

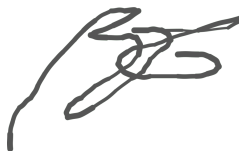
Digital DIY narratives: a multimodal analysis of discourse genre on
Instagram accounts

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Abstract

The pervasive presence of online platforms in society constitutes a highly fertile area for the exploration of linguistic phenomena. On visual platforms such as Instagram, users rely on the interconnectedness of image, text, and sound to construct meaning. From a social semiotics perspective, this study explores the multimodal construction of Do-It-Yourself (DIY) discourse. The research was conducted on a corpus of 300 posts from 10 DIY accounts. The visual, aural, and linguistic content of each post was examined applying Martinec and Salway's framework (2005) to observe text-image relations, coupled with an in-depth analysis of generic features. Said analysis provided a deeper understanding of how modes are employed to construct meaning in DIY discourse. Findings revealed that the visual mode is of paramount importance, rendering text dependent for complete comprehension of content. Furthermore, although DIY discourse is, at its core, procedural, the narrative genre was found intertwined with procedure, arguably due to the nature of social platform use. This work contributes to a broader comprehension of online meaning-making, indicating that the interconnectedness of multimodal devices and platform affordances reshape DIY procedural discourse.

Resumen

La expansión de las plataformas en la vida cotidiana constituye un espacio relevante para la exploración de fenómenos lingüísticos. En plataformas visuales como Instagram, los usuarios dependen de la interconexión entre imagen, texto y sonido para la construcción de significados. Desde una perspectiva semiótica social, este estudio explora la construcción multimodal del discurso del "hágalo usted mismo" (DIY). La investigación se llevó a cabo sobre un corpus de 300 publicaciones de 10 cuentas de DIY. El contenido visual, auditivo y lingüístico de cada publicación fue analizado mediante un enfoque multimodal centrado en las relaciones entre texto e imagen, complementado con un análisis de las características genéricas del discurso. El análisis permitió identificar la forma en que se emplean los modos para construir significado en el discurso DIY. Los hallazgos revelaron que el modo visual ocupa un papel central, lo que vuelve al texto dependiente de la imagen para una comprensión completa del contenido. Además, aunque el discurso del DIY es, en su esencia, procedimental, se descubrió que el género narrativo se entrelaza con el procedimiento; lo que sugiere una influencia de las dinámicas propias de las plataformas sociales. Este trabajo contribuye a una comprensión más amplia de la construcción multimodal de significados en entornos digitales, mostrando cómo la interacción entre los distintos modos semióticos y las posibilidades de la plataforma reformulan las características del discurso procedimental del DIY.

Key words: Social semiotics, procedural discourse, narrative discourse, DIY discourse, Instagram.

1. Introduction

The continuous development of portable devices has contributed to the increase of accessibility to the Internet. Users may access online platforms at any place and time, and perform different activities such as advertising and purchase products, share content and communicate. According to the report released last October by the Datareportal Webpage (Kemp, 2024), 70.3 percent of the world's population uses mobile phones, and 67.5 percent have access to the Internet on their mobiles. A few years ago, text-based social platforms, such as Facebook, were the most popular. However, the public's attention is now on image, where platforms such as Instagram are market leaders. According to statistics by Meta, the company which owns Instagram, the platform has around 1.69 billion users around the world. As Jones and Hafner (2021) pose, digital communication technologies have facilitated the flow of information, goods and experiences.

Within Discourse Analysis, any study of communication on Instagram or on any other platform, should forcefully consider context. It is one of the most salient aspects to observe when studying communication, being the "total environment in which the text unfolds" (Halliday and Hasan, 1989, p. 4). However simple it may appear, the concept of "context" entails much complexity and has been discussed by linguists measuring its extension and relevance in social interactions. According to Halliday (1989), contexts precede texts and shape them in several forms. When discussing the notion of context, Halliday references the work of Bronislaw Malinowski, particularly the identification of two types of contexts: context of situation (situational context) and context of culture. The first one is of significant relevance to this work. According to Teun van Dijk (2008, p. 31), situational context is found in Firth's work involving "the relevant features of participants: persons, personalities; the verbal action of the participants; the non-verbal action of the participants; the relevant objects; and the effect of the verbal action." (Firth, 1930 as cited in van Dijk, 2008, p. 32). In his Systemic Functional Linguistics, Halliday (1989) introduces a framework for the analysis of situational context which encompasses the notions *field*, *tenor* and *mode*¹. The first one may be understood as the nature of the social action taking place; the second is related to the participants in that social action, their statuses and roles, among other features; the last refers to the use of language in that particular social action. Within the analysis of mode, Halliday (1989) expresses it is realized through the textual function of language, and includes text organization and function, rhetorical structures, among others.

The nature of interactions and experiences shared in Instagram is varied. However, regardless of their variety, said experiences may be analyzed by applying Halliday's notion of mode, specifically analyzing discursive genres. That is, the rhetorical features texts share as a result of a social

¹ Within the study of context of situation, Halliday explains that the topic, the participants and the language involved constitute the register. In addition, each of these aspects is performed through functions: ideational, interpersonal and textual. (Halliday, 1978)

construction based on recurrent situations. To further understand discourse genre, Hyland explains that language is “embedded in (and constitutive of) social realities.” (2002, p. 114) In addition, he claims that it is through the recurrent exposure to certain typified uses that people learn how to engage in communication. Miller also defines genre as “typified rhetorical actions based on recurrent situations” (Miller, 1984 as cited in Devitt, 2008, p. 13). In the same line, Devitt (2008) argues that successfully identifying genre allows people to interpret and respond to interactant’s contributions more accurately.

