, that most footage of fishing or seafood harvesting on food television is filmed close to the shore in relatively controllable conditions. Some production companies have also become increasingly conscious of broadcasters' nervousness about killing animals on television, and this affects their decisions about the types of food and food producers that they select to appear. So, for example, dispatching an oyster was seen as more palatable than killing a large fish.

Despite the challenges of featuring fisheries, the media producers stated that they were nonetheless keen to work with fishers and seafood brands, and welcomed being contacted by them. One said that, given budget constraints, a business's capacity to supply its own footage could be a deciding factor in selecting which producers to appear. Another said that he preferred to "get directly to the source": i.e. to be contacted by fishers and seafood businesses directly, rather than having contact mediated through a PR or advertising agency.

Previous research (Phillipov 2017) on Australian food television found government and industry organisations to also play an important role in providing media producers preliminary research, locations and 'talent' for their consideration, and so the role of industry organisations should also be considered as part of a strategy for strengthening relationships between media producers and the Australian seafood industry.

Key findings from the influencer research

Influencers, industry and NGOs

Influencers were engaged in a range of relationships, both formal and informal, with industry and NGOs. NGOs tended to exert more control over the content of influencer messaging (including for unpaid influencers) than was the case for the seafood industry. For example, the NGOs we interviewed typically required influencers to submit all media content, including social media posts, for prior approval. Australian seafood industry associations tended to have greater trust in the expertise of the influencer and the 'fit' between their views and those of the association. The NGOs we spoke to also tended to work with the wider range of influencers (e.g. food bloggers, celebrities, chefs), while the seafood industry associations principally worked with (or sought to work with) chefs.

Both industry organisations and NGOs identified the value working with influencers that had the capacity to leverage media and to translate complex issues in engaging ways. However, influencers sometimes had different perceptions of their value than the organisations they work with. For example, one industry association we spoke to felt that the value of a chef they worked with was in his capacity to speak to broad consumer audiences, particularly to what they described as the "mums" and "mature aged demographic" of home cooks, which were the subject of their

current communications focus. The chef himself felt that his value was his professional networks and his influence with other chefs. Although both parties viewed the relationship as successful, these differences suggest that clarification about intended audience would be beneficial when working with influencers to maximise the benefit of such partnerships and to appropriately channel the energies of all parties.

Influencers' views about the sustainability of Australian seafood

Influencers held mixed views about the sustainability of Australian seafood. The representative from the recreational fishing organisation was the most critical of all participants, describing sustainability as the "lowest form of management success". Many (n = 8) acknowledged the complexity of the term. The chefs, nutritionist and those who work in the food industry generally held generally positive views about Australian fisheries. Five participants spoke specifically about their high levels of trust in scientific assessments of sustainability and in the integrity of Australian fisheries management practices.

Interestingly, despite their public profiles on this issue, a number of the influencers were reluctant to 'speak out' about seafood and sustainability, as the following responses reflect:

> "I'm very mindful of people speaking outside their expertise… A lot of people are very, very quick to pull the sustainability comment but it's a very complex thing so I think it's a very difficult thing for a chef to actually come out and be…talking about sustainability… I think everyone is fairly wary, myself included, because you really show your belly [when you speak out on these issues], if you know what I mean." (Chef)

> "It's just very dangerous ground to be like, 'I'm the sustainable chef, eco-warrior, seafood man'. I think that you just open yourself up to being so easily criticised." (Chef)

For some, their reluctance was partly due to their wariness of criticism, but also partly because they felt that the issue is complex, and they sought to avoid media seeking overly simplistic answers. The following comments reflect this sentiment:

> "My definition [of sustainability] has changed a thousand times in the last few years… My definition of sustainability has grown messier the more I know." (Chef)

> "I just think it's a very, very complex area and I think it's scary, just the thought of trying to pull things together to have one specific view." (Chef)

> "The further you go into it, the more complex it becomes as to what is truly sustainable, but you've just got to take it upon the knowledge that you have at whatever point you're at." (Chef)

A number (n = 6) were sceptical about the use of the term "sustainability", as they felt that many had adopted this term carelessly or without sincere commitment. For example:

> "For some reason seafood sustainability has become a hackneyed cliché and almost a marketing tool that is in many instances being deployed irresponsibly." (Seafood industry figure)

One suggested the term "best practice" rather than "sustainable" should be used to signify ongoing improvement, rather than a black-and-white benchmark that has been reached.

Although views about Australian fisheries were positive overall, among chefs there was a reported preference for small-scale fisheries (n = 3), hand harvesting (n = 2), and line fishing (n = 4). There was a tendency to avoid using fish that had been longlined or trawled. For example:

> "We won't use anything that's been longlined… We don't want to have trawler caught product." (Chef)

> "They're just dragging nets through the ocean, and they're collecting all the fish, but they're also collecting everything else—turtles, dolphins…[Sometimes] they don't bring those nets

up for six hours, and I've seen videos that some of these nets are probably longer than a mile. And, the first fish that gets caught in that net's probably been dead for the last five hours, suffocated, drowned." (Chef, on why he does not serve fish caught via trawler)

"I now lean more towards buying from small-scale fisheries, putting a huge emphasis on traceability and transparency and I prefer to buy smaller-schooling species from inshore bay or inlet fisheries." (Chef)

Ten influencers stated a preference for cooking with or catching under-utilised species, as this was seen as helpful for reducing pressure on more popular fish stocks. Promotion of under-utilised species was an issue that united influencers and organisations across the seafood industry, restaurant industry, recreational fishing and media:

- "[Under-utilised species can] take that pressure for sustainability off some of the more common species that people target." (Industry organisation representative)

- "Social licence to operate, [is a] really important thing now… [We should promote under-utilised species to] move stuff away from bait and put it into human consumption products." (Seafood industry figure)

- "I think there needs to be a lot more promotion of the underutilised species… [T]he population of the world is growing, and we just—we've got to be careful we just don't eat ourselves out of products." (Chef)

- "Some under-utilised species fit very nicely into tourism… [W]e have got a very high abundance [of some under-utilised species], which allows people to have a very good chance of catching a rather large animal from shore... Now you can direct people to go and fish for these species because there is a high abundance of them and that might redirect some fishing effort away from some more vulnerable species." (Recreational fishing association representative)

Trusted information sources

Influencers' most important sources of information were trusted seafood industry networks. They stated that they accessed sustainability information through one or more institutional or NGOs sources, including stock reports, scientific assessments, seafood apps, and what they regard as trusted websites such as FRDC, MSC and Greenpeace (either alone or in combination). However, influencers who worked primarily in media tended to rely more heavily on mediated sources than those who worked in the food industry. Food industry influencers, in contrast, tended to combine mediated information with experiential knowledge and information gained through trusted relationships.

For those in the food industry, these trusted relationships, which included relationships with wholesalers and suppliers and direct contact with fishers, were often described as a primary influence on their views about sustainability (n = 8). Direct contact with fishers and seeing for oneself how they operate was often considered important evidence of the sustainability of certain fishing methods (n = 5). Indeed, chefs often interpreted fishers' willingness to be open and transparent as an indicator of the soundness of their fishing practices, as the following responses indicate:

"For me, it's about…speaking to the people that are catching [the fish], and knowing them, and creating those relationships." (Chef)

"I've been to Port Lincoln and I've gone out to see the Hiramasa Kingfish program. I've been out to see the Kinkawooka Oyster leases there that's filtering the water… When you see it in person, it's pretty hard to knock back what they're doing." (Chef)

"'Can I get in your boat?...' If people say no, then I feel like you're trying to hide something." (Chef)

Sustainability assessments could also be guided by influencers' experiential knowledge and instinctive feelings about certain people, fishing or harvesting practices (n = 9). Two chefs described emotional reactions as particularly powerful in influencing them to adopt some purchasing decisions over others. For example, a visceral reaction to witnessing trawling in action, or finding too much sand in their Scallops were each experienced as evidence of the unsoundness and unsustainability of the respective fishing methods:

> "I went out on a boat and I had a look at trawling, just because I wanted to see what it was like. And, it's fairly confrontational, it's fairly eye-opening… Shocking's probably too strong a word, but it was quite intense." (Chef, explaining why he does not use seafood caught via trawler)

> "I won't take Scallops at all unless they're a hand dive… I bought a box [of dredged Scallops]…and…all the shells are slashed, and there's sand everywhere; half of the weight of the box was sand. So if the Scallops are getting pulled up like that, maybe the ocean floor is just sand and there's nothing getting affected on the way, but I sincerely doubt it. There's no discrimination taken to how they're selected." (Chef, explaining why he only buys hand collected Scallops)

John Susman and Mark Eather were the most frequently named influential individuals that had shaped chefs' views about sustainable seafood (with three chefs each nominating them as their greatest influence). Five people (a chef, a nutritionist, two seafood industry figures, and a representative for an industry organisation) mentioned the FRDC as a trusted source of information. The nutritionist reported switching from the MSC app to the SAFS (Status of Australian Fish Stocks) app following advice from the FRDC:

> "I've since become aware that there's a bit of politics involved in those NGOs that can impact on their recommendation, and that they perhaps can be swayed not by the science, but by public opinion… I very much believe in an evidence-based approach, and I believe that FRDC takes a very similar view in collecting SAFS data and communicating it." (Nutritionist)

Instagram

Instagram was the most common social media platform used by influencers to engage with audiences and promote their views (n = 10). Most only used one or two social platforms to communicate their views. NGOs were the exception, communicating their messages on a variety of platforms, including blogs, Facebook, Instagram and YouTube.

Instagram's key benefits were reported to be its immediacy (n = 3), as well as its ease of use and focus on the visual (n = 6), and its capacity to assist in improving the transparency of fishing and food industry practices (n = 2). The following responses reflect the general consensus among participants:

> "Instagram right now is a really good platform, because you can create. I think it's quite simple, like you can put a picture or a video, you give it a little tag line, a caption underneath." (Chef)

> "People respond to pictures, so a picture with a quote saying, 'This is MSC certified, sustainable,' I think you get more attraction with that than if you do information tweets on Twitter. I think that you can put up a nice photo and you get 20 or 50 or 100 'likes' in minutes." (Chef)

> "The best message I can…do is a short video on Instagram or Facebook." (Celebrity recreational fisher)

> "One thing we do is…transparency because it's really been a closed industry and we're just breaking down the transparency. And Instagram's one of the most transparent things you can do." (Seafood industry figure)

Many (n = 8) evaluated their social media activities using social media analytics related to engagement, likes, shares, page views, etc. and tended to shape their posts accordingly. Three participants (a chef, a seafood industry association representative, and a celebrity recreational fisher) had not yet begun to evaluate their messaging. One chef worried that they were simply "preaching to the converted" and were unsure how to broaden their audiences beyond those who already share their views.

Many participants (n = 9) noted that while it was relatively easy to evaluate *engagement*, they found it difficult to measure whether the message had the desired *impact*. These views were shared by a chef, the nutritionist, a seafood industry figure, a media producer, a representative from a recreational fishing organisation, two representatives from seafood industry organisations, and two representatives from NGOs, which suggests that this is an issue that crosses sectoral boundaries.

Influencers had experimented with a range of social media platforms with mixed results. Some considered social media to be very powerful, for both good and ill (n = 4), while others had not found their social media use to be particularly effective around specific issues (n = 3), or they found its results unpredictable (n = 1).

Relationships with NGOs

Few influencers reported interest in, or engagement with, the activities of NGOs or environmental groups. Two chefs mentioned using the Australian Sustainable Seafood guide, but they had reservations about the detail and accuracy of the information provided. Only two influencers from the food or restaurant industry had worked directly with NGOs or environmental groups. These influencers (both chefs) saw their involvement with these groups as compatible, rather than in conflict with, their support for industry, as the following comment indicates:

> "It's a bit like the analogy that you put down a wine glass on a white piece of paper and you leave a ring and then put down another one and you put down another one and they overlap. I would rather look at what is overlapping, which is a huge amount of great positive, fantastic stuff about sustainability and leave the fringe bits, which are the sticking points – like Tuna or Orange Roughy or something else." (Chef)

These two chefs had worked with NGOs because they saw them as offering positive, pro-sustainability messages, rather than anti-industry ones. As they explained:

> "It wasn't saying, 'No, your industry is bad'. It was like, 'No, it needs to be changed. Let's be positive about it. Everyone eats tinned Tuna. No-one's going to stop you from eating tinned Tuna but let's make it the best environmental practice that we can'." (Chef, speaking about Greenpeace's Tuna campaign)

> "It wasn't negative, it was more positive, it was more trying to promote a good way to do things as opposed to shutting something down." (Chef, speaking about Environment Tasmania's Sustainable Salmon Chefs Charter)

Few of the influencers mentioned certification unprompted, and certification and labelling schemes seemed to play a limited role in influencers' decision-making or their media messaging. Besides two chefs who actively promoted certification as an indicator of sustainability and the nutritionist who described MSC certification as a "powerful tool for consumers", few said that certification was something that influenced their purchasing decisions or media comments about sustainability. Some trusted the sustainability assessments of the major certifying organisations but felt that the cost of certification could exclude otherwise good operators (n = 2); others (n = 2) felt that certification's status as an "industry" left it open to corruption and abuse.

Resourcing and evaluation of media messages

NGOs tended to invest more resources in research and evaluation of media messages than either industry or recreational fishing groups. These investments included perception studies, brand tracker surveys, and focus groups. Seafood industry and recreational fishing organisations, in contrast, both reported that they struggled with time, staffing and resources, and felt they were spending most of their time "putting out spot fires" (in the words of one seafood industry organisation), rather than being adequately resourced to develop more effective media engagement or longer term media strategy.

Working with influencers

All influencers interviewed expressed a willingness to work with industry under the right circumstances. Maintaining integrity is essential. Some influencers (n = 3) stated that they did not want to feel that they were being "told" to say things they don't believe in, or to be in a position where they were required to give scripted answers. Many (n = 7) wanted to be associated with positive, rather than negative, messaging.

The chefs, in particular, commonly reported being time-poor, and so needed to feel that their efforts were "worth it" and that they were receiving something in return for their time. One chef specifically mentioned financial compensation as important, but for the remainder (n=7), access to professional networks, new or high-quality products, or simply being associated with principles they believe in were considered sufficient reward.

Key findings from the consumer research

Three types of consumers

The focus groups highlighted the difficulties of generalising about what seafood consumers think about the sustainability of Australian seafood. Views about the sustainability of Australian seafood, and the role of media and influencers in shaping consumer perceptions, were diverse. This diversity confirmed the importance of targeting messaging, since what worked for some consumers did not work for others.

Thematic analysis of the focus groups revealed that participants' views about sustainability could be categorised into three broad groups. These views appeared to be shaped by participants' relationship to cooking and the extent to which 'ethical' or values-based considerations shaped purchasing decisions.

It should be noted that these groupings emerged organically from the thematic analysis of the focus groups, which were not designed with formal consumer segmentation in mind. However, these groupings point to the importance of adapting communication approaches to different types of consumer lifestyles and values. Segmenting consumers on the basis of lifestyle, personality and values, in addition to traditional demographics, has become a growing focus of marketing research (see Kotler & Armstrong 2015); further research is needed to confirm the validity of these segments for understanding the Australian seafood consumer market.

The three groups identified were:

1. **Highly engaged foodies**. The foodies in our focus groups were mixed in terms of gender and age, but they typically had higher-than-average levels of education and income. This is consistent with previous research (e.g. Johnson & Baumann 2014), which has shown foodies to be predominantly middle class. Participants in this category reported gathering information from a variety of sources, and comprised skilled and adventurous home cooks. Previous research has shown foodies to make purchasing decisions on the basis of moral judgements about food (de Solier 2013), and this was confirmed by our participants' responses. This was the smallest group in our cohort, with no more than 1–2 foodies identifiable in each session.

2. **Interested home cooks**. This was by far the largest group in our cohort, with up to half of each group fitting into this category. This category comprised mostly of women with children who did not seek out a great deal of information about food, but followed some food media such as *MasterChef*, and were willing to try new foods and recipes as long as they fit within their budgets and the preferences of their families. Some interested home cooks reported being highly concerned about health and food safety and would rapidly change their purchasing decisions if they felt their family's health was at risk. This group had a tendency to (mis)interpret sustainability issues as health and food safety issues, which suggests that proactive messaging strategies to specifically address the health and food safety credentials of Australian seafood may help to allay their concerns.

3. **Intractables**. People in this category were committed seafood consumers, but were unwilling to change their purchasing in response to sustainability or any other 'ethical' concerns. They held the view that: a) Australian fisheries are well managed, so they do not need to be concerned about their seafood choices; b) that they were not prepared to be told what to eat, particularly when there are other countries engaging in questionable fisheries management practices; and/or c) fish and fisheries management are 'non-issues' (e.g. "I genuinely couldn't give two hoots what happens to a fish so long as it is on my plate", Male, 37). Intractables had fairly stable purchasing patterns centred around a small number of seafood favourites, and had views unlikely to be changed by media or other messaging. This category is comprised mostly of men, with at least 2–3 people per group fitting this category.

Consumer attitudes to sustainability

Consumers' most frequently stated considerations for purchasing seafood were price, freshness, Australian origin, and their own or family members' preferences. Apart from a few committed foodies, sustainability was rarely raised as a consideration when purchasing or consuming seafood, which suggests that this was not an issue of significant concern for most consumers in our focus groups.

Our findings confirm previous research, which shows that most people have a poor understanding of sustainability (e.g. Lawley et al. 2017), with several participants conflating sustainability with other issues such as freshness, health and food safety, as in the following examples:

> "[Sustainability] is important because it [the fish] can take on like mercury and things, you can get chemical poisoning from eating seafood from different parts of the world." (Female, 32)

> "The only concern I ever have with seafood is levels of mercury, or if there's anything in it that can do damage to me and my child." (Female, 43)

> "We want to know where it's come from, how it's been caught, whether it's been dredged or not and fed mercury or pink things." (Female, 63)

> "I would always buy from a local fish shop, always fresh and Australian is a must. I wouldn't buy overseas fish because I think their waters are contaminated and…if it's a local fish shop I would imagine they just fish it themselves not in a big trawler." (Female, 51)

While there was some scepticism from a small number of vocal participants, most had generally high levels of trust in Australian fisheries management practices and considered the Australian industry to be well regulated. For example:

> "We live on an island and we assume that Australia has high standards or we like to think that most of our fishermen adhere to the strict standards of regulations, otherwise they wouldn't have a job." (Female, 60)

> "I think that we have laws in place to make sure that people aren't over trawling or doing the things that have been [unsustainable in the past], there are quotas and regulations and that kind of fishing as far as I know because we have a Fishery Board." (Female, 40)

> "We know there [are] quotas and Australia is quite active in the Fisheries Department, that they are making sure that the fishermen are doing the right thing and keeping to their quotas." (Male, 57)

There were generally high levels of trust overall, not just in industry, but also government regulators, NGOs, media, and celebrity chefs—and a tendency by some participants to see these groups as essentially interchangeable. For example, one participant, explaining to others what the NGO Environment Tasmania is, described it as "like Fisheries SA" (Female, 32).

Overall, though, there is a general lack of awareness of NGOs, their activities, or their messages. When discussing the example of celebrity chef Ed Halmagyi encouraging consumers to choose seafood that had been MSC certified, most were unfamiliar with the MSC as an organisation or with seafood certification as a practice; these needed to be explained by the focus group facilitator in majority of groups. Most participants said that these kinds of labels do not and would not influence their purchasing decisions:

> "I wouldn't look for it [the MSC label] to be honest… I want to buy that Squid because I really like Squid." (Female, 48)

> "I think we're all the same, we just buy it because that's what you want [and so don't worry about looking at labels]." (Male, 58)

> "No, I don't [look for certification labels], but it would be helpful [for others], I think. I'm not saying it would affect my buying patterns, but I think it would affect [others']". (Female, 63)

While consumers' preferences for purchasing Australian seafood was sometimes a reflection of their confidence in Australian fisheries management practices, it was more often a response to their concerns about conditions in international fisheries, particularly in Asia. Some consumers were concerned about "polluted" and "contaminated" international waters, and the potential effects of this on their health. For example:

> "Just the water conditions [in international fisheries], [the] conditions of their water and you think, those fish have been swimming in that water and we are eating that fish." (Female, 63)

> "If it is from Asia and stuff like that, I hear stories that they inject it and try and make it fatter so I try to avoid that." (Male, 33)

Even those with an interest in sustainability had mixed views about the extent to which this affected their purchasing, with many considering it too difficult to stay informed:

> "I don't retain the information [about sustainability]." (Female, 43)

> "I don't have the time [to keep up with information about sustainability]. I don't have the luxury. I used to be like you and read the whole background of everything, but I just don't have the time." (Female, 37)

Others felt that food choices have become too much of a "political minefield":

> "I just feel it's loaded up all this bad news with everything. I just want to go and eat, guilt free. Why does food have to be a political minefield? … There should be enough processes and overview from trusted sources that we know that everything's ok. We can just go and enjoy the meal. Just enjoy the fish." (Male, 57)

In short, sustainability was not a 'front of mind' issue for most seafood consumers. They were generally confident in the regulation and management of Australian fisheries and had little awareness or interest in the campaigning activities of activists or NGOs. However, some had persistent concerns about the health and food safety of seafood. This was somewhat surprising given Australia's high standards of food safety. However, these findings suggest that more proactive communication on these topics may be needed to allay concerns of this nature.

Media and activism

The majority of focus group participants were heavy media users across multiple mediums and platforms, with most food-related information accessed via news (print, online and TV), television cooking shows, cookbooks, Facebook, Instagram, and YouTube. Participants most commonly stated that they used media for information, inspiration, recipes, and entertainment.

Apart from a small number of high-profile issues, such as Atlantic Salmon aquaculture in Tasmania, the 'super-trawler', or the mass deaths of Murray Cod (*Maccullochella peelii*), consumers said they rarely encountered stories about seafood in either traditional or social media, and that they were unaware of campaigning on seafood issues by activists or NGOs. In almost all focus groups, participants mentioned seeing in the mainstream news and in their Facebook feeds activism related to other food issues (most commonly animal welfare issues related to meat and livestock), but recalled seeing little or none related to seafood.

Of the small number of issues that participants could recall, few could accurately remember the details. Those who had seen the media coverage from *Four Corners'* exposé on Atlantic Salmon aquaculture in Tasmania often (mis)remembered stories as focused on the consumer health risks of fish farming, rather than on environmental or animal welfare issues. Some focused on the perceived health risks associated with the fish feed. For example:

> "It actually makes me more conscious about it, to be honest. Only because of some of the health risks and stuff." (Female, 37, on the media coverage of Atlantic Salmon aquaculture in Tasmania)

> "[The Atlantic Salmon] eat things to make them pink." (Female, 63, when asked what she remembers about the media coverage of Atlantic Salmon aquaculture)

> "They dye the flesh." (Male, 43, when asked what he remembers about the media coverage of Atlantic Salmon aquaculture)

> "Are they concerned about the salmon having a nice life or about the salmon affecting us? … [Is it] dangerous for us to eat?" (Female, 37, asking another participant about the media reports on Tasmanian Atlantic Salmon)

Purchasing decisions tended not to be motivated by concerns about sustainability or environmental impacts. Consumers reported being most likely to change their purchasing habits (even if temporarily) if they perceived health risks associated with seafood consumption. For example:

> "It's like a bit of a panic [when I see media stories about the dangers of seafood consumption] because…I've got kids and I don't want them eating stuff that [might harm them]." (Female, 48)

> "I asked my doctor when Hugh Jackman had mercury poisoning from eating too much canned tuna… My daughter eats a lot of canned Tuna, so I went to the doctor because she might get poisoned. I just remember it was in the news and I thought, 'oh no'." (Female, 43)

While the media survey found that there is, in fact, a great deal of media coverage about Australian seafood across both traditional and social media platforms, this media was reported as being largely invisible by the focus group participants. In the small number cases where consumers did recall media coverage, they often focused on or misinterpreted these issues as related to health and food safety, rather than sustainability.

Perceptions of influencers

Apart from a few big international celebrities (such as Jamie Oliver and Gordon Ramsay), or particularly controversial local ones (such as Pete Evans), consumers said that they were largely unaware of celebrity chefs and other media influencers active on seafood issues. Some participants owned cookbooks by Australian celebrity chefs who were identified in the media survey as key voices on sustainability issues, but most said that they simply looked at the recipes and did not read any of the background or additional information (e.g. about sustainability) that accompanied them.

When discussing the three media examples, a number of consumers said that, had they encountered such media in their everyday lives, they would not have read or noticed the sustainability information and/or would have ignored or scrolled past anything they perceive as "too political".

Of the consumers who *would* engage with sustainability messages, there were varying levels of trust in individual influencers. For example, there were mixed responses to the three influencers (Ed Halmagyi, Guy Grossi and Christine Manfield) we discussed in the focus groups.[4] Consumers reported trusting influencers if they perceived them to be authentic and relatable; however, *who* was judged to be authentic and relatable varied considerably. Familiarity with the influencer was not sufficient to ensure trust.

For example, there were some who trusted Guy Grossi's credibility and expertise, for example:

---

[4] By "mixed responses" we mean positive or negative feelings about that influencer. While we attempted to choose influencers likely to be known to a wide audience, not all members of each focus group were familiar with each influencer, so only responses (positive or negative) from those familiar with the influencer are included here.

"He has been a chef for a long time so you would think [the information he gives] would be credible" (Female, 46).

However, others felt that his food was too "high end" to be relatable:

"I wouldn't be able to [go to his restaurant]." (Female, 45)

"This is about getting reservations at his restaurant… I just don't think this is doing anything for sustainable seafood." (Female, 63)

Likewise, some found Ed Halmagyi authentic and engaging:

"He seems a down to earth character…I would relate to him." (Female, 60)

"He comes across to me as being quite ethical…I just think he knows what he is talking about." (Female, 65)

Others found him "boring" (Female, 40) or thought he "looks like an ex-footballer" (Female, 61), and so would be less inclined to listen to his messages. In each of these cases, trust was closely related to individual appeal; that is, if the consumer liked that particular chef, they were more likely to perceive their views as credible.

There was some scepticism about the economic motivations of chefs who speak out on sustainability issues, but consumers nonetheless tended to feel chefs "would not risk their reputation" if they didn't have sufficient knowledge of the subject. For example:

"I just think for someone to put it in their cookbook and have his name attached to it, I would take it as reputable. Why would you put it out there and risk otherwise?" (Female, 50, on Ed Halmagyi's recommendations for sustainable seafood)

"I'm thinking she wouldn't just make this stuff up… I figure maybe she knows enough or she's got enough to back it up because she's got her reputation [to think about]." (Female, 48, on Christine Manfield's criticisms of Atlantic Salmon aquaculture in Tasmania)

"I would expect him to have a bit more credibility [on seafood/sustainability issues] just because it's his job. He probably does spend a bit more time thinking about this stuff than most people." (Male, 44, on celebrity chef Guy Grossi)

There was broad agreement on the distaste for overly 'political' messaging. For example, Environment Tasmania's post about the Sustainable Salmon Chefs Charter (featuring Christine Manfield) was viewed overwhelmingly negatively:

"I think you completely switch off. I do anyway… She's making a political commentary out of the whole thing." (Female, 63)

"It feels like it is very much opinion but it is stated as fact, which I never like." (Female, 29)

"I think that if someone pushes too much of their opinion then sometimes it pushes you the other way." (Female, 31)

When asked about such campaigning strategies during the interview component of this study, such messaging was typically understood as 'positive' by both NGOs and the influencers involved (see 'Findings from the influencer interviews', above), yet consumers strongly perceived it as 'negative' and, therefore, unpersuasive and undesirable. Instead, consumers welcomed balanced information that permits personal choice without being "pushy" (e.g. Female, 43).

The varying responses across the groups highlight the extent to which individual chefs and influencers tend to appeal to different consumer niches. Messages only appealed when they were targeted to a receptive group and presented in a way that these consumers were most likely to engage with (i.e. positive rather than negative, permitting personal choice without being "pushy", and voiced by an influencer who is perceived by the intended audience as authentic and credible).

This suggests the importance of careful and targeted selection of influencers to ensure best outcomes.

Substitutes and under-utilised species

While the media survey found under-utilised species to be actively promoted by lifestyle media, influencers and industry groups (see Appendix 4, pp. 52–53, for more detailed discussion of this media coverage), the focus groups did not reveal such media to be especially effective in encouraging consumers to choose alternative species on sustainability (or other) grounds.

Under-utilised species featured in the media examples from Guy Grossi and Ed Halmagyi. Some of these species, most notably Grossi's "sustainable" Australian Sardines, were a clear "yuck" for many of the participants. Foodies and cooks from non-Anglo Australian backgrounds tended to feel more positively towards strong-tasting fish species. However, most participants stated their willingness to try under-utilised species only if they were directly substitutable for more familiar favourites (i.e. consumers might be willing to substitute one white fish for another white fish, but not Australian Sardines for Atlantic Salmon, for example). They also stated that they would only be willing to try alternative species if substitutes were clear at the point of purchase: i.e. if they did not need to remember that Tailor (*Pomatomus saltatrix*) could be substituted for more popular types of white fish, for instance.

A number of participants agreed that celebrity chefs or media influencers promoting particular species would increase their awareness of possible alternatives, but most expressed little interest in seeking out further information about sustainable seafood, and did not want to make decisions about what to cook 'on the fly' when shopping at the fish counter.

Participants in several focus groups suggested that, rather than engaging with media messages, they would prefer clear labelling or ratings at the point of purchase. The Heart Foundation 'tick' was used as an example in several cases. Others suggested clearer signage and information on recipe cards. As previous research on consumer responses to point-of-purchase actions has also shown (e.g. Hoek et al. 2017), this suggests that in the case of under-utilised or 'sustainable' species, consumers were more likely to engage with sustainability information at the point of purchase than when sustainability messages appeared in other types of media. However, behaviour change was only likely to occur if new forms of seafood consumption fit within existing preferences and practices.

Conclusions and further research

The media survey showed the sustainability clearly matters to media agendas; however, sustainability is not a significant matter of concern to many seafood consumers. While our focus group participants held largely favourable attitudes towards the Australian seafood industry and the sustainability of Australian seafood, sustainability was not a key factor in influencing their purchasing decisions, nor was it something that they reported as being especially visible to them in their media engagement.

When shown media messages related to the sustainability of Australian seafood, focus group participants reported relatively high levels of trust in both media influencers and industry activities (stating, for example, that people "would not risk their reputation" making claims for which they did not have sufficient knowledge). However, participants also reported limited exposure to, or awareness of, media messages about the sustainability (or otherwise) of Australian seafood, as well as a disinterest in engaging with such messages outside of the focus group setting. This was in contrast to other issues, such as the animal welfare issues associated with meat and livestock production, which participants experienced as being far more visible in both mainstream media and their social media feeds. One exception was health and food safety, where some participants reported immediately halting their seafood consumption if they saw media coverage of (what they sometimes misinterpreted as) health risks.

The lack of consumer visibility of, and engagement with, seafood messaging is likely an effect of the algorithmic logics of media "echo chambers" and "filter bubbles", in which users disproportionately encounter information that reflects their own interests and beliefs (Dehghan 2018). As a result of such effects, media messages, and media influencers, best direct their energies by targeting specific consumer niches.

Our focus groups found consumers to be diverse, with different groups prioritising different interests and concerns. While the accuracy of our consumer segmentation would need to be verified through further research, its findings point to the varying motivations and concerns of consumers, and to the need for targeted communication strategies, rather than 'one size fits all' approaches. For example, foodies, with their interest in 'ethical' food and their confidence in cooking, are potentially more amenable than other types of consumers to trying under-utilised species on sustainability grounds. Interested home cook, in contrast, may be less adventurous with their cooking, but they can also be highly concerned about health and food safety and will rapidly change their purchasing decisions if they perceive their family's health to be at risk. Successful communication strategies, therefore, would need to be adapted to the interests and concerns of each group.

Likewise, particular influencers appear to only be influential within specific consumer niches. A wide public profile is insufficient to ensure trust. Successful influencers are those perceived to be authentic and relatable. Gender and class can play a role in this: for example, someone perceived as elite (such as a "high end" restaurant chef) or as overly masculine (such as someone who "looks like a footballer", in the words of one focus group participant) may appeal to some consumer groups, but not others. Visibility and 'cut through' of media messages and individual influencers between, and sometimes within, consumer groups still remains a challenge. But the relative isolation of the social media networks of industry, chefs/foodies and environmental groups suggests that there a potential for 'bridging' across different networks and stakeholders and for bringing media messages about Australian seafood to the attention of different audiences.

Both consumers and influencers report preferring positive messages to negative or "overly political" ones. Despite acknowledging that sustainability is complex, sustainability is an issue on which influencers are engaged, and they show a strong willingness to work with industry under the right circumstances. While their impact on consumers may not be overwhelmingly clear, persuading consumers is not the only reason for working influencers or engaging in media messaging. Influencers' capacity to leverage media coverage remains important for broader industry communications strategy. Media coverage gives visibility to issues and can engage stakeholders not necessarily limited to consumers; the Implications and Recommendations sections below also address broader sustainability messaging strategies.

This was a relatively small study, so further research is needed to explore more fully the implications of its key findings. It should also be noted that media changes rapidly, so the issues that were identified here reflect the particular snapshot in time in which this research was conducted. New and potentially unanticipated issues are likely to emerge in the future, and further research is needed to address these. Further research could also address:

- *Consumer segmentation*. The consumers involved in this study were diverse (including on the basis of age, gender, income, education and ethnic background), with the three consumer groups we identified ('highly-engaged foodies', 'interested home cooks', and 'intractables') emerging organically from the thematic analysis of the focus groups. Further research is needed to test the validity of this segmentation, and further investigate the role of lifestyle factors (such as interest in cooking) in shaping consumer attitudes about the sustainability of Australian seafood.

- *Influencer research*. This study focused primarily on chefs because the media survey revealed them to be the dominant media influencers during the study period. The focus group research also focused on influencers with a national profile, in order to maximise the number of participants likely to be familiar with them. Further research could be conducted with more narrowly segmented focus groups to evaluate the impact of influencers who have smaller and more niche audiences.

- *Media messaging*. The focus group methodology we used of 'testing out' media messages with consumer groups could be productively applied to the evaluation of prospective media messaging. Test audiences are commonly used in market research to evaluate advertising and marketing strategies (see Rossiter & Percy 2017), but they can also be applied to the evaluation of issues-based messaging, such as those related to sustainability.

Implications

Implications for FRDC and NP1 communications strategy

This project provides information that can inform NP1 communications strategy, especially the priority of ensuring that 'Australian fishing and aquaculture products are sustainable and acknowledged to be so'.

Media influencers, especially chefs, offer potentially valuable allies for communicating media messages about the sustainability of Australian seafood. Chefs' networks of influence tend to be distinct from those of environmental groups and NGOs, and so they speak to different audiences and can leverage different types of media coverage. They are also often willing to work with industry, particularly if they have opportunities to convey positive messages that they believe in and to build with industry genuine relationships based on transparency and trust. This research show that chefs' ability to leverage media can result in positive media coverage of industry's sustainability achievements, particularly in cases where there is strong alignment between the messages, expectations and 'brand identities' of the influencer and industry. While there are clear benefits of this for *media* engagement, though the benefits for *consumer* engagement are perhaps less clear.

The benefits of working with influencers are more likely achieved in cases of positive, 'feel good' messages, rather than when seeking to harness support for controversial issues or political campaigns. There are missed opportunities, particularly in lifestyle media, to tell compelling stories about industry's commitment to sustainability, and this may be an area in which to further expand industry–influencer relationships.

While consumers were often unconcerned about sustainability and/or understood sustainability to be a 'given' in the Australian context, some types of consumers may be more receptive to sustainability messaging than others, and this can be linked to their relationships with food and cooking. For example, the foodies we spoke to were more likely than other types of consumers to adopt values-based and ethical considerations, including those related to sustainability, in their purchasing decisions. They were also often adventurous home cooks willing to try new and unfamiliar fish species, and so are likely to be more receptive to (for instance) messages promoting under-utilised species than other types of consumers.

Interested home cooks, in contrast, tended to be less motivated by sustainability considerations, but they did want to feel good about the food that they eat, and to feel that they food that they eat is healthy and safe for their families. Given that a number of our participants reported that they react swiftly to negative media coverage of seafood industry issues, and given their tendency to (mis)interpret sustainability concerns as health and food safety issues, proactive reassurance about the healthiness of Australian seafood may be beneficial for allaying the concerns of this consumer group. This includes messaging addressing the persistent concerns of some consumers about contaminants such as mercury.

We also found that some consumers (who we termed 'intractables') were unlikely to be swayed by even the most sophisticated media and communications strategy, so there is little value in directing energy and resources into targeting them.

Implications for seafood brands and organisations

This research has implications for how seafood brands and organisations engage with media, influencers, and consumers. Similar strategies for message targeting and for working with media and influencers, as outlined above, would also be beneficial at the individual brand and industry organisation level.

Effective social media use varies significantly across the sector—for every example of highly skilled social media use, there are a range of less successful examples that fail to generate sufficient interest or engagement, and which pose a significant drain on the time and resources of industry organisations and seafood brands. Results of this research informed the Best Practices for Media Engagement (Appendix 5), which outlines practical strategies for building audiences for media messages, working with influencers, and using social media platform conventions more effectively. It also offers advice for developing a clear communications strategy when engaging with media (rather than, for example, simply chasing social media 'likes'). Best Practices for Media Engagement has been specifically designed to help those who are time- and resource-poor to quickly improve their skills and know-how when engaging with media. Additional social media training, in addition to the more conventional media training that has already been done (FRDC project no. 2011-409.20), may also be beneficial.

Recommendations

Recommendation 1: Sustainability messages should be positive and allow people to feel good about eating Australian seafood

In contrast to earlier studies (e.g. Aslin & Byron 2003), our research showed little consumer awareness of seafood sustainability issues. People wanted to feel good about the food they eat and did not want to feel that eating is a 'political minefield'.

Consequently, sustainability messages should focus less on providing consumers with 'information' or 'facts and figures' about sustainability, and more on telling compelling stories about fishers, fishing practices, and their commitment to a sustainable seafood industry. International research (e.g. Silver & Hawkins 2017) recognises the emotional and 'affective' dimension of media messages to be increasingly central for galvanising consumers on sustainability issues, and so focusing on these (rather than the technical-managerial dimensions of fisheries management) are likely to contribute to more positive results.

Such messaging should form part of a clear media and communications strategy, which may or may not include working with media influencers. Because of their capacity to leverage media and to connect with different audiences than industry or environmental groups, influencers can offer alternative forms of sustainability messages that do not focus on scientific assessment. With 'local' and 'sustainable' often being used interchangeably in popular media, media messages centred on provenance and local communities can provide additional sources of alternative messaging.

Recommendation 2: Consumer-focused media messages should be targeted to relevant consumer niches

Consumers are diverse, and sustainability messages should be tailored to reflect that diversity. It is important to remember that sustainability does not 'loom large' as a concern (or even a matter of interest) for many consumers—and the consumers who *do* care about sustainability must be targeted differently to those who assume that sustainability is a 'given' in the Australian context.

