Creating A Research Space: CARS Model for Introductions

The CARS model is a rhetorical pattern found most commonly in introductions for academic essays, particularly in research papers. There are **three rhetorical moves** in research paper introductions. Strong, effective introductions use all the required moves.

MOVE 1 – Establishing the research territory
   a. By showing that the general research area is important, central, interesting, problematic, or relevant in some way (***this is what we call CENTRALITY or FOCUS***)[1]
   b. By introducing and reviewing items of previous research in the area (**required**)

MOVE 2 – Establishing a niche[2]
   By indicating a gap in the previous research or by extending previous knowledge in some way (**required**)

MOVE 3 – Occupying the niche
   a. By outlining purposes or stating the nature of the present research (**required**)
   b. By listing research questions or hypothesis (probable in some fields, but rare in others)
   c. By announcing principal findings (probable in some fields, but rare in others)
   d. By stating the value of the present research (probable in some fields, but rare in others)
   e. By indicating the structure of the research paper (probable in some fields, but rare in others)

Adapted from Swales, John M., and Christine B. Feak. *Academic Writing for Graduate Students*. 3rd ed., University of Michigan Press, 2012, 331.

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[1] Some research papers, particularly those that deal with "real world problems" might not require **Move 1a**. It is always best to check published articles in credible journals in your specific field to see how introductions are crafted.

[2] By this, we mean a context where a specific piece of research makes particularly good sense.

Sample Introduction: CARS Model

Ojala, M., Pantti, M., & Kangas, J. (2017). Whose War, Whose Fault? Visual Framing of the Ukraine Conflict in Western European Newspapers. *International Journal Of Communication*, *11*, 25. Retrieved from http://ijoc.org/index.php/ijoc/article/view/5917/1912

MOVE 1: establish the territory– introduce Topic and Issue – show importance of issue
As political conflicts are defined and, indeed, often enacted in the media (Cottle, 2006; Eskjær, Hjarvard, & Mortensen, 2015; Hoskins & O'Loughlin, 2010), images are powerful carriers of meaning, influencing what we know and how we feel about a conflict (Butler, 2005; Kirkpatrick, 2015). The suggestive power of photographs in particular relates to their perceived authenticity and to their ability to evoke an emotional response in the viewer (Barthes, 2000; Messaris & Abraham, 2001). Indeed, research on the effects of visual framing suggests that news images tend to shape reader and viewer perceptions of the reported issue more effectively than textual content (Geise & Baden, 2014; Iyer, Webster, Hornsey, & Vanman, 2014; Powell, Boomgaarden, de Swert, & de Vreese, 2015). Clearly, then, the images produced and disseminated by multiple actors to influence public perceptions of a conflict and its relevant parties play a crucial role in modern warfare (Roger, 2013).

MOVE 2: establish the GAP – what has not been explored sufficiently
The prolonged conflict in Ukraine has heightened geopolitical tensions, with potentially long-term repercussions for relations between Russia and the West. At the same time, this conflict has become highly mediatized, and both government sources and various nonstate actors have struggled to control the public's interpretation of events and the legitimacy of the conflicting parties' actions (e.g., Bolin, Jordan, & Ståhlberg, 2016; Galeotti, 2015; Snegovaya, 2015). National and international news media have therefore become key sites in the Ukraine conflict (Boyd-Barrett, 2015; Hoskins & O'Loughlin, 2015), and news professionals must interpret events for their audiences within a highly contested set of narratives (or framings) of the causes of the conflict.

MOVE 3: occupy the GAP – present thesis statement
Focusing on three such political framings—the Ukraine conflict as national power struggle, as Russian intervention, and as geopolitical conflict—the present study examines how these are visually reproduced in news images. Analyzing visual coverage in The Guardian, Die Welt, Dagens Nyheter, and Helsingin Sanomat, the article demonstrates how Western European newspapers use images to represent events and how this coverage influences political interpretations of the conflict.

Practicing the CARS Model

In the past decade, online communications have influenced how organizations share messages with the media and the public, as it is imperative to conduct timely, accurate and effective communication exchanges (Taylor and Perry, 2005). In particular companies and individuals attempting to censor posts on the internet have found they tend to achieve the opposite effect, creating huge waves of negative publicity and accelerating the dissemination of the very information they tried to suppress (Li and Bernoff, 2008).

We apply a Goffmanian framework regarding self-presentation (Goffman, 1959) to a case of online interaction between a celebrity and his Twitter followers, specifically within the context of a failed crisis management situation. Building from this framework, we observe the changes and specificities of online communication via social networks, and the different ways of managing an online communication crisis.