A sector of users of Instagram share their personal experiences in relation with self house-remodelling projects - a topic of interest for people of all genders and age groups-, providing suggestions and step-by-step instructions on how to perform such domestic renovations. Such content is labelled by users as “Do It Yourself” often abbreviated as DIY. According to Pervukhina and Churikov (2021), DIY discourse aims at teaching laymen how to realize professional processes. DIY discourse belongs to the genre of procedural texts, which are characterized by combining instruction and explanation structures which guide the reader in the process of performing a specific action (fixing, installing, removing elements or others). However, in DIY Instagram accounts, said instructional spaces are quite frequently intertwined with narratives. According to Ripley (2012), experiences told as narratives help people understand events, predict, decide, and make personal experience coherent. The term *narrative*, as Alexandra Georgakopoulou (2007) explains, may be more elusive than it seems. Given the new technological context in which experiences and narratives are shared mimicking interactions, and the constraints platforms such as Instagram impose, new criteria must be set in order to construct a definition which encompasses the narratives shared in such spaces. She suggests the term “small narratives” to refer to a type of events “presented as part of a trajectory of interactions rather than as a free standing, finished and self-contained unit.” (Georgakopoulou, 2007, p. 40) Aouladomar and Saint-Dizier (2005) explain that within that combination of structures, procedural texts include arguments, preferences, conditions and advice among others, so as to guide readers for a successful achievement of their goal. Hence, the inclusion of small narratives, as Georgakopoulou (2007) names them, would not be misplaced.

Nevertheless, an analysis based solely on genre would not suffice to comprehend how experiences are constructed in DIY Instagram accounts. According to Kress and Van Leeuwen, “the use of several semiotic modes in the design of a semiotic product or event” is studied through a multimodal analysis (as cited in Jewitt & Henriksen, 2016, p. 1). Said definition must be understood within the field of Social Semiotics. Jewitt, Bezemer and O’Halloran (2016) explain that social semiotics studies the social dimensions of meaning, interpretation and circulation. According to these authors, the agency of users producing and interpreting (re-making) meaning is essential, for said processes are shaped by users’ social, cultural, political and technological environments. Social semiotics perceived in this way entails understanding that meaning is constructed by means of combining resources, identified as semiotic resources, which may be varied in nature, such as material and/or immaterial conceptual resources. These resources may

comprise socially organized sets for meaning-making, which are called modes. Some of the modes employed in society are visual, linguistic, aural, gestural (Jewitt & Henriksen, 2016, p. 1). The relevance of the visual mode in Instagram posts makes the analysis of images (both static and in motion) necessary to perform any type of study.

In this line, the work by Martinec and Salway (2005) contributes to a better understanding of text-image relations. This system thoroughly observes the linguistic traces of status and logico-semantic relations between text and image by following Barthes' and also Halliday's contributions to the analysis of images. Said analysis implies the observation of the relevance and degree of independence (Barthes, 1977 in Martinec and Salway, 2005) of each mode for the construction of meanings; and the identification of their role for expansion and/ or projection as understood by Halliday (2004).

There are numerous and interesting studies on the construction of discourse genre on Instagram accounts (Fischer & Aarestrup, 2021; Schreiber, 2024, among others). Also, the DIY as a subtype of procedural/ instructional genre has been studied in terms of rhetorical moves and purpose (Farkas, 1999; Fontan & Saint-Dizier, 2008; Aouladomar & Saint-Dizier, 2005; among others). In addition, DIY has been analyzed focusing on consumerism (Wolf & McQuitty, 2010), being considered as a democratic manner to access and distribute self-designed goods (Atkinson, 2006). However, little research has been conducted focusing on the construction of DIY as a discourse genre on Instagram. Pervukhina & Churikov (2021) observe the components of DIY texts on the web, and argue that, as they combine verbal and non-verbal means to construct meaning, they should be regarded as polycode texts.² Nevertheless, their study takes samples from one source (www.wikihow.com) and does not account for a more varied and extensive use of DIY in other virtual spaces or platforms.

The present study aims at exploring the construction of DIY as a discourse genre in Instagram, focusing on the semiotic devices (here referred to as modes) that users combine so as to construct meaning. An exhaustive examination of modes would prove enriching as it would shed further light on the manners through which meaning is constructed in a widely used platform such as Instagram. However, such analysis would be extremely ambitious for the constraints of this work. Furthermore, the genre (DIY- procedure) and the platform considered in this work rely heavily on two modes more than on others, being the visual and the linguistic modes. Hence, this study will focus on the construction of DIY experiences in Instagram accounts by applying a multimodal analysis concentrating on the visual and linguistic modes. For further clarity, the following diagram illustrates the theoretical approach for the realization of this study.

² Polycode texts are described by Pervukhina & Churikov (2021) as texts composed of a combination of verbal and non-verbal means, hence they may be regarded as multimodal texts.

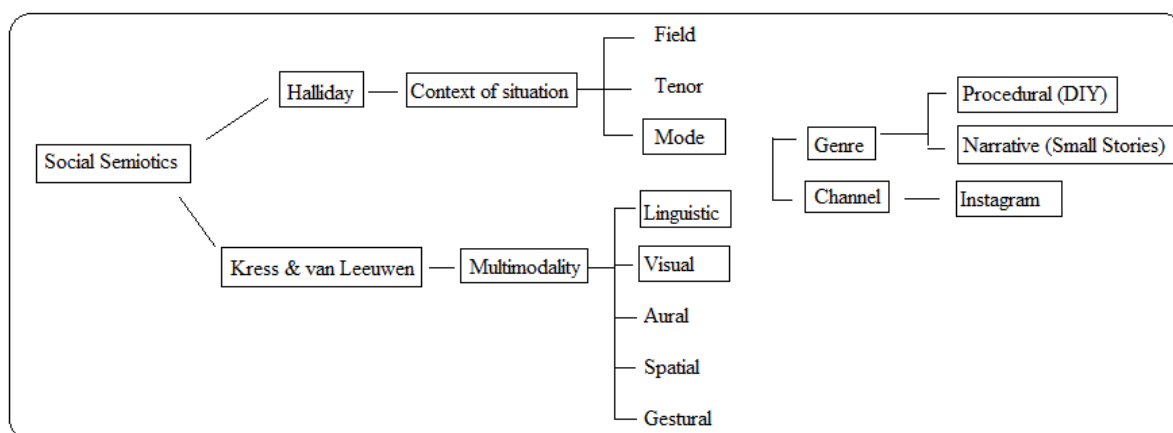


Figure 1. Theoretical perspectives and aspects central to this study.