Just as there is no 'one size fits all' for media messages about sustainability, neither is there one strategy for working with media influencers. Influencers can be valuable in leveraging wider media coverage and in bringing media attention to particular issues, but these messages only have an impact on consumer attitudes if the consumers see the message and positively engage with it.

Whether or not a consumer likes or trusts a particular influencer has a significant impact on the extent to which they perceive their views as credible. This indicates that individual influencers only have influence within specific consumer groups, so decisions about industry–influencer relationships should be made accordingly, ensuring that there is strong alignment between the messages, expectations and 'brand identities' of the influencer and industry. It is not beneficial to work with an influencer in all circumstances; in which case, other types of earned media coverage should be pursued instead.

Recommendation 3: Consumers' health concerns could be more proactively addressed

This research, perhaps unexpectedly, revealed the importance of more proactively addressing the health and food safety concerns of some consumers. Some consumers perceive there to be inherent health risks to eating seafood, and their fears can be amplified by media coverage questioning the sustainability of fishing and aquaculture practices, even if this media coverage does not primarily, or even specifically, raise health or food safety concerns. Messages allaying these fears are best targeted directly to the consumer groups in which these fears have a tendency to flourish.

Recommendation 4: Increased support is needed for seafood brands and industry organisations engaging with media

Effective use of media is patchy across the seafood sector. The Best Practices for Media Engagement (Appendix 5) outlines practical strategies to help those who are time- and resource-poor to quickly improve their skills and know-how when engaging with media. However, more ongoing training in social media use is additionally recommended as a complement to the more conventional media training that has previously been supported (FRDC project no. 2011-409.20).

Further support is also needed to assist time-poor seafood brands and industry organisations to devote appropriate resources to media engagement and to the development and evaluation of longer-term media strategy.

Extension and Adoption

Knowledge developed through this research can assist in improving relationships between industry, media and influencers; increasing positive media coverage of the Australian seafood industry; and engaging consumers more effectively via media communications. The primary stakeholder of this project is FRDC, and specifically NP1, with the secondary target audience being seafood brands and industry associations.

The aims of the extension component of this project were to:

1. Assist in the ongoing development of FRDC's National Priority 1 communications strategy, particularly related to strategies for media engagement and working with influencers.

2. Offer best practices for media engagement that can be readily adopted by the seafood industry more broadly.

As this project was developed in consultation with FRDC, regular contact has been maintained with Sevaly Sen and Dr Emily Ogier (i.e. emails, telephone meetings) to receive feedback on the project's major design components and preliminary findings.

While it too soon to report on the adoption of project outcomes at this stage, the Best Practices for Media Engagement (Appendix 5) was developed in response to both the research findings and to industry feedback about the challenges they currently face. Further consultations and discussions with NP1 and HDR can ensure that the strategies for adoption meet industry needs.

Project materials developed

The following documents have been developed:

- Media Survey (Appendix 4)

- Best Practices for Media Engagement (Appendix 5)

Scientific papers submitted:

Farmery, A., Putten, I., Phillipov, M., McIlgorm, A. 'Are Media Messages to Consume More Under-Utilised Seafood Species Reliable?' Submitted to *Fish and Fisheries* (under review, February 2020).

Scientific papers in preparation:

The remaining scholarly papers arising from this research will be submitted in 2020.

Appendix 1: Researchers

Project team:

- Dr Michelle Phillipov (University of Adelaide)

- Dr Anna Farmery (University of Wollongong)

- Professor Fred Gale (University of Tasmania)

The following research assistants supported this research:

- Dr Emily Buddle

- Ehsan Dehgahn

- Rebecca Paxton

Appendix 2: Coding frameworks

Codes were generated through open coding (Strauss & Corbin 1990) for key themes.

Influencer interviews – code list (alphabetical order)

~ Appeals to nature / what is natural

~ Connection/valuing to ocean/resource

~ Education

~ Education: Experiential knowledge

~ Emotion

~ Event

~ Example

~ How/when/where it was caught/handled

~ Influencers

~ Recreational fishing

~ Relationship

~ Role of consumer

~ Role of government / civil society

~ Role of science

~ Trust

~ Twitter

~ Value judgement

~ Where food comes from

~ Underutilised species

~ Evaluating information

~ Influences on own views

~ Advice to industry about working with chefs

~ Assessing knowledge of others

~ Criteria for sustainable seafood

~ Desired outcomes

~ Effective media platforms

~ Evaluating impact of message / approach

~ Importance to respondent

~ Judging sustainability

~ Key communication challenges

~ Key industry challenges

~ Professional networks

~ Reason for engagement

~ Share knowledge with

~ Sources of information

~ Sources of information: Internet

~ Sources of information: Official agencies (govt, commercial, NGO)

~ Sources of information: Personal observations/experiences

~ Sources of information: Television/radio/podcasts

~ Sources of information: Trusted actor in industry

~ Sustainability of Australian seafood

~ Target audience

~ What Message

~ Why people come to you

Focus groups – code list (alphabetical order)

Challenge: Avoids upsetting information / image on media

Challenge: Fish sellers may not be knowledgeable

Challenge: Ignorant/not educated about sustainability

Challenge: Missing, misleading or confusing information (traceability)

Challenge: Overload of messaging / message fatigue

Challenge: Recipe/Dish is complicated / impractical / 'fancy'

Challenge: Restricted time

Comparing to agriculture

Comparing to practices elsewhere

Considerations: Effect on health

Considerations: Animal welfare

Considerations: Convenience

Considerations: Convenience: Availability

Considerations: Convenience: Pre-prepared

Considerations: Ethical

Considerations: Flavour

Considerations: Freshness

Considerations: Freshness: Frozen

Considerations: Occasion/event (use)

Considerations: Own / family preference / requirement

Considerations: Price

Considerations: Price: Feed large group/children

Considerations: Processing vs natural (?)

Considerations: Production: Farmed/Wild

Considerations: Quality

Considerations: Recipe requirement (Species/processing)

Considerations: Recommendation

Considerations: Seasonal

Considerations: Source of seafood: Australian

Considerations: Source of seafood: Eating out

Considerations: Source of seafood: Freshwater/Saltwater

Considerations: Source of seafood: Local

Considerations: Source of seafood: Local: Support economy

Considerations: Source of seafood: Supermarket, market, other

Considerations: Source of seafood

Considerations: Sustainability

Considerations: Sustainability: Children as important stakeholders

Considerations: Sustainability: Companies poorly motivated

Considerations: Sustainability: Environmental pollution/impact

Considerations: Sustainability: Exporting Australian fish

Considerations: Sustainability: Fishing/farming practices

Considerations: Sustainability: linked to flavour

Considerations: Sustainability: Linked to price

Considerations: Sustainability: Local

Considerations: Sustainability: Not particular consideration

Considerations: Sustainability: Sometimes

Considerations: Sustainability: Stock levels

Considerations: Sustainability: Unsure what is sustainable

Considerations: Sustainability: Waste

Considerations: Type/Species

Considerations: Visual appeal

Credibility of organisation/influencer related to reputation

Desire for trusted guarantor

Discussing (short term) impact of controversies

Doesn't cook from recipe

Enjoys experimenting

Experience fishing

Feels guilty about buying certain seafood

Festivals market local seafood while TV markets processed

Frustrated/put off by politicisation of (sustainable seafood) message

Guarantor: Advertisers

Guarantor: Advertisers: Not trust

Guarantor: Govt rules and regulations / information

Guarantor: Govt rules and regulations: Not trust

Guarantor: Science

Guarantor: Trusted actor

Guarantor: Trusted actor: Accreditation agencies

Guarantor: Trusted actor: Accreditation agencies: No

Guarantor: Trusted actor: Authenticity / passion

Guarantor: Trusted actor: Celebrity chef

Guarantor: Trusted actor: Celebrity chef: No

Guarantor: Trusted actor: Companies

Guarantor: Trusted actor: Industry

Guarantor: Trusted actor: Industry: No

Guarantor: Trusted actor: Local

Guarantor: Trusted actor: Media

Guarantor: Trusted actor: Media: No

Guarantor: Trusted actor: Medical professional

Guarantor: Trusted actor: Not for profit organisations

Guarantor: Trusted actor: Not for profit organisations: NO

Guarantor: Trusted actor: Public figure

Guarantor: Trusted actor: Restaurant

Guarantor: Trusted actor: Retailer

Guarantor: Trusted actor: Retailer: No

Having responsibility for own cooking vs restaurant

Influence: Advertisement/Marketing

Influence: Advertisement/Marketing: Australian products

Influence: Advertisement: Facebook: Doesn't click

Influence: App

Influence: Celebrity chefs

Influence: Celebrity chefs: Australian

Influence: Celebrity chefs: Comment on appearance / character

Influence: Celebrity chefs: Follow/watch to get ideas / recipes

Influence: Celebrity chefs: High-end / everyday

Influence: Celebrity chefs: Inspire/give confidence to try recipe / product

Influence: Celebrity chefs: No

Influence: Celebrity chefs: Questions skills

Influence: Celebrity chefs: Talk about sustainability / bigger issues

Influence: Celebrity chefs: Visit restaurant / buy branded products

Influence: Certification

Influence: Certification: No

Influence: Direct communication

Influence: Information

Influence: Information: Information does not change behaviour/preference/attitude

Influence: Information: Information leads to questioning behaviour/preference/attitude

Influence: Information: Logo/label/rating system: Selling point

Influence: Information: Media

Influence: Information: Media: How-to video

Influence: Information: Media: Needs to be balanced

Influence: Information: Menu

Influence: Information: Negative perception of Australian seafood

Influence: Information: Own research

Influence: Information: Positive perception of Australian seafood

Influence: Information: Signage / lack of signage

Influence: Information: Useful to learn about accreditations - empowering

Influence: Internet

Influence: Internet: Pinterest

Influence: Internet: YouTube / blogs

Influence: Internet: YouTube / blogs: No

Influence: Media

Influence: Media: Don't see much about seafood

Influence: Media: Festivals:

Influence: Media: Hear about controversies / crises / scares / hype

Influence: Media: Ignore activists (e.g. vegans)

Influence: Media: Magazines

Influence: Media: Media users

Influence: Media: News

Influence: Media: Not affected

Influence: Media: Raise awareness

Influence: Media: Recall specific documentary

Influence: Media: Seafood disease

Influence: Media: Seafood linked to health

Influence: Media: Social media: Don't see much about seafood

Influence: Media: Social media: In-person groups

Influence: Media: Social media: Photographs

Influence: Media: Social media: Seafood related disease

Influence: Media: Social media: See more meat than seafood

Influence: Media: Social media: See new / interesting recipes/ products

Influence: Media: Social media: Sustainability of reefs

Influence: Media: Sometimes see about seafood

Influence: Media: TV

Influence: Media: TV: Raise awareness

Influence: Recipe cards at supermarkets simple and give ideas

Information: Ignores additional information in cookbooks

Information: Preaching to converted / pandering

Information: Seeking further information about (sustainable) seafood

Information: Seeking further information about (sustainable) seafood: No

Information: Sharing knowledge of seafood / seafood quality

International celebrity chefs more publicised

Limited individual impact

Media use: Newspaper

Media use: No

Media use: Social media: Celebrity chefs

Media use: Social media: Celebrity chefs: No

Media use: Social media: No

Media use: Social media: Would like to be influencer

Media use: Social media: Yes

Media use: Television: ABC

Media use: Television: Channel 74

Media use: Television: Channel 74: NO

Media use: Television: Current Affairs

Media use: Television: Documentary / investigatory (e.g. 60 minutes / Landline)

Media use: Television: Food television

Media use: Television: Food television: Cooking shows

Media use: Television: Food television: Cooking shows: No

Media use: Television: Food television: Entertainment vs "Proper"

Media use: Television: Food television: How-to

Media use: Television: MasterChef: No

Media use: Television: MasterChef: Yes

Media use: Television: My Kitchen Rules

Media use: Television: No

Media use: Television: Ready Steady Cook

Media use: Television: Yes

Media use: Too much negativity and drama on television

Media: Cookbooks

Media: Cookbooks: Buy but don't read

Media: Cookbooks: looking at recipes / try new things / get ideas

Media: Cookbooks: No

More information about other products (meat)

More information at fine dining

More likely to think about sustainability issues when purchasing seafood

Not asking for information

Participant Type: "don't tell me what to do"

Participant Type: Foodie

People follow what others do

Positive to idea of fish farms

Purchasing habits availability>research

Seeking clarification about message / new information

Social media use: Facebook

Social media use: Instagram

Social media use: on phone

Social media use: Twitter

Stories about seafood

Suggesting greater education of consumers by industry / govt

Suggesting information be at point of sale

Appendix 3: References

Araujo, T. & Van der Meer, T.G.L.A. 2018, 'News Values on Social Media: Exploring What Drives Peaks in User Activity about Organizations on Twitter', *Journalism*, Online First. https://doi.org/10.1177/1464884918809299

Aslin, H.J. & Byron, I.G. 2003, 'Community Perceptions of Fishing: Implications for Industry Image, Marketing and Sustainability', FRDC project no. 2001/309, Fisheries Research and Development Corporation, http://www.frdc.com.au/Archived-Reports/FRDC%20Projects/2001-309-DLD.pdf.

Bastos, M. & Walker, S.T. 2018, 'Facebook's Data Lockdown is a Disaster for Academic Researchers', *The Conversation*, 11 April, http://theconversation.com/facebooks-data-lockdown-is-a-disaster-for-academic-researchers-94533.

Bowman, P. & Stewart, P.D. 2013, 'Celebrity Chefs and the Sustainable Seafood Movement: Smokescreen or a Dish to Savour?' *Marine Ecosystem Management Report no. 4*, University of York, https://www.york.ac.uk/media/environment/documents/people/bryce/Bowman%20&%20Stewart%20(2013)%20Celebrity%20chefs%20and%20the%20sustainable%20seafood%20movement.pdf.

Bray, H. & Ankeny, R. 2017, 'Not Just About "The Science": Science Education and Attitudes to Genetically Modified Foods Among Women in Australia', *New Genetics and Society*, vol. 36, no. 1, pp. 1–21. https://doi.org/10.1080/14636778.2017.1287561

Bruns, A., & Stieglitz, S. 2013, 'Towards More Systematic Twitter Analysis: Metrics for Tweeting Activities', *International Journal of Social Research Methodology,* vol. 16, no. 2, pp. 91–108. https://doi.org/10.1080/13645579.2012.756095

Deacon, D., Murdock, G., Pickering, M. & Golding, P. 2007, *Researching Communications: A Practical Guide to Methods in Media and Cultural Analysis*, Hodder Arnold.

Dehghan, E. 2018, 'A Year of Discursive Struggle Over Freedom of Speech on Twitter: What Can a Mixed-Methods Approach Tell Us?' In *Proceedings of the 9th International Conference on Social Media and Society (SMSociety '18)*, pp. 266–270. Copenhagen: ACM Press. https://doi.org/10.1145/3217804.3217926

de Solier, I. 2013, 'Making the Self in a Material World: Food and Moralities of Consumption', *Cultural Studies Review*, vol. 19, no. 1, pp. 9–27. https://doi.org/10.5130/csr.v19i1.3079

Ezzy, D. 2002, *Qualitative Analysis: Practice and Innovation*, Allen & Unwin.

Fishbein, M. & Hornik, R. 2008, 'Measuring Media Exposure', *Communication Methods and Measures*, vol. 2, no. 1–2, pp. 1–5. https://doi.org/10.1080/19312450802095943

FRDC project no. 2011-409.20, 'Strategic Media Training for the Australian Seafood Industry', Fisheries Research and Development Corporation, http://frdc.com.au/Archived-Reports/FRDC%20Projects/2011-409-DLD.pdf.

Friedlander, J. & Riedy, C. 2018, 'Celebrities, Credibility, and Complementary Frames: Raising the Agenda of Sustainable and Other "Inconvenient" Food Issues in Social Media Campaigning', *Communication Research and Practice*, vol. 4, no. 3, pp. 229–245. https://doi.org/10.1080/22041451.2018.1448210

Hoek, A.C., Pearson, D., James, S.W., Lawrence, M.A. & Friel, S. 2017, 'Healthy and Environmentally Sustainable Food Choices: Consumer Responses to Point-of-Purchase Actions', *Food Quality and Preference*, vol. 58, pp. 94–106.

Honkanen, P. & Young, J.A. 2015, 'What Determines British Consumers' Motivation to Buy Sustainable Seafood?' *British Food Journal*, vol. 117, no. 4, pp. 1289–1302. https://doi.org/10.1108/BFJ-06-2014-0199

Johnston, J. & Baumann, S. 2014, *Foodies: Democracy and Distinction in the Gourmet Foodscape*, Routledge.

Johnston, J. & Goodman, M.K. 2015, 'Spectacular Foodscapes: Food Celebrities and the Politics of Lifestyle Mediation in an Age of Inequality', *Food, Culture & Society*, vol. 18, no. 2, pp. 205–222. https://doi.org/10.2752/175174415X14180391604369

Katz, H. 2016, *The Media Handbook: A Complete Guide to Advertising Media Selection, Planning, Research, and Buying*, Routledge.

Kotler, P. & Armstrong, G. 2015, *Principles of Marketing* (16th edn), Prentice Hall.

Lawley, M., Birch, D., & Craig, J. 2017, 'Managing Sustainability in the Seafood Supply Chain: The Confused or Ambivalent Consumer', in A. Lindgreen, M.K. Hingley, R.J. Angell & J. Memery (eds), *A Stakeholder Approach to Managing Food: Local, National, and Global Issues*, Routledge, pp. 284–296.

Legard, R., Keegan, J. & Ward, K. 2003, 'In-Depth Interviews' (pp. 138–169), in J. Ritchie & J. Lewis (eds) *Qualitative Research Practice*, Sage.

Lester, L. & Hutchins, B. 2009, 'Power Games: Environmental Protest, News Media and the Internet', *Media, Culture & Society*, vol. 31, no. 4, pp. 579–595. https://doi.org/10.1177/0163443709335201

Manovich, L. 2017, *Instagram and Contemporary Image*, Cultural Analytics Lab. http://manovich.net/index.php/projects/instagram-and-contemporary-image

McClenachan, L., Dissanayake, S.T.M. & Chen, X. 2016, 'Fair Trade Fish: Consumer Support for Broader Seafood Sustainability', *Fish and Fisheries*, vol. 17, no. 3, pp. 825–838. https://doi.org/10.1111/faf.12148

Phillipov, M. 2017, *Media and Food Industries: The New Politics of Food*, Palgrave Macmillan.

Rossiter, J.R. & Percy, L. 2017, 'Methodological Guidelines for Advertising Research', *Journal of Advertising*, vol. 46, no. 1, pp. 71–82. https://doi.org/10.1080/00913367.2016.1182088

Schrock, A.R. 2015, 'Communicative Affordances of Mobile Media: Portability, Availability, Locatability, and Multimediality', *International Journal of Communication*, vol. 9, pp. 1229–1246. https://ijoc.org/index.php/ijoc/article/viewFile/3288/1363

Shankleman, J. 2011, 'Fish Fight Returns As Sustainable Species Sales Rise', *The Guardian*, 8 August, https://www.theguardian.com/environment/tvandradioblog/2011/aug/08/fish-fights-sustainable-species-sales.

Silver, J.J & Hawkins, R. 2017, '"I'm Not Trying to Save Fish, I'm Trying to Save Dinner": Media, Celebrity and Sustainable Seafood as a Solution to Environmental Limits', *Geoforum*, vol. 84, pp. 218–227. https://doi.org/10.1016/j.geoforum.2014.09.005

Smithers, R. 2012, 'Sharp Rise in Sustainable Seafood Products on Sale in UK', *The Guardian*, 30 January, https://www.theguardian.com/environment/2012/jan/30/sustainable-seafood-products-sharp-rise.

Strauss, A. & Corbin, J.M., 1990, *Basics of Qualitative Research: Grounded Theory Procedures and Techniques*, Sage.

Swenson, R. & Olsen, N. 2018, 'Food for Thought: Audience Engagement with Sustainability Messages in Branded Content', *Environmental Communication*, vol. 12, no. 7, pp. 973–988. https://doi.org/10.1080/17524032.2017.1279202

Verain, M.C.D., Bartels, J., Dagevos, H., Sijtsema, S.J., Onwezen, M.C. & Antonides, G. 2012, 'Segments of Sustainable Food Consumers: A Literature Review', *International Journal of Consumer Studies*, vol. 36, no. 2, pp. 123–132. https://doi.org/10.1111/j.1470-6431.2011.01082.x

Weeakkody, N. 2009, *Research Methods for Media and Communication*, Oxford University Press.

Appendix 4: Media Survey

Media Survey
@MichellePhillipov

Media Messages About Sustainable Seafood: #How do Media Influencers affect consumer attitudes? @Project no. 2017-131

4:21 PM - 21 Mar 2019

5 Likes

1   5

Dr Michelle Phillipov

Dr Anna Farmery

A/Prof Fred Gale

Emily Buddle

Ehsan Dehghan

THE UNIVERSITY of ADELAIDE

UNIVERSITY OF WOLLONGONG AUSTRALIA

UNIVERSITY of TASMANIA

FRDC

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

01

Contents

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

02

Summary ⌄

We are seeking to better understand the role of media influencers, particularly chefs, in shaping consumer attitudes about sustainable seafood. This report outlines results from a preliminary analysis of media (news, social, and lifestyle media) over a 4-year period of 2015–2018, focusing on media examples that have the potential to shape consumer attitudes about the sustainability of Australian seafood. The effectiveness of these messages will be tested in interviews with chefs and media influencers, and in focus groups with seafood consumers.

The term 'influencer' refers to influential individuals whose perceived expertise or knowledge on a particular topic (in this case, seafood) gives them the capacity to affect purchasing decisions or perceptions of the industry. We have identified influencers who actively engage with seafood issues and who have varying views about fishing and aquaculture industry practices. The focus here is on 'earned', rather than 'paid', media coverage, and on individuals who are perceived as being at some 'arm's length' from industry interests (i.e. not simply industry spokespeople).

It should be noted that this research does not seek to identify what 'is' sustainable, but rather to understand how sustainability is represented in media, and to investigate how different types of media representations may affect consumer views about sustainability.

Key findings so far:

News media

- The Australian seafood industry has consistently secured the greatest 'share of voice' in news coverage of issues affecting the commercial fishing and aquaculture industries, but on controversial issues, much of the industry response is reactive to stories generated from other sources (e.g. governments, NGOs, community groups, etc.)

- Issues related to fisheries management receive the greatest amount of coverage in news media, with industry often responding to opponents in combative terms.

- As was also the case on other media platforms, when the term "sustainable" is used by media or by influencers, what is meant by this is typically not defined or explained.

- The main influencers cited in news media are chefs. These chefs generally acknowledge that Australia's wild-catch fisheries are among the best managed and most sustainable in the world; the picture for aquaculture is a little more complicated. Chefs and influencers can be powerful advocates for industry, but clear alignment between the chefs'/influencers' public personas and industry messages is essential for a successful partnership.

Summary

Social media

- Conversations about seafood issues are highly fragmented on Twitter and Facebook, with industry, chefs/foodies, and environmental groups operating within distinct, and largely separate, networks. 'Bridging' of these networks can bring seafood issues to the attention of wider audiences. Given the relative isolation between the social media networks of chefs and those of environmental groups, engaging more fully with chefs and their 'foodie' followers may offer a different avenue for positive messages about Australian seafood.

- In cases where industry and NGOs have sought to use chefs and other influencers as allies during periods of conflict, their involvement has generated surprisingly little social media engagement and does little to shift dominant perspectives on contentious issues. It is more advisable to invest in developing relationships with influencers during 'calmer' periods, rather than during times of conflict.

Lifestyle media

- Most lifestyle media (e.g. television cooking shows, foodie magazines, Instagram, etc.) that explicitly engages with sustainability messages suggest that only some Australian seafood is sustainable. Choosing under-utilised species on grounds of sustainability and taste was the most salient sustainability message in Australian lifestyle media.

- Lifestyle media is a powerful voice in shaping ideas about what constitutes 'good' food. Representations of food producers and their stories are appealing to a 'foodie' audience, but constrained media production budgets and trickier filming logistics mean that professional fishers are far less likely to feature in Australian lifestyle media than any other type of food producer. Strengthened relationships with media producers—and some creative thinking about how to best depict fishers—are essential for ensuring more compelling lifestyle media coverage.

- There are two emerging sustainability issues that may require more proactive industry engagement: food waste and animal welfare. The first is an emerging food trend ("fin to fin" cookery), while the latter is predicted to be a ticking "time bomb" if not proactively managed. There is also emerging evidence to suggest that "provenance" may offer a valuable alternative route for sustainability messages.

- While Facebook and Twitter are still the dominant platforms used for media campaigning (especially among older audiences), Instagram is fast becoming 'the' social media platform for chefs and foodies. However, industry visibility on Instagram is limited due to limited engagement and ineffective use of hashtags and other platform conventions.

- Other types of lifestyle media influencers, such as food bloggers, tend to be less active on seafood issues than on other food issues, so the activities of food bloggers are notably absent from this media survey.

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

04

Purpose of media survey ⌄

Chefs and media influencers have contributed to a 'mainstreaming' of contemporary food politics throughout the West. Their media activities have helped to shape an ethically- and environmentally-aware 'foodie' audience who are disproportionately catered to by media, restaurants, food retailers, and food marketers, and whose politics and preferences substantially shape public debate about food issues (Phillipov 2017). This influence has occurred across a range of food sectors, including seafood. Campaigns by celebrity chefs have impacted debates about seafood sustainability and shaped consumer purchases in the UK and the US (Bowman & Stewart 2013; VanWinkle 2017; Silver & Hawkins 2017). In the UK, for example, Hugh Fearnley-Whittingstall's *Fish Fight* campaign contributed to increased supermarket sales of a number of 'alternative' and 'sustainable' species, including pollack, coley, dab, squid and sardines (Smithers 2011). While there have been some Australian examples of politically-driven seafood campaigns fronted by celebrity chefs (e.g. Matthew Evans' *What's the Catch?*), the full extent of the impact of chefs and influencers in shaping Australian consumers' attitudes about the sustainability of Australian seafood still remains unclear.

The purpose of the media survey is to identify the *role of chefs and influencers in shaping Australian media coverage of seafood sustainability issues.* The focus here is on 'earned', rather than 'paid', media coverage.

We analysed mainstream and social media coverage of Australian seafood industry issues in news, television food programs, cookbooks, 'foodie' magazines, Twitter, Facebook and Instagram to identify:

1. The media messages about seafood sustainability that are most prominent in Australian media;

2. The strategies employed to communicate those messages; and

3. The role played by key influencers in either enhancing or diminishing sustainability messages.

While the media survey did not encompass all media platforms, its coverage was sufficient to develop a broad picture of recent media representations of the sustainability of Australian seafood. The results outlined below are preliminary, and are not intended to capture every media example relevant to the sustainability of Australian seafood. Instead, the results below are designed to be broad enough to assist in identifying case studies for closer analysis, and to inform recruitment for the interviews and focus groups being conducted in the later stages of the project.

Definitions

Sustainability

This research does not seek to define what sustainability 'is' or to demarcate specific species, practices or industries as 'sustainable'. Instead, we identify the ways in which ideas about sustainability appear in media. This will be used as a source of baseline data to explore further in research interviews (e.g. to understand how chefs and influencers involved in sustainable seafood debates define this term) and focus groups (e.g. to understand how different types of media representations affect consumers' understanding of sustainability).

Influencers

This research uses the term 'influencer' in a similar way to social media marketers (though we do not limit our analysis to social media): an influencer is someone with the *capacity to affect purchasing decisions or perceptions because of their perceived expertise or knowledge on a particular topic* (in this case, seafood). Influencers are people who cultivate a following among a particular niche. They are typically perceived as being at 'arm's length' from industry interests: i.e. they are not simply people promoting their own businesses, nor are they merely paid marketing appearances.

For the purposes of this research, not everyone who has 'influence' over a particular issue is considered an 'influencer'. For example, a news reporter covering seafood issues as part of their normal duties may have significant influen*ce* over how an industry is reported and perceived, but they would only be considered an influen*cer* if they cultivate a specific niche or audience centred around their seafood knowledge and expertise. Likewise, while NGOs can have influence over an issue, when we discuss NGOs here, our focus is on NGO engagement with individual influen*cers*, not all NGO activities.

The dominant influencers identified are chefs, followed by a smaller number of media professionals, activists and seafood industry figures. These influencers primarily speak to the influential 'foodie' audience. We have included chefs and influencers acting individually, as well as those acting on behalf of industry groups and NGOs.

Our media survey identifies influencers with a prominent 'voice' on seafood sustainability issues, but it is not yet clear the extent to which they influence purchasing decisions and perceptions. The next stages of the research will involve testing this.

Industry

The term 'industry' is used throughout to refer to fishing and aquaculture producers and industry associations, including FRDC.

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

06

News Media ⌄

News Media

Summary of key findings

• As is typical of how sustainability is talked about on other media platforms, what is meant by 'sustainability' is typically not defined by news media or by influencers.

• The Australian seafood industry has consistently secured the greatest 'share of voice' in news coverage of issues affecting the commercial fishing and aquaculture sectors, but news media's emphasis on conflict means that industry responses to controversial issues are often reactive, rather than proactive.

• Chefs who appear in media generally acknowledge that Australia's wild-catch fisheries are among the best managed and most sustainable in the world; the picture for aquaculture is a little more complicated. Chefs and influencers can potentially be powerful industry advocates, but clear alignment between the chefs'/influencers' public personas and industry messages is essential for a successful partnership.

News media

Method:
News media analysis

Using the Factiva database, we identified all Australian urban and regional news articles (print and online) related to the commercial seafood, fishing and aquaculture industries for the 4 years from 1 April 2015 to 31 March 2018. We used a very broad Boolean search in the first instance: commercial fish* OR fish* indust* OR aquaculture OR fishing. This breadth was to ensure that we did not miss any articles relevant to sustainability issues, but which did not use the word "sustainability".

Our initial search resulted in 6786 news texts. These were subjected to a content analysis to identify those relevant to sustainability issues (broadly defined to include environmental, social/cultural, and/or economic sustainability). Those articles unrelated to sustainability issues were removed, leaving 2734 articles remaining in the sample. These articles were then coded to identify:

1. key reported issues; and

2. whose interests or perspectives determined the framing of the story (e.g. industry, NGOs, recreational fishers, government/political actors, research organisations, chefs and other media influencers, etc.).

This gave us a comprehensive picture of the key seafood sustainability issues visible in mainstream news media, along with whose interests were driving this coverage. The focus was on print and online news coverage due to the fact that these media are important in driving both news and activist agendas, and because they are the types of news most likely to be circulated on social media (Araujo & Van der Meer 2018). While not everything reported below relates directly to the activities of chefs and influencers, additional results have been included in cases where they provide context and/or where they may be relevant to consumer attitudes about the sustainability of Australian seafood.

Via our Factiva search, we also identified which individuals were prominent in the media coverage of seafood sustainability issues, with a focus on media influencers (such as chefs, celebrity anglers, other prominent figures, etc.). Of the 850 stories initially identified from the larger sample, only 282 of these were relevant (that is, they included chefs/media figures/influencers and engaged with seafood sustainability issues). Chefs were overwhelmingly the most prominent type of influencer (see Table 2).

The relevant texts were then subject to a second content analysis to identify:

1. type of story (e.g. news item, restaurant write-up, story about a festival/event, cookbook review, etc.);

2. major theme; and

3. which chefs/influencers featured in the story.

The frequency with which individual chefs and influencers appeared in news media coverage was used as a proxy for 'reach'. This enabled us to identify the influencers that gained most traction in mainstream media and which had the capacity to move beyond a single platform or sphere of influence.

Individual chefs and influencers were placed within three categories to reflect the frequency with which they appeared in the coverage: tier 1 (4+ mentions); tier 2 (2–3 mentions); tier 3 (1 mention). See Table 2 (below) for the full list of chefs and influencers that appeared in each tier. All are chefs except those marked with an asterisk: Rex Hunt is a celebrity recreational angler; John Susman is a prominent industry voice; Andrew Ettinghausen is a media personality; and Anthony Huckstep and Kate Gibbs are journalists and authors.

The number of mentions was used as part of the selection strategy for identifying individuals to follow on social media, as well as for developing a list of potential recruits for the interview stage of the project. Previous research (e.g. Friedlander & Riedy 2018) has identified two mentions as sufficient to count as an "influencer". For the interview component of the research, participants were selected from across the 3 tiers in order to achieve a representative spread of chefs and influencers of varying prominence and reach.

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

08

News media

Results:
News media analysis
Major reported issues in news media

News reporting on seafood sustainability suggests that there is significant public interest in fisheries issues and that industry has been successful in ensuring that fisheries issues remain 'on the public radar'.
Results from Factiva showed news media coverage of sustainability issues to be relatively steady throughout the sample period, with an average of 75 stories per month. Comparative searches show this amount of coverage to be among the largest for Australian food industries. Results for 1 April 2015 – 31 March 2018 (divided into four-month periods) are shown in Figure 1 below.

Figure 1: News reporting on sustainability issues in commercial fisheries and aquaculture sectors, 1 April 2015 – 31 March 2018 (n = 2734)
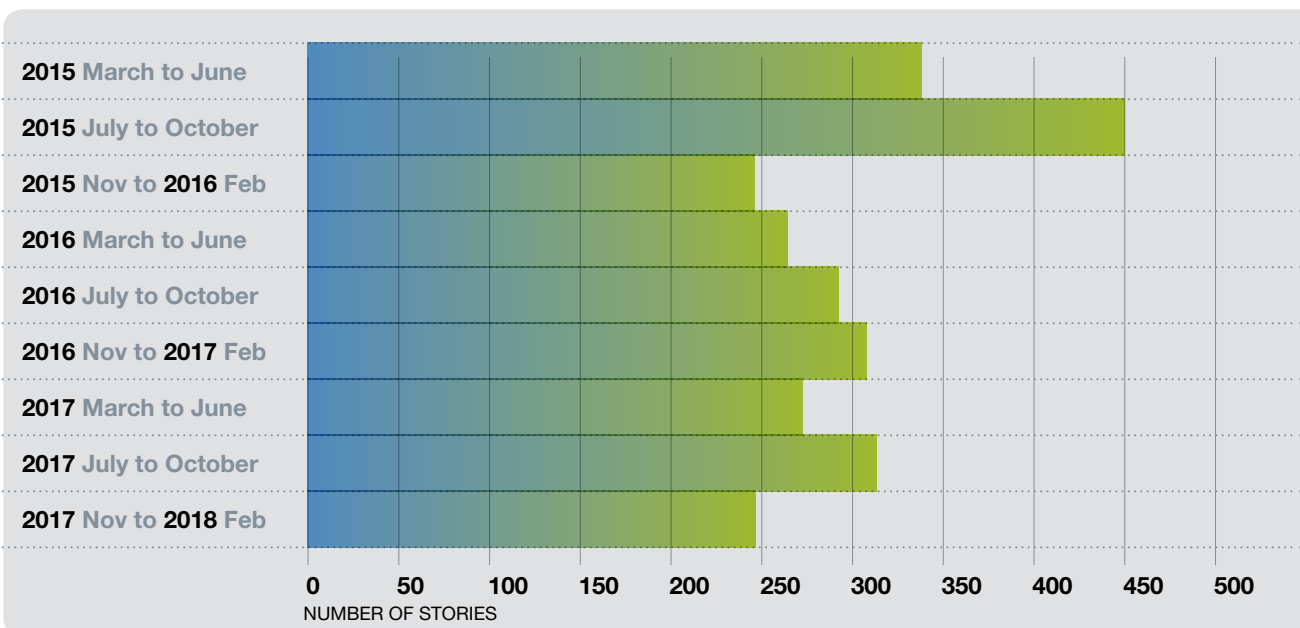
News media

Reporting on fisheries includes both 'flash points' involving controversial events and ongoing reporting of fisheries management and sustainability issues. *The two dominant reported issues across the sample period were those related to aquaculture* (31.9%, most of this related to salmon aquaculture)*, and those related to fisheries management* (30.4%).
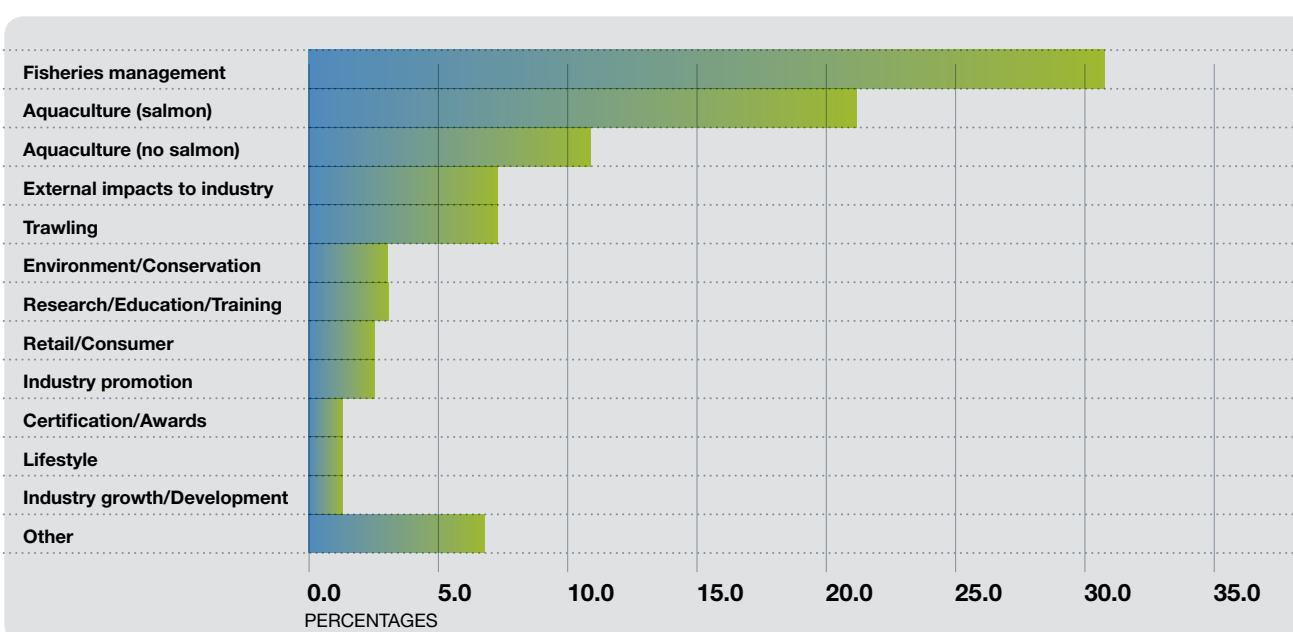
The large amount of reporting on salmon aquaculture reflects a spike in coverage following *Four Corners* exposé of circumstances in Tasmania's Macquarie Harbour and Okehampton Bay. Fisheries management issues, ranging from regulatory and fishing zone changes to by-catch and biosecurity, appear more regularly throughout the sample.