As stated by Pinch (2010): 'the reason Goffman is so evocative in this area is that new media technologies have become part and parcel of everyday interaction. Goffman, as the observer and theorist of everyday interaction par excellence, seems an appropriate starting point.' We think the Goffmanian dramaturgical model could be applied with some success in discussing how a public persona's profile on social networking sites operates with special regard to the field of 'impressions management'. Although he does not explicitly deal with materiality and technology, Goffman recognizes the ways in which the interaction order is materially staged and observes that the choice of technologies may configure interaction in different ways. Our analysis demonstrates how the new material mediation of interaction creates new sorts of interactional problems which need to be resolved.

We provide qualitative research and reflection about social media and analyse management of the online reputation of an Olympic athlete who, from an economic and social point of view, adopts something of a double role, being both the face of a country and that of a company (sponsorship). An Olympic figure skater like Evan Lysacek (gold medallist for figure skating in 2010) represents the image and values of the United States: 'Evan is an outstanding ambassador for the United States and the Olympic Movement worldwide', as declared by Scott Blackmun CEO of US Olympic Committee. In this specific case, we are also discussing someone who developed into a brand, carefully constructing his persona around the values of fair play, commitment and integrity, and who presents himself as a role model in both personal and competitive life. Lysacek boasts a strong line-up of sponsors, including Coca-Cola, AT&T, Ralph Lauren, Total Gym, Vera Wang and Toyota.

Ultimately, we would like to point out that technology has shaped athletic culture to such an extent that digital technology has both strengthened traditional media–sport relationships and underpinned the rise of the internet and social media as strategic communication platforms. Lysacek has completely embraced a digital presence through a well-designed website – with sponsors on prominent display – and constant use of new media. After a theoretical component, this article focuses on the uses/misuses of social media and utilizes narrative tools to describe the so-called 'Twittergate' events, while content analysis tools are used to assess and evaluate the communication strategies of those involved. Therefore, the purpose of the present article is twofold: (a) to propose a model of analysis for 'Twitter scandals' involving celebrities, specifically framing them as disruptions in self-presentation and (b) to shine a light on fan empowerment and its implications for celebrities using social networks as an essential part of their communicative mix.

Crafting Thesis Statements

A **thesis statement** is a sentence (or two) that articulates your central argument. In academic writing, your thesis statement will depend on the *genre* of writing you are doing (argumentative writing, expository writing, or analytical writing). A thesis statement focuses on the specific argument of the paper and gives your reader an idea of how that argument will unfold.

Features of an effective thesis statement:
- Specific and concise
- Suggests the essay's direction, scope, and emphasis
- Makes a claim that is arguable (i.e. not a statement of fact)
- Establishes the essay's significance
- Appears at the end of the introduction

A working thesis statement is an essential step in crafting your paper. It allows you to begin your research, but gives you space to modify and refine your thesis as your own research and knowledge develops or changes. Be prepared to modify—if not, sometimes, throw out—a thesis statement as you read and learn more about your topic.**

Approaches for Writing a Thesis Statement:
- **Making a factual claim**: "Although scholars have done this, they have not done…"
- **Making a claim of value**: "Scholars have looked at X, but they have not considered Y. I will focus on Y because this area is not examined closely in the field."
- **Making a claim for common ground**: Pointing out mutual points of agreement between what others have found and what *you* think—and then advancing *your own point in the argument* in order to find a solution to a problem that others (may) find acceptable.

Structure of a Thesis Statement:
- WHAT (specific argument you will make in this paper)
- HOW (the methods or tools/sources/pieces of evidence you will use to prove your argument; this is also the "map" of your essay)
- WHY (the significance of your argument to your overall topic; So What? of the essay)

Thesis Statement Starter Sentences: Use these to craft a *working thesis statement*. These should be further refined as you write your paper and should not appear in the same structure in your final paper.
- To write your WHAT: "In this essay, I will argue …"
- To write your HOW: "I will argue this by/through …"
- To write your WHY: "The significance of this argument is …"

Rasmussen, R., & Merkelsen, H. (2012). The new PR of states: How nation branding practices affect the security function of public diplomacy. *Public Relations Review, 38*(5), 810-818.

The efforts of states to promote national interests abroad at citizen level have traditionally been conducted within the disciplinary framework of public diplomacy, a discipline closely affiliated with public relations (van Ham, 2002 and Wang, 2006). Public diplomacy as a scholarly field is built on the theoretical traditions of international relations and international communication (Gilboa, 2008) and for communication scholars the natural host discipline is international public relations (Kunczik, 1997). From this perspective, studies of governments' increased citizen-level diplomacy have been conducted through the lens of image-building and more recently relationship management (e.g. Fitzpatrick, 2007 and Taylor, 2008). Thus, public diplomacy can be seen as a part of the successful expansion of core public relations practices such as relation building (cf. Ledingham & Bruning, 2000) and image making (cf. Hutton, Goodman, Alexander, & Genest, 2001) into many societal institutions as a specific mode of governance (Crouch, 2004).