1.1. Research aims and questions

Under the light of the previously developed arguments, this work seeks to address the following questions:

- How are house decor and remodeling experiences shared in DIY accounts?
- What discursive genres are most prominently featured in DIY Instagram accounts?
- How does each genre contribute to meaning-making?
- How do linguistic and visual modes interact in the construction of meaning in DIY Instagram accounts?

1.2. Objectives

Based on the research questions stated above, this study has the following objectives:

- To identify the most pervasive genres in the DIY accounts.
- To analyze how these genres are linguistically and visually realized in the posts.
- To examine how said genres combine in the construction of DIY experiences.
- To analyze what type of visual and linguistic modes are used to construct DIY experiences.
- To observe how said modes are combined to construct DIY experiences.

1.3. Hypotheses

A preliminary exploration of the corpus led to the proposition of the following hypotheses:

- House remodeling and decor experiences shared in Instagram DIY accounts portray elements that characterize the procedural genre.

Features of the procedural genre are presented mostly through the visual and linguistic modes.

- Features of the narrative genre are presented mostly through the linguistic mode.
- The visual mode is realized mostly through static images and through videos.
- The linguistic mode is realized mostly through written text in captions and by speech in videos.

In order to answer the research questions posited above, I propose analyzing a total of 300 posts of ten public verified DIY Instagram accounts in English from a multimodal approach, focusing on the linguistic and visual modes. This corpus size allows for both qualitative depth and quantitative pattern observation. Said examination may shed light on the construction of genre and the use of visual and linguistic modes for sharing DIY experiences in an online platform as vastly used as Instagram. Moreover, the massive use of the visual mode for the co-construction of meanings in such platforms makes it necessary for those working in the field of linguistics to fully explore the nature of the connections between text and image. Such analysis acquires particular relevance in the construction of less explored genres such as the DIY.

This study is divided into six sections. For the purpose of orienting the reader, each of them is briefly described in the following lines. The first section, the *Introduction*, includes contextualization of the topic of this research, a brief discussion of the field within which this study is positioned, a brief outline of the theoretical frameworks applied and reference to previous research on the topic. In addition, the research questions, objectives and hypotheses are presented. The following section, the *Theoretical background*, presents a description of the relevant theoretical concepts pertaining to the topic discussed in this research and also describes the frameworks applied. For further clarity, this section is divided into four subsections; *Social semiotics and discourse analysis*, which explores and describes the theoretical perspectives and frameworks applied in the study; *Genre: DIY and small narrative*, which describes the generic features of Do It Yourself as a procedural text and those of small narratives; *Instagram and computer mediated communication*, which provides information about the platform where DIY experiences are shared; and *Multimodality*, which stems from the theoretical approaches and fields described in the previous subsections. In addition, a fifth subsection discusses *previous research* on the topic. Subsequently, the section *Methodology* comprises the description of the methodological approach, corpus, data collection and analysis criteria. The fourth section, *results*, includes graphic representations of data, organized around the analysis criteria established in the methodology section. Afterwards, the *Discussion* section entails an examination of the results under the light of the research questions and hypotheses posited earlier in the introduction. Also, considerations are made stemming from the observation of the results in connection with the theoretical frameworks applied. Finally, in the *conclusion*, the research questions and hypotheses

are revisited and briefly discussed in light of the results. Limitations of the study are discussed and further research is suggested.

context → genre → DIY → procedure/narrative → multimodality

2. Theoretical and conceptual framework

This section presents an overview of the theoretical frameworks and concepts which are relevant for the present study. For further clarity, information is divided into five sections; the first one explores the field of social semiotics, its approach and key concepts, as well as focusing on the relevance of context. The second discusses the concept of discourse genre and its relevance in discourse analysis. In addition, the purpose and features of the focal genres, DIY and narrative, are explored. The third explores the concepts of computer-mediated communication and “netspeak” (as CMC is named by Crystal, 2001) since they are tightly connected to the platform from which the corpus was constructed. The fourth section discusses the features of multimodality and its methods, focusing particularly on the framework applied in this work. Finally, the fifth section presents a brief overview of existing research on the topic of the present study.

2.1. Social semiotics and context

Social semiotics is a key theoretical perspective which helps construct this study. Jewitt and Henriksen (2016) define it as a theoretical approach that studies the processes of meaning-making (and also meaning-makers). They highlight the relevance of linguists Hodge, Kress and van Leeuwen. The work of the latter on Social semiotics focuses on the way in which “people use semiotic resources both to produce communicative artefacts and events and to interpret them – which is also a form of semiotic production – in the context of specific social situations and practices.” (van Leeuwen, 2005, p. XI). As stems from the previous statement, the term “semiotic resource” is central in this approach. Furthermore, the author explains that it is associated with what is traditionally considered a “sign” and it consists of “the actions and artefacts we use to communicate, whether they are produced physiologically or by means of technologies” (van Leeuwen, 2005, p. 3). However, the full extension of semiotic resources is not limited to language (written or oral) or images, but it also includes the actions people perform in as insofar as they convey meaning.