Due to the large amount of media coverage generated by salmon aquaculture, the two graphs below show:

1. All major reported issues for the sample period (Figure 2); and

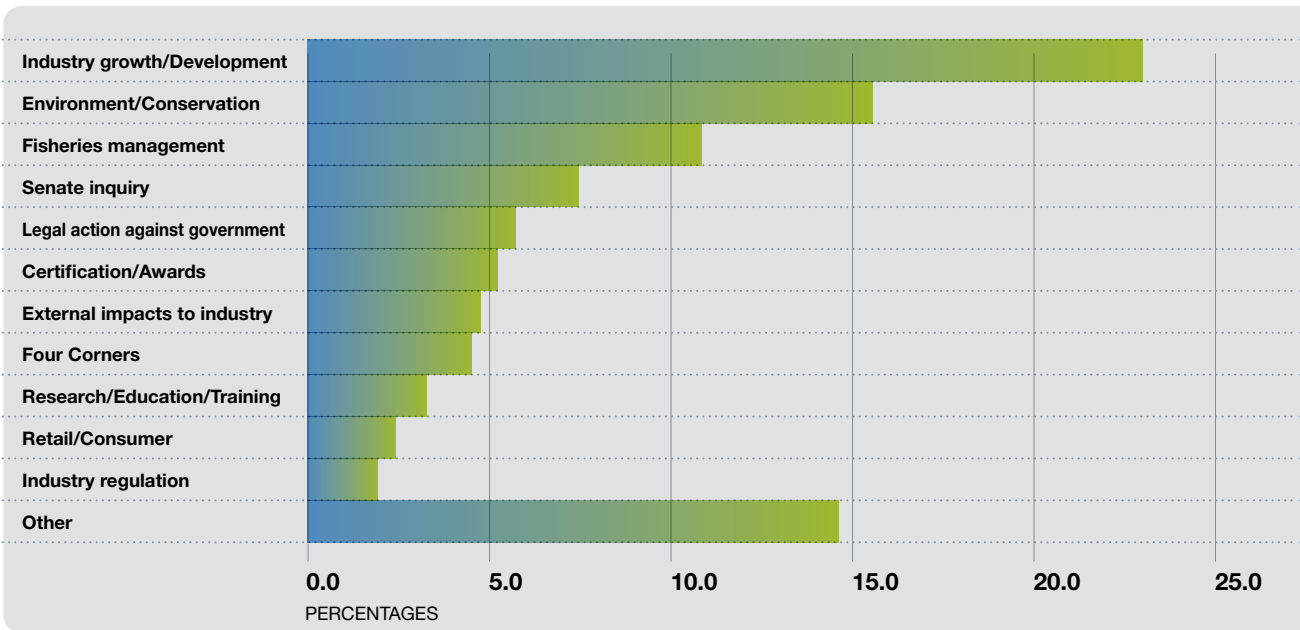2. Major reported issues related to salmon aquaculture (Figure 3).

Table 1 below provides more detail on the topics included within each 'issue' code (where not otherwise self-explanatory).

Figure 2: All major reported issues, 1 April 2015 – 31 March 2018 (n = 2734)

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

10

News media

Figure 3: Major reported issues
related to salmon aquaculture,
1 April 2015 – 31 March 2018 (n = 582)

News media

Table 1: Topics included within each 'issue' code

Fisheries and aquaculture management	• Biosecurity • Net-free zone changes • Disease outbreaks • By-catch (excluding that related to trawling) • Overfishing • Mortality management (Figure 3 only) • Biomass management/water oxygen levels (Figure 3 only)
External impacts to industry	• Seal interference • Waterways contamination • Oil/seismic exploration • Other industries (mainly salmon impacting other fisheries)
Trawling	• Includes trawling-related by-catch
Environment/Conservation	• Fisheries practice impacting environment • Ocean temps rising • Introduced species management • Great Barrier Reef • Climate change • Sustainable seafood charter (Figure 3 only)
Research/Education/Training (if relevant to sustainability, including economic sustainability)	• Reports of research outcomes • Promotion of education and training opportunities
Retail/consumer	• Fisheries management impacts to retailers • Labelling (e.g. country of origin) • Promotion to buy local seafood
Industry promotion (if relevant to sustainability, including economic sustainability)	• Promotion of festival or retailer • Articles about member of fishing industry, or a promotion of a particular industry
Certification/Awards	• Including MSC certification and sustainability awards • Reports on industry awards
Lifestyle	• Promotion of seafood in lifestyle sections
Industry growth/development	• Investment in infrastructure • Expansion • Concern from community about expansion/growth
Industry regulation (Figure 3 only)	• Calls for an independent regulator to oversee management of salmon aquaculture • Calls for increased government regulations
Four Corners (Figure 3 only)	• Sustainability of salmon in question • Use of synthetic astaxanthin

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?
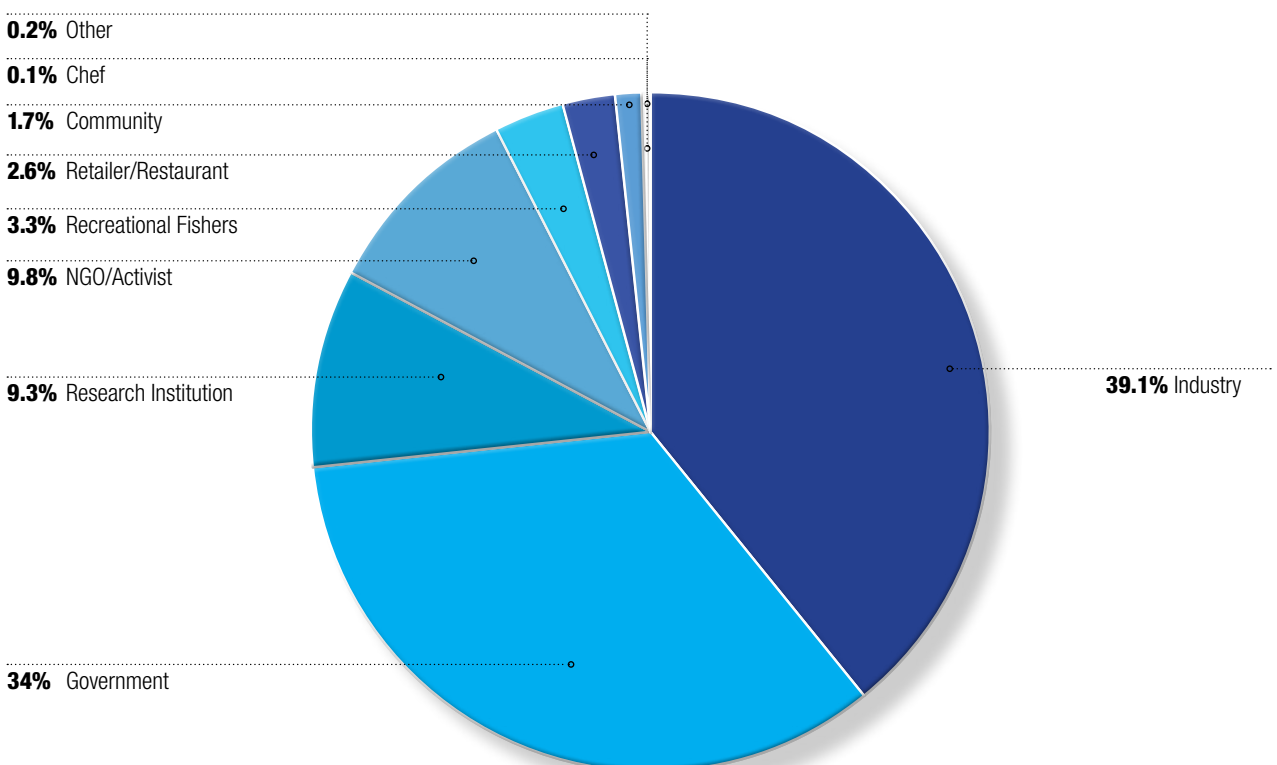
@Project no. 2017-131

12

News media

Drivers of news media coverage

Industry voices and perspectives provided the dominant frame for 36.8% of articles, giving industry the largest 'share of voice' in the news sample (see Figure 4). This was closely followed by government, regulators and other political actors at 34%. Industry's large share of voice was maintained across the sample (see Figure 5), indicating its effectiveness at engaging mainstream media via traditional media relations techniques.

Although chefs/influencers, NGOs/activists and recreational fishers appeared throughout the sample, their perspectives provided the dominant frame for only 0.1%, 9.8% and 3.3% of articles respectively. This varied for some issues, including those related to trawling and net-free zones (see Figures 6 and 7 below).

Figure 4: Drivers of news media coverage,
1 April 2015 – 31 March 2018 (n = 2734)

0.2% Other
0.1% Chef
1.7% Community
2.6% Retailer/Restaurant
3.3% Recreational Fishers
9.8% NGO/Activist
9.3% Research Institution
39.1% Industry
34% Government

News media

Figure 5: Industry share of voice over time,
1 April 2015 – 31 March 2018 (n = 2734)

2015 March to June	
2015 July to October	
2015 Nov to **2016** Feb	
2016 March to June	
2016 July to October	
2016 Nov to **2017** Feb	
2017 March to June	
2017 July to October	
2017 Nov to **2018** Feb	

0.0   10.0   20.0   30.0   40.0   50.0   60.0   70.0
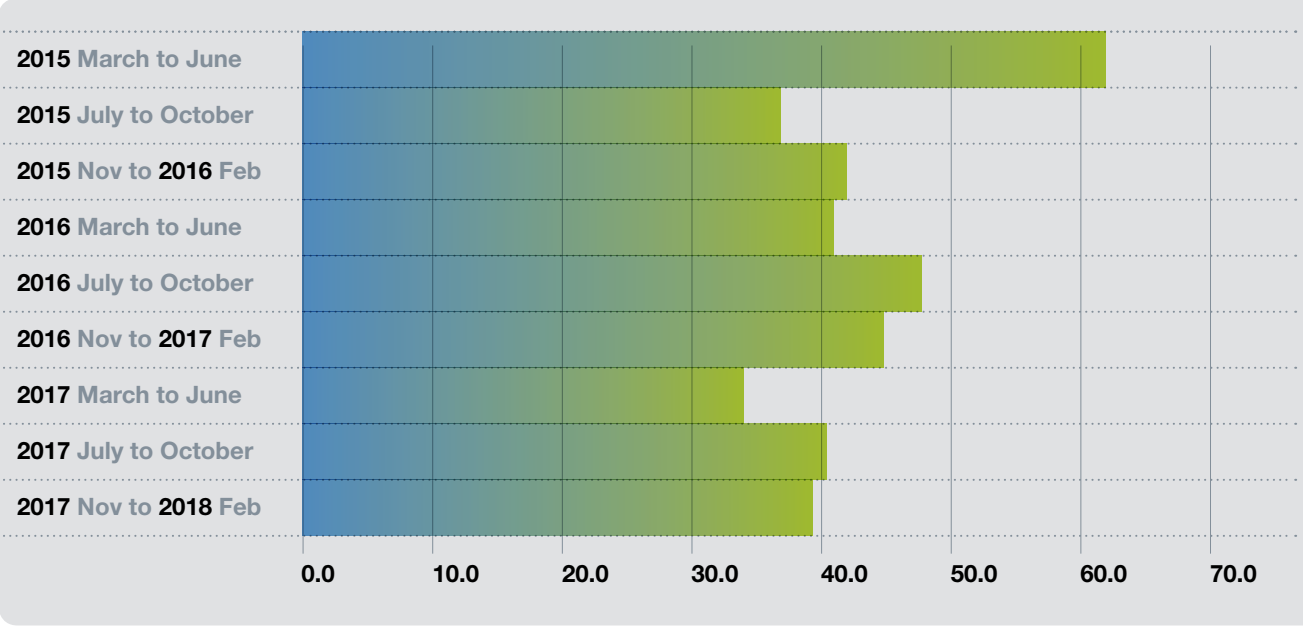
Figure 6: Drivers of news media coverage: trawling,
1 April 2015 – 31 March 2018 (n = 210))

2% Community

14% Recreational Fishers

2% Local Government

6% Federal Government

18% State Government

18% AFMA

18% Industry

22% NGO

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

14
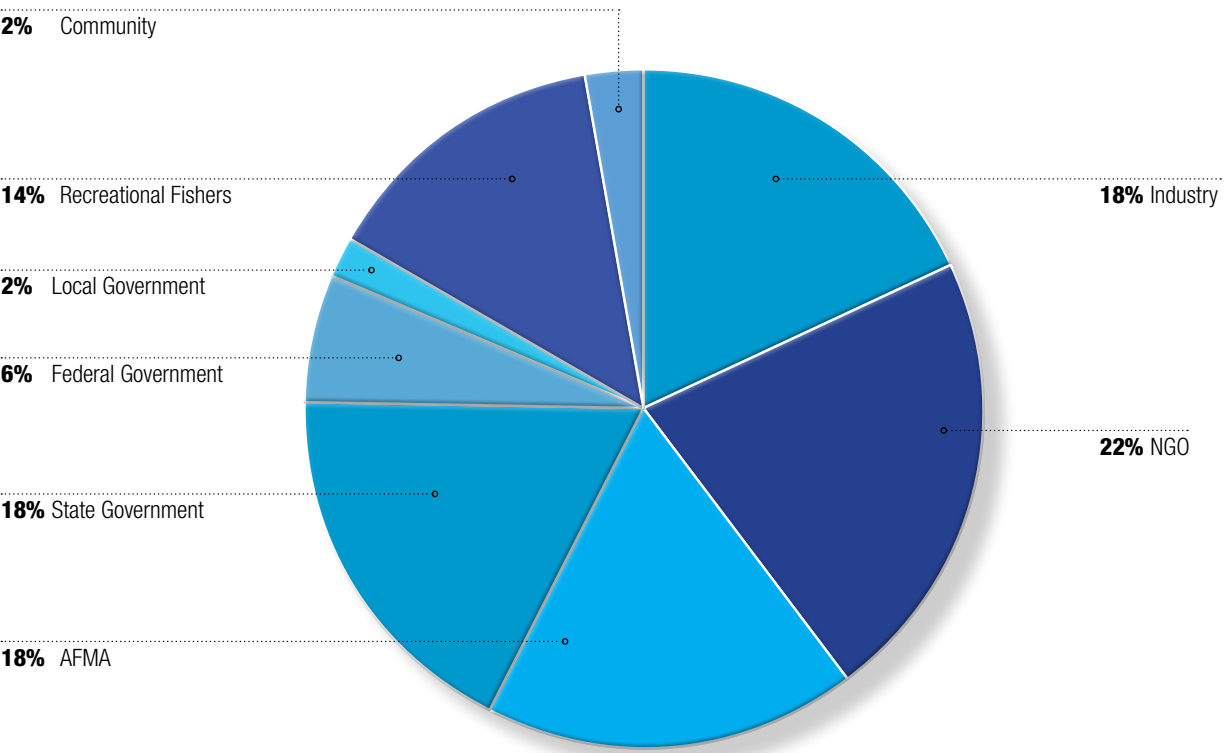
News media

Reports on trawling were primarily focused on the Geelong Star "super trawler", which dominated reporting on fisheries issues in April–May 2015. In these news stories, industry perspectives provided the dominant frame for only 18% of news stories, placing industry third in terms of share of voice (see Figure 6). Federal, State and Local government actors and regulators had the largest share of voice at 44% of articles, followed by NGOs at 22%.

Recreational fishers provided the dominant frame for 14% of articles. Chefs/influencers did not provide the dominant frame for any mainstream news stories on this topic.

Reports on net-free fishing zones were dominated by stories about zone changes (both proposed and implemented) in Queensland, NSW and Victoria, and highlighted conflicts between commercial and recreational fishers (see Figure 7). In these stories, industry perspectives provided the dominant frame for 39% of news stories, slightly less than government and political actors at 42%. Recreational fishers, NGOs and chefs provided the dominant frame for 10%, 2% and less than 3% of stories, respectively.

Slant of coverage:
Not as positive as it initially appears!

While industry has been successful in securing the largest share of voice on key issues, much of the news coverage was driven by the "news value" of conflict (for discussion of news values, see Harcup & O'Neill 2017). In mainstream news media, fisheries issues receive the greatest attention in times of conflict. This is unsurprising, given that conflict is a major driver of the news agenda on most issues (Swenson & Olsen 2018). These results may vary slightly if coverage in other mediums were also included (e.g. radio has become increasingly 'lifestyled', with more positive stories featured).

It should be noted that while industry secures a large share of voice on relevant issues, *most of the news stories did not originate from industry sources,* apart from obvious exceptions in categories such as industry promotion (see Table 1). Governments were the most prominent origins of stories (especially on fisheries managed issues), followed by NGOs and community groups (especially on controversial fisheries issues), and research organisations such as universities and CSIRO (especially on issues of climate change, rising ocean temperatures, and other environmental impacts on the sustainability of fisheries).

Figure 7: Drivers of news media coverage: net-free fishing zones, 1 April 2015 – 31 March 2018 (n = 135)

- **3%** Other
- **1%** Community
- **3%** Retailer/Chef
- **2%** NGO
- **10%** Rec Fishers
- **3%** Local Government
- **1%** Federal Government
- **38%** State Government
- **23%** Commercial fishers
- **16%** Industry body
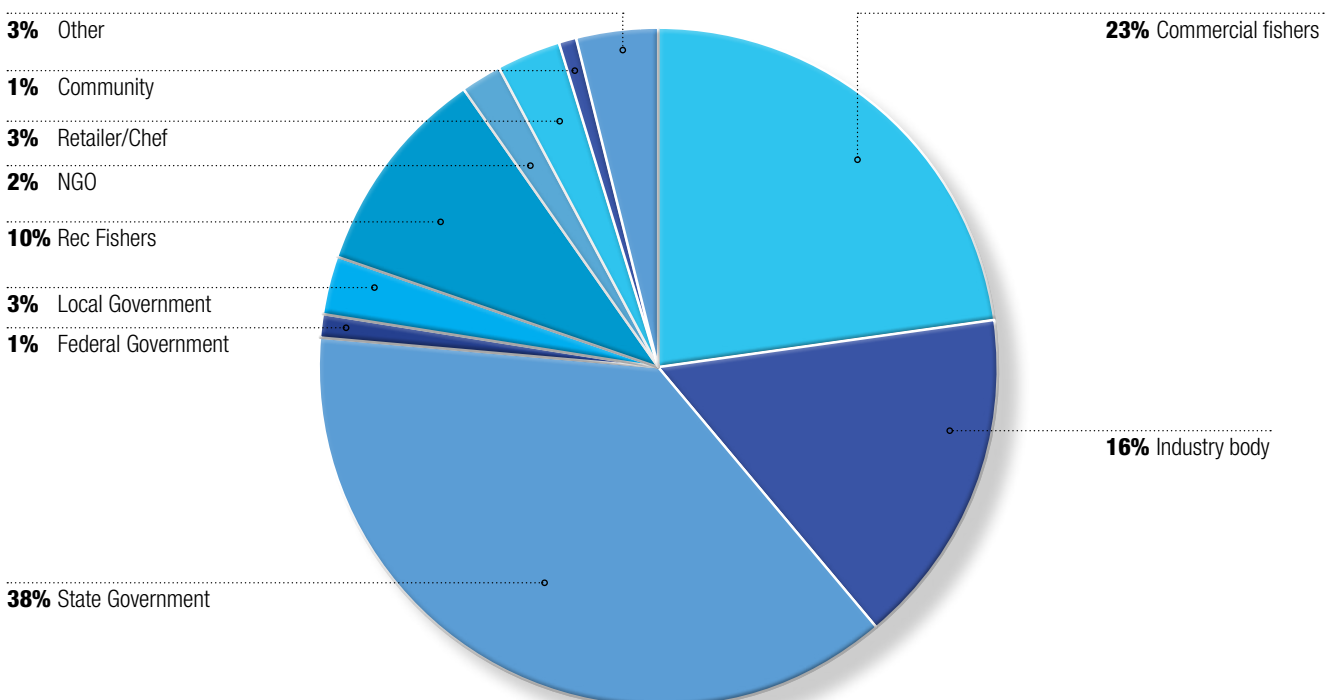
News media

A very small portion of stories were initiated by recreational fishing groups (mostly net-free fishing zones). *In many of these cases, industry was responsive, but not necessarily reactive:* that is, industry often worked to add its voice to the discussion of relevant issues, and this was portrayed in largely positive or neutral terms.

However, *on controversial issues* (e.g. trawling, salmon aquaculture, and government changes to fishing regulations, including net-free fishing zones), *industry was frequently reactive, rather than proactive, or even simply responsive.* Consequently, share of voice cannot be seen as a straightforward proxy for 'positivity' of coverage. *A notable portion of the conflict in news stories about fisheries issues derives from industry's criticisms of others*—whether that be criticisms of other sections of the industry (e.g. in the case of salmon aquaculture), or criticisms of recreational fishers, environmental groups, political decision-makers and others (e.g. in the cases of net-free zones and trawling).

'Reactive' media coverage, even when it presents industry perspectives and practices in positive terms, essentially responds to an issue according to terms that have already been determined by others. For example, no matter how many positive stories there may be that point to the "sound science of fisheries management", once something is called a "super trawler" (with its connotations of an enormous entity sucking everything out of the sea), it is almost impossible for positive reporting to overcome the original negative connotations. Indeed, previous research (e.g. Lakoff 2010) has shown that there are limited opportunities to change the terms in which stories are reported once this initial framing has been set. This is because introducing new language is not always possible, and any "new language must make sense in terms of the existing system of frames" (Lakoff 2010).

Reactive coverage can also appear as an attempt by industry to restrict who is deemed to be a legitimate voice on fisheries management issues. Indeed, *there is a tendency to criticise, sometimes quite harshly, those who disagree with or critique industry practices.* Across the sample, the dominant industry position on fisheries management was that decisions should be made according to "the science", rather than on the basis of other interests (e.g. *Wynnum Herald,* 29 June 2016; *ABC News,* 26 July 2017; *ABC News,* 18 September 2017). In other words, if "the science tells us it's sustainable" (*Wynnum Herald,* 29 June 2016), then fishing should occur. Sometimes, this prioritisation of 'the science' is presented in vociferous and divisive terms, such as when an industry association executive officer described a decision to ban netting in Queensland's Trinity Bay as "based on the greediness of a few [recreational] fishers, and the stupidity of Labor, rather than good science" (*Cairns Post,* 2 November 2015).

Prioritising "the science" was also a typical approach used by industry during the Geelong Star controversy. For example, industry figures warned that this was a case of fisheries issues being "managed by social media and public protest, rather than robust science and due process" (*Hepburn Advocate,* 21 October 2016). There were also various versions of the claim that the "attack on salmon farms [during the controversies surrounding Tasmanian salmon aquaculture] displayed poor knowledge of science" (*The Mercury,* 7 November 2017).

Industry and its allies tend to characterise those critical of industry practices as "extremist", "radical" or "anti-fishing". For example, when responding to the findings of an inquiry into commercial fishing in NSW, a representative of the Wild Caught Fishers Coalition said that, "The government, the minister, against the industry's best advice, has sided with his *radical department and consultants"* (*ABC News,* 24 February 2017).

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

16

News media

The characterisation of critics as "radical" or "extreme" was especially common during the controversies over salmon aquaculture and the Geelong Star. Tassal characterised environmental NGOs like Environment Tasmania as *"extremist groups seeking to undermine science and global reporting processes* under the ASC [Aquaculture Stewardship Council]" (*The Mercury,* 27 June 2017). In a statement, the Small Pelagic Fishing Industry Association described the Geelong Star as a "magnet for mis-information as *radical green groups try to use the vessel to further their anti-commercial fishing agenda*" (*Narooma News,* 17 April 2015). A lengthy post from the Association's Facebook page, in which it characterised the Stop the Super Trawler Alliance as "deceit[ful]" and "malicious" in its claims that the Geelong Star had killed a whale shark, was reprinted in full by the *Bay Post* (16 February 2017).

Government actors and other allies defending industry interests often did so in very strong terms. This included characterising opponents of fish farming in Okehampton Bay as part of an "*anti-jobs coalition of radical environmentalists*" (Tasmanian Liberal MHA Guy Barnett in *ABC News,* 1 January 2017; see also *The Mercury,* 3 January 2017) and "environmental extremists" (*ABC,* 9 February 2017). Such strategies have substantial political currency in places like Tasmania, given its long history of environmental conflict, but while the reactive nature of such comments can be useful for political points-scoring, it does little to change the terms in which issues are presented and discussed, or to improve public perception of industry practices.

Fisheries scientists were often trenchant defenders of industry. For example, an executive director of research at the WA Fisheries Department described "extremism" and "zealotry" stemming from "Australia's zero-tolerance to the incidental catch of species such as dolphins" as key risks to the social acceptability of Australia's fishing industry. He lamented that public "sensibilities [rather than scientific or economic considerations] increasingly dictated the way Australian fisheries were managed" (*The West Australian,* 15 July 2015).

Given the public suspicion of "scientific evidence" in fisheries debates (King & O'Meara 2018), and the fact that food and environmental conflicts are frequently conflicts over values, rather than conflicts about "the science" (Ankeny & Bray 2017), prioritisation of 'science' (and 'jobs') over other considerations can potentially impact on community support. While many of these issues are highly emotive ones for commercial fishers and their supporters, and so emotional reactions may be understandable, *characterising opponents as "extremists" or "malicious" does not build community trust or goodwill, and does little to improve public perceptions of commercial fishing.* Moreover, while powerful allies can be valuable, many of industry's most vocal public supporters also have their own goals in mind (such as politicians seeking political gain), and so their comments do not always serve the best interests of industry.

At present, 'conflict' is the dominant strategy for securing news coverage, but *it is important to engage with other news values*, including both 'traditional' news values like human interest and those more specifically adapted to a social media age (such as shareability, see Harcup & O'Neill 2017). A more proactive strategy of positive media coverage *before* issues arise is more effective than adopting crisis management strategies once issues have come to light. The most successful messages for galvanising public support are not those that reassure communities about the technical-managerial aspects of fisheries management, but those that *shift the focus from "fisheries management" to "sustainable seafood" with messages that "target ... our stomachs, tastes, identities and emotions"* (Silver & Hawkins 2017).

Industry should also *continue to invest in other forms of relationship-building* (such as the direct relationships with the political decision-makers), as well as investing in managing its relationships with its well-intentioned, but sometimes unhelpful, allies.

News media

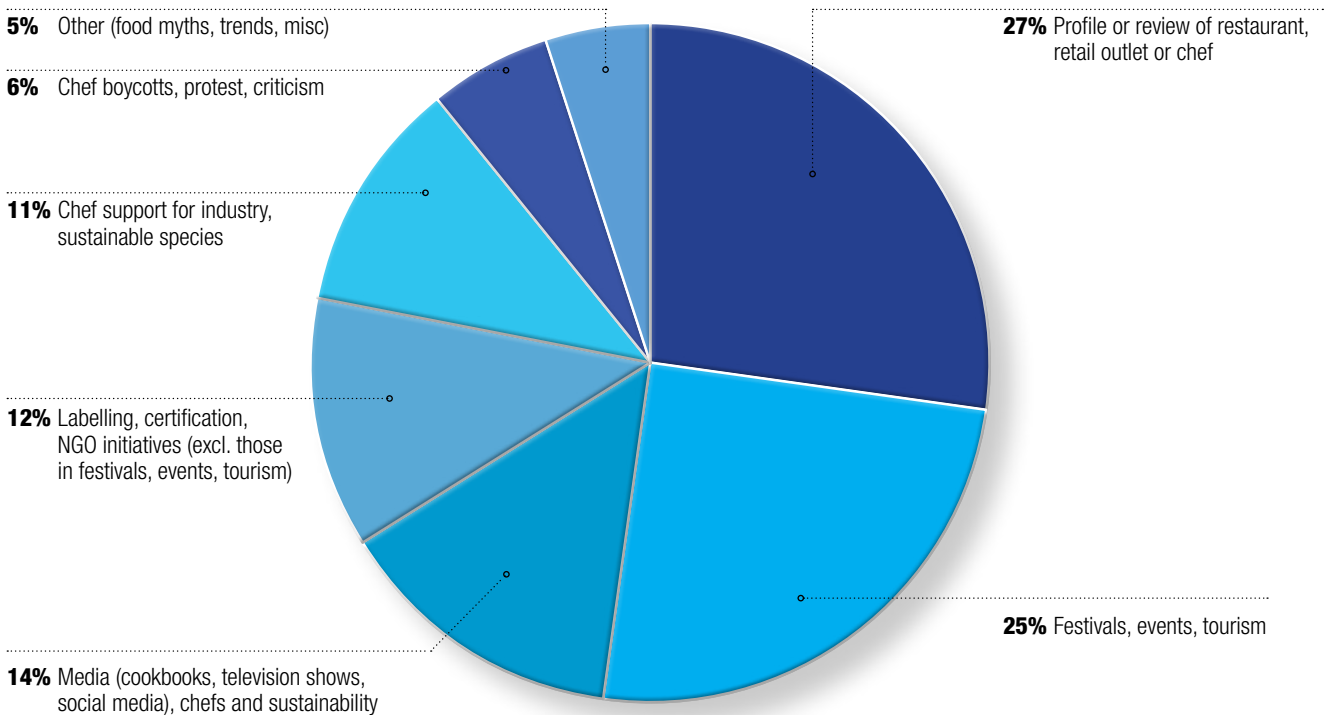### Chefs, influencers and news media

Content analysis of the articles featuring influencers showed that chefs and influencers most commonly appear in the lifestyle sections of news media. 'Hard' news stories are relatively uncommon. As Figure 8 illustrates, two types of stories predominate:

1. profiles and reviews (of restaurants, retail outlets or individual chefs) (27%); and

2. stories about festivals, events and other forms of tourism (25%).

This accounts for 52% of news stories about sustainable seafood that feature chefs and influencers.

In both major categories of stories (profiles/reviews and stories about festivals/events), there is minimal discussion of what 'counts' as sustainable seafood. "*Sustainable seafood" is a term that is mostly used without explanation or qualification.* For example, a review might simply note a restaurant's focus on "sustainable seafood", as in the case of reviews of Baraka (*The Daily Telegraph,* 11 August 2015), Cirrus (*The Sydney Morning Herald,* 2 September 2016), The Fish Shak (*Gold Coast Bulletin,* 27 December 2016) and Iki-Jime (*The Age,* 14 November 2017). Other reviews mention seafood from "sustainable sources" (Three Blue Ducks review, *The Australian,* 25 July 2017), "sustainably sourced seafood" (Babyface Kitchen review, *Illawarra Mercury,* 9 March 2016), or the "sustainable catch of the day" (Saint Peter review, *The Daily Telegraph,* 20 November 2016).

Figure 8: Celebrity chefs and sustainable seafood, story type. 1 April 2015 – 31 March 2018 (n = 282)

5% Other (food myths, trends, misc)

6% Chef boycotts, protest, criticism

11% Chef support for industry, sustainable species

12% Labelling, certification, NGO initiatives (excl. those in festivals, events, tourism)

14% Media (cookbooks, television shows, social media), chefs and sustainability

27% Profile or review of restaurant, retail outlet or chef

25% Festivals, events, tourism

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

18

News media

A similar tendency occurs when reporting on food festivals and events. For example, the annual Narooma Oyster Festival is said to "leverage ... off popular interest in sustainable food" (*Narooma News,* 19 April 2015), with the festival's location described as "one of the world's most environmentally sustainable oyster growing regions" (*Bay Post,* 26 April 2017). Promotion of the Noosa Food and Wine Festival included a focus on both seafood and "sustainability" (*Courier Mail,* 28 April 2015), particularly through its "Sustainable Seafood Dinner" (*Noosa News,* 5 April 2016). Similarly, the Cast Off Festival in Woy Woy emphasised "sustainable seafood feasts" (*Central Coast News,* 18 March 2016), while reporting on the Apollo Bay Seafood Festival mentioned its "sustainable seafood" focus (*Echo,* 8 February 2018). In most cases, this is the full extent to which "sustainability" is discussed.

In the cases where further information about sustainability is provided, this information is often minimal (and is mostly qualified through vague terms like "local" or "fresh"). In the case of the Fremantle Seafood Festival, sustainability was specifically linked with MSC certification (*The West Australian,* 30 March 2015), but in most cases, festivals typically offer patrons insight into sustainability practices through demonstrations and information sessions provided by celebrity chefs and industry influencers. For example, the Noosa Food and Wine Festival promised to have chefs and other industry figures on hand to share "insight into our local seafood, safe fishing practices and sustainability" in a "fun informal manner" (*Noosa News,* 17 April 2015; see also *The Advertiser,* 16 May 2015). The Cast Off Festival offered "cooking demonstrations from local chefs and sustainability talks" (Central Coast, 18 March 2016).

The restaurant reviews' focus on 'sustainability' reflects the consumer trend towards 'sustainable' eateries (Crowe 2018). Since these reviews do not engage directly in debates about the specific practices that 'count' as sustainable, they tap into consumer interest in sustainability in fairly uncontentious ways. However, the fact that only some seafood is identified as "sustainable" can nonetheless imply that other seafood is *un*sustainable or, in the case of the "sustainable seafood" eatery, that serving sustainable seafood is a specialist skill only of the high-end restaurant. In contrast, because they locate 'sustainability' within a particular region or area, and thereby connect with both consumer and media trends emphasising provenance, seafood festivals are perhaps more successful at making sustainable seafood appear more widely accessible—albeit primarily for a middle class 'foodie' audience.

Of the small proportion of stories that feature chefs and influencers engaging with seafood sustainability issues in greater depth, these are *more likely to be supportive, rather than critical, of the commercial industry.* As shown in Figure 8, 11% of stories in the sample were explicitly supportive of industry, compared to 6% that were critical. 12% of stories advocate for improved seafood labelling and/or certification schemes, such as country of origin labelling or MSC certification.

Chefs' and influencers' statements of support for industry tend to simply state that the industry is sustainable. For example, Ed Halmagyi's cobia recipe in the lifestyle pages of the *Macarthur Chronicle* (27 September 2016) described Australia as home to some of the world's "best-practice operations" in sustainable fishing. Halmagyi, best known as 'Fast Ed' in his appearances on *Better Homes and Gardens* and in his five cookbooks, is a celebrity chef with a significant public profile. With celebrity chefs considered to be both food authorities and "lifestyle experts" (Lewis 2008), the lack of evidence for sustainability claims is typical of chefs' engagement with food media, and Halmagyi's comments should be considered significant endorsements within the 'feel good' conventions of lifestyle media.

News media

Engaging in sustainability debates: The importance of brand alignment

Chefs and influencers only rarely appear in 'hard' news stories on seafood sustainability issues, but when they do, they are often strong advocates of industry. This is especially true of the wild catch sector. *However, for this advocacy to be effective, there must be a clear alignment between the chef/influencer's public persona and their messages of industry support.*

Over the 4-year sample, chefs were the most prominent advocates for industry during the lead up to the ban on net fishing in Port Phillip Bay in 2015. The two most prominent were celebrity chefs Neil Perry and Guy Grossi, whose perspectives provided the dominant framing for much of the mainstream news coverage during the height of reporting on this issue (around November 2015). Prior to their involvement, reporting on the issue had largely be confined to local news outlets, but the lure of high-profile celebrity chefs assisted the story to achieve coverage in major metropolitan newspapers, radio, television and online.

In news media, the chefs were quoted as saying that banning net fishing in Port Phillip Bay could harm "Melbourne's global food reputation" (*Herald Sun*, 5 November 2015; see also *Geelong Advertiser,* 5 November 2015), that it would "dramatically affect" the supply of fresh fish (*Herald Sun,* 21 November 2015), and that it would make Melbourne reliant on seafood "imports" (*Herald Sun,* 21 November 2015; *Geelong Advertiser,* 5 November 2015). Both chefs repeatedly emphasised the sustainability credentials of the fishery. Perry described the "beautiful fresh sustainable fish" of Port Phillip Bay as "fundamentally a part of the culture of Melbourne" (*Herald Sun,* 5 November 2015; *Geelong Advertiser,* 5 November 2015), while Grossi said, "We don't want to import everything ... if it's a sustainable resource why shouldn't we continue to enjoy it?" (*Herald Sun,* 21 November 2015). Both chefs' mainstream media comments were accompanied by additional campaigning via their own social media accounts, with posts on Twitter, Instagram and Facebook.

The chefs' key messages (that the Port Phillip Bay fishery was sustainable, that it was culturally important to Melbourne and Victoria, and that ending netting would impact on local seafood supply) were also the key messages of other supporters of the Port Phillip Bay fishery, including Seafood Industry Victoria and the Melbourne Seafood Centre. Perry's and Grossi's wider public profile assisted in generating 'mainstream' media interest in the issue.

However, the case also highlighted the importance of working with the 'right' chefs and influencers. While clearly well-intentioned, some aspects of the chefs' messages and personas did not effectively 'gel' with those of industry. For example, there was some incongruity in high-end restaurant chefs warning that the wider public will lose access to fresh seafood while prioritising Melbourne's global food reputation (more on this in Social Media analysis, below). Moreover, for Perry in particular, while he owns several Melbourne restaurants, his persona is very 'Sydney', and this potentially limited his capacity to connect with Victorian audiences.

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

20

News media

The case highlights the importance of 'fit' when working with chefs and influencers. To be effective, the brand identity of the chef or influencer must closely match the identities and messages that industry is intending to convey. This was especially important in the case of Port Phillip Bay, where industry's recreational opponents had their own celebrity supporters with a much clearer alignment between the celebrity personas and key messages, such as Rex Hunt (who received comparable mainstream media coverage to Perry and Grossi) and Paul Worsteling (who was prominent on recreational fishing TV programming). The value of chefs like Perry and Grossi was in their significant public profiles, but there was insufficient brand alignment to significantly advance the industry's position.

In contrast to chefs' and influencers' support for the wild catch sector, *negative statements about Australia's commercial fisheries were limited to Tasmania's salmon industry.* This was almost exclusively in the context of their role as signatories to Environment Tasmania's Sustainable Salmon Chefs Charter, which was supported by a number of well-known Tasmanian and Australian chefs. These were chefs with identities that were highly congruent with Environment Tasmania's position: that is, they were chefs who were advocates for provenance and sustainability, and who were often at the helm of produce-driven eateries. In the news stories on the Charter, chefs including Philippe Leban, Christian Ryan and Christine Manfield indicated concerns about the "sustainability and transparency" of Tasmanian salmon in the wake of the *Four Corners* exposé (*The Mercury,* 26 June 2017); they explicitly stated that they were not "anti-salmon" (*The Mercury,* 29 June 2017), but that they had temporarily stopped offering salmon on their restaurant menus until "clarification" on sustainability concerns could be provided (*The Mercury,* 29 June 2017).