The expansion of public relations has for the past two decades been accompanied by a convergence. In this the traditional boundaries between public relations and marketing are dissolving as new organizational practices and theoretical frameworks such as corporate communication and corporate branding have emerged (Christensen et al., 2008 and Cornelissen, 2011). These developments have, together with the past decades of changes in the more general field of strategic communication (Hallahan, Holtzhausen, van Ruler, Verčič, & Sriramesh, 2007), undoubtedly contributed to the identity crisis of public relations (Hutton, 1999) but it has at the same time kept the field vibrant (Gregory, 2012).

However, public relations practice may be facing some limits to its allegedly successful colonization of other societal modes of governance as foreign policy security issues are increasingly handled through reputation management practices (Fan, 2008, Hopf, 1998 and Rasmussen, 2010). By theorizing the current influence of nation branding on public diplomacy and further the way governments are increasingly relying on risk management in their policy making, this paper argues that the traditional link between public diplomacy and efforts to enhance national security may be undergoing a transformation where it is gradually being replaced by a new link between nation branding and efforts to increase national prosperity. By examining the events that followed Denmark's so-called cartoon crisis the paper points to how this shift may have severe consequences; firstly for the way governments respond to national security risks, and secondly for the role of public relations practice in what has become known as 'new public diplomacy' (Melissen, 2005, Seib, 2009 and Szondi, 2008).

The overall argument of this paper is twofold: (1) When security risks are redefined as reputational risks public diplomacy practitioners will be directed into governing those risks through market economy metrics. (2) In the process of that redefinition the relationship building function of public relations loses terrain to a brand management function to an extend where new public diplomacy becomes the *marketing* of states rather than the *public relations* of states. [1]

The argument of the paper falls in six sections. The *first section* outlines the scope and structure of the paper. The *second section* explains the role of public diplomacy, including its historical heritage in propaganda; its modern link to public relations; and the contemporary influence from the marketing logics of nation branding where reputation metrics play an increasingly important role. By referring to some of the current discussions in the risk management literature, the *third section* examines how the adoption of risk management practices by governments is likely to result in a focus on reputational risk rather than societal risks. This section further argues that the increased focus on reputation, which resembles the shift from public diplomacy to nation branding, jeopardizes the rational foundation for risk management. The *fourth section* presents findings from a case study of the Danish cartoon

crisis that show how the impetus for implementing a new public diplomacy strategy based on nation branding was founded in a security policy need. But the influence from nation branding on public diplomacy was accompanied by increased attention on marketability at the expense of the traditional security function. The *fifth section* discusses the practical implications of basing public diplomacy efforts on nation branding methods. The section discusses the limitations of handling the security dimension of public diplomacy with nation brand metrics and points to how metrics for measuring the national reputation transform the nation brand into an independent risk. A *final section* concludes the paper by pointing to a possible future status of public diplomacy within the nation branding framework: The security aspects of public diplomacy will only serve as a way of legitimizing policy making towards a domestic audience whereby public diplomacy as the international public relations of states is transformed to the marketing of states.

Tukachinksy, R. (2015). When Actors Don't Walk the Talk: Parasocial Relationships Moderate the Effect of Actor-Character Incongruence *International Journal Of Communication, 9*, 17.

Entertainment media messages can have effects on media consumers' attitudes and behaviors as audience members become involved with the narrative, transport into the storyworld, and identify with the fictional characters (cf. Moyer-Gusé, 2008; Tukachinsky & Tokunaga, 2013). However, although involvement with the message itself is undoubtedly important, other psychological mechanisms underlying effects of entertainment media should not be overlooked. One limitation of many experimental studies in this domain is that, with few exceptions (Moyer−Gusé, Jain, & Chung, 2012), these studies examine the impact of exposure to a single media message. Examining media effects in isolation from consideration of viewers' prior exposure to the actor limits our understanding of how media effects occur in naturalistic media environments, in which individuals are exposed to multiple, sometimes even conflicting, messages.

The present study aims to make a step toward bridging this gap by exploring the effect of combinations of incongruent messages. Specifically, the study examines the phenomenon of vicarious cognitive dissonance, wherein media consumers are exposed to an ostensibly hypocritical actor playing a role in a fictional narrative that promotes ideas that contradict the actor's own beliefs. Unlike typical education-entertainment and narrative persuasion studies, building on vicarious dissonance theory (Cooper, 2010), the current study focuses on the role of involvement with the actor (not the fictional character the actor plays) across different media exposure situations as a vehicle of persuasion