Another aspect which is closely connected to semiotic resources is the concept of “semiotic potential”, that is, the potential for meaning making. Van Leeuwen (2005) explains that studying the semiotic potential of a given semiotic resource implies studying how that resource is used for purposes of communication. Interestingly, Jewitt, Bezemer and O'Halloran (2016) explain that, when analyzing meaning making, linguists use a variety of terms such as ‘resource’, ‘semiotic resource’ and ‘mode’. For the purpose of clarity, in this thesis only the term ‘mode’ will be used. Regarding modes, Jewitt and Henriksen (2016) foreground Kress’ insight in terms of the relevance of context. The linguist explains that as each resource is realized in a particular social

context, it obeys certain “logic”, providing the example of speech, which is tied to a temporal logic (Kress, 2013 as cited in Jewitt & Henriksen, 2016, p. 4). Hence, the interpretation of context is of paramount relevance to understand the use of modes. Since the meaning potential of modes can only be understood in relation to their context of use, it becomes necessary to examine how context is conceptualized within discourse studies. In order to shed light on the notion of context, this thesis is informed by Halliday’s work.

Halliday’s systemic functional linguistics implies that language is social, and that the resources of a language are shaped by the functions it realizes for people’s communicative needs within social practices. In his work, Halliday (1989) reassumes Malinowski’s distinction between context of situation, the environment in which a text is produced, and context of culture, related to the cultural background entailed in the linguistic interaction taking place. The former is of special interest to this thesis. Halliday understood that the analysis of the context of the situation is relevant as it may help people construct expectations and predictions, which enable mutual understanding as those expectations are fulfilled. In order to contribute to that observation, he constructed a framework in which he identifies three features of the context of situation:

- Field of discourse: realized by experiential meaning, refers to the nature of the social action that is taking place;
- Tenor of discourse: realized by interpersonal meaning, it entails who is taking part, nature of participants, their relations and roles;
- Mode of discourse: realized by textual meaning, it refers to the part language plays in the interaction, including textual organization, function, channel, rhetorical mode, among others. (Halliday & Hassan, 1989)

While the three features must be considered together, for practical purposes this study will only focus on mode of discourse, which is realized through textual meaning. Consequently, this study adopts a social semiotic perspective in which DIY Instagram posts are understood as multimodal communicative events. The analysis focuses on how visual and linguistic modes interact within the constraints imposed by genre and platform affordances to construct meaning.

2.2. Genre: DIY and small narratives

In order to fully comprehend the construction of DIY experiences in Instagram, a description of generic features is required. Hyland posits that genres are “rhetorical actions” that people resort to when responding to perceived repeated situations. Part of that response implies the identification of certain patterns of language and/or meaning choices for ensuring an effective result (2002). He then asserts that a successful approach to genre analysis entails an exploration of lexico-grammatical and discursive patterns. This may contribute to identifying their structural

identity, citing Bathia, a “generic integrity” (Bathia, 1999 as cited in Hyland, 2002, p. 116). In her discussion of genre, Devitt (2008) argues that a rhetorical examination of genre should go beyond classifications and form. For this author, “genre entails purposes, participants, and themes”(Devitt, 2008, p. 13) hence the relevance of the context previously outlined. In addition, she agrees with Hyland as she states that knowing genre helps people know how to respond appropriately to a particular situation. The Instagram accounts studied in this thesis are labelled as DIY. Hence, said genre is outlined in the following lines. Pervukhina and Churikov (2021) define DIY discourse as person-oriented communication which comprises verbal and non-verbal resources aimed at instructing laypeople how to realize certain processes. Said processes are traditionally done by professionals, but due to unavailability of staff or high costs, people choose to do them by themselves, hence the acronym Do It Yourself (DIY). The COVID 19 Pandemic and the social distance measures that were implemented to prevent contagion forced people to take action inside their houses. In some cases, for maintenance and, in others, embarking on remodeling and redecoration projects. Online platform users embraced the opportunity, which gave place to a rise of DIY accounts, which continue growing to the present.

As procedural texts, DIY texts present what Fontan & Saint-Dizier (2008) explain as two types of structures: the instruction structure and the explanation structure. Both structures can be analyzed separately and have different characteristics. Notwithstanding, they are combined in procedural discourse for the same goal: explaining how a specific process/ product should be done. The instruction structure is made of combinations of instructions the authors term “instructional compounds”. The latter are organized around a few main instructions to which several minor instructions, warnings, arguments and explanations are added. Fontan & Saint-Dizier (2008) identify several structures within the category of instructional compounds. They are:

- instruction core structures; mostly temporarily organized and explicitly realized by means of action verbs in the imperative mood;
- deontic and illocutionary force structures; marks that operate over instructions, indicating the nature of steps (called *deontic*) and stressing the relevance of arguments (called *illocutionary*);
- temporal structures; generally, sequentiality prevails, although some actions may be indicated in parallel;
- conditional structures, which introduce conditions over instructions to determine what step to realize in different scenarios;
- rhetorical structures, which enrich core instructions in connection with subordinate aspects such as enablement, motivation, instrument, manner, among others; and
- causal structures, indicating the goal of instructions. Three types may be identified: *intend-to* (a direct objective); *facilitation* (recommendation); and *continue* (indicating an action must go on until a certain result is obtained).

The explanation structure is, according to Fontan and Saint-Dizier (2008), meant to guide the audience by making sure that actions will be realized as specified. This should be done with help considerations such as evaluation of the progress or final outcome and encouragement. Within explanation structures, the authors identify two sub structures:

- facilitation structures, which attempt to answer “how to do X?” and may be further subclassified as a. user help (hints, evaluations and encouragement); and b. controls on instruction realization (guidance and expected results, and/or definitions and illustrations, among others); and
- argumentation structures, which correspond to “why do X?” and have either positive orientation with author involvement (promises) or without it (advice and justifications) or negative orientation with author involvement (threats) or without it (warnings).