Interestingly, *these chefs' views did not go unchallenged in the reporting*. For example, around half of the stories published in Tasmanian newspapers were critical of the chefs' stance and gave prominence to the perspectives of government ministers and other MPs who "condemned" (*The Mercury,* 27 June 2017) or "slammed" (*Tasmanian Country,* 30 June 2017) the chefs' decision.

These results highlight that while chefs tend not to provide a great deal of evidence to support their views about sustainability (as is typical of lifestyle media), they are often in demand as advocates for various sustainability causes. Throughout the sample, chefs and influencers were typically supportive of the Australian seafood industry's sustainability credentials and, significantly, were not given a 'free run' by media to voice criticisms in cases where they were not.

News media

Table 2: Chefs and influencers in news coverage,
1 April 2015 – 31 March 2018

Tier 1 (4+ mentions)	Tier 2 (2–3 mentions)	Tier 3 (1 mention)
Matthew Evans (n = 22)	Analiese Gregory (n = 3)	Adrian Hart (n = 1)
Andy Allen (n = 14)	Christine Manfield (n = 3)	Alejandro Saravia (n = 1)
Ben Milbourne (n = 14)	Josh Catalano (n = 3)	Andrew McConnell (n = 1)
Neil Perry (n = 14)	Josh Niland (n = 3)	Andrew Wallace (n = 1)
Tom Kime (n = 12)	Luke Burgess (n = 3)	Andy Burns (n = 1)
Christian Ryan (n = 7)	Tetsuya Wakuda (n = 3)	Anthony Colledge (n = 1)
David Moyle (n = 7)	Andrew Ettinghausen (n = 3) *	Bart Beek (n = 1)
Don Hancey (n = 7)	Anthony Huckstep (n = 2) *	Ben Pollard (n = 1)
Philippe Leban (n = 7)	Cheong Liew (n = 2)	Ben Shewry (n = 1)
Matt Golinski (n = 6)	Donovan Cooke (n = 2)	Chris Niquet (n = 1)
Rex Hunt (n = 6) *	Ed Halmagyi (n = 2)	Colin Barker (n = 1)
Anthony Lui (n = 5)	Fouad Kassab (n = 2)	Corey Costelloe (n = 1)
Brent Savage (n = 5)	Frank Camorra (n = 2)	Dan Learoyd (n = 1)
Darren Robertson (n = 5)	Ian Curley (n = 2)	Dan Moss (n = 1)
Guy Grossi (n = 5)	James Gallagher (n = 2)	Daniel Masters (n = 1)
Maggie Beer (n = 5)	Jason Wright (n = 2)	Daniel Wilson (n = 1)
Masaaki Koyama (n = 5)	Kate Gibbs (n = 2) *	Dany Angrove (n = 1)
Nick Hildebrandt (n = 5)	Lynton Tapp (n = 2)	Dave Campbell (n = 1)
John Susman (n = 4) *	Mark LaBrooy (n = 2)	David Koorey (n = 1)
Matt Moran (n = 4)	Mark Sainsbury (n = 2)	David Rayner (n = 1)
Peter Gilmore (n = 4)s	Matt Dempsey (n = 2)	Gareth Howard (n = 1)
Peter Manifis (n = 4)	Peter Kuruvita (n = 2)	Graham Jefferies (n = 1)
Shannon Bennett (n = 4)	Rodney Dunn (n = 2)	Guy Turland (n = 1)
	Ryan Squires (n = 2)	Hamish Hames (n = 1)
	Santiago Fernandez (n = 2)	Hanzel Martinez (n = 1)
	Scott Trotter (n = 2)	James Day (n = 1)
	Simon Evans (n = 2)	James Viles (n = 1)
	Tim Browne (n = 2)	Jason Hutcheon (n = 1)
	Tom Chiumento (n = 2)	Jason Roberts (n = 1)
		Josh Kularo (n = 1)
		Josh Lopez (n = 1)
		Josh Pelham (n = 1)
		Kade Brennan (n = 1)
		Kelvin Andrews (n = 1)
		Kerry Bragagnolo (n = 1)
		Khanh Nguyen (n = 1)
		Lorenzo Pagnan (n = 1)
		Luke Southwood (n = 1)
		Mark Jensen (n = 1)
		Matteo Zamboni (n = 1)
		Matty Bennett (n = 1)
		Michael Clift (n = 1)
		Nathan Tillott (n = 1)
		Nelly Robinson (n = 1)
		Oliver Edwards (n = 1)
		Pablo Walker (n = 1)
		Paul Iskovs (n = 1)
		Paul McDonald (n = 1)
		Paul McGrath (n = 1)
		Peter Robertson (n = 1)
		Quentin Whittle (n = 1)
		Raffaele Cirillo (n = 1)
		Ross Lusted (n = 1)
		Shannon Gee (n = 1)
		Sheldon Black (n = 1)
		Simon Taylor (n = 1)
		Stefano Manfredi (n = 1)
		Stuart Fergusson (n = 1)
		Tom Haynes (n = 1)
		Tony Ford (n = 1)
		Travis Kamiyama (n = 1)
		Troy Rhoades-Brown (n = 1)
		Zac Sykes (n = 1)
		Zachary Nicholson (n = 1)

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

22

Social media ⌄

Social Media

Summary of key findings

• Conversations about seafood issues are highly fragmented on Twitter and Facebook, with industry, chefs and environmental groups operating within distinct, and largely separate, networks. 'Bridging' of these networks can bring seafood issues to the attention of wider audiences.

• In cases where industry and NGOs have sought to use chefs as allies during periods of conflict, chefs' involvement generated surprisingly little social media engagement and had limited capacity to shift dominant perspectives on contentious issues. Different strategies are necessary to successfully engage chefs as influencers—such as investing in developing relationships with chefs during 'calmer' periods, rather than during times of conflict.

Method

Two methods were used for the social media analysis: *Twitter network analysis* and *qualitative analysis of Twitter and Facebook posts.* The focus here is primarily on Twitter and Facebook as platforms for 'political' conversation and campaigning. Instagram is discussed in more detail in the following section on Lifestyle Media.

Network analysis

Data for the network analysis was collected using TrISMA, the Tracking Infrastructure for Social Media Analysis, which collects tweets from four million Australian Twitter users. Tweets were collected for three key issues that were identified via the News Media analysis or the research interviews as issues that were substantially affected by social media:

1. the ban on net fishing in Port Phillip Bay;

2. the controversies over salmon aquaculture in Tasmania; and

3. the Geelong Star "super trawler".

Keyword and hashtag searches were used to identify the relevant tweets in each case. There were 1900 tweets for the ban on net fishing in Port Phillip Bay; 26,596 tweets associated with the controversies surrounding Tasmanian salmon; and 45,166 tweets for the Geelong Star.

This Twitter data was subject to a network analysis to identify the level, range and depth of engagement between users across the three issues. Focusing on retweets and @mentions, we identified the users and communities with the greatest degree of influence and visibility within the three conversations. Retweets and @mentions are two of Twitter's communicative affordances that allow users to interact, disseminate information, and bring issues to the attention of others. Research has shown that users often employ retweets and @mentions differently to achieve different communicative goals: retweets indicate conversations between users, with retweets often signalling an endorsement of another user's tweets and/or an attempt to disseminate their views within one's own community; @mentions are the users that are talked to, at or about, with the number of @mentions often indicating the perceived level of importance of different actors within a network. The network structures created through the collective use of retweets and @mentions were analysed for the insights they provided into the engagement and conversation dynamics surrounding the three issues.

A community detection algorithm was used to identify clusters of users based on their levels of interaction and to visualise the resultant networks. In the visualisations below, the users that appear in the centre of the graphs are those that are retweeted/@mentioned by a majority of the other users in the dataset. Those situated at the peripheries are those retweeted/@mentioned only by certain communities of users. To ease the reading and interpretation of the visualisations, each community was assigned a different colour. The colours, therefore, represent communities of users with a high level of inter-tweeting or @mentioning. Each circle (node) in the network represents an individual Twitter account, and each curved line (edge) represents a retweet/@mention. The size of a node represents the sum of retweets/@mentions received by an account as a proxy for the account's level of activity, engagement and reach. The larger a node is, the higher number of retweets/@mentions received by the account. To assist in reading the graphs, only the top retweeted/@mentioned accounts (i.e. those with the most engagement) are shown with their usernames.

As well as visualising the engagement and conversation dynamics surrounding the three identified issues, an additional network analysis was conducted on all individuals and organisations that appeared in the news media coverage analysed in the News Media analysis, above. We identified the active Twitter users among the chefs and influencers in Table 2, as well as those among the NGOs, environmental groups, and industry and recreational fishing organisations who appeared in the news media coverage. Of the list of 161 individuals and organisations, 81 had Twitter accounts; TrISMA has an ongoing collection of tweets for 56 of these.

TrISMA was queried to identify tweets posted by the users in the list that @mentioned and/or retweeted any of the other users in the list. In this case, combining analysis of retweets and @mentions provided a clearer picture of the overall communicative environment, as it enabled us to identify the communities of users that interact with each other.

There were 4,051 tweets posted between 2015 and 2017 in which one of the identified users had retweeted/ @mentioned any of the other users in the list. However, since it is possible that a tweet @mentions more than one account, all secondary @mentions were also included to allow identification of shared networks among the identified users. When secondary @mentions were included, the dataset consisted of a total of 11,819 tweets. These were analysed for their networks of interaction and endorsement, using the same approach to network analysis and visualisation as for the issues analysis.

It should be noted that while Facebook is also a key site for debates relevant to the sustainability of Australian seafood, we have been unable to undertake a network analysis of users of this platform due to recent changes to Facebook's API. However, qualitative analysis of Facebook interactions suggest that we would anticipate similar results to what is presented below.

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

24

Social media

Results:
Network analysis

Social media can play a significant role in shaping public debate about contentious issues, with some worrying about the effect of a well-timed "Twitter storm" on the fate of industry (Tracey et al. 2013). Throughout the mainstream news stories collected for the News Media analysis (above), social media is described as a significant contributor to debates about the Geelong Star (16 stories), salmon aquaculture (5 stories) and net-free fishing zones (2 stories). However, in Australia, *"Twitter storms" happen far less often than is commonly thought*, possibly due to the lower uptake of Twitter among Australian audiences compared to elsewhere in the world. Even the social media activity surrounding the Geelong Star, which faced an established and well organised campaign from recreational fishing groups, environmental advocates and local communities, was comparatively muted, particularly when compared to earlier campaigns against "super trawlers". As Figure 9 shows below, although the Geelong Star generated the most social media activity of any issue during our sample period, this activity was substantially dwarfed by that surrounding the FV Margiris in 2012. (The large spike in September 2012 represents Twitter activity related to the Margiris; the much smaller spike in April 2015 represents the height of the Twitter discussion related to the Geelong Star).

The occasional "Twitter storm" aside, *social media activity surrounding fisheries issues is remarkably fragmented*— much more so than those associated with many other food industries (see Burgess, Galloway & Sauter 2015). There are few commonly used hashtags uniting discussion of seafood issues, and as is the case for many social media communities, social media activity related to Australian seafood is highly prone to "echo chambers" (where users choose to interact only within like-minded networks) and "filter bubbles" (where the algorithmic curation of information exposes users only to like-minded views) (Dehghan 2018). *Fragmentation is amplified by the fact that many seafood industry organisations use Facebook and Twitter primarily as 'push' mediums*—that is, content is delivered 'to' users with little interaction from them. However, it should be noted that similar tendencies are common amongst recreational fishing groups and, to a lesser extent, environmental organisations.

Figure 9: Tweets over time,
#stopthetrawler

Social media

The sparseness and insularity of social media activity surrounding fisheries issues works to limit the visibility of issues outside of existing networks. In the case of the Australian seafood industry, this is something of a mixed blessing: because this insularity also effects environmental and recreational fishing groups, it can limit the reach and impact of some of the most damaging criticisms of the industry, but it also limits industry's capacity to make its views and practices more broadly visible. Although social media has often been celebrated as a unifying force, it can also contribute to sharp polarisations that result in tightly held positions becoming even more entrenched (Sunstein 2017).

This latter scenario most clearly describes the social media conversations surrounding fisheries issues: particularly on Facebook, *debate is divisive and there is a tendency on all sides to attack and insult those they disagree with.* Beyond referring users to credible third-party resources to correct errors of fact, it is usually not constructive to engage opponents in debate over contentious issues. When issues are emotive and emotional, it is rare for people to change their minds upon hearing new 'facts'. Insults, while they may be tempting and may help to let off steam, are usually not very persuasive either.

The key is to get people to *care* about seafood (and, eventually, seafood industry issues). This requires making issues visible not just to those who are already interested (either those who are already supportive of industry or those that are too hostile to ever change their minds), but to broader "foodie" (Johnston & Baumann 2009) audiences (more on 'foodie' audiences below). *However, it is necessary to 'clean up' the tone of some social media conversations before seeking to attempt to bridge networks and bring social media content about fisheries issues into wider public view.*

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

26

Social media

Port Phillip Bay net-free fishing zone

Debate surrounding the ban on net fishing in Victoria's Port Phillip and Corio Bays was too sparse to conduct a network analysis. There was a concerted attempt by some users to give visibility to the issue and generate momentum around specific hashtags (e.g. #savebayseafood), but this was largely unsuccessful. Although the hashtag was used by some users, only a small number of very active accounts participated, and their followers did not retweet their posts to a large extent. This prevented the issue from achieving the momentum it needed to become a more visible topic.

Tassal and salmon aquaculture in Tasmania

In contrast to Port Phillip Bay, the conversation networks surrounding Tassal and salmon aquaculture in Tasmania showed greater levels of activity and interaction. Figures 10 and 11 below show the retweet and @mention networks arising from *Four Corners'* exposé on salmon farming in Macquarie Harbour and Okehampton Bay.

The retweet network reveals several distinct, but largely disconnected, clusters of activity. Given that the public debate about Tasmanian salmon farming was sparked by the *Four Corners* story, 'Big Fish', which has a live tweeting feature, and given the continued salience of traditional media as a source of information for many social media users (Araujo & Van der Meer 2018), the accounts most central to this network are those associated with national news and current affairs media, followed by local media. The central position in the network is occupied by accounts related to *Four Corners* and other ABC programs (e.g. @4corners, @caromeldrum, @aljmcdonald), with a second distinct cluster formed by local Tasmanian media (e.g. ABCnewsTas, @LeonCompton, @936Hobart).

Another influential cluster centres around politically progressive and environmental actors. Helen Barratt (@hellbrat) plays a central role in this cluster. Other important accounts in this category are @berkeleyboy, which is a highly active account with a large number of followers. @Cloudless8, which appears to be a pro-Labor account, plays both a central and bridging role in this cluster; its tweets are retweeted by many users within this cluster, as well as by users who have retweeted other central accounts. *Accounts such as these play an important role in giving visibility to the issue within different Twitter communities.* However, environmental and politically progressive communities in the Australian Twittersphere are typically inward-looking and prone to echo chambers (Dehghan 2018), as they are in this case. That said, echo chambers are not hermetically sealed, and given that environmental and politically progressive communities are well-connected to other clusters in the Australian Twittersphere, especially to general politics and news, concerted efforts by them in using hashtags, @mentioning and retweeting other accounts, and being retweeted and @mentioned by them, can significantly increase the visibility of issues and information.

The salmon industry's voice, in contrast, is very far from the central retweet network. @tassalsalmon and @tassalsalmanca play important roles in information dissemination within their own networks, but their peripheral location within the overall discussion means that these tweets are less likely to be seen within other user networks. Since retweeting is often used as a sign of endorsement (Bruns & Stieglitz 2013), this limited re-tweeting of industry accounts can be viewed as *a deliberate decision by other Twitter users to not give visibility to industry perspectives.* This explanation is confirmed by the @mentions network, which shows industry accounts in a far more central role.
As Figure 11 shows, the @mentions network reveals media figures and outlets (e.g. @4corners, @caromeldrum, @leoncompton, @abcnewstas) to be in a similarly central role as they were in the retweet network. However, this network also shows both fewer political and environmental accounts at its centre and a greater centrality of industry accounts (e.g. @tassalsalmon, @huonsalmon). @tassalsalmon, for example, received a far greater number of @mentions than retweets. This is typical of how Twitter users typically engage with organisations during times of controversy (Araujo & Van der Meer 2018), and *shows that they are aware of industry communication, but are engaging with it on their, rather than on industry's, terms.*
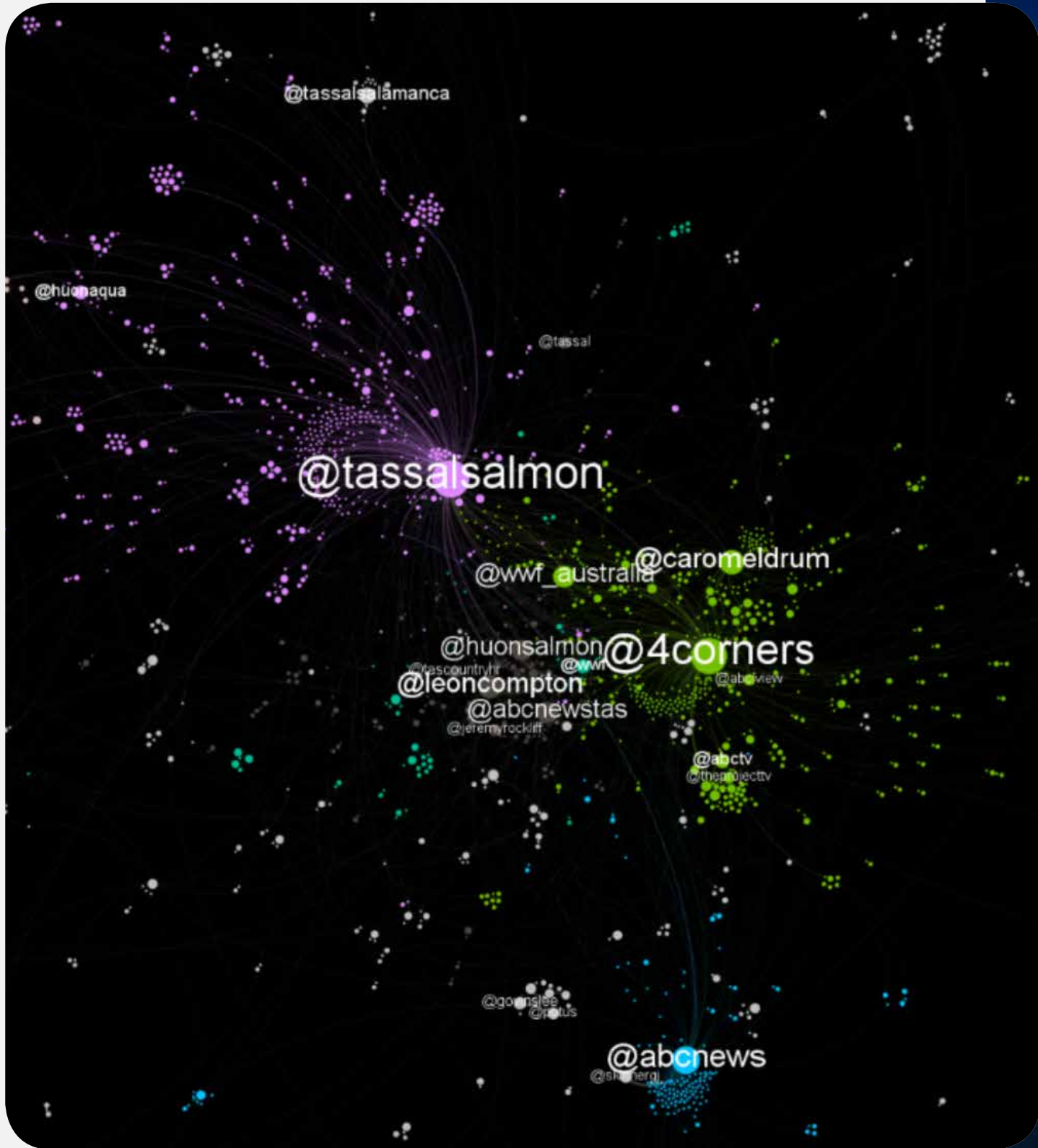
Social media

Figure 10:
Tassal and Tasmanian salmon, retweet network

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

28
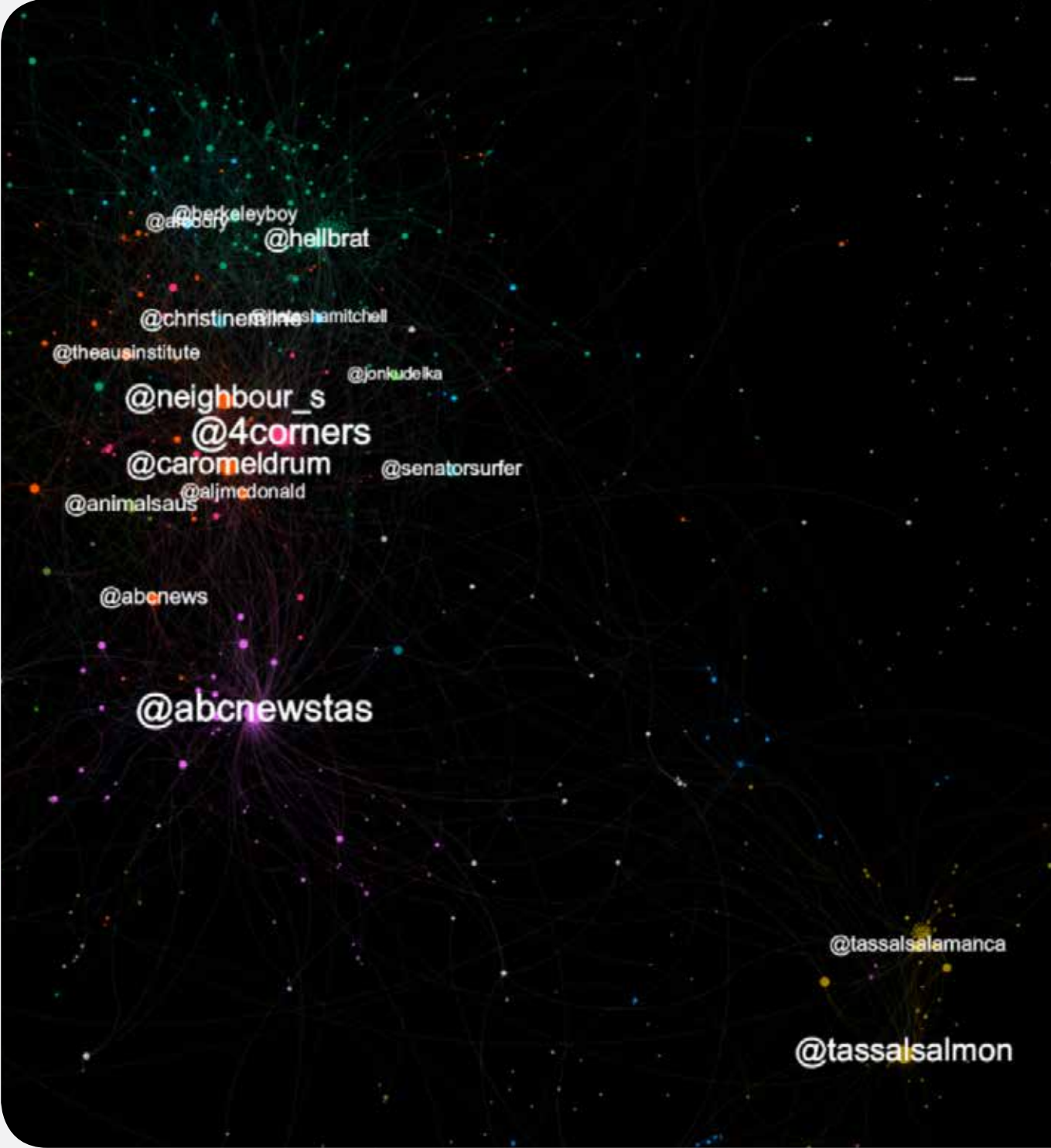
Social media

Figure 11:
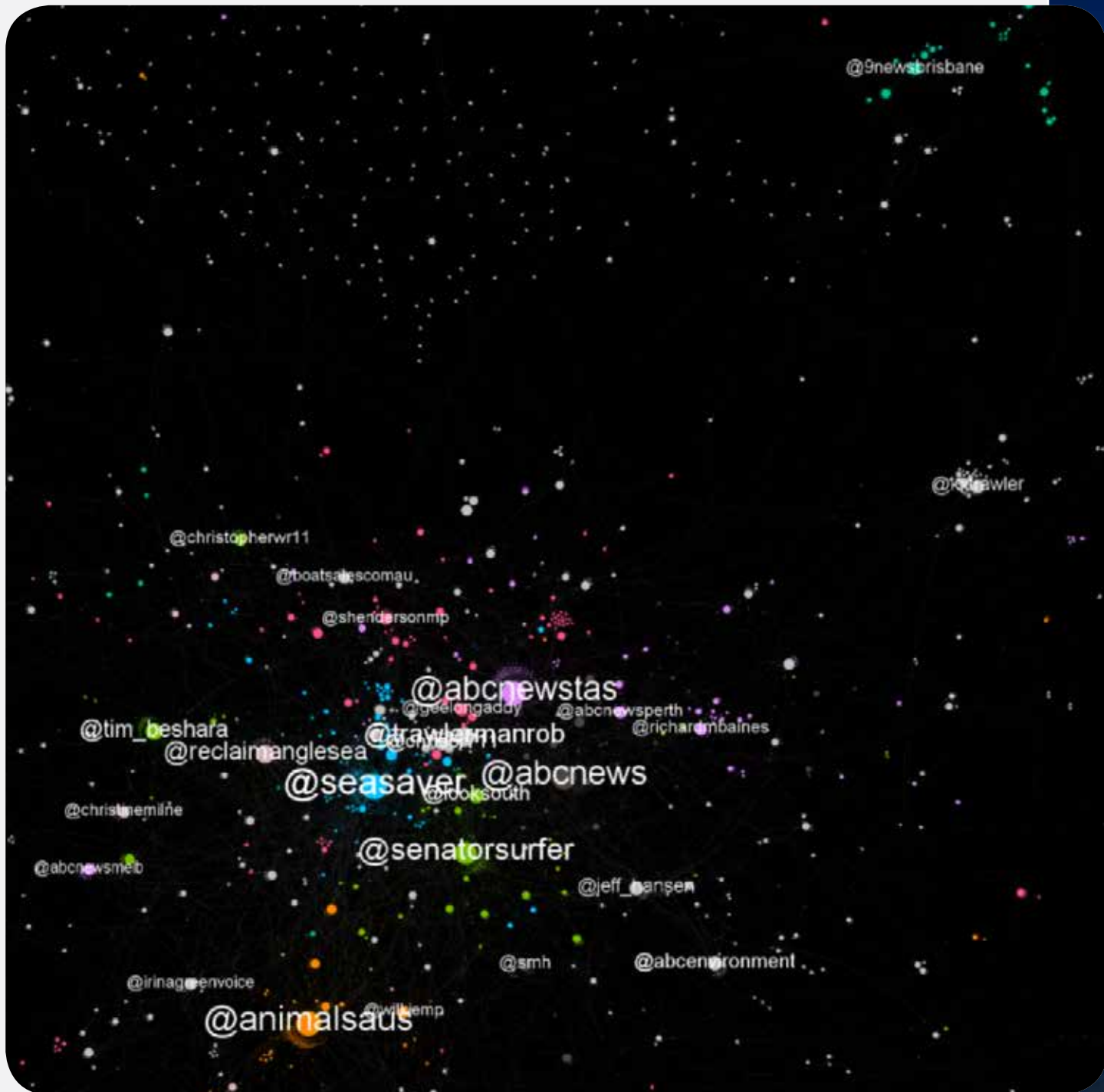Tassal and Tasmanian salmon, @mention network

Social media

Comparing the retweet and @mentions networks, it becomes clear that *users are strategically choosing to retweet or @mention accounts to achieve different communicative goals.* Retweeting introduces information to one's own followers. @mentioning, in contrast, is used to talk to, at or about other users, including those one disagrees with. @mentions are often a tool used to engage in debate with particular users and/or to bring issues to the attention of one's own followers, so that they might join the user in criticising, or engaging in further debate with, these other user accounts.

Such strategies of @mentioning mean that industry does not necessarily have control over how contentious issues play out on Twitter, particularly when industry's attempts to counter criticisms are effectively silenced by users' decisions not to retweet industry posts. When contentious issues arise, *there is a risk that industry groups and organisations can invest time and energy in 'pushing out' content that will only be seen by those who are already part of their networks and who are already supportive of their positions.* Generating social media content does not in itself shape the terms of the debate: how this content circulates within online and offline networks is key. *Moving beyond echo chambers and 'bridging' between network silos requires a planned social media strategy.* Developing relationships with 'influential' users, both on- and offline, during calmer times (i.e. time when there is no controversy) is essential for boosting the industry's social media visibility.

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

30

Social media

Figure 12:
Geelong Star, retweet network

Social media

The retweet and @mention networks associated with the Geelong Star reveal similar patterns to those associated with Tassal and salmon aquaculture. The retweet network (Figure 12) shows media figures and outlets (e.g. @abcnews, @abcnewstas) to have a similarly central role. In this case, however, there is greater activity from environmental activists in the centre of the network—this is to be expected given that much of the social media activity surrounding the Geelong Star was stimulated by activist campaigning, rather than by a media exposé.

There are several distinct clusters of progressive political or activist accounts shaping the debate: a group of UK-based anti-trawling accounts (e.g. @seasaver, @stopsuptrawlers, @dolphinseeker30); a group of Australian Greens and environmental actors (e.g. @tim_beshara, @greenpeaceaustp, @christopherwr11); and a cluster of animal welfare groups plus Andrew Wilkie (e.g. @animalsaus, @voicelessnews, @wilkiemp). The Australian Marine Conservation Society (@austmarconssoc) is at the periphery of the network: it received a large number of retweets, but only from a limited number of accounts, most of which did not retweet other users also involved in the conversation.

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

32

Social media

Figure 13:
Geelong Star, @mention network
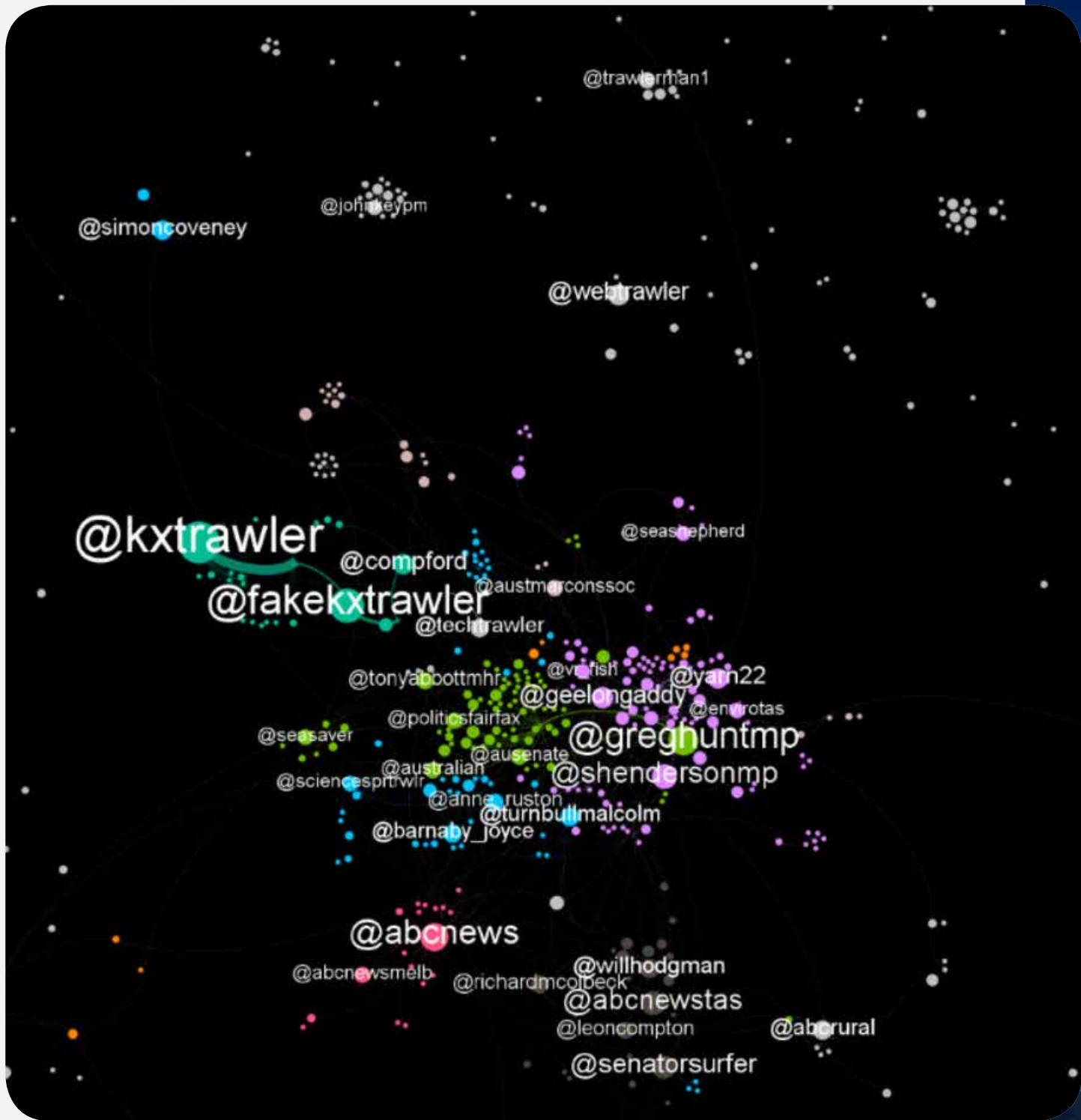
Social media

The @mention network (Figure 13) has half the nodes and edges of the Tassal example. Despite the volume of Twitter activity surrounding the Geelong Star, activity did not coalesce so clearly around a central set of accounts: the central focus that *Four Corners* offered the Tassal case was absent from that of the Geelong Star. There were also no visible industry accounts associated with the Geelong Star, which limited activists' capacity to @mention them, and hence directly engage them in their criticisms. Instead, the most @mentioned relevant users were media outlets (e.g. @abcnewstas) and politicians (e.g. @barnaby_joyce, @greghuntmp, @turnbullmalcolm, @senatorsurfer). It should be noted that @kxtrawler and @fakekxtrawler are parody accounts; their large size is due to the fact that both accounts are managed by the same person and repeatedly @mention each other.

The centrality of media outlets in both the retweet and @mention networks shows the important role of mainstream media as a key node of visibility and user engagement. The centrality of politicians to both networks shows how users' focus is on bringing the issue to the attention of those with political power, not in engaging with industry. *That said, the fragmentation of the networks largely prevented users from generating the levels of activity necessary for significant impact*— which seems to be typical of the way that seafood issues currently 'play out' on social media.

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

34

Social media

User network

As Figure 14 shows, the overall user network reveals
a number of distinct clusters with high levels of influence
within retweet and @mention communities. The most
well-connected is the cluster of accounts formed around
@anthuckstep and @fisheads. Other well-connected
clusters are formed around @chefmattmoran, and around
@ben_milbourne. *Environmental groups (e.g. @envirotas,
@ausmarconssoc) are relatively isolated within the
network, indicating limited connections with either
chefs or industry.*

Accounts related to recreational fishing (e.g. @ifishtv,
@vr_fish, @recfishwest) form a distinct and relatively
isolated cluster that, interestingly, also comprises several
industry organisations (e.g. @setfia, @vicseafood). This
group is distinct from a separate, but equally isolated,
cluster of seafood industry groups (@sydfishmarket,
@ntscouncil, @seafoodaus). Geographical location partly
explains the disconnect between the two groups
of industry accounts, with @ntscouncil playing a 'bridging'
role between them. However, further analysis is needed
to fully elucidate the precise relationships between
the two clusters, as well as between the commercial
and the recreational fishing groups within them.