According to Pervukhina and Churikov (2021), visual explanations provided by experts are a key element of DIY discourse, but before CMC they were often separated from text. Online platforms such as Instagram allow, and foster, the visual component of meaning construction processes. Hence, digital DIY may comprise different resources³, such as, text, video, pictures and symbols, sound effects and others to construct meaning.

As mentioned in the introduction, DIY experiences are often related and retold as anecdotes, as narratives. Hence, it is necessary to describe (if only briefly) the concept. Alexandra Georgakopoulou (2007) revised the traditional (and most salient) conceptions and models for the study of narratives, such as Aristotle’s and Labov’s. The author identified certain criteria that, regardless of varied terminology, most models for narrative analysis share. The aspects to be taken into account in said criteria and which constitute a basic narrative sequence are:

- Temporality: the author refers to this as double chronology and explains that it involves the narrative told unfolding in narrative time while the act of narration unfolds in real time. (Georgakopoulou, 2007, p. 38)
- Disruption: this refers to some form of problem or disequilibrium that sets the story in motion and needs to be resolved in order for the original balance to be restored.
- Consciousness: this implies the presence of a (mostly human) filtering consciousness that interprets events and is emotionally and psychologically affected by them.

Alonso Belmonte et al. (2013) argue that narratives should be regarded as more than sequences of causal or temporal events. They also claim that the features of computer-mediated communication must be taken into account in the study of digital narratives, since different modes—such as linguistic, visual and aural—are constructed and combined in distinct ways. They frame their analysis as *transmedial narrative* as “the constraints and affordances associated with

³ In connection with the term *semiotic resource* as understood by van Leeuwen (2005).

a given medium affect the narrative and the construction of the receiver's mental image." (Alonso Belmonte et al., 2013, p. 372) In their study, the aforementioned authors list a series of features digital narratives possess: wide topic range, unprofessional style, reduced length, first person narration, sections and characteristics described in Labov's model (Labov & Waletzky, 1967, as referenced in Alonso et al., 2013, p. 372), inclusion of still images or videos, among others. Nevertheless, this study adopts Georgakopoulou's notion of *small narratives* as the most suitable framework for the analysis. The author explains that the latter performs as talk-in-interaction (which relates to dynamics in Instagram) rather than as a retelling of events from the past. She further emphasizes the relevance of small stories in online settings as "acts of sharing" since they reaffirm closeness in positions and viewpoints, put them to the test and revisit them. (Georgakopoulou, 2007, p. 40)

The stories analyzed by Georgakopoulou (2007) are understood as forming part of an ongoing trajectory of interactions. They are characterized by reporting events of certain immediacy and by establishing and referring to connections between participants' past and future interactions. Instagram posts, including viewers' comments, can be considered interactional; therefore, this perspective on narration may shed light on how experiences are constructed in DIY accounts. In the author's words "the stories are not only heavily embedded in their immediate discourse surroundings but also in a larger history of interactions in which they are intertextually linked and available for recontextualization." (Georgakopoulou, 2007, p. 40) Georgakopoulou also provides a taxonomy of small stories, which she groups as *stories to be told*, anticipating the content of a story to be developed in a future occasion; *breaking news*, sharing events as they are occurring and that are close to the teller's focal concern; *projections*, referring to future events; and *shared stories*, retelling events or stories shared by the group. The type referred to as *breaking news* is of particular relevance to this thesis. According to Georgakopoulou (2007), it includes evaluative descriptions of life events that are close to participants' focal concerns. They include an abstract, a skeleton of the main events (the gist) and their evaluation as understood by Labov (Labov & Waletzky, 1967, as referenced in Alonso et al., 2013, p. 372). In addition, they may make reference to a single event which is rendered as outstanding by intense focalization. In accordance with the aim of this work, both procedural and narrative genres will be taken into consideration. For the former, Fontan and Saint-Dizier's features will be applied, while for the latter, only Georgakopoulou's *breaking news* category will be used.

2.3. Instagram and Computer-mediated communication

As previously discussed in relation to Halliday's conception of context, the channel through which communication is constructed is central for the analysis of textual meaning. As this study focuses on DIY experiences shared through Instagram, the platform and its communicative features require discussion.

Launched in 2010, Instagram is a photo and short-video sharing online platform with over two billion active users. According to Fischer & Aarestrup (2021), Instagram presents certain resources that users apply to construct meaning and which make discourse in Instagram multimodal. Said resources are, for instance, hashtags, captions, likes and comments, among others. Fischer & Aarestrup (2021) explain that the distinct layout in Instagram posts includes an image/video, the sender's logo and/or profile picture and name, a caption with text and hashtags (optional), a display of comments and action buttons (such as *like*, *comment* and *share*). In addition, Instagram allows its users to opt between asynchronous and (less used) synchronous use. It is a platform, Fischer & Aarestrup hold, that allows "for different semantic modes, such as written language in the commentary area and photos, diagrams, etc. in the main content area." (2021, p. 5)

The manner in which text is produced on Instagram and on other online platforms and spaces with the purpose of communication may be considered a form of Computer-mediated communication. Metz (1994) explains the term abbreviated as CMC identifies "any communication patterns mediated through a computer." (Metz, 1994, p. 32) Interestingly, Ho (2004) highlights that human involvement, left implicit in Metz's definition, must be made explicit. Hence, she cites Ferrara et al. as they clarify that communication takes place "through a computer between human beings, instead of to an already determined computer system." (Ferrara et al., 1991 as cited in Ho, 2004, p.1)

Similarly, Crystal (2001) reflects on the influence Internet communication has on language. He states "the electronic medium, to begin with, presents us with a channel which facilitates and constrains our ability to communicate in ways that are fundamentally different from those found in other semiotic situations." (Crystal, 2001, p. 5) As he considers CMC to focus solely on the medium, Crystal prefers the term *netspeak* to identify a language that possesses features only available on the Internet (Crystal, 2001). Moreover, he adds that this use of language does not portray written or oral discourse as they are traditionally considered, but rather a combination of both. Researchers who have explored the topic share an overall consensus regarding some of its features: innovation, conciseness and flexibility seem to drive the language of the web (Tong, 2019; Para, 2016).