It should be noted that across all clusters, *industry
networks are relatively disconnected from those
of chefs.*
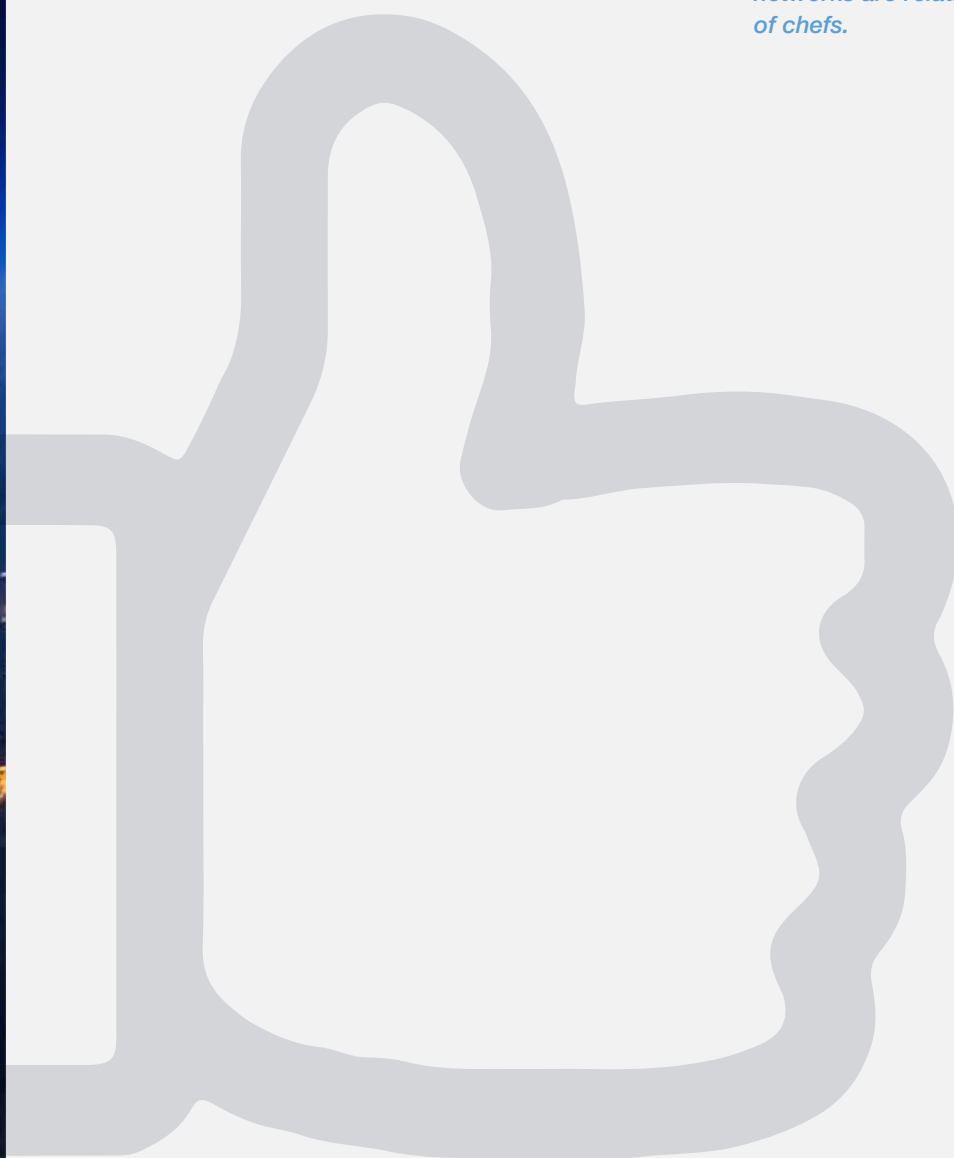
Social media

Figure 14:
User network, retweets and @mentions

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

36
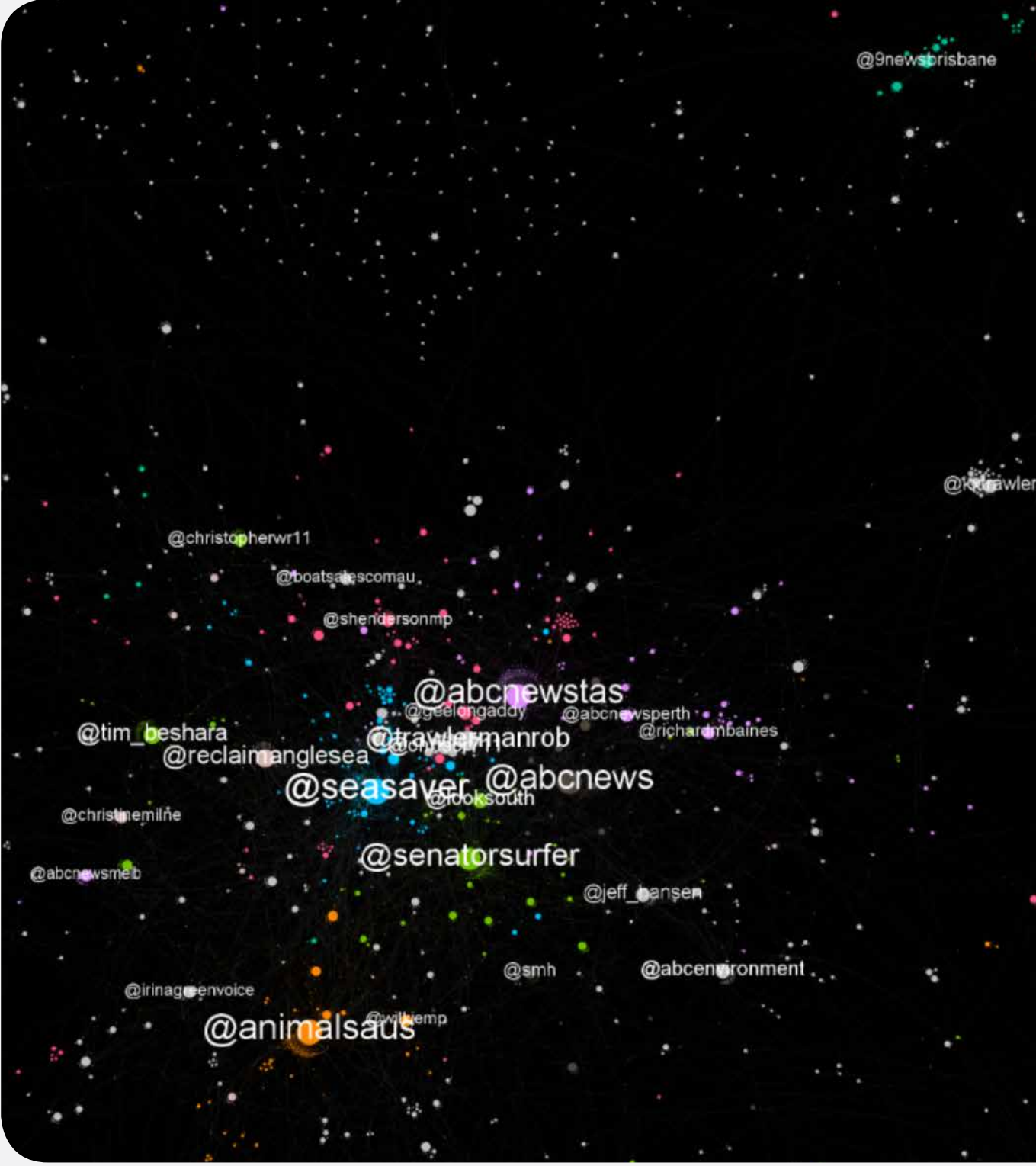
Social media

While we found that only half of the users we initially identified were active on Twitter, those who *are* active have a strong presence and substantial follower base. The level of interaction and reach of chefs within the network show that if they are to start a conversation about an issue, it has the potential to speak to large audiences. It is notable that, for the most part, *chefs' voices were largely absent from the issues-based networks* analysed above, and that there are few common users between the user network (Figure 14) and the issues networks (Figures 10–14). The issues networks highlight the importance of media outlets and political actors for 'setting the agenda' on social media during times of controversy (see Araujo & Van der Meer 2018). The user network, in contrast, suggests quite a different communication architecture for the circulation of views about seafood and sustainability. The user network is in many ways an inversion of the issues networks: here, chefs are central, with activists, politicians and media outlets sitting on the periphery.

Chefs in the user network were selected specifically because they had made public statements about seafood and sustainability. Their almost complete absence, then, from the issues networks is striking, as is their distance from the environmental advocates and activist organisations within the user network. For the most part, *there are few shared networks between environmental NGOs and chefs:* that is, users who follow and interact with chefs do not seem to also follow and interact with NGOs and activist organisations. This means that chefs—even those with a public commitment to sustainability issues—speak primarily to a 'foodie' audience and not to environmentalist communities.

The ways in which environmental issues are framed greatly impacts which issues receive attention and whether and how audiences engage with content (Lakoff 2010). As we will see in the Lifestyle Media analysis, below, *the interests and preferences of the foodie audience powerfully shape popular discourses about food, but industry has not yet fully capitalised on the potential of forging relationships with this group.* Given that the chefs in the user network appear to speak primarily to this foodie audience, they *highlight potentially fruitful avenues for different kinds of conversations about sustainable seafood with different kinds of audiences* than those that are typically galvanised during periods of controversy.

#savebay

Social media

Qualitative analysis of Twitter and Facebook

Qualitative analysis focused on two issues: the ban on net fishing in Port Phillip Bay; and the controversies surrounding Tassal and Tasmanian salmon. These were both cases that elicited active social media engagement from chefs and influencers, and in which social media activity was thought to have impacted on the overall outcome of the case: in the case of the former, chefs mainly spoke in support of the seafood industry; in the case of the latter, the chefs were more critical. These differences are useful for exploring the communications strategies that become salient as controversial issues play out online, and how messages do (and do not) move across and between media platforms.

The Port Phillip Bay case study involved the collection and qualitative analysis of thousands of Twitter and Facebook posts. We identified relevant Twitter posts through keyword and hashtag searches (e.g. "Port Phillip Bay" AND "fishing" OR "fishery"; #savebayseafood), and then following relevant accounts and conversation threads and collecting and analysing additional posts. We also collected posts to relevant Facebook pages (e.g. Victorian Seafood, Say NO to the Netting Ban in Port Phillip & Corio Bay, Friends of Corio Bay Action Group, VRFish) for October–November 2015, which was the period of peak social media activity during this conflict. We then followed links and shares to other relevant public pages to identify key themes in the social media conversation. We were especially interested in identifying salience (i.e. which messages come to predominate) and shareability (i.e. which messages are most frequently repeated and shared). Only public posts and pages were analysed.

Qualitative analysis of issues surrounding Tasmanian salmon focused on the social media activity surrounding the Sustainable Salmon Chefs Charter. This was an initiative of Environment Tasmania that specifically deployed Tasmanian and Australian chefs as influencers seeking to shape public opinion and consumer purchasing decisions about Tasmanian salmon. We used the search terms "Sustainable Salmon Chefs Charter" to identify relevant posts on Twitter, Facebook and Instagram, and collected relevant posts from the Twitter, Facebook and Instagram accounts of Environment Tasmania and the chef signatories of the charter. As with Port Phillip Bay, posts were analysed for themes as well as assessing for salience, activity and engagement.

seafood

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

38

Social media

Results:
Network analysis Port Phillip Bay

Qualitative analysis of Facebook and Twitter discussion surrounding the case study issues *shows discussion to be highly polarised.* In the case of Port Phillip Bay, strongly held positions on both sides resulted in quite vicious attacks on those holding opposing views. Supporters of the Bay's commercial fishery were active defenders of the industry on oppositional Facebook pages (i.e. those advocating for the ban on netting), and on recreational fishing sites; the converse (i.e. recreational fishers and supporters of the ban posting to industry sites) occurred far less frequently. Emotions ran high for some of industry's allies on these pages, though the responses from industry and from industry organisations was much more measured. Industry responses focused on 'debunking' myths or eliciting further discussion; these were largely successful.

Responding to claims that the Port Phillip Bay fishery was unsustainable, industry representatives often asked questions like, "where are you getting that [information] from?" The goal was clearly to create an opportunity to 'correct' misinformation, but such approaches were usually met with no reply. This is typical on social media, which is often less a forum for persuasion and discussion than a place for strongly held views to become even more deeply entrenched. Throughout the social media discussion, industry members and supporters often referred users to the SIV website for the "facts" (siv.com.au/savebayseafood). However, given that this was an especially bitter conflict in which support for the anti-netting position was bolstered by powerful narratives of "science as suspect" and "commerce as corrupting" (King & O'Meara 2018), incorrect information is usually best addressed via a trusted third party independent of industry interests (e.g. a scientific body, scientist, or public persona with a reputation in the field, see Ogier & Brooks 2016).

Facebook and Twitter posts varied significantly in tone and content, but there were two key industry messages that became salient and most likely to be circulated, at least among industry supporters: 1. that the decision to ban net fishing in Port Phillip Bay was motivated by political, rather than scientific, considerations; and 2. that this ban on commercial fishing would have significant impacts on consumers.

While the mainstream news coverage of the issue tended not to centre on sustainability concerns (see News Media analysis, above), sustainability was a key focal point of the Facebook pages of recreational fishing groups and their supporters. The top three criticisms (in terms of frequency and salience) were: 1. that commercial fishers were "taking all the fish" from Port Phillip Bay, leaving none for recreational anglers, 2. that commercial fishers were catching indiscriminately, with harmful effects on the sustainability of the fishery, and 3. that netting practices were damaging marine eco-systems in the Bay.

As Tanya King and Dayne O'Meara (2018) show in a recent article about Port Phillip Bay, supporters of the netting ban typically viewed 'official' scientific assessments as corrupted by industry interests or dismissed them in favour of "local anecdotal knowledge". As an example of the latter, one poster to the Say NO to the Netting Ban in Port Phillip & Corio Bay Facebook page said:
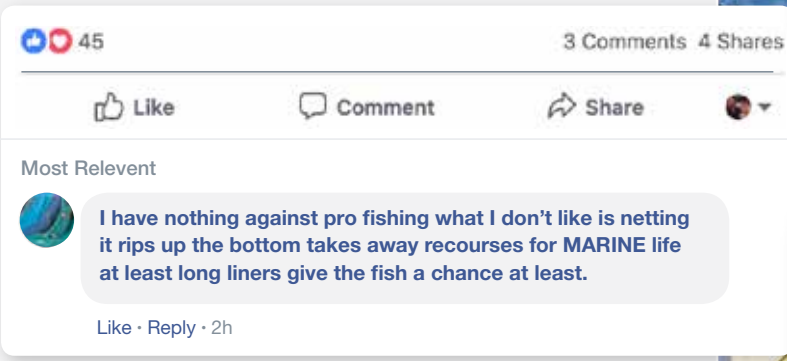
When this view was challenged by another poster, he both acknowledged his lack of expertise and responded with an appeal to his own experience:
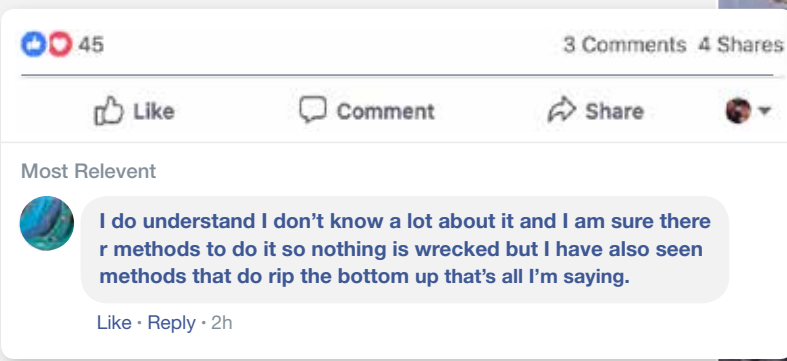
Social media

Consequently, industry messaging—in both social media activity and mainstream media comment—emphasised the sustainability credentials of the fishery. On Twitter and Facebook, support from the Greens was frequently used as evidence of this sustainability. Many of these posts were shares of mainstream news coverage, with images of Greens MLC Greg Barber captioned with comments such as:
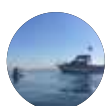
Tweets **Tweets & replies** **Media**

GoodFishBadFish@GoodFishBadFish • 12 Nov 2015
The Greens and @GregMLC support the commercial fishers in Port Phillip Bay, a sustainable fishery

💬 1   🔁 5   ♡ 5

The Greens and @GregMLC support the commercial fishers in Port Phillip Bay, a sustainable fishery
(@GoodFishBadFish, 12 November 2015)

Tweets **Tweets & replies** **Media**

JohnFord@brinyscience • 11 Nov 2015
Fishing closures in Port Phillip are not about environmental sustainability. Shown by Greens support #SaveBaySeafood

💬 1   🔁 5   ♡ 5

Fishing closures in Port Phillip are not about environmental sustainability. Shown by Greens support #SaveBaySeafood
(@brinyscience, 11 November 2015)

Sustainability messages were also employed by the celebrity chefs supporting the industry's campaign (see News Media analysis, above).

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

40

Social media

However, in part because the mainstream media coverage rarely explicitly engaged with sustainability issues, *appeals to the sustainability of the fishery were largely unsuccessful in reframing debate on this issue.* (It should be noted that this conclusion applies equally to those in the anti-netting camp: their claims for the *un*sustainability of the Port Phillip Bay fishery was also not really picked up by other media and so gained little public traction or broader visibility beyond their own networks).

In news media (as per previous page), appeals to 'the science' appear as one of the most common defences of industry practices. On social media, however, appeals to the Port Phillip Bay fishery's scientifically verifiable sustainability credentials were dwarfed in number by the second theme: the claim that closing the commercial fishery will have a negative impact on consumers. This was by far the most salient argument adopted by industry and its supporters, and the one used by the greatest number of online posters. The key message was that the fish from Port Phillip Bay are a community resource, and that recreational anglers were attempting to deny access to local seafood to the 87% of Victorians who don't fish. A representative selection of Facebook and Twitter comments include:

| 👍❤️ 45 | 3 Comments 4 Shares |

| 👍 Like | 💬 Comment | ↪ Share | 🔽 |

Most Relevent

> **The question is, what will be available for the 5.1 million Victorians who don't recreationally fish? Not really in the best interest of the general public to allocate a community resource to a greedy few.**

Like · Reply · 2h

(Victorian Seafood Facebook page, 20 October 2015)

| 👍❤️ 45 | 3 Comments 4 Shares |

| 👍 Like | 💬 Comment | ↪ Share | 🔽 |

Most Relevent

> **Our fishing resources belong to all Australians and should be shared with all the community not just the privileged few who have the ability to fish and catch their own.**

Like · Reply · 2h

(Say NO to the Netting Ban in Port Phillip & Corio Bay Facebook page, 20 January 2015)

Social media

Tweets   **Tweets & replies**   **Media**

Melb Seafood Centre@melbsfoodcent • Nov 8 2015
Vic Govt plans to deny 87% of Victorians access to fresh local affordable seafood.

💬 1   🔁 5   ♡ 5

Twitter:
Vic Govt plans to deny 87% of Victorians access to fresh local affordable seafood.
(@melbsfoodcent, 8 November 2015)

Tweets   **Tweets & replies**   **Media**

The Rockpool Files@rockpoolfiles • 5 Nov 2015
We are representing the interests of 5 million Victorians that don't fish. Just as important.

💬 1   🔁 5   ♡ 5

We are representing the interests of 5 million Victorians that don't fish. Just as important.
(a, 5 November 2015)

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

42

Social media

Chef Neil Perry was an especially active proponent of the message that Port Phillip Bay's commercial fishery was a public resource that was being 'locked away' by recreational anglers. As well being active on Twitter, Perry also posted messages on Instagram, some of them quite strident in their support for Port Phillip Bay's fishers. See example in Figure 15:

Perry's post described the Port Phillip Bay fishery as supplying the "tables of ordinary citizens of Melbourne & their restaurants" and criticised "special interest groups like recreational fisherman" for trying to take "our" seafood. Much like the messages about the Bay's sustainability, the message that the Bay is a "community resource" and that a ban on net fishing is motivated by the "greed" of recreational anglers, with negative consequences for those who don't fish, was largely unsuccessful in reaching wider publics. *While clearly persuasive to those who supported the Bay's commercial fishing industry, it was a message that gained limited visibility outside of industry networks.* This can be demonstrated in part by the message's limited impact on the mainstream media coverage—the closest variant of this message to gain traction in mainstream media was the claim that a ban on net fishing would harm Melbourne's "global food reputation" (see News Media analysis, above).

chefneilperry • Follow

Some of the best flathead in the world on the tables of ordinary citizens of Melbourne & their restaurants, shame on special interest groups like recreational fisherman, it's not yours it's ours. The bay is sustainable for all #savebayseafood.
A photo posted by Neil Perry

2,122 views

OCTOBER 30, 2015

Log in to like or comment.

Social media

Attempting to persuasively frame commercial activity as a community resource was hazardous in a bitter conflict like Port Phillip Bay, and it is always a hard sell for an elite restaurant chef to frame the products it uses as something belonging to "ordinary citizens".

It should be noted, however, that this strategy of framing commercial activity as a community resource has been used successfully by a range of other food industries. We see it in cases where the survival and success of agricultural industries is discussed as an issue of food security, for example. The failure of similar arguments to gain traction in the fisheries space is likely indicative of the different cultural resonances associated with fishing and farming in white Australian culture (Murphy 2008). That is, farming is bound up in Australian myths of nation in a way that fishing is not, and so appeals for the survival of commercial fisheries that work elsewhere in the world (e.g. in Norway, Canada, even New Zealand) are not easily translatable into the Australian context. Moreover, in the case of Port Phillip Bay, recreational fishing groups were very successful in framing recreational fishing as a wholesome, widespread and egalitarian pastime. This has enabled them to essentially 'own' the discourse of fishing as a community resource.

As with news media, once frames and discourses are set, they are hard to shift. T*he case of Port Phillip Bay, then, highlights the need to consider different types of messages that are effectively resonate within the Australian context* and the cultural place of commercial and recreational fishing in this country.

Environment Tasmania Sustainable Salmon Chefs Charter

The Sustainable Salmon Chefs Charter was one of the only major examples we identified during the sample period in which chefs were critical of industry. As described in the News Media analysis (see above), the chefs maintained that they were not "anti-salmon" but were seeking clarification around the sustainability and transparency of current industry practice. (Indeed, preliminary results from the research interviews suggest that chefs joined this campaign because they saw its message as a positive, rather than a negative, one).

The campaign was primarily focused on social media, and it combined messages from local Tasmanian chefs (e.g. Annaliese Gregory, David Moyle, Philippe Leban) with those of chefs with a greater national profile (e.g. Maggie Beer, Christine Manfield, Matt Moran). Chefs were photographed, and their image accompanied with a quote about their views on Tasmanian salmon. See Figures 16–17 for examples.

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

44

Social media

Figure 16:
Environment Tasmania's Sustainable Salmon
Chefs Charter, Philippe Leban

Philippe Leban

" **This is such an important issue to support. The salmon farming industry is a success story and I would like to think that I could use the product now and in the future knowing and feeling confident that the product has not adversely affected the environment before it ends on someones plate** "

Philippe Leban, Michelin Chef , A Tiny Place

sustainablesalmon.org.au

Social media

Figure 17:
Environment Tasmania's Sustainable Salmon
Chefs Charter, Matthew Evans

Mathew Evans

"Can we farm salmon forever the way we're doing it now? The scientific reports from the Macquarie Harbour, one from early this year, says pretty much no. The science is saying you've put too many fish in Macquarie Harbour too fast. The government allowed it to happen with very little oversight."

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

46

Social media

The Charter received some mainstream media interest (and criticism—see News Media analysis, above), but it generated surprisingly little social media activity. Only a handful of Twitter posts engaged with the topic. Environment Tasmania's Instagram posts, which (along with Facebook) was the campaign's main method of dissemination, averaged only 30-ish 'likes', even for posts featuring chefs with large social media followings, such as Maggie Beer and Matt Moran.

Facebook posts about the Charter similarly elicited minimal engagement. The Environment Tasmania Facebook page has 6.6k followers, but very few of them engaged with posts about the Sustainable Salmon Chefs Charter. For example, the post on 24 July 2017 announcing Maggie Beer as a new signatory to the Charter received 169 reactions, 15 comments and 26 shares, but this level of engagement was highly unusual: when Beer featured again on 16 December 2017, the post only received 24 reactions, 5 comments and 6 shares. The post on 21 December 2017 announcing Matt Moran's involvement received only 40 reactions, 12 comments and 7 shares; Christine Manfield received only 20 reactions, 2 comments and 4 shares on 11 August 2017.

Engagement was even more dismal when Environment Tasmania's posts were shared on the chefs' (or their restaurants') Facebook pages. For example, when A Tiny Place shared the post that head chef and owner Philippe Leban was offering dinner for two as a prize for participating in the campaign against Tassal, it generated a mere 12 reactions, 2 comments and no shares.

In contrast, it was news stories that tended to elicit the greatest engagement. When Environment Tasmania first announced on Facebook the launch of the Sustainable Salmon Chefs Charter, it received 35 reactions, 2 comments and 6 shares. When it shared a news story about the Charter the following day, this generated 134 reactions, 26 comments and 40 shares. An announcement that the issue had been covered on *The Project* (accompanied by a short clip) generated 80 reactions, 14 comments and 70 shares. However, the highest level of engagement by far was reserved for stories about the impact of salmon aquaculture on human health: when Environment Tasmania shared a *Sydney Morning Herald* story about Tassal's use of antibiotics, it received 124 reactions, 30 comments and 169 shares; a story in *The Australian* on the same topic received 96 reactions, 15 comments and 75 shares.

These patterns of engagement highlight the power and salience of mainstream news media in directing social media conversations. During the controversies involving Tassal and Tasmanian salmon, news stories (usually from major mastheads) were the posts most likely to be shared and commented on, although some stories were more shareable than others: engagement spikes associated with stories about antibiotic use suggest that *concerns about personal health motivate greater online engagement than stories about environmental or industry impacts.*

Social media

Both the Sustainable Salmon Chefs Charter and the case of Port Phillip Bay also reveal the *relatively limited power of celebrity chefs to reframe, and generate engagement with, contentious issues online.* Recent research on news in a social media age indicates that 'celebrity' is becoming a less powerful news value than what it once was: a 2017 study by Tony Harcup and Deidre O'Neill found that "celebrity" has declined as a factor in determining the shareability of news stories on social media. The involvement of celebrity chefs assisted in getting issues associated with the Sustainable Salmon Chefs Charter and Port Phillip Bay onto the mainstream news agenda, but it generated little traction beyond that.

Clearly, a great many people cared about the ban on net fishing in Port Phillip Bay and the controversies around Tasmanian salmon, but the involvement of chefs in both issues did not successfully 'bridge' different audiences or encourage new audiences to engage with these issues. *In neither case was the chefs' 'foodie' audience galvanised to act*—either in support of industry in the case of Port Phillip Bay, or in support of environmental campaigns in the case of the Sustainable Salmon Chefs Charter. Research interviews will further explore the factors at play in both cases, but the qualitative media analysis so far suggests that in the Australian context, *chefs may perhaps not be the 'natural' allies of activist causes* in the way that they may be elsewhere in the world. *This suggests that different strategies than those typically used may be needed to more effectively engage them as influencers.*

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

48

Lifestyle media ⌄

Lifestyle Media

Summary of key findings

• Most lifestyle media (e.g. television cooking shows, foodie magazines, Instagram, etc.) that explicitly engages with sustainability messages suggest that only some Australian seafood is sustainable. Choosing under-utilised species on grounds of sustainability and taste was the most salient sustainability message in Australian lifestyle media.

• Lifestyle media is a powerful voice in shaping public discourses about what constitutes 'good' and 'desirable' food. Representations of food producers and their stories are appealing to the increasingly powerful 'foodie' audience, but constrained media production budgets and trickier filming logistics mean that professional fishers are far less likely to feature in Australian lifestyle media than any other type of food producer. Strengthened relationships with media producers—and some creative thinking about how to best depict fishers—are essential for ensuring more compelling lifestyle media coverage.

• Two emerging sustainability issues would benefit from more proactive industry engagement: food waste and animal welfare. The first is an emerging food trend ("fin to fin" cookery), while the latter is predicted to be a ticking "time bomb" if not proactively managed.

• Instagram is fast becoming 'the' social media platform for chefs and foodies, but industry visibility on Instagram is limited due to limited engagement and ineffective use of hashtags.

Method:
Lifestyle media analysis

The lifestyle media analysis reported in this section refers primarily to specialist food media, including television food programs, cookbooks and foodie magazines. Relevant lifestyle media texts were identified through three methods:

1. Via the Factiva news searches (in News Media analysis, above) to identify the lifestyle media texts that generated wider media attention;

2. Via the media releases of major industry organisations to identify publicised lifestyle media initiatives for the period 2015–2018;

3. Via manual searches of relevant stories and features in foodie magazines, including *delicious*, *Donna Hay* and *Australian Gourmet Traveller*, for the same period.

Relevant texts were then analysed using a combination of content, discourse and visual analyses (Deacon et al. 2007) to determine dominant themes and messaging strategies.

The power of lifestyle media

While there were fewer examples of lifestyle media than news or social media (see above), *lifestyle media—and the 'foodie' audience it attracts—have become a disproportionately powerful voice in shaping public discourses about what constitutes 'good' and 'desirable' food* (Phillipov 2017; Lewis 2008). Rather than targeting a broader public, *appealing to the 'foodie' audience is now crucial* to the development of influential media messages about food.

Lifestyle media features information on recipes, advice on ingredient sourcing and preparation, and details on the regions, places and restaurants where different foods can be eaten. But while the quality of the information provided by lifestyle media is very important for its success, many of the past decade's most popular examples of lifestyle media have been those that lean more heavily toward 'entertainment'. Specifically, they do not simply (or even primarily) provide information, but rather play with audience emotion and "affect" (Lockwood 2013) to get them to *feel* something about the food they are witnessing on-screen or on the page.

In popular food television, for example, *the emotional dimension is essential*—whether that emotion arises from the suspense of a cooking competition (e.g. *MasterChef*) or from the fantasy of a pleasurable 'escape' into a bucolic rural idyll (e.g. *Gourmet Farmer*). Indeed, both examples have had measurable consumer impacts: the 'MasterChef effect' on the eating, shopping and cooking habits of Australians has been widely reported (Sinclair 2010), while Tasmanian food producers have reported increased visits to their cellar doors and farm gates as a result of *Gourmet Farmer* (Phillipov 2016). Both programs are also examples of the extent to which *food has become intensely 'storied' within lifestyle media*. Stories of food's provenance, of chefs' commitments to this food, and of producers' connections to and investments in the food they produce have all become important narratives within lifestyle media. These are made even more effective if they can be accompanied by beautiful images of the food itself and/or of picturesque locations in which the food is produced, prepared or eaten.

For food industries seeking to engage with lifestyle media, this is not just a matter of having their ingredients featured in on-screen recipes: allowing the audience to (virtually) 'meet the producer' is now a powerful tool in stories about provenance and sustainability, and the *seafood industry is significantly under-represented* in this regard.

An increasing segment of Australian lifestyle media now engages directly or indirectly with issues of sustainable and ethical food production (Phillipov 2017). Unlike elsewhere in the world, such as in the UK, where chefs' "campaigning culinary documentaries" about sustainable seafood and other issues have had marked impacts on consumer buying habits (Bell, Hollows & Jones 2015). However, overtly 'political' messages are rare in the Australian context, at least in the case of those aimed at broader audiences—Matthew Evans' 2014 documentary *What's the Catch?* is probably one of the rare exceptions.

Notably, while a great deal of lifestyle media features seafood recipes, *seafood industry voices are less visible in lifestyle media than in any other media genre.* When industry voices do appear, they tend to be the voices of individual fishers, but these are under-represented compared to other types of food producers.

Media production companies are keen to feature fishers, but they are looking for producers that suit the values and style of their show (e.g. interesting characters, engaging stories) and that can be accommodated within their time and budget constraints (more on this below). Australian food television is produced by only a handful of production companies, and these companies invest in research to identify producers suitable to feature on their programs. *Making 'good' stories visible and accessible to these companies and their research staff (as well as to the local tourism agencies they consult) is important for increasing positive lifestyle media representations of Australia's fishing industry.*

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

50

Lifestyle media

⬤ ⬤ ⬤

Results:
Lifestyle media analysis

A number of major lifestyle media texts featuring seafood sustainability messages were released during the sample period, including those aimed at both specialist and cross-over audiences. Where there were a number of excellent specialist texts—most notably *The Australian Fish and Seafood Cookbook* (authors: Susman, Huckstep, Swan & Hodges, Murdoch Books 2017)—the focus below will be on those with a greater capacity to attract non-specialised audiences. *The Australian Fish and Seafood Cookbook* is comprehensive and authoritative, but its detail and heft makes it one primarily for the seafood aficionado.

The lifestyle media examples discussed below reflect the range of messages about seafood sustainability used within the genre. They include food television focused on seafood as a central concern (*Food Safari Water, Seafood Escape*) as well as those filmed in coastal locations and which feature seafood, albeit not as a central narrative (*Peter Kuruvita's Coastal Kitchen, Andy and Ben Eat Australia*). They also include foodie magazines with features on seafood (*delicious, Australian Gourmet Traveller*), seafood-focused cookbooks (*The Gourmet Farmer Goes Fishing*), and cookbooks with seafood-focused sections (*The Everyday Kitchen*).

Across these examples, *the most salient messages about seafood sustainability appear in three broad categories:*

1.   Sustainability is explicitly acknowledged as important, and all Australian seafood is identified as sustainable;

2.   Sustainability is explicitly acknowledged as important, but only some Australian seafood is identified as sustainable; and

3.   Sustainability is not an explicit part of the messaging strategy. The focus instead is on related concepts like provenance.

Surprisingly few messages related to other themes that we expected to find, such as health.

♡ ◯ ◁   ⊔

Lifestyle media

Theme 1:
All Australian seafood is sustainable

Messages promoting the sustainability of Australian seafood primarily appear in texts that have been either produced by industry or by influencers with close industry relationships. Examples in this category include food television shows like *Seafood Escape* (broadcast on Network Ten's Channel ONE), and foodie features such as Anthony Huckstep's monthly seafood column, 'Catch of the Day', in *delicious* magazine.

Seafood Escape is developed and funded by the FRDC, and designed to improve relationships between the commercial and recreational fishing sectors. Each episode sees host Andrew Ettingshausen introducing professional fishers to local chefs to show them (and, by extension, the audience) the "full story" of how seafood gets to their plate. The show's two seasons feature commercial fishers from all around Australia and chefs ranging from nationally well-known seafood chefs (e.g. Josh Niland) to those with more local profiles (e.g. Rebecca Stubbs).

Each episode focuses on one chef and one commercial fishing operation. Episodes begin with an 'on the water' demonstration from commercial fishers, followed by Ettingshausen and the guest chef trying their own hand at catching fish via the same method. This focus on the professional work of commercial fishing crews is interspersed with recipes making use of the catch. Through dialogue, voice over and on-screen action, *Seafood Escape* emphasises the hard work of professional fishing as well as the sustainability credentials and careful management of commercial fisheries. A typical example of how this occurs can be seen in an episode featuring South Australia fisherman Bart Butson and Adelaide Hills chef and winery owner Rebecca Stubbs. Butson demonstrates the processes involved in haul netting, emphasising sustainability of the fishery. He explains that the net does not touch the sea bed: "If we damaged the weed, we wouldn't have a job," Butson says. Social media commentary surrounding the series, particularly on Facebook, indicates that the show was well received by professional fishers, and that it had a significant impact on their wellbeing to see the commercial fishing industry so positively represented on mainstream media. *Seafood Escape*'s broadcast following Ettingshausen's other television program, the recreational fishing show *Escape Fishing with ET*, speaks to a fairly specific audience of (primarily male) recreational fishers, with the journey of learning undergone by the chefs a guise for the audience's own learning.

Anthony Huckstep's 'Catch of the Day' column speaks to a quite different audience: the *delicious* readership is 80% female and primarily Social Grade AB[1]. Since July 2017, the 'Catch of the Day' column has profiled a different seafood species each month—from sardines to King George whiting—with tips for buying, storing and cooking alongside commentary from industry expert John Susman. *Delicious* has long had a similar column on meat, so the 'Catch of the Day' feature assists in raising the profile of Australian seafood.

Sustainability messages in foodie magazines are typically rare, but 'Catch of the Day' explicitly emphasises the sustainability of Australian fisheries management practices. This includes both traditionally under-utilised species as well as those with more contentious sustainability credentials. For example, features on blue mackerel and sardines describe the fish as "highly sustainable" (*delicious*, August 2017) and "a superhero of sustainability" (*delicious,* March 2018), respectively, due to the fact that both species are fast growing and prolific breeders. Australian grown Bluefin Tuna is also promoted on the basis of its sustainability. The Bluefin Tuna story opens with the following paragraph: Globally, it may be as controversial as that monkey-abandoning JBT (Justin Bieber t****r), but southern bluefin tuna (SBT), prized for its creamy mouthfeel when eaten raw, is, in fact, caught then grown under the world's most stringent management practices in Australia, and it's helped protect and rebuild the biomass. (*delicious*, June 2018)

In contrast to other media representations of Australian seafood, the column emphasises the sustainability credentials of the industry as a whole—although this is unusual in its level of interest in, and commitment to, the industry.

[1]See delicious media kit: https://www.newscorpaustralia.com/wp-content/up-loads/2018/02/delicious-media-kit.pdf.

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

52

Lifestyle media

● ● ○

Theme 2:
Only some Australian seafood
is sustainable

Of the lifestyle media texts to engage explicitly with sustainability messages, those that raise questions about sustainability or which present only some Australian seafood as sustainable are the most numerous. Compared to those in Theme 1, *these texts are far less likely to feature industry voices* and are instead more likely to foreground those of chefs and—sometimes—NGOs. Several different types of message predominate: those that claim that fish stocks are under threat; those that promote under-utilised species; and those focused on issues of food waste and animal welfare.

It should be noted that while certification was sometimes mentioned as a measure of sustainability, it was not a major theme, with *only a minority of chefs specifically advocating for certification*.

1. Fish stocks are under threat

An example of lifestyle media messages emphasising threats to fish stocks is a recent 2-page feature in *Australian Gourmet Traveller magazine*, 'Running on Empty' (*Australian Gourmet Traveller*, September 2018). While the article states that "in Australia, marine parks and fisheries are governed by strict guidelines designed to ensure sustainable fishing", this statement appears in the article's third-to-last paragraph. The feature begins with statistics about over-fishing, including in Australia ("A 2016 study of Australia's marine domain found that of 83 species assessed, 17 per cent of those were either overfished, environmentally limited or depleting"), and an anecdote from Attica owner and head chef Ben Shewry, who states that he no longer serves wild caught fin fish on his restaurant menu due to concerns about the over-fishing and sustainability of fish stocks ("I decided I couldn't [serve it] in good conscience, so I just took it off"). The article concludes by directing readers to the Australian Marine Conservation Society's website, sustainableseafood.org.au, and goodfishbadfish.com.au for "information on choosing your seafood wisely".

2. Under-utilised species

Messages in this category emphasise that only some types of Australian seafood are sustainable and encourage consumers to only (or predominantly) choose sustainable species. These 'sustainable' species are mainly within the broad category of 'under-utilised' species: plentiful, fast growing, short lived, low impact species like sardines, Australian salmon, squid and mussels. Such species are promoted on the basis of both sustainability and taste. This promotion aligns with some of the seafood industry's own goals of expanding markets for under-utilised species, but in lifestyle media, promotion of under-utilised species is often underpinned by an implicit or explicit critique of 'over-utilised' ones.

For example, although *The Gourmet Farmer Goes Fishing* cookbook (authors: Matthew Evans, Nick Haddow and Ross O'Meara, Allen & Unwin 2015) includes chapters on species that would hardly be considered 'under-utilised' (see, for example, the chapter on 'Crayfish and Lobsters'), the book does, for the most, direct readers away from well-known species in favour of under-utilised ones. There are chapters on 'Mullet, Mackerel and Australian Salmon', 'Leatherjacket' and 'Sardines', and the book's broader commentaries on seafood sustainability encourage a shift to species lower on the food chain. "Swordfish is overfished in Australia," the authors state, "[but] if you want to have less impact on the oceans, put [sardines] at the top of your list of fish it's okay to eat". A tie-in with the SBS television series *Gourmet Farmer Afloat, The Gourmet Farmer Goes Fishing* leverages off the popularity and personalities of the *Gourmet Farmer* television series, and so its comments about sustainable seafood would typically be read in the context of the authors' previous pronouncements on food and sustainability politics. Typical of *Gourmet Farmer*, the cookbook combines elements of critique with the promotion of pleasurable alternatives and easy recipes for different types of seafood.

Lifestyle media

Ed Halmagyi's cookbook, *The Everyday Kitchen*, features a section, 'On Sustainable Seafood'. It is unusual insofar as it contains a definition of sustainability ("Sustainable fishery is the practice of harvesting seafood in a manner that maintains fish stock numbers while having minimal effect on the marine environment"), and directs readers to certification schemes as an assurance of sustainability ("Purchase seafood that has been accredited as sustainable by one of several not-for-profit and governmental organisations").

The section encourages readers to choose under-utilised species to ensure sustainability: Halmagyi lists 10 species, including Australian salmon, bream, whiting, goldband snapper, mussels, and squid. The cookbook contains 11 seafood recipes, all of them using species generally considered to be sustainable (e.g. sardines, flathead, mackerel, etc.), but only two recipes use species that specifically appear on the 'sustainable' list (squid and prawns). This oversight may limit the use and accessibility of some of the lesser-known species identified.

3. Limiting waste

In 2018, the growing public profile of chef Josh Niland (chef and owner of Saint Peter and The Fish Butchery) has lent increased visibility to "fin to fin" fish cookery (the seafood version of "nose to tail", see Digges 2017). This involves creatively using all parts of the fish—from marrow and offal to blood and sperm. For Niland, this is a sustainability politics primarily focused on reducing food waste. Niland's rising profile as *Australian Gourmet Traveller*'s Best New Talent in 2017 and Chef of the Year in 2018, coupled with his variety of media appearances (from *Seafood Escape* to *Food Safari Water*), has lent greater public visibility to his unique approach to fish cookery. If the success of the "nose to tail" movement is any indication, *this is likely to become a more widely accepted food trend*, with attendant opportunities to develop markets for new seafood products with strong sustainability credentials.

4. Animal welfare

Animal welfare guidelines for wild caught and farmed fish have only recently entered into mainstream media discourses about seafood sustainability. Several restaurant chefs now actively promote seafood welfare. The issue here is not so much the *type* of fish eaten, but the *methods* by which the animals are treated and dispatched. In *Australian Gourmet Traveller*'s recent article, Ben Shewry (Attica) directed readers to the RSPCA's "excellent guidelines…that I believe every chef in Australia should be following" (*Australian Gourmet Traveller*, September 2018).

Shannon Bennett's restaurant Iki-Jime takes its name from the Japanese method of killing fish endorsed by the RSPCA as best practice. Iki-Jime's executive chef, Justin James, advocates the method as a means of ensuring both animal welfare and fish quality: by catching and killing each fish individually, it will "taste better and last longer than a fish that's been jostled and bruised by thousands of other fish writhing in the net," he said (*Australian Gourmet Traveller*, September 2018). *Connecting superior welfare to superior taste has been a very successful strategy in other areas of food politics* (consider, for example, the 'ethical meat' movement that links 'happy animals' with 'happy meat', see Pilgrim 2013).

Themes of food waste and animal welfare are principally concentrated in 'highbrow' food media texts and have not yet entered the food media mainstream, but *animal welfare, in particular, is predicted to be a ticking "time bomb"* with the capacity to considerably impact the reputation of the Australian seafood industry if not proactively managed.[2]

[2]See, for example: http://www.seafoodintell.com/?page_id=271.

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

54

Lifestyle media

Theme 3:
The importance of provenance

For the majority of lifestyle media, however, explicit engagements with questions of sustainability are largely absent or are presented as only a passing concern. *In most lifestyle media, it is provenance, rather than sustainability, that is the key marker of 'good' food.* Lifestyle media texts that emphasise provenance tend to locate food within specific regions or local areas—often accompanied by beautiful images of the landscapes in which this food is produced and stories of the people who harvest and prepare it. A focus on provenance, rather than sustainability, is most typical of 'feel good' lifestyle media texts. These are the texts that foreground 'entertainment' rather than 'information', and which tend to avoid content that could disrupt these texts' easy pleasures.

SBS's Thursday night food programs—especially those that involve 'armchair travel' to various foodie locations (e.g. *Gourmet Farmer, Destination Flavour, Shane Delia's Spice Journey, Peter Kuruvita's Coastal Kitchen*)—are perhaps some of the clearest examples of 'feel good' texts with a focus on provenance. While provenance is distinct from sustainability, provenance is a central component of sustainability and social license in the minds of many Australian consumers.[3] *Provenance can thus offer a valuable alternative route for sustainability messages*, and preliminary scoping suggests that provenance (e.g. 'local') appears to be more prominent than sustainability on lifestyle media platforms, including social media.

Several of the SBS food programs broadcast during the sample period—*Food Safari Water, Peter Kuruvita's Coastal Kitchen,* and *Andy and Ben Eat Australia*—leaned towards a focus on fish and seafood recipes but gave only limited exposure to the stories of fishers. Indeed, *the stories of fishers were notably fewer and shorter than those of other types of food and beverage producers that featured in these and similar programs*. Given the appeal of producers' stories for a foodie audience seeking messages about provenance, sustainability and quality, there are missed opportunities for using lifestyle television to generate positive messages about Australia's seafood industry.

Peter Kuruvita's Coastal Kitchen Season 2, set in the Margaret River region, features a great many seafood recipes and a large number of panoramic shots of stunning coastlines, but has limited engagement with commercial fishers and the story of their catch. We meet fishers from only two commercial operations: "sustainable" trout and marron farmers, and abalone divers. This limited engagement with the stories of commercial fishers is striking given that the series concludes with a seafood feast for the Margaret River Gourmet Escape festival. Kuruvita's 'showcase' dish featured mussels, prawns, octopus, crayfish, fish, squid and crab, yet the series focuses only minimally on where, how and by whom these were caught. The absence of stories of fishers is in part a consequence of the fact that these were a feature of a number of Kuruvita's earlier programs (and so there was a desire by both Kuruvita and the production team to showcase other types of food producers), but the lack of air time devoted to fishers constitutes a more general trend within these types of programs.

For example, *Andy and Ben Eat Australia* is equally limited in its depictions of fishers and seafood producers. The show is premised on host Andy Allen's desire to "learn by being hands on, being close to those farmers, being close to that produce, and getting inspiration, doing something on the spot with that produce". But while Andy and Ben visit a variety of agricultural growers, and participate in recreational crab raking and abalone and sea urchin diving, the only commercial seafood operation they visit is a Yorke Peninsula oyster grower.

[3]See:
http://frdc.com.au/Media-and-Publications/FISH/FISH-Vol-23-1/Australias-take-on-sustainability-trends.

Lifestyle media

What they show of the grower and his leases—the spectacular overhead shots of pristine waters, Andy eating oysters straight from the water—offers viewers a compelling story about the quality and sustainability of Australian oysters, but the series as a whole disproportionately focuses on agricultural production.

Despite its focus on seafood, *Food Safari Water* engages minimally with fishers—although unlike the other programs, this is consistent with the *Food Safari* series' focus on the stories of chefs and home cooks, rather than producers. The fishers that do appear—barramundi fishers, oyster growers, mussel farmers, scallop divers—are selected to ensure 'good' stories and (often) to avoid filming on the open water.

Television production budgets are not what they used to be: most series now need to shoot several stories in a day and cannot afford to spend a whole day out on a boat. Camera crews also prefer to film early in the morning or later in the afternoon. Filming at night, in the middle of the day, or on fishermen's schedules is often out of the question. It is no accident, then, that most footage of fishing on food television is filmed close to the shore in relatively controllable conditions. Some production companies are also increasingly conscious of broadcasters' nervousness about killing animals on television, and this affects decisions about the types of food and food producers that are selected to appear (so dispatching an oyster is often seen as more palatable than killing a large fish).

Nonetheless, food television can do a great deal of good for the seafood industry. *Food Safari Water*, for example, depicts a culturally diverse range of chefs enthusiastic about the freshness and variety of Australian seafood. It includes striking footage of colourful seafood of all shapes and sizes, and host Maeve O'Meara is shown delighting in all of the delicious seafood dishes she eats. *If engaging stories are key to the popularity of lifestyle media, Food Safari Water offers highly compelling and appealing stories of Australian seafood*. The SBS website also included a range of additional stories about seafood sustainability for those interested in learning more.

Examples include:

- 'Marvel Over Australia's Sensational Shellfish Bounty' (about sustainable fishing practices around Australia), https://www.sbs.com.au/food/article/2018/10/02/marvel-over-australias-sensational-shellfish-bounty

- 'Smart Seafood Spending: Why Fish Isn't as Expensive as You Think' (a guide to seafood seasonality and under-utilised species), https://www.sbs.com.au/food/article/2018/08/13/smart-seafood-spending-why-fish-isnt-expensive-you-think

- 'Warming Oceans are Changing Australia's Fishing Industry' (written by Alistair Hobday and colleagues, reprinted from *The Conversation*), https://www.sbs.com.au/food/article/2018/08/20/warming-oceans-are-changing-australias-fishing-industry

Examples like *Food Safari Water* show the power of presenting engaging messages about sustainability in a 'feel-good' format—the focus on the provenance, variety and deliciousness of Australian seafood serves as a 'back door' for more concerted sustainability messages.

Given that television ratings figures do not include catch-up or on-demand audiences, the broader cultural reach of these programs can be difficult to estimate in concrete terms, but the fact that they cater to an influential 'foodie' audience does give them the power to shape how issues are talked about and represented for an important audience niche.

The disincentives to filming on water mean that the industry must be creative about how fishers' stories, and their sustainability messages, can be presented both within production companies' time and budget constraints and within lifestyle media's 'feel good' genre conventions. Television production companies are often open to hearing from food producers interested in appearing on their programs, but industry must be savvy about the types of stories that are the best 'fit' within the priorities and conventions of lifestyle media. Being able to provide additional footage (of harvesting, processing, etc.) is often welcome, as is offering stories that suit the values and 'feel' of the individual program.

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

56

Lifestyle media

Instagram

In recent years, Instagram has become perhaps the most important lifestyle media platform, especially for food. Since its launch in 2010, Instagram has become an increasingly branded and commercialised space—indeed, the phenomenon of "influencers" originated on Instagram—but Instagram's focus on the visual and its high levels of engagement compared to other social media platforms means that it is becoming a key site for the curation and circulation of food trends. For example, two of Instagram's seafood-related trends from 2017—poké and fish selfies—generated significant social media activity and/or wider media interest (see Cody 2017; Rossi 2017), but both featured limited seafood industry engagement. In the case of poké, the most active players were primarily chefs, restaurants, health and food bloggers, and ordinary home cooks; in the case of fish selfies, activity was limited to chefs and restaurants. However, with their focus on a healthy, easy, visually appealing seafood meal on the one hand, and on visually striking whole fish on the other, there were *missed opportunities here for Australian seafood industry voices to connect with, and contribute to, the circulation of seafood-related food trends*.

In the past, chefs and restaurants were likely using one or more of Facebook, Twitter or Instagram (or sometimes no social media at all), but Instagram is increasingly becoming the dominant platform for consumer engagement. *Chefs and restaurants, particularly those of influence, are increasingly using Instagram as their platform of choice*. Of the 22 'tier 1' chefs identified in News Media analysis (above), for example, only one does not have either a personal Instagram account or one associated with their restaurant or food business. The followers they attract are significant. While a relatively inactive or very locally-focused chef can attract as few as a thousand followers, those with national profiles can attract substantially more. Ten of the 'tier 1' chefs have more than 20,000 followers; three have more than 100,000. Maggie Beer and Shannon Bennett have a staggering 162,000 and 165,000 followers, respectively.

Lifestyle media

Instagram is also increasingly used for sustainability messages. Initial results from the research interviews for this study show that some chefs are moving away from other social media platforms, such as Twitter or Facebook, and focusing on Instagram because they see its visual format as more effective for sustainability messaging, and because they are seeing increasing engagement with their posts. Some sustainability campaigns, such as Environment Tasmania's Sustainable Salmon Chefs Charter (see News Media and Social Media analyses, above), are focused primarily on Instagram, with some cross-posting on Facebook, although the level of reach and engagement with activist campaigns still remains limited.

Instagram's most effective posts are those that link in with existing foodie networks. The Australian seafood industry does have some good examples of Instagram use (more on these below), but *chefs and restaurants are well ahead of industry in attracting followers and connecting posts to popular hashtags*. For foodie audiences, place-based hashtags (e.g. #melbournefood, #melbourneeats, #sydneyfood, #sydneyeats) enjoy wide reach, with over one million posts associated with each. These hashtags are used by chefs to increase the visibility of many of their posts. For example, Guy Grossi uses the hashtag #melbournefood (as well as #sustainable) to boost the visibility of his dish of local sardines, and to connect this food to discourses of place, provenance and sustainability. See Figure 18:

Figure 18:
#sustainable, #melbournefood

guygrossi • Follow
Grossi Florentino

guygrossi Local sardines in saor, salsa verde, smoked potato, silver beet salt. @grossiflorentino #sardeinsaor #sustainable #melbournefood

italyonmymind Ooh my favourite! Love the idea of the silver beet and salsa verde💚

micheleforgione Wow ! Beautiful chef !!

pastafacetruck Amazing chef!👏

mrs_elizabethb Perfection 🙌

bardistasio Che bontà

excelcateringrepairs Yum I'm coming in Tuesday night see you then.

ourfrenchimpressions @mouth_full_of_sardines this is your lucky day mate😋

greenington_bamboo 💚

robkatper Yummmy guy .. flying in from Singapore on monday ., wife making

345 likes

JANUARY 11

Add a comment...

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

58

Lifestyle media

While, *on the whole, industry lags behind chefs and restaurants in bringing Instagram posts to the attention of wider foodie publics*, there have nonetheless been some good examples of seafood industry initiatives. For example, the #AskforAussieBarra campaign, developed by Papaya PR for the Australian Barramundi Farmers Association, connects messages of provenance and sustainability with popular, highly visible hashtags, including #melbourneeats, #sydneyfood, #brisbaneeats, #melbourneeats, #sydneyeats, #sydneyfoodie and #chefsofinstagram (the latter with over 3 million posts). See Figure 19 below for an example. The campaign is still in its early stages, and is still focused on developing relationships with chefs, rather than on communicating with consumers, but its Instagram posts offer a good model of ensuring that messages are visible to foodie audiences.

Figure 19:
#AskForAussieBarra

australianbarramundi • Follow

australianbarramundi Now there's two lookers! Head Chef, Corey Campbell, of Barangaroo House uses only the freshest produce, including the sustainably sourced Australian Barramundi on the menu #askforaussiebarra
.
.
.
.

.
#aussiebarramundi #barra #sustainable #freshfish #healthfood #fishmarkets #sydneyfishmarkets #melbourne #fresh #chefsofinstagram #melbourneeats #australianfresh #sydneyfood #recipe #brisbaneeats #sydneyfoodie #seafood #cleaneating #restaurantaustralia #sydneyeats #melbourneeats #sydneyfoodie

85 likes

MAY 19

Add a comment...

Lifestyle media

In contrast to the #AskforAussieBarra campaign, which promotes Australian Barramundi as a species and Australian Barramundi farmers as a group, most industry uses of Instagram (where it occurs) are largely limited to individual brands marketing to their individual customer bases. There are some excellent examples, the best probably being Glacier 51 Toothfish, whose Instagram (1,574 followers) combines action shots of treacherous ocean conditions with striking images of the fish and the chefs who use it (see Figures 20–22). While such an approach is both highly effective and visually spectacular, the resourcing required to sustain a high-quality online presence in this manner should not be underestimated.

Figure 20:
Glacier 51 Toothfish, Treacherous shots on the water

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

60

Lifestyle media

Figure 21:
Glacier 51 Toothfish, Fish action shot

glacier51toothfish • Follow

glacier51toothfish @the_manor_macao with a seriously good action shot of Glacier 51 Toothfish.

Glacier 51 is prized by the best chefs in the world for many reasons, and it's backed by a story like no other. Caught 4000km from mainland Australia up to 2000metres below sea level, this fish has an incredible texture, flavour profile and range of uses in the kitchen.

Have you tried it?

glacier51toothfish .
#chefsofinstagram #seafoodlover #freshseafood #freshproduce #seafoodeatfood #australfisheries #fisherman #sustainableeating #msccertified #foodpassion #seafood #seafooddiet #picoftheday #travelblogger

127 likes

AUGUST 22

Add a comment...

Lifestyle media

Figure 22:
Glacier 51 Toothfish, Chef endorsement

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

62

Lifestyle media

Successful engagement on lifestyle media requires working with a) the genre conventions and production constraints of the medium, and b) the specific "affordances" (boyd 2010) of lifestyle media platforms. *This includes attention not just to the type of message, but to how these messages can elicit the greatest reach and engagement.*

A general note on social media use

While conducting the media survey, we saw significant diversity in industry's capability in successfully engaging with social and lifestyle media. There are some very good examples, and also some quite poor ones.

In some cases, there are some industry groups and associations that have not yet mastered the basics of effective social media use. For example, there are a number of social media posts featuring chefs (who may have appeared at an event, for example, or leant their support to a cause), *but the chefs are not tagged in the post.* This severely limits the visibility of such posts, and fails to bring them to the attention of the chef's followers in ways that might help to generate wider interest.

Stakeholder conversations conducted in conjunction with this media survey also revealed that there are a number of industry groups that started out being very enthusiastic about social media and made concerted efforts to engage with various platforms, but they were unable to maintain these activities. Resourcing was the most common barrier, which suggests that *practical tools to help industry groups plan for sustainable social media engagement might be useful.* However, additional problems seemed to stem from *how* these media were being used.

Many use social media platforms (whether it be Facebook, Twitter or Instagram) primarily as a 'push' medium. Such groups tend to initially invest a lot of time and enthusiasm in social media and would 'push out' a great deal of content, but would then get discouraged when results don't 'pay off' by generating engagement. This suggests that *further training in social and lifestyle media use—particularly in how to use these media as tools for building engagement—would be of significant benefit to the industry.*

Media Survey Media Messages About Sustainable Seafood:
#How do Media Influencers affect consumer attitudes?

@Project no. 2017-131

64

References

Ankeny, R. & Bray, H. 2017, 'It's Not Just About "The Science"', *Australasian* Science, July/August.

Araujo, T. & Van der Meer, T.G.L.A. 2018, 'News Values on Social Media: Exploring What Drives Peaks in User Activity about Organizations on Twitter', *Journalism*, Online First.
https://doi.org/10.1177/1464884918809299

Bell, D., Hollows, J., & Jones, S. 2017, 'Campaigning Culinary Documentaries and the Responsibilization of Food Crises', *Geoforum*, vol. 84, pp. 179–187.
https://doi.org/10.1016/j.geoforum.2015.03.014

Bowman, P. & Stewart, B.D. 2013, 'Celebrity Chefs and the Sustainable Seafood Movement: Smokescreen or Dish to Savour?' Marine Ecosystem Management Report no. 4, University of York.
http://eprints.whiterose.ac.uk/76850/

boyd, d. 2010, 'Social Network Sites as Networked Publics: Affordances, Dynamics, and Implications', in Z. Papacharissi (ed.), *A Networked Self: Identity, Community, and Culture on Social Network Sites*, pp. 36–50. New York: Routledge.

Bruns, A., & Stieglitz, S. 2013, 'Towards More Systematic Twitter Analysis: Metrics for Tweeting Activities', *International Journal of Social Research Methodology,* vol. 16, no. 2, pp. 91–108.
https://doi.org/10.1080/13645579.2012.756095

Burgess, J., Galloway, A., & Sauter, T. 2015, 'Hashtag as Hybrid Forum: The Case of #agchatoz', in N. Rambukkana (ed.), *Hashtag Publics: The Power and Politics of Discursive Networks*, pp. 61–76. New York: Peter Lang.

Cody, G. 2017, 'Is This 2017's Biggest Food Trend?', *Good Food*, 17 October,
https://www.goodfood.com.au/eat-out/good-food-guides/is-this-2017s-biggest-food-trend-20171011-gyyzy7.

Crowe, E. 2018, 'How Sustainability Trends Are Changing the Way Restaurants Do Business', SmartBrief, 30 May,
http://www.smartbrief.com/original/2018/05/how-sustainability-trends-are-changing-way-restaurants-do-business.

Deacon, D., Murdock, G., Pickering, M. & Golding, P. 2007, *Researching Communications: A Practical Guide to Methods in Media and Cultural Analysis*, Hodder Arnold, London.

Dehghan, E. 2018, 'A Year of Discursive Struggle Over Freedom of Speech on Twitter: What Can a Mixed-Methods Approach Tell Us?' In *Proceedings of the 9th International Conference on Social Media and Society (SMSociety '18)*, pp. 266–270. Copenhagen: ACM Press.
https://doi.org/10.1145/3217804.3217926

Digges, M. 2017, 'Is Fin to Fin the New Nose to Tail?', *SBS Food*, 23 June,
https://www.sbs.com.au/food/article/2017/06/27/fin-fin-new-nose-tail.

Friedlander, J. & Riedy, C. 2018, 'Celebrities, Credibility, and Complementary Frames: Raising the Agenda of Sustainable and Other "Inconvenient" Food Issues in Social Media Campaigning', *Communication Research and Practice*, vol. 4, no. 3, pp. 229–245.
https://doi.org/10.1080/22041451.2018.1448210

Harcup, T. & O'Neill, D. 2017, 'What is News? News Values Revisited (Again)', *Journalism Studies*, vol. 18, pp. 1470–1488.
https://doi.org/10.1080/1461670X.2016.1150193

References

Johnston, J. & Baumann, S. 2009, Foodies: Democracy and Distinction in the Gourmet Foodscape, Routledge, New York. King, T. & O'Meara, D. 2018, '"The People Have Spoken": How Cultural Narratives Politically Trumped the Best Available Science (BAS) in Managing the Port Phillip Bay Fishery in Australia', *Maritime Studies*, online first. *https://doi.org/10.1007/s40152-018-0097-5*

Lakoff, G. 2010, 'Why it Matters How We Frame the Environment', *Environmental Communication*, vol. 4, no. 1, pp. 70–81. *https://doi.org/10.1080/17524030903529749*

Lewis, T. 2008, Smart Living: Lifestyle Media and Popular Expertise, Peter Lang, New York.

Lockwood, A. 2013, 'Affecting Environments: Mobilizing Emotion and Twitter in the UK Save Our Forests Campaign', in L. Lester and B. Hutchins (eds), Environmental Conflict and the Media, pp. 49–60. New York: Peter Lang.

Murphy, K. 2008, 'The "Most Dependable Element of any Country's Manhood": Masculinity and Rurality in the Great War and its Aftermath', History Australia, vol. 5, no. 3. pp. 72.1–72.20. *https://doi.org/10.2104/ha080072*

Ogier, E. & Brooks, K. 2016, *License to Engage: Gaining and Retaining your Social License in the Seafood Industry. A Handbook of Available Knowledge and Tools for Effective Seafood Industry Engagement with Communities*. Fisheries Research and Development Corporation (2015–300), Institute for Marine & Antarctic Studies (UTAS) and KalAnalysis, Hobart. Phillipov, M. 2016, 'Using Media to Promote Artisan Food and Beverages: Insights from the Television Industry', *British Food Journal*, vol. 118, no. 3, pp. 588–602. *https://doi.org/10.1108/BFJ-06-2015-0219*

Phillipov, M. 2017, *Media and Food Industries: The New Politics of Food*, Palgrave Macmillan. Pilgrim, K. 2013, '"Happy Cows", "Happy Beef": A Critique of the Rationales for Ethical Meat', *Environmental Humanities*, vol. 3, pp. 111–127. *www.environmentalhumanities.org*

Rossi, C. 2017, 'Poke Bowls of Instagram', *Pop Sugar*, *https://www.popsugar.com.au/fitness/Poke-Bowl-Ideas-From-Instagram-43218579.*

Silver, J.J & Hawkins, R. 2017, '"I'm Not Trying to Save Fish, I'm Trying to Save Dinner": Media, Celebrity and Sustainable Seafood as a Solution to Environmental Limits', *Geoforum*, vol. 84, pp. 218–227. *https://doi.org/10.1016/j.geoforum.2014.09.005*

Sinclair, L. 2010, 'MasterChef Sparks Coles Sales Surge', *The Australian*, 21 June, p. 32. Smithers, R. 2011, 'Sales of Sustainable Seafood Soar in UK Supermarkets', *The Guardian*, 18 January, *https://www.theguardian.com/environment/2011/jan/17/sustainable-seafood-supermarkets-fish-fight.*

Sunstein, C.R. 2017, #Republic: Divided Democracy in the Age of Social Media, Princeton, Princeton University Press. Swenson, R. & Olsen, N. 2018, '*Food for Thought*: Audience Engagement with Sustainability Messages in Branded Content', *Environmental Communication*, vol. 12, no. 7, pp. 973–988. *https://doi.org/10.1080/17524032.2017.1279202*

Tracey, S., Buxton, C., Gardner, C., et al. 2013, 'Super Trawler Scuppered in Australian Fisheries Management Reform', Fisheries, vol. 38, no. 8, pp. 345–350. *https://doi.org/10.1080/03632415.2013.813486*

VanWinkle, T.N. 2017, '"Savor the Earth to Save It!"—The Pedagogy of Sustainable Pleasure and Relational Ecology in Place-Based Public Culinary Culture', *Food and Foodways*, vol. 25, no. 1, pp. 40–57. *https://doi.org/10.1080/07409710.2017.1270648*

Appendix 5: Best Practices for Media Engagement

MEDIA ENGAGEMENT

A BEST PRACTICE GUIDE FOR THE AUSTRALIAN SEAFOOD INDUSTRY

CONTENTS

"A Best Practice Guide for the Australian seafood industry will help you to maximise your media impact with the resources you have available."

ABOUT THIS GUIDE

Whether you are a seafood industry organisation, business or brand—big or small—*Media Engagement: A Best Practice Guide for the Australian Seafood Industry* will help you to maximise your media impact with the resources you have available.

Included in this guide are best practice principles, strategies and practical advice that will enable you to plan, carry out, and evaluate your communication activities. In today's hyper-mediated world, effective media engagement is essential. Even if media engagement feels like just 'one more thing' on an ever-expanding list of tasks, this guide will help you to make best use of the time and resources that you *do* have available to ensure the best return possible.

Your media communication strategy should comprise three iterative stages, as shown in Figure 1:

The guide provides useful media strategies and advice to people of all experience levels, but it has been designed to assist you to quickly improve your skills and knowhow when engaging with media if you are time- and resource-poor. Media engagement should always be done holistically to include planning, communication and evaluation, but depending on where you are at in your media engagement journey, you can read this guide in its entirety or focus on the sections that are most useful to you.

Perhaps you have jumped straight to the communication stage without planning and are feeling disheartened that your communication efforts aren't working. Or perhaps you already have a good handle on planning and communication, but need advice on how to best evaluate your efforts. Or maybe you just want some strategies for optimising your use of specific social media platforms.

Whatever your needs, you should find something in this guide that can help.

If the advice in this guide has been especially useful to you, or if you have any suggestions for future revisions or additions, we would be delighted to hear from you. Contact details can be found on the final page of the guide.

Figure 1

1 Planning Media Communication

2 Implementing Media Communication

3 Evaluating Media Communication

PLANNING

"This section outlines the elements of a media communication plan and the decisions you need to make to develop a comprehensive plan."

PLANNING MEDIA COMMUNICATIONS

In order to ensure your communication is successful, you must first plan your media strategy and then ensure your media activities are effectively tied to this overarching plan.

You may feel like you don't have time to devote to longer term strategy and planning, but taking the time to plan is essential because planning ensures the effort and resources you put into communication are as rewarding as possible for your organisation. The clear direction outlined in your plan will reduce the amount of time you spend carrying out your communication activity because you are much more focused and efficient, and wasted effort is minimised.
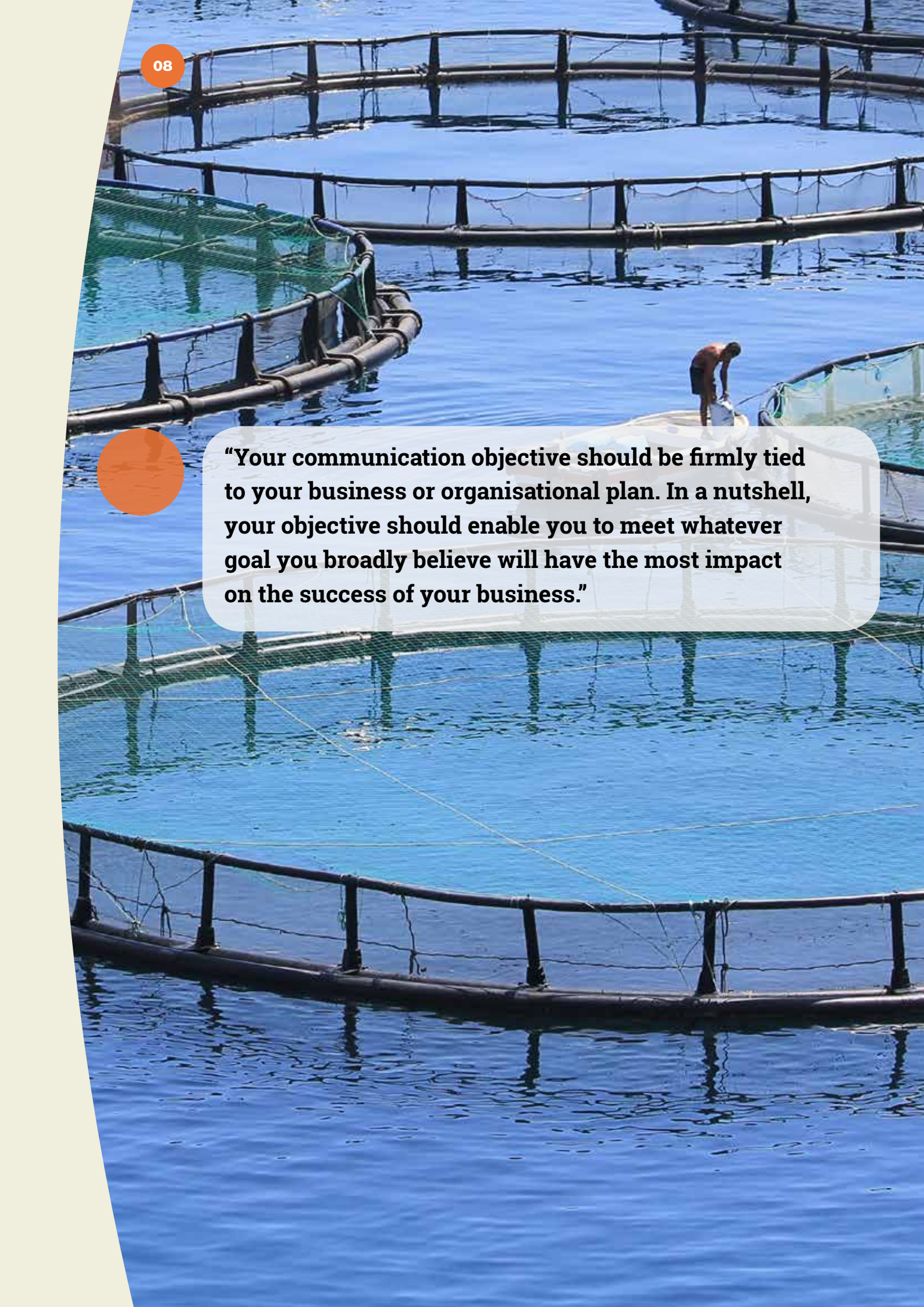
This section outlines the elements of a media communication plan and the decisions you need to make to develop a comprehensive plan (see Figure 2).

Your plan should answer the following questions:

1.1 What do you want to achieve with your communication? *What is your objective?*

1.2 Who do you want to speak to using media? *Who are your target audiences?*

1.3 What do you want to say to your target audience? *What is your most important message?*

1.4 How can you get your message to your target audience? *How do you reach your target audience, and how frequently?*

Figure 2 Elements and decisions of a media communication plan
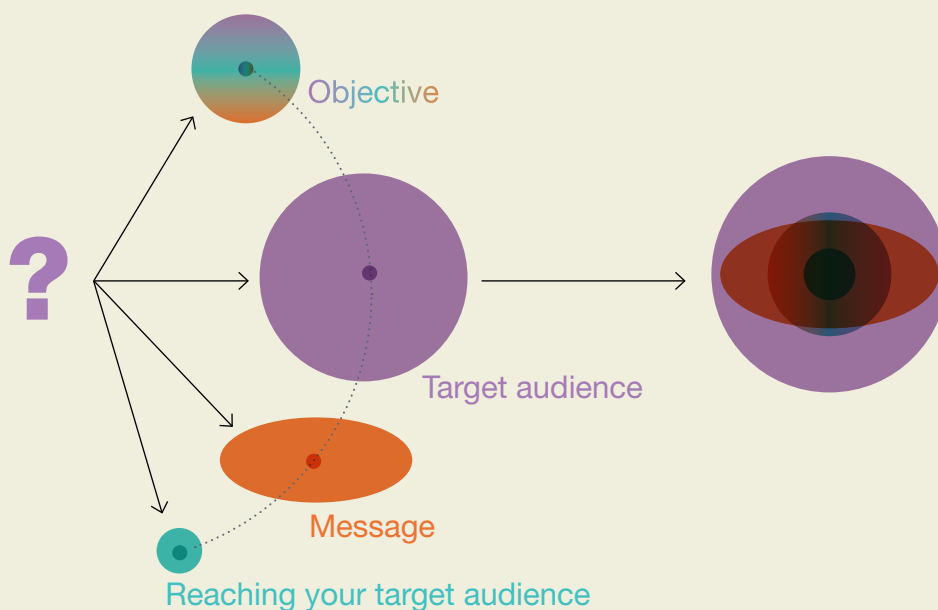
Objective

Target audience

Message

Reaching your target audience

"Your communication objective should be firmly tied to your business or organisational plan. In a nutshell, your objective should enable you to meet whatever goal you broadly believe will have the most impact on the success of your business."

WHAT IS YOUR OBJECTIVE?

Without a firm objective a plan does not have a clear destination, which makes it impossible to know where to go.

Your communication objective should be firmly tied to your business or organisational plan. In a nutshell, your objective should enable you to meet whatever goal you broadly believe will have the most impact on the success of your business.

You may already have strategic objectives and plans that you can draw on to develop your communication plan. For example, you may have a business strategy, a marketing, branding or communication plan, or have spent time as an organisation setting goals and aligning your activities with a vision or mission.

This planning activity should feed directly into your communication plan.

Your objective should meet five criteria, which can be remembered using this acronym:

S.M.A.R.T.
Specific
Measurable
Attainable
Relevant
Timely

SPECIFIC
MEASURABLE
ATTAINABLE
RELEVANT
TIMELY

Criteria	Example/s
The more specific your objective, the more focused your communication strategy will be. One way to zero in on a specific goal is to answer the question: What is the most important thing you are trying to achieve with your communication?	**Educate the public about sustainable fishing practices.** Frame your organisation as passionate about sustainability initiatives Increase your product sales in particular segments Raise awareness of your brand/s Improve positive attitudes towards your industry.

SPECIFIC
MEASURABLE
ATTAINABLE
RELEVANT
TIMELY

Criteria	Example/s
Your objective should be measurable throughout the period you will be enacting your plan. This means you need to know what your starting point is, and you should be able to measure your progress towards the objective at certain time intervals, as well as at the end of your plan to determine whether the objective has been met. Quantifiable and monetary objectives are easily measured. Figures are not so easily placed on public awareness and sentiment. You may need to invest in research to determine baseline attitudes, which can then be compared to evaluation research at certain points in the planning process.	**Increase consumer awareness of sustainable fishing practices by 10%–15% between January 2020 and December 2021.** **To review consumer awareness, you decide to:** Establish a consumer awareness baseline through a survey in January 2020 Review progress towards the objective through surveys in December 2020 and December 2021. **Reviewing associated quantifiable returns, you find:** Sales of XYZ seafood brands in New South Wales and Victoria have increased by 10% between January 2020 and December 2021 There was a 10% increase in followers for XYZ Facebook pages, with an equivalent increase in positive posts.

SPECIFIC
MEASURABLE
ATTAINABLE
RELEVANT
TIMELY

Criteria	Example/s
Your objective must be realistic within the context of your organisational resources, including time, staff resources and available funds. Remember, your media communication plan is just one element of your business or organisational strategy. It is too much to expect that communication can solve all your organisational problems, or entirely transform your business in a short space of time. Therefore, your communication objective should provide a realistically ambitious goal for you to work towards, but it should not be so ambitious that it is impossible to achieve.	**Increase awareness of sustainable fishing practices amongst seafood consumers by 10%–15% between January 2020 and December 2021.** Defining what is realistic to achieve is often relative to what has been achieved in the past. Aim for incremental, meaningful change: 10% or 15% over a 2-year period—achievable 100% over a 2-year period—unachievable
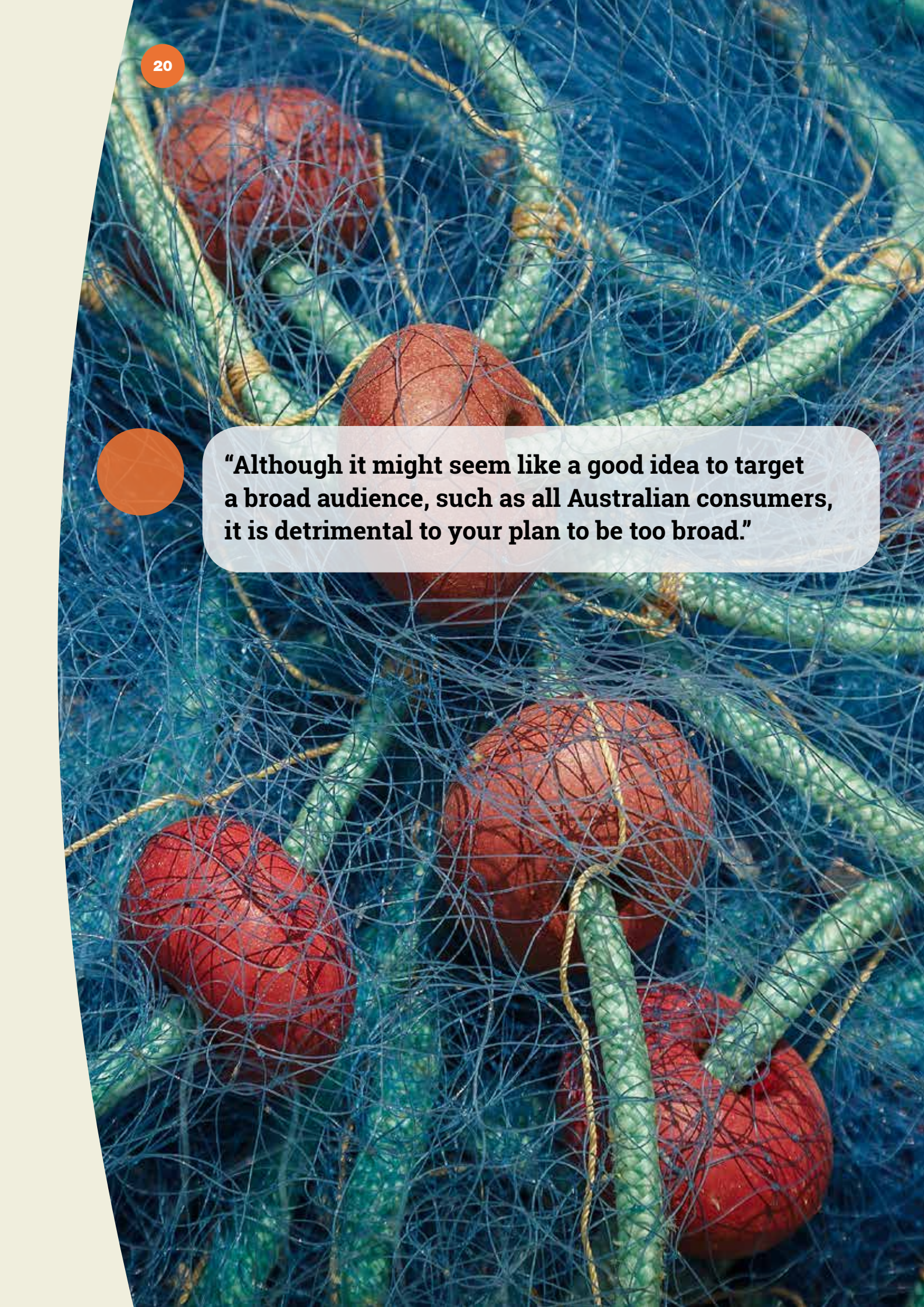
SPECIFIC
MEASURABLE
ATTAINABLE
RELEVANT
TIMELY

Criteria	Example/s
Related to the attainability of your goal, your objective must also be relevant.	*Educate seafood consumers on positive sustainability practices of the Australian seafood industry.* — Industry organisation with the organisational mission to present a positive, united voice for the Australian seafood industry.
Ask yourself:	
Would achieving this objective be a highly valued outcome for your organisation?	*Build awareness of new brand of seafood in Australian market by 20%.* — Food brand with the organisational mission to introduce your new brand of seafood into a competitive Australian market.
What does success look like?	
Would success get your business closer to its long-term goals?	
Is the outcome you are trying to achieve closely tied with your broader organisational objectives?	