The combination of text and image, a key mode in Instagram, is the primary means through which meaning is constructed. Hence, in order to observe the manner in which experiences are constructed and shared in DIY accounts, this study will center its analysis on text-image relations. The latter will imply taking into consideration the type of each mode (linguistic and visual) within the limitations and possibilities Instagram presents.

2.4. Multimodality

Multimodality can be considered as stemming from Kress and van Leeuwen's work on semiotic resources. They define it as "the use of several semiotic modes in the design of a semiotic product or event." (Kress & Van Leeuwen, 2001 as cited in Jewitt, 2017, p.1). In the same vein, other definitions describe multimodality as an approach that attends to a full range of communication forms which are used (Jewitt, 2017). Bateman, Wildfeuer and Hiippala (2017) further analyze the concept of multimodality and state that it implies "a research orientation in its own right that seeks to address what happens when diverse communicative forms combine in the service of 'making meanings'." (Bateman, Wildfeuer & Hiippala, 2017, p.8) Hence, it can be understood that different modes, such as linguistic, visual, spatial, among others, are combined to construct meaning; however, it is necessary to highlight once more that the selection and combination of modes is restricted by context. Considering the modes and overall affordances that an online platform such as Instagram offers, this type of approach becomes essential in order to understand how DIY experiences are constructed.

Said approach is based on four assumptions:

- representation and communication always draw on a multiplicity of modes, which may contribute to meaning-making equally;
- each mode in a multimodal ensemble does a specific work;
- people construct meaning through a selection and configuration of modes;
- semiotic resources in modes are shaped by the social rules operating at the moment of construction, and influenced by the motivations of the meaning-maker in a specific context.

Although multimodality attributes equal relevance to each mode in the construction of meaning, certain modes may acquire more relevance for the purpose of the realization of a specific action. Hence, depending on the type and context of interaction, certain modes will be positioned at a higher hierarchy than others (Norris, in Jewitt, 2017).

In this study, and taking into consideration the features of the DIY genre and the characteristics of Instagram as a highly visual platform, the linguistic mode (written and oral) and visual mode (static or motion) will be considered as hierarchical. Martinec and Salway's (2005) framework for the interpretation of text-image relations is particularly appropriate for this study. The authors explain that such a framework, that stems from the works of Halliday and Barthes, may be applied in cases where both modes, linguistic and visual, operate together. According to these authors, "the relatedness between images and texts is realized by componential cohesion, which relates participants, process and circumstances, or "components" in images and texts." (Martinec & Salway, 2005, p. 347) Their framework combines two kinds of relations; the relative status of image and text (from Barthes' work), and the logico-semantic relations (from Halliday's work) that

conjoin them. The observation of status is related to the degree of independence they show from one another; that is to say, if they can be considered to have equal footing or if one depends on the other.

According to Martinec and Salway (2005), the status of texts and images must be considered:

- unequal, if one modifies the other. The modifying element is considered to be dependent on the modified one (2005, p.343);
- equal, if both modes have an equal status, their relation may be classified as independent or complementary.

An independent status implies equal footing without signs of one modifying the other. In the authors' words, in such a case, "the information they present exists in parallel- they each form their own processes." (Martinec & Salway, 2005, p. 343) In complementary status, both text and image combine to form part of a larger syntagm. Both in independent and complementary status, a whole image is related to a whole text. However, when an image is subordinated to text, its meaning is only related to a part of the text. In contrast, when a text is subordinated to an image, the text may be related to only part of the image or it may convey contextual information about it. In order to adequately identify such textual subordination, implicit devices which require image anchorage might be helpful. In Figure 1, an example of text subordination, such markers could be *this, the artist, the back*, among others. For the purpose of adding clarity, Figure 2 shows status relations through a diagram.

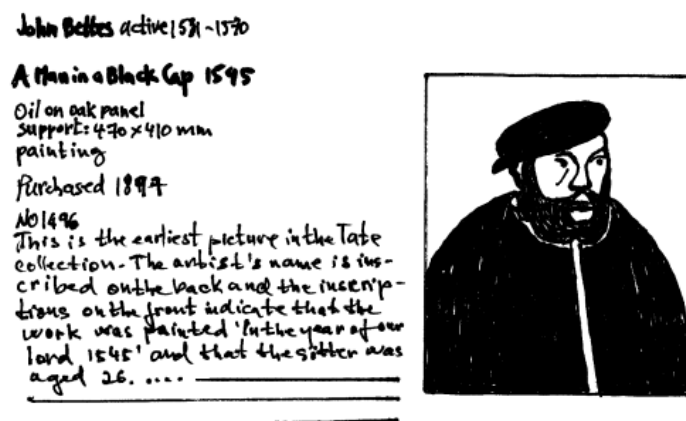


Figure 2. Text-image relations (from Martinec & Salway, 2005, p. 346).