It is important that your communication plan has buy-in across your organisation because everyone will be contributing in some way to the implementation of your plan. The clear relevance of the communication objective to your organisation's sustainability and success is therefore important to the success of your plan.

SPECIFIC
MEASURABLE
ATTAINABLE
RELEVANT
TIMELY

Criteria	Example/s
Your objective must be timely in various ways. **It must have a *specific* timeframe in which you will aim to meet the objective; in other words, an end point at which to measure whether you have met the objective.** **This timeframe must be realistic, taking into account the time available within your organisation to achieve the plan. Is it possible for you to achieve this ambitious objective in** • 1 year • 2 years • longer? **Your objective must be timely in relevance to your organisational goals. Taking into account the age and size of your organisation, is this the right time to be carrying out this plan in order to meet the SMART objective you have developed?** What is the age of your organisation? How established are you in the seafood industry?	*Conduct surveys and measure sentiment or sales:* • before the campaign begins in January 2020 • midway in December 2020 • at the end of the campaign in December 2021. *X staff resources and X monetary resources will be made available to deliver communication activity and workloads on different tasks.* The newer you are, the more likely you plan will focus on growth in the short term—1 or 2 years. The *larger and more established* your organisation, the more likely you will plan over 3–5 years.

"Although it might seem like a good idea to target a broad audience, such as all Australian consumers, it is detrimental to your plan to be too broad."

WHO IS YOUR TARGET AUDIENCE?

Having planned your objective for your media communication strategy, you then need to determine which audience you want to communicate with in order to meet that objective.

Although it might seem like a good idea to target a broad audience, such as all Australian consumers, it is detrimental to your plan to be too broad. It is impossible to be all things to all people, and trying to speak to everyone at once will result in speaking to no one at all.

Instead, in order for your messaging to speak directly to their specific needs, experiences and attitudes, you need to decide exactly which people you are trying to target—to persuade, engage and encourage to act. Some things to consider identify your target audience are:

• *Which audiences are you currently communicating with, and is there another audience who you would like to engage with outside of this current group?*
For example, you might be communicating effectively with stakeholders within your industry, but have recognised you are not communicating effectively with broader audiences, such as seafood consumers. You decide you need to work strategically to overcome media echo chambers. Are you currently communicating only with people who already know about your organisation, and want to reach people and be more visible amongst groups who have less awareness of what you do?

• *It is possible to have more than one target audience, and to adapt your message to suit different groups.* For example, you may determine one important audience is restaurateurs and chefs, whereas another target audience is middle-aged supermarket consumers who like experimenting with new seafood recipes. Your media messages should be specifically adapted for each target audience.

• *Do you currently have a fragmented audience and therefore a fragmented message, which is limiting the impact of your communication?* Social media conversations about seafood tend to be highly fragmented, with industry, environmental groups and chefs operating in largely separate networks (Phillipov, et al., 2019). These networks could be more effectively bridged by targeting particular audiences, such as chefs or foodies, in order to bring seafood issues to the attention of more people.

Again, the demographic profile of your target audience should be related to your overarching business and organisational goals. For example:

• Are you aiming to communicate with seafood industry stakeholders or seafood consumer audiences?

• Which audience is most likely to be persuaded by your message? (Keep in mind that some audiences cannot be persuaded at all, so focusing your attention on them is wasted effort.)

• Are you aiming to grow your audience by targeting new demographics, or to communicate more effectively with your existing audience?

• If you are a business, is there are market you have performed well in previously, but which needs to be reinvigorated to improve business performance?

• Is there a demographic group that is currently not in your audience which could be further developed?

In deciding which target audience/s you want to focus on, the following should be taken into account:

• Quality and quantity of target audience

• Attitudes, preferences, lifestyles and persuasibility

• Media habits.

"If you are an industry organisation, the effectiveness of the target audience will relate more to quality rather than quantity."

QUALITY AND QUANTITY OF TARGET AUDIENCE

The first thing to consider is whether the target audience is large and influential enough to warrant them being the focus of your communication activity.
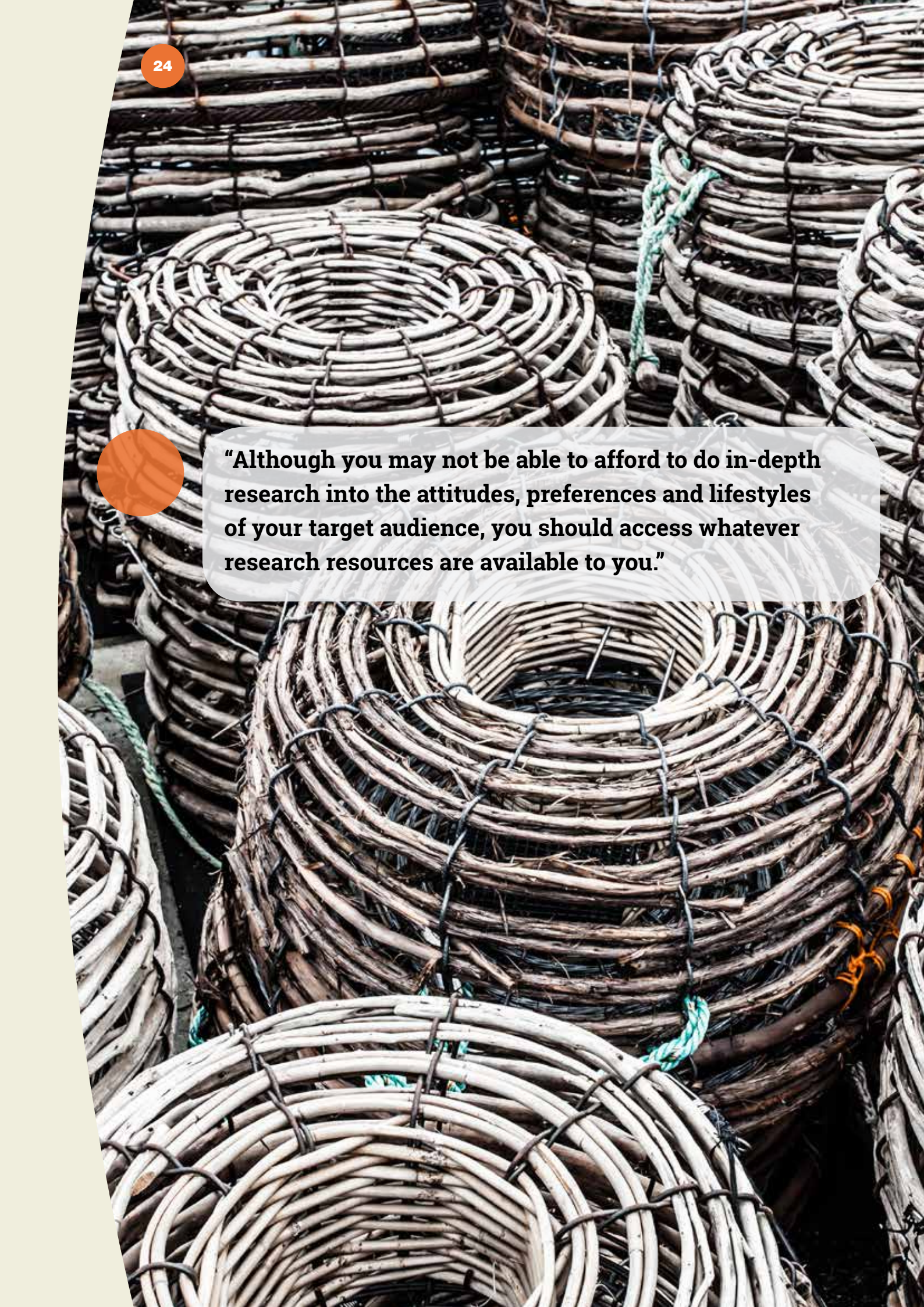
If you are an organisation targeting seafood consumers, you will be more concerned with the size of the target audience. When considering size, you need to be able to ascertain approximately how many of that type of person—including their demographic factors (e.g. age range, income, lifestyle, household type, education level, occupation type and geographic location)—there are in the Australian and possibly the international population.

Assessing the numbers in this group will enable you to make a judgement about their attractiveness as a target audience. You can use sources of data such as the Australian Bureau of Statistics to determine the approximate size of the target audience.

For example, a consumer target audience that is specific, yet still broad enough to warrant your focus, could be men and women aged 30–50 with:

- young children or teenagers
- a household income of $80,000+
- post high school qualifications, working full-time

  and who live:

- alone or with another adult
- in metropolitan areas with access to large grocery stores
- in a home that they rent, mortgage or own.

If you are an industry organisation, the effectiveness of the target audience will relate more to *quality* rather than *quantity*. For example, if you are trying to raise awareness of the sustainable fishing practices of the seafood industry, targeting a small group of thought leaders whose views influence others, such as chefs, restaurateurs or foodies who are particularly passionate about and receptive to such messages, is likely to be more effective than going straight to a larger audience for your message.

"Although you may not be able to afford to do in-depth research into the attitudes, preferences and lifestyles of your target audience, you should access whatever research resources are available to you."

ATTITUDES, PREFERENCES, LIFESTYLES AND PERSUASIBILITY

Having determined your sizeable demographic target audience, you then need to further understand their different attitudes, preferences, lifestyles and persuasibility.

For example, do your target audience like to buy fresh seafood and experiment with different recipes for evening meals, or is this type of purchase only reserved for special occasions or weekend dinner parties? What are your demographic targets' attitudes to fishing, aquaculture, seafood health and safety, environmental concerns, animal welfare and sustainability? Are you targeting consumers, chefs and restaurateurs, or seafood organisations?

Although you may not be able to afford to do in-depth research into the attitudes, preferences and lifestyles of your target audience, you should access whatever research resources are available to you.

For example, recent research on seafood consumers found that consumers can be divided into three broad groups, each with different attitudes and persuasibility in relation to messages about seafood sustainability (Phillipov, et al., 2019):

1. Highly engaged foodies.

Although this is the smallest segment of consumers, their interests are disproportionately catered to by media, and their views are potentially influential on other consumers. Foodies seek out food that aligns with their values and are therefore concerned about the sustainability of the seafood industry.

2. Interested home cooks.

This is the largest segment of seafood consumers, and comprises mostly women with children. Interested home cooks are not as engaged in food as the foodies, but are still willing to try new recipes within their budgets and family preferences. The research found that this group tends to perceive sustainability as related to food health and safety, and they are therefore influenced by information they perceive impacts on seafood health risks.

3. Intractables.

The second largest segment of consumers are mostly men who want to be able to choose what they eat and have little interest in ethical or sustainability concerns. Such consumers would be difficult to persuade with messages about seafood sustainability as their food choices are not influenced by such concerns.

You can inexpensively carry out your own anecdotal research by speaking to your existing networks, stakeholders and customers about their opinions and preferences in relation to your industry. This type of feedback can also come from social media engagement, by asking questions and engaging with the wider community.

Listening is a key part of successful communication: the more you listen to your existing and target audience, the better you will be able to adapt your messaging to influence them.

"In summary, your media messages should always be adapted for specific target audience/s, which should be clearly defined and assessed for their relevance to your overarching media communication objectives."

MEDIA HABITS

Having determined the target audience for your communication, you also need to determine what their media habits are to ensure your messaging can reach them effectively.

For example, what type of media does your target tend to consume more—social media or mainstream media? What time of day are they likely to be using their preferred social media platform and what do they use it for? (This section links to *Section 1.4: Reaching your target audience.)*

In summary, your media messages should always be adapted for specific target audience/s, which should be clearly defined and assessed for their relevance to your overarching media communication objectives. All of your communication activities should speak directly to your target audience/s in a language and tone that is suitable to them.

"Consistently repeating the same message does not mean repeating the same tagline word for word."

WHAT IS YOUR KEY MESSAGE?

Having identified your objective and the target audience/s you are aiming to communicate to, you need to decide what you want to communicate.

Adopting one single-minded message for your communication media strategy is crucial to successful implementation of your plan. Your message will be competing with thousands of other businesses, organisations and people also trying to communicate with your target audience. In this cluttered and noisy media environment, you need to say one thing consistently so as to embed your message in *your* organisation's voice or brand.

Consistently repeating the same message does not mean repeating the same tagline word for word. A message can take many forms: a story, a photograph, a video, a speech, an advertisement, a headline or a social media post. What makes all these varied message forms consistent is that they all communicate the same *idea.*

Figure 3 illustrates that many forms of a message can communicate a single idea consistently. As an example, your objective might be to communicate the holistic idea that the Australian seafood industry is focused on sustainability.

Figure 3. Communicating a single message through multiple media
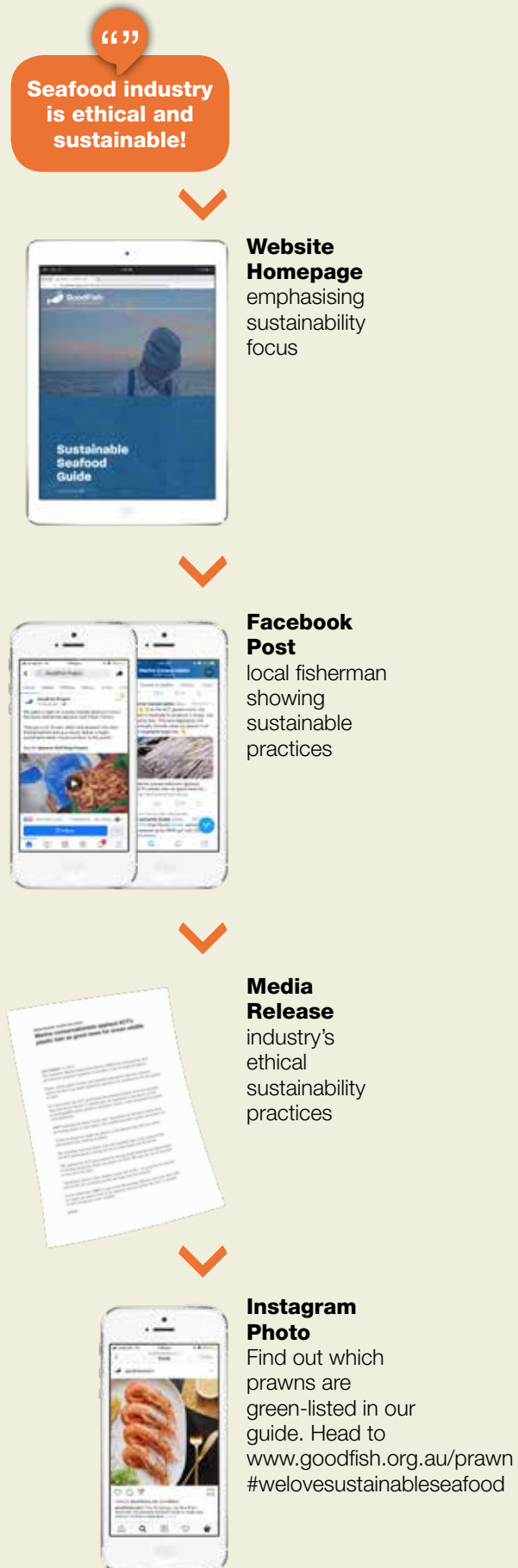
Seafood industry is ethical and sustainable!

Website Homepage emphasising sustainability focus

Facebook Post local fisherman showing sustainable practices

Media Release industry's ethical sustainability practices

Instagram Photo Find out which prawns are green-listed in our guide. Head to www.goodfish.org.au/prawn #welovesustainableseafood

"If your message is sustainability, your industry must be walking the talk on sustainability in every aspect of what you do."

YOUR OBJECTIVE

AUTHENTICITY

Does your message align effectively with your communication objective?

For example, if your objective is to *educate* your audience about industry issues, such as sustainability initiatives, does your single-minded message do that?

If your objective is to *increase sales* of your brand, how does your message help to *sell* your product?

If your objective is to *frame your industry, organisation or brand in a particular way*, such as being more sustainable, healthy, clean, fresh, delicious, easy to cook, affordable, or any other idea, does your message position it correctly?

Your message must be authentic to your industry, organisation or brand in order to have an impact on your market.

This means everything you communicate must align truthfully with every aspect of your industry or organisation for it to be trusted as genuine.

For example, if your message is sustainability, your industry must be walking the talk on sustainability in every aspect of what you do.

"Emotions are crucial. When presented with scientific 'facts and figures', social media audiences will tune out."

RELEVANCE TO TARGET AUDIENCE

Your message must be relevant to your target audience for them to notice, engage and be persuaded by it. People do not pay attention to messages they don't care about.

When trying to determine if your target audience cares about your message, think about the things you know about them—their demographics, lifestyles, attitudes and preferences—and consider if your message resonates with those characteristics.

Emotions are crucial. When presented with scientific 'facts and figures', social media audiences will tune out. People will only pay attention if they *feel* something about your message. You therefore need first to decide what emotional reaction you are trying to elicit from your target audience, and then make your message relevant to their lives. For example, if you know your audience is anxious about the health and safety of seafood, your message should aim to calm that anxiety.

Once you have identified your objective, the target audience you are communicating with and the message you are going to communicate, the final element of your planning is to determine how best to reach your target audience.

25%

"use social media while at restaurants, bars or parties."

REACHING YOUR TARGET AUDIENCE

SOCIAL MEDIA

There are two ways organisations can communicate with their target audiences—via social media or mainstream media. Both types of media can be utilised by any organisation, even the most time- and resource-poor.

Social media has proliferated in the Australian community, offering organisations an effective way to communicate with their target audiences. According to the Yellow Social Media Report 2018 (Yellow 2018):

- 80% of Australians aged over 18 use the internet every day
- 88% of internet users are on social media sites
- 34% of social media users visit social media sites more than five times a day
- 63% visit social media sites while watching television
- 25% use social media while at restaurants, bars or parties
- 23% check social media while eating a meal with family or friends.

What do Australians use social media for?
- 85% catch up with family and friends
- 46% share photos or videos
- 36% use it for news and current affairs
- 32% watch videos
- 23% research products and services.

Site	Usage %	Visits Per Week	Time Per Visit
Facebook	91%	37	16 Mins
Instagram	42%	33	13 Mins
Twitter	23%	23	11 Mins

Source: Yellow Social Media Report 2018

Table 2 shows the most popular site in Australia is Facebook, used by 91% of the population. Instagram is used by 42% of the population and Twitter by 23%

PLANNING

IMPLEMENTATION

EVALUATION

"There are a range of reasons why social media users report being more likely to trust brands on social media."

SOCIAL MEDIA
Continued

According to Yellow's report, more than half of social media users say they are more likely to trust brands if they interact positively with them on social media.

There are a range of reasons why social media users report being more likely to trust brands on social media, with follower count found to be less important than content relevance:

- 55%—the content is engaging and relevant
- 54%—the brand interacts positively with them
- 54%—the content is regularly updated
- 36%—the brand has a large number of followers

Yellow's report also showed the most followed types of businesses on social media are in the categories of holidays, travel, accommodation, entertainment, music and movies or TV shows. Although food and dining are not specifically included in one of these categories, they fit within the broader lifestyle, health and entertainment sector, which means fishing, aquaculture and seafood organisations, brands and businesses are highly relevant to the social media audience.

With these huge numbers of people using social media regularly, your organisation can strategically utilise one or more platforms not only to communicate with your target audience, but to stay engaged with them.

This enables you to improve the *reach* and *frequency* of your communication. For your message to influence the target audience, both are required.

More information about using social media platforms to effectively communicate with your audience is included in *Section 2.1: Social media*.

PLANNING

IMPLEMENTATION

EVALUATION

"Although you have less control over how your message is portrayed in traditional media, if you can generate earned content, you will reach a large audience that can reap large benefits."

TRADITIONAL MEDIA

Traditional media continue to offer opportunities for you to place your organisation in front of mass audiences on television, radio, or in printed or digital newspapers and magazines.

Although you have less control over how your message is portrayed in traditional media, if you can generate *earned* content (as opposed to paid advertising), you will reach a large audience that can reap large benefits.

According to the 2019 Deloitte Media Consumer Survey, the top three most preferred entertainment activities for Australians include (Deloitte 2019):

- Browsing the internet—52%
- Watching free-to-air TV—51%
- Streaming video—37%
- Listening to music—36%

A key segment of traditional media is news media, which Australians continue to consume at high levels. According to the News and Media Research Centre's *Digital News Report: Australia 2019*, 58% of Australians have a high interest in news. This report also found 57% of Australians still access *offline* news, including television, radio and printed newspapers (Fisher et al. 2019). Deloitte's report also found the most frequent way to consume news continues to be television news, with 36% watching TV news.

News media and other informational sources in entertainment media, such as lifestyle media programs on TV and radio or in magazines and newspapers, offer you an avenue to reach a huge segment of the Australian population. The popularity of cooking and lifestyle shows, most notably Channel Seven's *My Kitchen Rules* and Channel Ten's *MasterChef Australia*, and the spillover popularity of social media commentary about these shows, is indicative of the interest Australians have in food, cooking, and lifestyle entertainment.

More information about working with the mainstream media to reach your target audience is included in *Section 2.2: Mainstream media.*

By developing a comprehensive plan that identifies your objective, target audience, key message and the best platforms to reach your target audience, you are ready to implement your plan.

PLANNING

IMPLEMENTATION

EVALUATION

40

IMPLEMENTATION

"This section contains best practice guidance for communicating using social media and for liaising with traditional media outlets."

IMPLEMENTING MEDIA COMMUNICATION

SOCIAL MEDIA

Your media communication plan provides a road map to guide your communication activities throughout the length of the plan, whether that be 1 year, 2 years or more. This enables you to be more deliberate, strategic and consistent by ensuring your message serves your organisational goals.

This section contains best practice guidance for communicating using social media and for liaising with traditional media outlets.

This section provides advice about posting on social media, including creating content, what not to post, how often to post, photography and video, working with influencers, user-generated content, staff resources, and moderation and tips for using Facebook, Instagram and Twitter, including advice about what type of content works best for each platform.

"Smaller organisations who don't have a dedicated staff member tend to allocate social media management to someone who has the time and experience to manage this task."

CREATING YOUR SOCIAL MEDIA PROFILE

When creating your social media profiles, keep in mind the following best practice tips to ensure you start out on the right foot:

• Use *consistent visual images and branding* across your social media platforms so your profile image and background image, where applicable, reflect your organisational brand and are consistently recognisable across platforms.

• Where relevant, such as on Twitter, go through the *verification* process to verify the authenticity of your organisation's profile.

• Include *contact details* on your profile such as phone number and email address, and a link to your website.

• A good way to initially *build your number of followers* on a new page or profile is to follow or like other organisations and people in your wider organisational network. This has two benefits. The first is that you will then be able to monitor your network's social media activity. The second is that many profiles will reciprocate your follow by following you back.

SOCIAL MEDIA POLICIES AND MODERATION

Large organisations tend to have a dedicated communication specialist who is responsible for managing social media accounts.

Smaller organisations who don't have a dedicated staff member tend to allocate social media management to someone who has the time and experience to manage this task. Sometimes it is the owner of a small business, who is a jack-of-all-trades. No matter who it is in your organisation that is posting on social media, the following tips about moderation and maintenance of social media apply:

• All social media activity should be aligned with your communication plan and should follow your plan's objectives, target audience, key message, and main platforms. If you are the only person in your organisation responsible for social media, it is a good idea to have a second pair of eyes checking content for typos, errors and consistency.

• Even if they are not directly responsible for the maintenance and monitoring of social media accounts, all staff should come up with ideas and content to post on social media, including photos and videos. This will contribute a wider array of ideas and content.

• At least one person should be responsible for monitoring social media accounts regularly so they can reply to questions or comments needing follow up. They can also scan social media for anything of relevance to interact with on behalf of the organisation. This type of monitoring is rarely a full-time job, but at least one staff member should be putting a small amount of time aside to undertake this work each week.

• If you are using more than one platform, you might choose to invest in a social media management tool such as Buffer, Hootsuite or Sprout Social. These tools enable you to manage all your profiles in one place. This includes being able to schedule posts; monitor comments, reactions and shares; and evaluate using a single dashboard across the different platforms.

"Make sure the message is informative, entertaining and/or educational."

SOCIAL MEDIA CONTENT CREATION

One of the challenges of communicating on social media is coming up with ideas about what to post.

A good way to think of your organisation's social media accounts is as a *window*, through which:

- you can look out and interact with your target audience/s
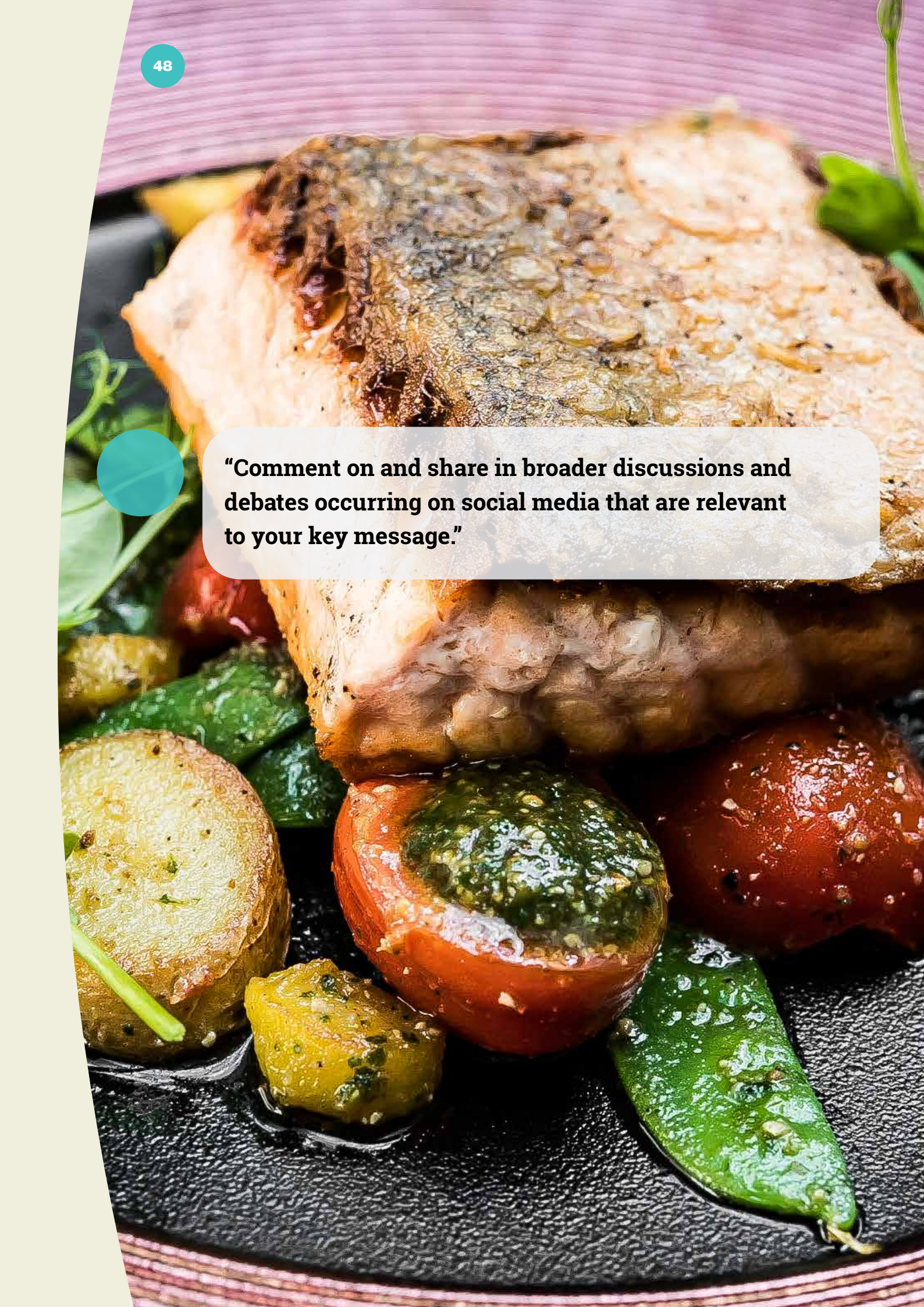- your target audience/s can look into your organisation, get to know you and engage with what you are doing.

Using this metaphorical window, your posts can take a variety of different forms, all tied to the overarching message you have outlined in your plan. You can use them to show and tell, update, invite, and comment and share.

Show and tell your ideas, information, products and services to your target audience in an informative way.

Remember to always link your message with the interests of the target audience. Why would they care about what you are telling them? Make sure the message is *informative, entertaining and/or educational*. For example, you might want to *show* where your fish come from and how they are caught. You might want to *educate* the audience about the sustainable aquaculture practices of your industry. You might want to *inform* your audience about changes in food regulation that impact on them.

Update your target audience on news about your organisation, industry, product or services that is relevant to them.

Is there something you have done or achieved that they should know about? Is there something new you can tell them about? Did something unexpected happen that they would like to know about? Through updates and information, you can position your organisation as a thought leader in your industry. A *thought leader* is viewed as a credible and authoritative source of information on a topic, presenting new ideas and informing new discussions of value to the target audience.

"Comment on and share in broader discussions and debates occurring on social media that are relevant to your key message."

SOCIAL MEDIA CONTENT CREATION
Continued

Invite your target audience to engage in and contribute to a conversation you have started on a topic of interest to them.

Social media should not just be used to 'push' content at people; rather, it should be used to ask and answer questions of your target audience; to listen; to provide help, advice or support; to seek their views; and to respond to their feedback in ways that are useful and relevant to them. This idea will be returned to in *Section 2.1.6: User-generated content.*

Comment on and share in broader discussions and debates occurring on social media that are relevant to your key message.

This can often take the form of commenting on another organisation's posts or sharing posts by relevant organisations. Be careful always to stick to your message while being positive and respectful when commentating and sharing your views in social media discussions. This idea will be returned to in Section 2.1.3.1 about what *not* to post on social media.

Using these categories of posts, you will be posting both *proactively* and *reactively*. You need to be prepared for both to ensure you have the materials you need to post regularly:

• **Proactive posts** are general messages in line with your plan that fit the categories of *show* and *tell*, and *invite* outlined above. It is a good idea to set aside time each week to think about proactive posts you might be able to post, and to ensure you have the materials and content required to post them, e.g. key facts, quotes, photos, videos or any other relevant information.

• **Reactive posts** are messages that relate to events either external or internal to your organisation that fit the categories of *news and updates, or comment and share*. Although you usually won't be able to plan these reactive posts far in advance, you need to ensure you have a plan for reacting in a timely way to events that warrant either a news update or a contribution to a wider discussion.

Social media is fleeting, so to be able to react in an appropriate timeframe (engaging in and sharing relevant information), it is important that you stay engaged in social and traditional media monitoring to make sure you are aware of new developments, events, discussions and topics of interest to your organisation.

"Avoid any risks and negative consequences from using social media inappropriately or in a way that wastes your effort to meet your objectives."

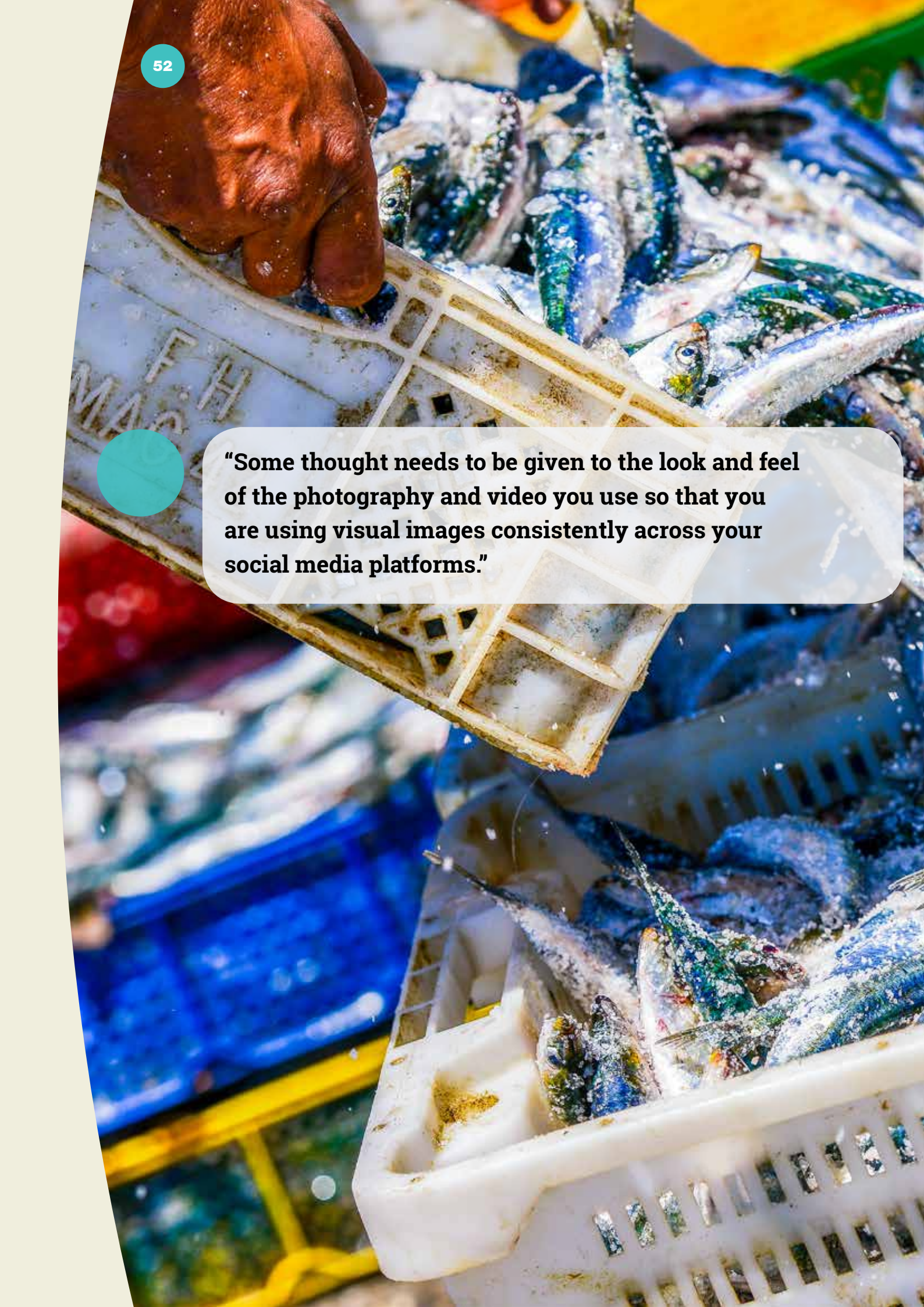# SOCIAL MEDIA CONTENT CREATION
Continued

What Not To Post

Always stick to your plan when posting on social media. This way, you are emphasising your key message to your target audience in a consistent way, while avoiding any risks and negative consequences from using social media inappropriately or in a way that wastes your effort to meet your objectives. You should refrain from posting anything that:

- *undermines the credibility of your organisation and the consistency of your key message.* This includes posting or sharing posts of a personal nature, commenting in a negative or aggressive way, even in situations where you strongly disagree with other social media users. There is nothing to be gained from social media battles and debates with people or groups you disagree with. If you have nothing positive to contribute, it is best to say nothing. Negative social media commentary can impact on your reputation and draws disproportionate attention to issues you may be trying to deflect.

- *attacks or debates contradictory views or criticisms of your content.* It is understandable that you would want to defend yourselves publicly or correct the record, in cases where, for example, NGOs, environmental activists or recreational fishers are being critical of your industry or organisation. However, this type of contestation on social media simply increases the visibility of negative messages to your audience. Research consistently shows that people with strong views will not have their minds changed through online debate. In fact, such debate is more likely to entrench their existing views. So it is always better to focus on making your own (positive) message visible than trying to debate points with those you disagree with.

- *is irrelevant to your target audience.* 'Journaling' organisational events or news that is not relevant to the target audience is a common mistake. Always keep your target audience in mind when posting on social media—if the content is not relevant to them and your key message, it should not be posted.

How Often To Post

There is no specific rule about how often you should post on social media. The correct regularity depends on what is happening in your business or organisation and the availability of suitable content. You need to make a judgement about how often you post, keeping in mind the following advice:

- Always keep your account *active*, so that it does not appear to be stale. An account that has not been used for weeks appears to be inactive. At the bare minimum you should be active on social media at least once a week, if not more often.

- Find the right balance between *proactive and reactive* posts. Plan ahead. If you know your organisation is about to have a busy period that will generate reactive posting, you don't need to plan as much proactive posting. Conversely, if you are about to enter a quiet period, prepare some ideas for proactive posts to make sure you have the content ready to go when you need it.

- Beware of *overloading* your followers. They do not need to hear from you multiple times a day. Too much posting can turn your followers off. Think about how often you like to hear from people on your own social media feeds and use this to guide an appropriate number of posts of both a proactive and reactive nature.
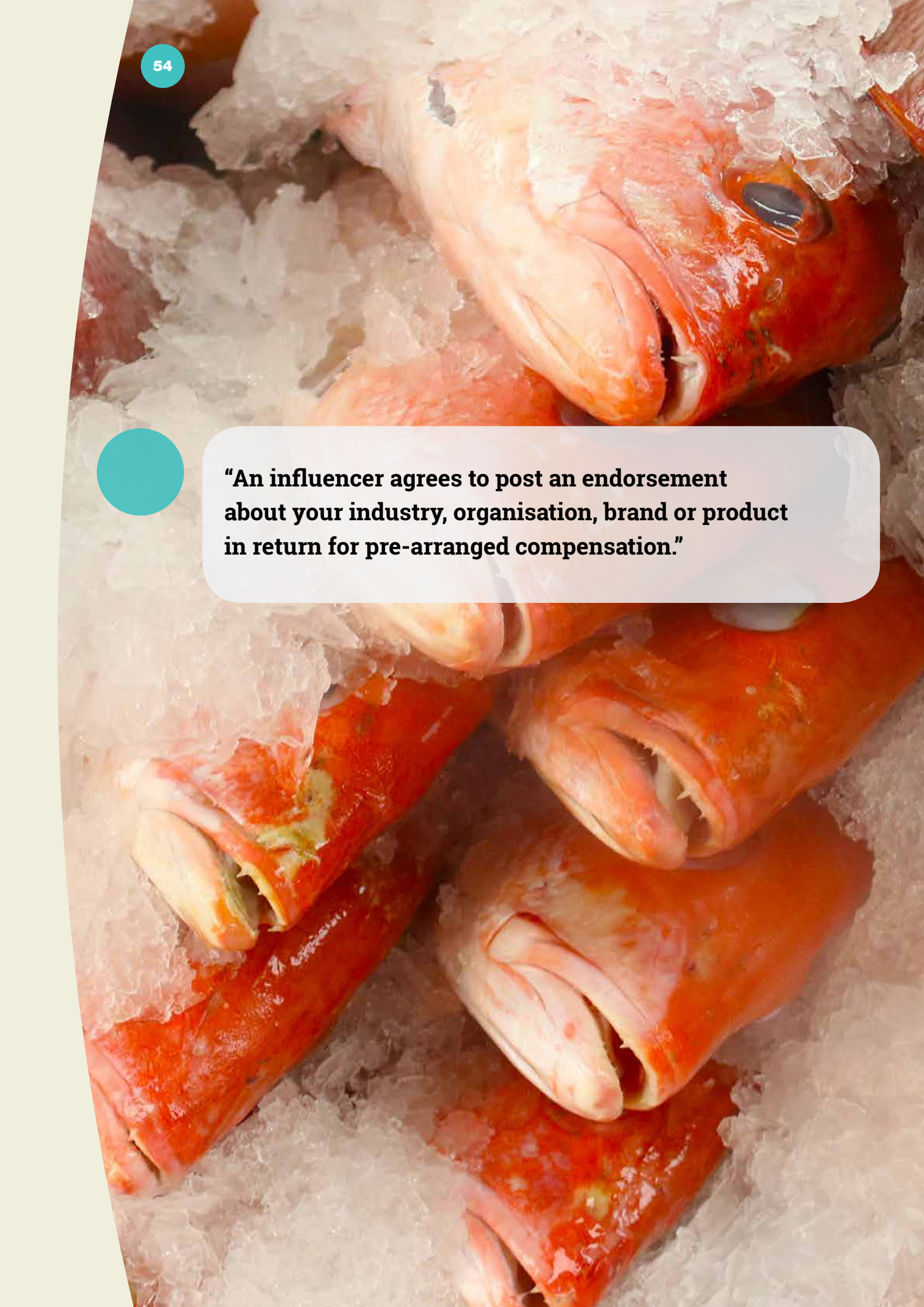
"Some thought needs to be given to the look and feel of the photography and video you use so that you are using visual images consistently across your social media platforms."

PHOTOGRAPHY AND VIDEO

No matter which social media platform you are using, photography and video help to draw people's attention to your posts. They show rather than tell your audience about your organisation.

With the advent of smart phones, anyone can shoot a professional video or take a good photo. Social media users do not expect organisations to use professional photography and videographers, so even if *you* feel the photos and videos you shoot are not professional enough, they will appear authentic and engaging to your audience.

If you have resources for professional photography and video, it's great to have your own library of visual assets on hand for use in social media content to complement the photos and videos you create yourself.

Some thought needs to be given to the look and feel of the photography and video you use so that you are using visual images consistently across your social media platforms.

- *Learn to edit your images*, whether using your smart phone or on your computer, to get the most out of each shot. Editing includes enhancing the colours by increasing or decreasing brightness and light, cropping photos down so that the framing is clearer, removing red eyes and adding filters where appropriate.

- *Select a consistent filter*. If you are going to use a filter to enhance your image, such as making it vivid, cool or warm, use the same filter consistently rather than chopping and changing for different photos. Think about which filter works best with your message—do you want a clean crisp photographic style, or a muted, soft style? Less is more when it comes to filters, so if in doubt, go without.

- *Short videos are better than long videos*. Social media audiences like to dip in and out of content without spending too much time on any one post.

A good rule of thumb for video length is no more than a minute for informational videos, and no more than 10 seconds for entertaining videos. You can edit and crop videos and even add music using smart phone apps and computer programs that make video editing easy. You can add royalty-free music and sound effects; useful websites include incompetch.com and findsounds.com. Add captions to video when possible so that social media users can watch them without sound.

- *Acknowledge and link*. If you are using someone else's photo, acknowledge them in a caption and, where possible, link to their social media account. If your image features people, such as chefs attending an industry event, you should make sure that you tag them and link to their social media accounts—this improves the visibility of your posts outside your own direct network.

- *Create a YouTube channel* if you plan to use video regularly. This acts as a repository of video assets, offering an accessible and much-used platform to help your message reach your target audience via your Facebook post or other platforms. Paid YouTube video advertising can also be effective, ensuring the video message is short—no more than 15 seconds. YouTube is a much more cost effective and targeted way to place your advertising in front of your target audience than traditional television advertising.

It is a good idea to take photos and video relevant to your organisation and key message whenever you can, so that when you create content for social media, you have a large bank of assets you can draw on to accompany your post. No opportunity to record visually interesting elements of your organisation, such as products and the people involved in the organisation, should be wasted. You won't use every image you take, but it is good practice to keep a file of images and videos that may be useful to you in the future.

"An influencer agrees to post an endorsement about your industry, organisation, brand or product in return for pre-arranged compensation."

WORKING WITH SOCIAL MEDIA 'INFLUENCERS'

Social media influencers present an opportunity for your organisation to partner with a credible and popular source of information to promote your message beyond your own networks by piggybacking on their large followings.

Organisations use influencers in much as the same way advertisers arrange product placement in traditional media, such as television shows. An influencer agrees to post an endorsement about your industry, organisation, brand or product in return for pre-arranged compensation, whether that be monetary payment, free or discounted products, or sometimes in-kind promotion in return.

When using influencers as part of your communication strategy, it is worth keeping in mind the following advice, drawn from recent research funded by the FRDC (Phillipov et al., 2019):

- The influencers used by the seafood industry tend to include mostly chefs, as well as bloggers and nutritionists.

- You should select influencers carefully to ensure appropriate alignment between their 'brand identity' and your organisation's key message.

- Some messages are communicated more effectively by influencers than others.

- Influencers and the message they communicate should be carefully targeted to niche audiences, as broad approaches often don't have the desired impact.

- Think outside the square when identifying suitable influencers to reach your specific target audience, and favour quality over quantity.

- Long-term relationships with appropriate influencers are more beneficial than one-off posts of endorsement.

- The terms of your agreement with the influencer should be well defined, in the same way that you make agreements with any stakeholder, client or supplier in your organisation.

- Stipulate that the influencer should be tagging your social media account in any posts discussing your organisation or your products.

"If an influencer's followers are predominately in international audiences and your organisation is Australia-based, the investment is wasted."

WORKING WITH SOCIAL MEDIA 'INFLUENCERS'
Continued

Chefs, Bloggers and Nutritionists

Chefs, bloggers and nutritionists are especially important influencers due to their ability to leverage media, communicate complex ideas simply, and tell influential stories about 'good' food.

Most influencers favour Instagram as their most effective communication platform. They engage in a range of formal and informal arrangements with industry and NGOs. Influencers are willing to partner with industry only in cases where they feel the alliance will be worth their effort and their integrity can be maintained. Chefs prefer not to be told explicitly what to post. They prefer to present positive messages aligned with their own values.

Select Influencers Carefully

It is important to ensure appropriate alignment between the influencer's 'brand identity' and your organisation's key message. This can be as simple as aligning the location of the influencer's followers and the location of your target audience. For example, if an influencer's followers are predominately in international audiences and your organisation is Australia-based, the investment is wasted. The alignment should also match the demographics of your target audience: if the influencer is a high-end chef who is well known amongst foodies who can afford to eat out at the chef's high-end restaurant, but your audience is mums and dads who cook at home for their children, the appropriate target audience alignment may not be present.

The old adage that 'any publicity is good publicity' no longer applies in a social media age. If the only influencers willing to work with you aren't quite the right fit, it is better to go with an alternative communication strategy rather than risk diluting your message or even alienating a key section of your audience by choosing the 'wrong' influencer.

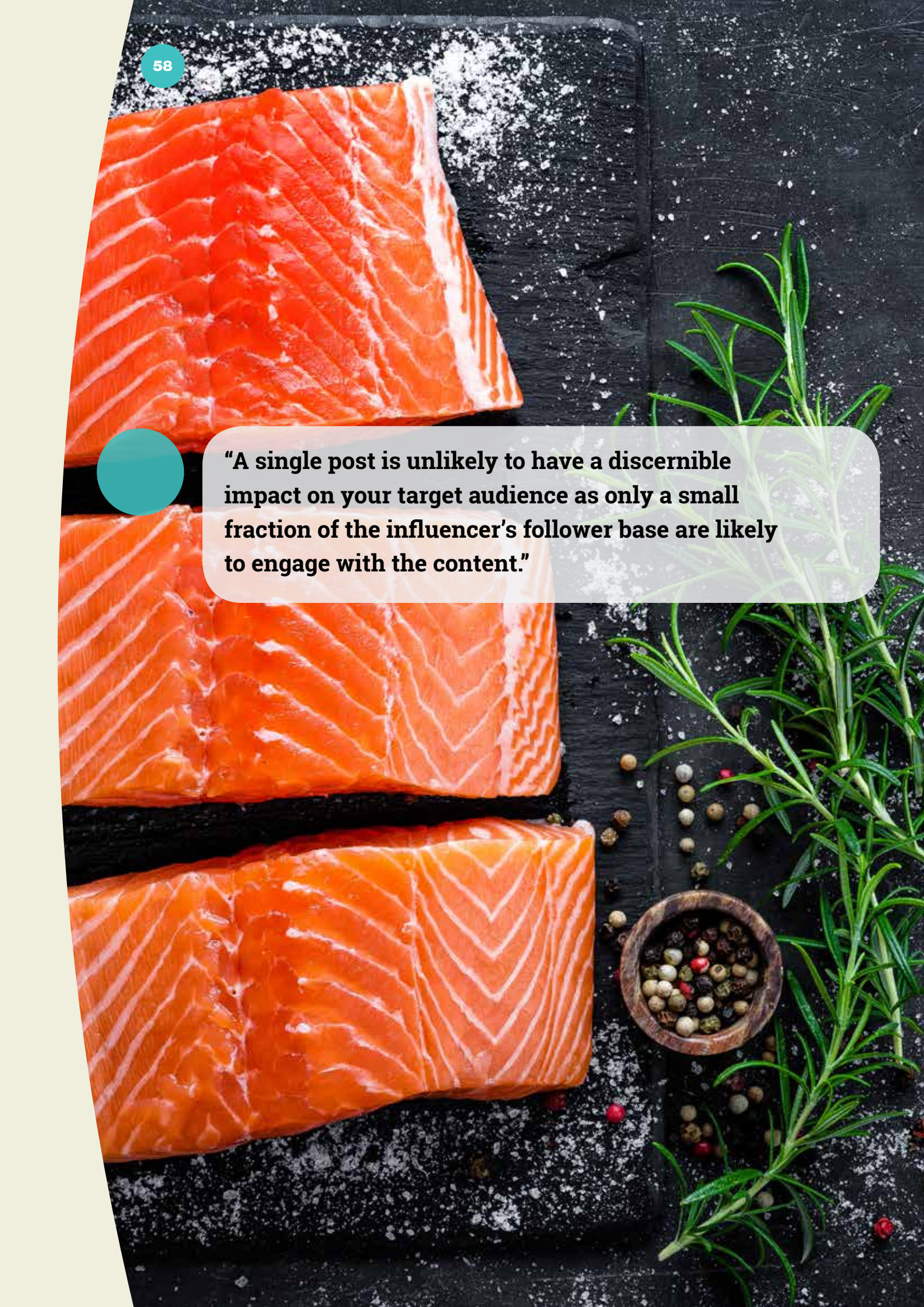## Influencers communicate some types of messages more effectively

As an example, when industry and NGOs use chefs to communicate their message during times of conflict, influencers have little effect on shifting public opinion. Instead, influencers are better used to communicate positive messages during 'calmer' periods, when audiences are more receptive.

Research has shown that many consumers choose to ignore messages from influencers who are seen as "too political", which again suggests that a concerted strategy of positive messages is likely to be more effective.

Influencers and niche audiences

Influencers and the message they communicate should be carefully targeted to niche audiences, as broad approaches often don't have the desired impact.

That being the case, the number of followers the influencer has should not be the only metric you use to judge their value to your organisation. Lesser known influencers may have smaller follower numbers, but their messages can have greater cut-through and be perceived as more genuine to their supporter base.

"A single post is unlikely to have a discernible impact on your target audience as only a small fraction of the influencer's follower base are likely to engage with the content."

WORKING WITH SOCIAL MEDIA 'INFLUENCERS'
Continued

Thinking outside the square when identifying suitable influencers

Trust between the consumer and the influencer is essential, and is an indicator of how effective the influencer's message will be. Remember, when it comes to alignment between the influencer and your target audience, you are always seeking quality, not quantity.

Long-term relationships with appropriate influencers

A single post is unlikely to have a discernible impact on your target audience as only a small fraction of the influencer's follower base are likely to engage with the content. Ongoing relationships with an appropriate influencer will generate more frequent messaging, which will have longer term benefit for your organisation. This idea relates to the importance of the reach and frequency of an influencer's communication.

Terms of your agreement with the influencer

If the influencer is receiving payment, agreements should be contractual in nature and clearly laid out to describe exactly what the influencer will be providing. You should be monitoring the influencer's adherence to the agreement to ensure you are receiving the promotion you have paid for.

However, recent research has shown that some influencers, particularly chefs, are open to working with industry on non-financial terms as they too are interested in forming reciprocal alliances to cross-promote themselves, grow their networks and access new products. Such arrangements would not necessarily involve a formal agreement, but there should be clear understanding of the terms of the relationship and a clear brand alignment between the influencer and your organisation. Again, 'any publicity is good publicity' does not apply.

The importance of hashtags

To get the most out of your relationship with the influencer you have engaged, be sure to stipulate that the influencer should be tagging your social media account in any posts discussing your organisation or your products. If you are using specific hashtags in your social media posts, remember to request that the influencer also use those same hashtags to link their message to yours.

"It is important to remember that social media communication should always be two-way, so you are not just broadcasting your own message, but also engaging with other organisations and people to form relationships."

USER-GENERATED CONTENT

User-generated content is any content posted by your followers that promotes your industry, organisation, products or brand. This can include posts endorsing or commenting on your organisation, or other users commenting, reacting to or sharing your posts onto their own feeds.

User-generated content has various benefits for your social media promotion:

- When other social media users promote your business or organisation to their social media followers, assuming they give you a positive endorsement, your promotion reaches beyond your own follower base, increasing your audience and potentially encouraging more people to follow you.

- Research has shown that social media users trust recommendations and endorsements from their own friends and family over advertising on social media (Baer & Lemin, 2018). User-generated content is therefore a valuable form of word-of-mouth promotion that may be more influential than your own promotional messages.

It is important to remember that social media communication should always be two-way, so you are not just broadcasting your own message, but also engaging with other organisations and people to form relationships, grow your community and reach as many people as possible. You can encourage social media users to generate positive content for your products and services in various ways:

- *Comment on, react to, and share* other users' content that is relevant to your key message, inviting reciprocal sharing of your posts.

- *Post a question*, inviting people to respond. Ask people for their views, experiences, feedback and comments on a particular topic and then engage with them by responding to their comments.

- *Hold competitions* to encourage user-generated content. For example, you could encourage your members to share their ideas and suggestions for initiatives to support their industry, using social media as a public forum to generate conversations and garner feedback. If you are a seafood brand, you might promote a prize for the best photo of a seafood dinner cooked with your product, or encourage people to share their seafood recipes. You can ask users to include a competition hashtag or tag your account so that their content is linked back to your account. You can also share their content to generate more interest in the competition.

"Facebook is an excellent way to reach target audiences of all demographics."

SOCIAL MEDIA PLATFORMS

This section includes best practice advice for the three most relevant social media platforms for reaching your audience: Facebook, Instagram and Twitter.

Your organisation does not need to use all three platforms in order to communicate effectively with your target audience. Depending on your staff resources, expertise and the time available, you may choose to focus just on one platform, which you judge to be the best place to reach your target audience.

What is most important is that if you choose to use one, two or three of these platforms, you must ensure you are using each of them effectively and regularly to meet the objectives as set out in your plan. It is in fact better to use only one platform and to use it well, than to spread your resources thinly across three and feel you're not able to use them to their full potential.

SOCIAL MEDIA PLATFORMS
Continued

Facebook

As the most dominant social media platform amongst Australians, Facebook is an excellent way to reach target audiences of all demographics. People tend to use Facebook as an entertainment and information medium. This means posts should be quickly digested, offering a simple message with as little text in the caption as possible. Photos and short videos work very well on social media. Here are some tips about how to get the most out of Facebook functionality:

- *Tag people and other pages* in your posts when relevant. This encourages those other profiles and pages to share your post, extending its reach.

- *Caption length is optional*, but long captions need to be opened with a click, so short captions that fit within the small preview space are easier to read. Try to keep your caption to no more than three sentences.

- *Use hashtags sparingly* to link your post with relevant discussions. You might have a dedicated hashtag for your organisation, which should be used on each post.

- *Livestream important events relevant to your audience* using Facebook Live. It is best to use a tripod to livestream events and make sure you are close enough to the speakers that the audience can hear the audio.

- *Remember, you are aiming to engage and encourage interaction* on Facebook. Comments are an important part of the Facebook experience, so encourage people to like, share and comment on your post. The best way to do this is to ask them to react. For instance, 'Like this post if you agree!'

- *Monitor* all types of comments and messages on your page *and respond* in a practicable amount of time, such as within 48 hours.

When you are first starting out on Facebook and have only a small number of followers, it will be difficult to see the benefits of your work. However, follower numbers will slowly grow and so you need to keep posting and interacting over a sustained period to build your profile and follower count. The investment in time and resources won't pay off immediately, but eventually you will start to see the benefits.

Paid Facebook advertising

Facebook promoted posts offer an inexpensive way for you to advertise your posts outside of the group of users already following your page. The benefit of Facebook sponsored posts is that you can target your advertising spend to specific users.

Since Facebook has rich data insights into its users, its sponsored post targeting is very specific, including age, location, gender, interests and lifestyle.

You can set aside a small budget for your sponsored post, as little as $50. Once this spend is reached, the sponsored post is automatically removed.

A good way to use sponsored posts is to identify high-performing posts and boost them to reach a wider audience. You can also use sponsored posts for specific campaigns, such as competitions aimed at encouraging interaction with your page, or critical issues facing the industry on which you're seeking to galvanise broader support.

"Images and videos can be uploaded to Instagram after being shot elsewhere, such as on your smart phone, or can be recorded or snapped within the Instagram app."

SOCIAL MEDIA PLATFORMS
Continued

Instagram

Instagram has grown in popularity since being launched in 2012. According to the *Yellow Social Media Report 2018*, it is the third most popular social media site after Facebook and YouTube, with 32% of Australians using the platform. Instagram is also more popular amongst female than male social media users (Yellow, 2018).

The following is a guide to using Instagram to grow your following and communicate with your target audience:

- *Visual and fleeting*. Instagram is primarily a visual medium where users scroll through photos, images, short videos and stories, which are collections of images and videos linked together like a slideshow. Stories disappear after 24 hours, so they are fleeting content used to give a more comprehensive account of an event or issue than a single image or video.

- *Sourcing and editing*. Images and videos can be uploaded to Instagram after being shot elsewhere, such as on your smart phone, or can be recorded or snapped within the Instagram app. The app has editing functionality, so you can add filters, create text banners and edit the photo by, for example, cropping and changing brightness. Images on Instagram can be framed horizontally (landscape), vertically (portrait) or square, with portrait the most effective size for engagement (Hudson, 2018).

- *Memes as messages*. Memes are also popular on Instagram. They may be a comment, a joke, a remark, something inspiring or an idea. One way to create visually interesting messages using the meme format on Instagram is to overlay text on top of a photograph to create a headline message.

- *Images and text*. By using text over an image, you are making a clearer point than having to rely on your caption to back up the message in the photograph. Instagram users scroll through hundreds and thousands of images and so, much like an outdoor billboard in traditional media, your Instagram post has milliseconds to communicate your message. Less is more.

- *Using captions and hashtags*. Captions are secondary to the visual element of Instagram posts and should be used to add further context or description to the image. Keep captions as short as possible. Hashtags are crucial to Instagram functionality, so use as many as is necessary to link your content with wider Instagram themes. Your own consistent hashtag highlighting your industry, organisation and/or brand should be used on every post.

- *Showing your story*. Instagram is a storytelling platform where you can show the story of your organisation in pictures and videos, one piece at a time. Remember to make your story relevant to your plan by using your images to highlight and reinforce your key message.

"Twitter has a relatively small user base in Australia, but this does not mean it is not a valuable communication tool."

SOCIAL MEDIA PLATFORMS
Continued

Twitter

Twitter has a relatively small user base in Australia, but this does not mean it is not a valuable communication tool. Twitter is best used to engage with institutional contacts, such as stakeholders in the fishing, aquaculture and seafood industries, influencers such as chefs and restaurateurs, as well as important external networks such as researchers, politicians, and media professionals, including journalists. The following tips help you to get the most out of using Twitter to engage with your audience and other important stakeholders:

- *Follow as many relevant Twitter users as you can* to build up your network of useful source information. Twitter is particularly important to the news media industry, so breaking news, social and political commentary and debate, both Australian and international, can be sourced via this platform. Keeping in touch with current affairs and wider discussions relevant to your industry is crucial for staying engaged with your target audience.

- *Contribute to existing conversations*. Although Twitter can be used to announce news stories in the form of a media release, it can be hard to start conversations on a platform better designed to contribute to conversations already occurring. Twitter conversations tend to follow the daily news cycle, led by mainstream news media agendas. Therefore, the best way to communicate on Twitter is to be part of the conversation. If you have something of relevance to add in line with your key message, you can have your say and put your perspective across amongst other users doing the same. Use relevant hashtags to make your tweet part of a wider conversation.

- *Contribute to a live trending topic*, not unlike contributing to a conversation. A live trending topic can be anything from a TV show people are tweeting about using a designated hashtag, such as #MKR (My Kitchen Rules) or #MasterChefAU (Masterchef Australia), to a sporting event or a news story.

  Use the hashtag while the event is live, as this is when Twitter users will be using the hashtag to link the conversation together. This enables you to not only put your relevant message in front of a larger audience beyond your own followers, but also to link your message with the popularity of the topic, such as the TV show.

  Always make your message relevant to both the trending topic and your key message. If there is no obvious link, it is not a good idea to piggyback irrelevantly; not only is it wasted effort, but can also be viewed cynically by Twitter users.

- *Post your own content and re-tweet other users' content* if it is relevant to your audience and contributes to your key message. A re-tweet is an implied endorsement, so it's important you only re-tweet content you are willing to endorse. You can also share your comment or opinion on other tweets by replying to the tweet or re-tweeting with a comment. Always aim to be positive and respectful when commenting and sharing content. There is nothing to be gained from engaging in negative Twitter discussions and debates.

- *Be patient*. It can feel like it takes a long time to build a valuable following on Twitter, but just like the other platforms, your network will grow slowly yet steadily as you build your presence and follower base.

"Lifestyle media covers topics such as health and wellbeing, food and nutrition, family, culture and entertainment."

MAINSTREAM MEDIA

The mainstream media offers you the opportunity to promote your organisation to a large audience through television, radio, magazines, newspapers and online news and lifestyle media. Once you have identified your target audience and their media consumption habits, you can devise a strategy aimed at influencing media content creators to profile your organisation in a positive way.

Lifestyle media is growing in popularity. Lifestyle media covers topics such as health and wellbeing, food and nutrition, family, culture and entertainment. Lifestyle media is educational, informative and entertaining to media consumers, often offering them advice, ideas and news relevant to their interests and lifestyles.

General news might also be relevant to your organisation at times, and you might contribute to general news media in one of two ways:

• Contribute the idea for a story about something newsworthy happening in or to your organisation, which frames your message in a positive light.

• Act as a source, contributing to a news story about an issue or event relevant to your organisation or industry. In this case, you would provide a comment or perspective to be used in the story. Again, this should only be done when it frames your organisation in a positive light, aligning with your key message.

It might seem like a difficult proposition to get your message profiled positively in national media, but remember that not all media organisations are national; some are local, niche and targeted to specific interests. Content creators are always on the lookout for new sources of information and newsworthy ideas to help them create media stories and programs. Radio is especially content-hungry, given the number of hours each day that must be filled with stories, and so radio is often more likely to cover your story than other types of news outlets.

The trick is to present your information to mainstream media contacts in a way that makes it simple and effective for them to include your message in their content, whether that be a masthead news story, a TV show, magazine feature, radio program, podcast or local newspaper. This can be by media release or communicating with journalists, producers and other content creators.

PLANNING

IMPLEMENTATION

EVALUATION

"Hook the reader into the most newsworthy information at the top of the story, much like writing a news story."

MEDIA RELEASES

As explained, a media release can be used both to present an idea for a news story about your organisation, and to comment, as a source, on a relevant story about an issue or event related to your organisation.

Here are some tips for writing and sending out media releases:

- *Hook the reader into the most newsworthy information at the top of the story*, much like writing a news story. Use a headline to explain in a few words the relevance of your news story or your perspective on another story. The first sentence should then summarise the key facts of your media release while positioning its relevance to your organisation and the news story. The rest of the release includes more detailed information and quotes that can be used by the media and attributed to you.

- *Frame the relevance of the news to the media organisation*. Think about what would give this media release the best chance of being used as a news story or as comment in another story. What makes the news impactful or useful to your audience, or how does it create interest in the topic? How is the information you are providing special or unique to your organisation and how does it position your organisation as credible, positive and authentic? What is new about the information and why is the information important and valuable to the media organisation?

- *Keep the release as brief as possible*—no more than one page.

- *Include the date of the release* on the top of the document.

- *Provide your contact details*—mobile phone number and email address—on the media release so you can be contacted for follow up or for an interview.

- *Post your media release on your website*. You can then link to the website page on social media platforms.

COMMUNICATING WITH JOURNALISTS, PRODUCERS AND OTHER CONTENT CREATORS

When you have a media story idea worthy of a media release, a relevant comment to make on a current news story or an idea for a collaboration between your organisation and a media outlet, you should approach journalists, producers and other media content creators to pitch your idea to them. Here are some tips about the pitching process:

- *Contacts.* It is a good idea to keep a database of contacts in the media industry so you have a list of people ready to pitch your ideas to. You may need to contact media organisations to find out who the best contact is.

- *Making contact.* The most common way you will make contact with media organisations, whether it be to send a media release or pitch a story idea, is via email. You may also cold call media contacts to pitch a story idea. Many journalists, producers and content creators also use social media, particularly Twitter, so you can try messaging them via their social media network to pitch your story to them.

- *Frequency of contact*. Although it can be tempting to pitch many ideas regularly in the hope that one will be picked up, it is best to wait until you have a story idea that is particularly impactful, newsworthy or novel so that it stands out amongst the many other messages media organisations receive each day.

EVALUATION

"It is important to remember that communication activity will not transform your business overnight."

EVALUATING MEDIA COMMUNICATION

As you implement your plan, you should continually evaluate the effectiveness of your communication. This will enable you to ensure that you are on the right track with your message and allow you to adapt to improve your media activity as needed to reach your objective. Evaluation is an essential step in your media engagement, and should include not only measures of *outputs* (i.e. what you did), but also *outcomes* (i.e. what you achieved).

Rather than waiting for your plan to be complete and then evaluating its success, evaluation should be an ongoing process of looking back at the results of your activity and *looking forward*, by adjusting your activity regularly throughout the period in which you implement your plan.

It is important to remember that communication activity will not transform your business overnight. Your evaluation should be determining whether your activity is helping to move you *towards* your objective, but not necessarily to meet it in the short term.

To assess the effectiveness of your communication at various intervals throughout your plan implementation, conduct evaluation activities, such as:

- *reviewing* your social media analytics
- *listening* to your audience online and offline to see if your target audience is repeating your message
- *conducting formal research* into your target audience to determine your target audience's level of awareness of your organisation and your key messages, and
- *evaluating* the impact of your communication on your organisational objectives.

PLANNING

IMPLEMENTATION

EVALUATION

"It is a good idea to review your media analytics to see which types of posts are generating more interest from your target audience."

EVALUATING MEDIA COMMUNICATION
Continued

Social media analytics provide you with a useful yardstick to judge the popularity and level of interaction with a social media post. It is therefore a good idea to review your media analytics to see which types of posts are generating more interest from your target audience and which lead to a discernable spike in your number of followers.

This advice comes with a caveat, however. It is more important that your posts be on-message and therefore related to your ultimate objective, than generating clicks just for the sake of clicks.
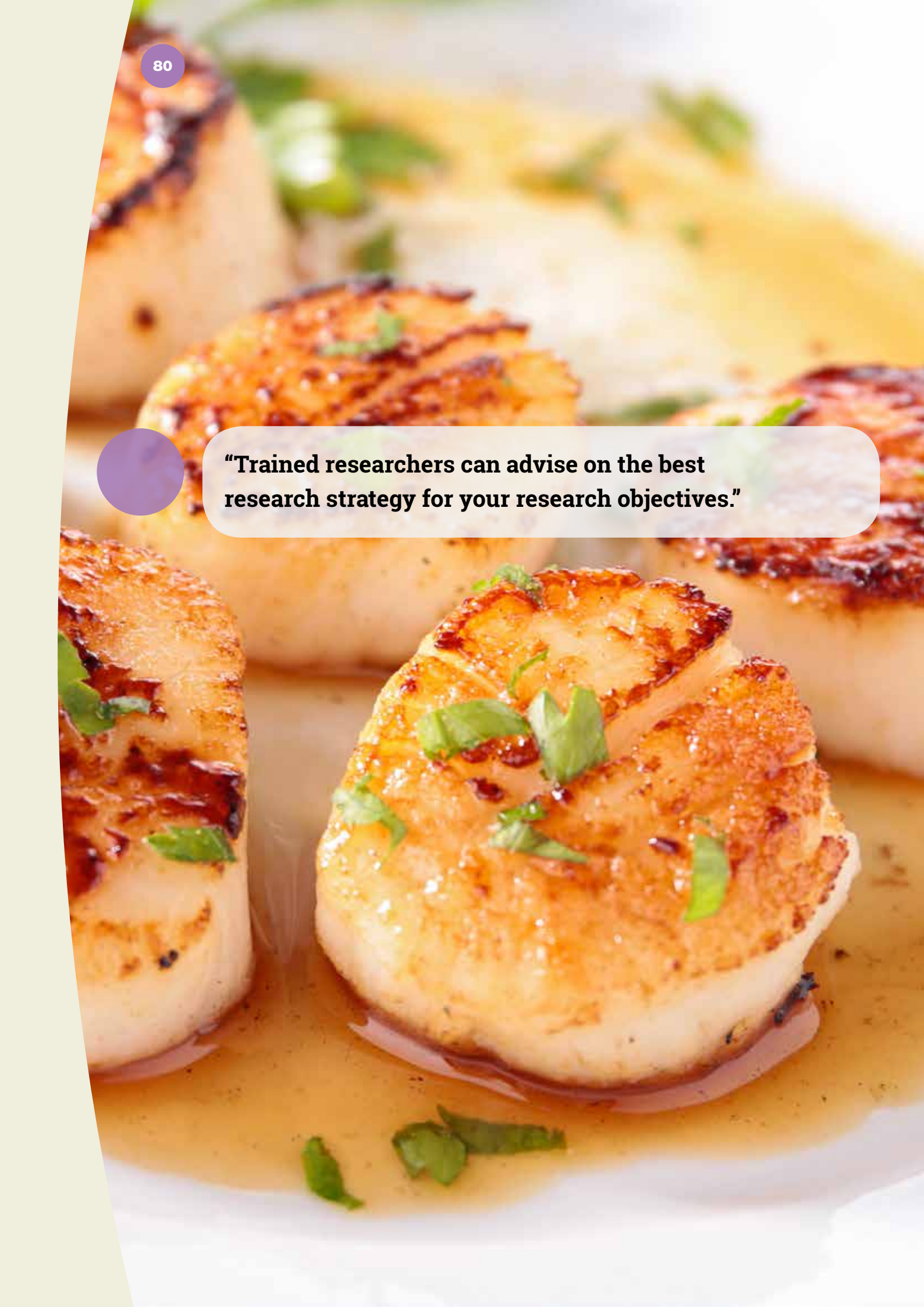
The danger of judging a post only on its clicks is that it can distract you from your key message. It can divert your plan to seeking clicks that don't actually help to deliver your message in a consistent and clear way to your target audience.

Use your analytics to ensure the messages you are posting align with your plan and are as effective as they can be over the long term, not just for individual posts. Use experimentation and creativity to come up with new ideas for posts that might generate more interest within the parameters of your overarching messaging strategy.

Listen to see if your audience is repeating your message when speaking about your ideas or products. This is an excellent way to judge how well your communication is influencing your target audience.

There are social media listening tools available that you can invest in to make this job easier. If you don't have the resources to buy these tools, you can monitor social media yourself by searching for key words and phrases related to your organisation. See what people are saying and if their conversations align with the messages you are communicating.

You should also be listening offline to your network of contacts—including customers, clients and stakeholders –to see if they talk about your organisation or product in a way that aligns with your key messages.

PLANNING

IMPLEMENTATION

EVALUATION

"Trained researchers can advise on the best research strategy for your research objectives."

EVALUATING MEDIA COMMUNICATION
Continued

Conduct formal research to see how much awareness your target audience has of your organisation and your key messages. When investing in a research project, it is a good idea to benchmark the audience awareness and understanding of your organisation or product before you implement your plan, and then repeat the exercise after a year or more to see if awareness and attitudes have shifted in line with your messaging objectives. Formal research can take the form of surveys, polling, focus groups and interviews. Trained researchers can advise on the best research strategy for your research objectives.

Finally, **evaluate the impact of your communication on your organisational objectives.** Media communication is one part of your business strategy, so although it is not entirely responsible for the success of your organisation, it should be evaluated in line with your organisational objectives to determine whether it is having a positive influence on your reputation or your bottom line.

This analysis should be as specific as possible. For instance, if a particular idea was the focus of your communications, have you seen an increase in people mentioning this idea on social media? If you were aiming to grow your target audience in a specific demographic, has your business seen any growth in sales from that demographic? Aligning the success of your communication strategy with business objectives is an important part of your evaluation to ensure you have buy-in from your organisation to continue to invest in your communication activities.

Your evaluation activities are a crucial part of the implementation and ongoing planning of your communication activities. In this respect planning, implementation and evaluation are parallel activities that are all equally important to your success.

Table 3 can be used as an evaluation template to record and assess the outcomes from your communication activity. This table is adapted from the Public Relations Institute of Australia's *PRIA Measurement and Evaluation Framework* (2017). Examples show how the table can be utilised, and include measures of both outputs and outcomes.

PLANNING

IMPLEMENTATION

EVALUATION

EVALUATING MEDIA COMMUNICATION
Continued

Table 3.
Evaluation template for communication activities

	EVALUATION	
	Short term Initial responses from the target audience	**Long term** Longer term effects on target audience
Media communication objective	**Increase public awareness of sustainable fishing practices**	**Increase positive attitudes about seafood industry through greater public awareness of sustainable fishing practices**
Evaluation frequency	Monthly, e.g. social media and website metrics	Report long-term metrics annually. Include a summary of monthly reports, as well as long-term metrics, e.g. results of annual sentiment surveys.
Metrics recorded	Number of social media posts Social media likes, shares, follower numbers, comments Visits and engagement on website Number of media releases and journalist enquiries from media releases	Social media audience alignment with target audience Increase in social media user-generated content Number and sentiment of social media mentions Number and sentiment of mainstream media mentions Stakeholder/customer acquisition and retention (sustained membership or business growth)
Measurement method	Social media analytics—engagement with individual posts and follower trends over time Website analytics, e.g. Google Analytics	Social media analytics—trends over time Formal research, e.g. surveys, polls, focus groups, interviews and ethnographic studies Social media and mainstream media monitoring Organisational analysis—tracking stakeholder and customer enquiries, engagement and growth, financial reporting

PLANNING

IMPLEMENTATION

EVALUATION

REFERENCES

Baer, J & Lemin, D, 2018, *Chatter matters: the 2018 word of mouth report*, Convince & Convert Consulting, https://www.kmosek.com/wp-content/uploads/chatter-matters-research-fall2018.pdf, accessed 28 November 2019

Dash Hudson, 2018, This is the highest performing image size on Instagram, https://blog.dashhudson.com/best-picture-format-instagram-dimensions/, accessed 28 November 2019.

Deloitte, 2019, *Media consumer survey 2019: Australian media and digital preferences*, Deloitte Touche Tohmatsu, https://www2.deloitte.com/au/en/pages/technology-media-and-telecommunications/articles/media-consumer-survey.html, accessed 28 November 2019.

Fisher, C, Park, S, Lee, JY, Fuller, G & Sang, Y, 2019, *Digital news report: Australia 2019*, 14 March, News and Media Research Centre, University of Canberra, https://apo.org.au/node/240786, accessed 28 November 2019.

Phillipov, M, Farmery, A & Gale, F, 2019, *Media messages about sustainable seafood: how do media influencers affect consumer attitudes?*, Canberra, Fisheries Research and Development Corporation.

Public Relations Institute of Australia, 2017, *PRIA measurement and evaluation framework*, Public Relations Institute of Australia, https://www.pria.com.au/education/measurement-evaluation/measurement-evaluation-framework/, accessed 28 November 2019.

Yellow, 2018, *Yellow social media report, part 1: Consumers*, Melbourne, Yellow: A Sensis Company, https://www.yellow.com.au/wp-content/uploads/2018/06/Yellow-Social-Media-Report-2018-Consumer.pdf, accessed 28 November 2019.

PLANNING

IMPLEMENTATION

EVALUATION

CONTACT

Author
Victoria Fielding

Investigator team
Dr Michelle Phillipov
University of Adelaide
Dr Anna Farmery
University of Wollongong
Associate Professor Fred Gale
University of Tasmania

Contact
For further information and feedback, please contact:
Michelle Phillipov
michelle.phillipov@adelaide.edu.au

Disclaimer
The authors do not warrant that the information in this document is free from errors or omissions. The authors do not accept any form of liability, be it contractual, tortious, or otherwise, for the contents of this document or for any consequences arising from its use or any reliance placed upon it. The information, opinions and advice contained in this document may not relate, or be relevant, to a reader's particular circumstances. Opinions expressed by the authors are the individual opinions expressed by those persons and are not necessarily those of the publisher, research provider or the Fisheries Research and Development Corporation.