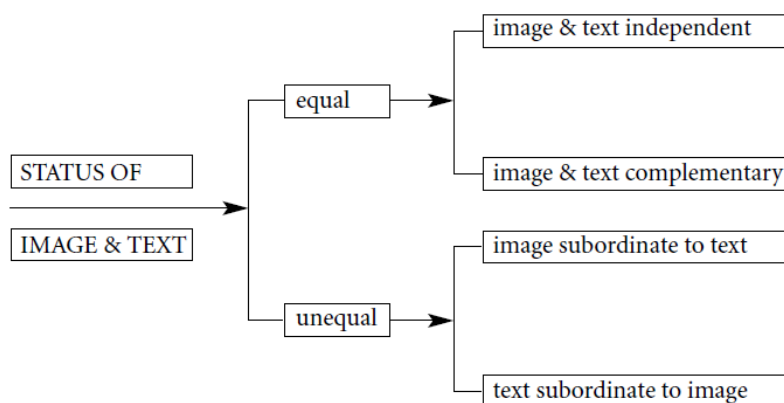


Figure 3. Text–image relations (from Martinec & Salway, 2005, p. 348).

The analysis of logico-semantic relations drawn from Halliday's work is related to the interpretation of the manner in which image and text are related. Said relations may be of expansion or projection. Expansion deals with represented events in non-linguistic experience, and identifies three types of relation:

- Elaboration: it may be further classified into exposition (both image and text share the same level of generality) and exemplification (either the image or the text are more general);
- Extension: it implies the addition of new information related to the content of the text/image;
- Enhancement: it implies a circumstantial qualification related to ideational content of the text or image. The authors focus on circumstantial relations of time, space and reason/purpose.

Projection deals with events that have already been represented, whether through verbal or mental processes (Martinec & Salway, 2005, p. 349). As the authors clarify that this type of relation solely appears in comic strips, and in textbooks and scientific publications containing texts and diagrams, it may be considered irrelevant in this study. These categories provide the analytical framework through which text-image relations in the corpus will be examined. Figure 3 below illustrates logico-semantic relations through a diagram.

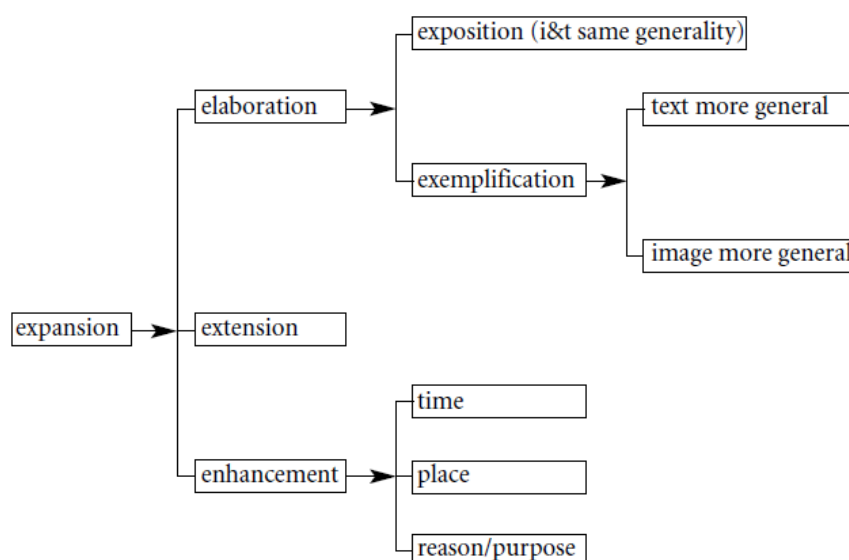


Figure 4. Text–image relations (from Martinec & Salway, 2005, p. 352).

2.5. Related studies and research background

This section reviews previous research relevant to the present study, with particular attention to three areas: discourse genre construction on Instagram, the DIY discourse genre, and storytelling practices on the platform. These strands of research provide the theoretical and empirical background for the analysis developed in this thesis.

The Internet has revolutionized people's communication by altering the channel and its affordances. Nevertheless, recurrent communicative situations that share some elements with face-to-face interaction may still be considered for the interpretation of CMC interaction. Hence, researchers seek to observe and describe the manners through which genres are constructed in virtual platforms such as Instagram, which is of particular relevance to this study. Such is the case of Syschikova & Savchuk (2022), who studied the construction of digital genres in Instagram, focusing on Spanish-speaking communities. Syschikova & Savchuk (2022) discuss the concept of *genre* and its transformation into what has been labelled as genre 2.0, that is, genres constructed entirely through CMC with all its affordances and limitations. The aforementioned researchers state that posts on Instagram have emerged as a genre on their own and that they contain sub-genres. They have found that most habitual sub-genres are biographies, news intertwined with personal narratives, calls to action, felicitations and advertisements. As a result of their study, they concluded that genres and sub-genres on Instagram are blurred and they change as a consequence of the changes in the use of the platform and its affordances. Said findings may prove relevant as they highlight the hybridity of genre in online platforms such as

Instagram. Hence, the combination of narrative and DIY discourse studied in this thesis could prove another instance of genre combination in Instagram.

In the same vein, Schreiber (2024) regards Instagram posts as a “new social media genre and an emerging social practice” (Schreiber, 2024, p. 141) as she studied posts of different types and communities. A noteworthy aspect of the results of her study is that, even though Instagram was originally designed for visual resources mostly, there is a tendency to include much text in posts. In Schreiber’s words “pictures often remain polysemous and vague. Text, on the other hand, is explicit, and is thus also distinct as a mode of discursive positioning or factual education.” (2024, p. 152) This aspect, the combination of textual and visual resources is of particular relevance to this study, as the latter aims at observing the relation between the two to construct meaning.

Fischer & Aarestrup (2021) also studied the construction of genre in Instagram posts, they focused on discourse- grammatical relations from a multimodal perspective. Their conception of grammar is associated with generative grammar, and they hold that “discourse phenomena like genre, register and text type can be incorporated into grammatical description.” (Fischer & Aarestrup, 2021, p. 3) The results of their study highlight the relevance of proposition structures, which is also key in the construction of the procedural genre that is observed in this thesis work. Halliday’s framework for discourse analysis has proven particularly fruitful in research on digital communication. By applying Halliday’s concepts of metalinguistic functions, Zappavigna (2015) explored the use of a netspeak device such as the hashtag. She studied the enactment of three metafunctions simultaneously by observing the use of hashtags in a series of tweets about Schapelle Corby, the Australian woman who spent nine years in prison, accused of drug dealing. In this study, Zappavigna employed the software Twitter API to select her sample and, simultaneously, observe the relevance of certain hashtags in terms of frequency. She concluded that hashtags construct experience, enact relationships, and organize text at the same time.

Another genre-focused study closely related to the topic of this thesis is that by Pervukhina and Churikov (2021). The authors examine selected articles from [wikihow.com](https://www.wikihow.com), analyzing the semiotic components employed in the construction of DIY discourse. They foreground the combination of what they call non-verbal and verbal codes, making DIY polycode texts.

As for a more traditional analysis of DIY as a subtype of procedural genre, Farkas (2006) describes it in terms of states and actions that modify system states. He differentiates states (desired- prerequisite, interim and unwanted) and actions to change them (human, system and external). The author explains that humans who wish to reach a certain desired state need to take certain actions to accomplish it. However, he highlights the relevance of contextual factors in procedural discourse, for the latter must be forcefully adapted to the audience, its present circumstances, knowledge and possibilities to be successful. In this way, his view is in line with the approach this study takes. While audience reception is not addressed in this study due to

scope limitations, it does foreground the importance of context of situation as described by Halliday (1989), particularly genre and channel within what he regards as *mode*⁴.

Furthermore, Saint-Dizier's work (2005, 2008, 2010) is particularly relevant to the present study. In Aouladomar & Saint-Dizier (2005) there is an approximation to a framework for the examination of procedural texts. The authors discuss the previous literature on the topic and, similarly to Farkas (2006) they conclude that procedural texts include "specification of goals, description of lists of prerequisites to reach the goal, and description of sequences of instructions. They also share common stylistic forms, e.g. preferences for imperative forms, and a number of typographic elements such as enumerations." (Aouladomar & Saint-Dizier, 2005, p.2) In their study, the authors used grammar to extract basic proposition structures that are designed to answer the question "How?". The results show that propositions may be classified into two types of structures: "rational" (instruction) and "irrational" (explanation). These two types of structures are further studied by Fontan & Saint-Dizier (2008). In that work, the authors identify two sections as essential in procedural texts: instruction structures and explanation structures. As this description of procedural texts is applied in this study, a deeper account of each structure may be found in the theoretical background, in the section *Genre: DIY and small narratives*.

An additional study carried out by Delpech & Saint-Dizier (2010) shows the application of their framework (identification of instruction and explanation structures and compounds) for the observation of the use of titles and instructional compounds to answer "how⁵?" questions. In their results, they highlight the relevance of their approach while, at the same time, they acknowledge the need for further research to deepen understanding of procedural texts. Given its suitability for the purpose of this study, the classification of procedural structures into instruction and explanation structures, their subcategories and features will be applied (see section *Genre: DIY and small narratives*).

The other genre observed in this thesis is narrative, as combined with the procedural genre. An interesting study by Ameer, Harun & Ibrahim (2023) explores how Instagram affordances allow for the construction of digital storytelling. They applied a model for the study of narratives in order to observe whether 100 Instagram Stories aligned with Lambert's conception of digital storytelling (Lambert, 2010 as referenced in Ameer et al., 2023, p. 104). Their results show that even though many stories from the sample comply with Lambert's model, its elements and sequences are not pervasive. They found that there are variations which do not fit into the model, and that Instagram affordances affect the way digital narratives are constructed. However insightful their findings may be in relation with the channel used for constructing narratives, this study does not aim at

⁴ The term "mode" here must be understood in connection with Halliday's (1989) analysis of context of situation, where mode refers to the construction of textual meaning. It should not be confused with the concept of "mode" from multimodality.

⁵ According to Delpech & Saint-Dizier (2010), *how* structures are one of the key characteristics of the procedural genre.

exploring narratives in the shape of the affordance “stories” (present in Instagram). It rather seeks to explore how narration intertwines with the procedural genre.

In a much closer connection with this thesis, Georgakopoulou (2007) argues that not all narratives are constructed in the same way. There are narratives which she identifies as “small narratives” which serve different purposes and that are embedded in casual interactions. The author studied around 20 hours of tape-recorded conversations between three Greek women together with semi structured interviews. Her findings allowed her to create a taxonomy of small stories: *stories to be told*, *breaking news*, *projections*, and *shared stories* (see p.17). Due to its features, the type “breaking news” will be applied for the analysis of narrative features in DIY Instagram posts.

Hence, drawing on Halliday’s systemic functional linguistics and van Leeuwen’s pioneering work on semiotic resources as modes, this study approaches Instagram as a multimodal discourse environment where procedural and narrative genres seem to intertwine in the construction of DIY experiences. This thesis focuses on genre construction as a key component of situational context, analyzing visual and linguistic modes through Martinec and Salway’s framework for the study of text–image relations. To further clarify this construction, features of the procedural and narrative genres are examined following Fontan and Saint-Dizier’s model and Georgakopoulou’s work on small narratives, respectively.

3. Research design and methodological framework

Following Sánchez Upegui (2011), this section brings together two methodological moves: first, the description of the corpus and the procedures employed; and second, an outline of the hypotheses and the criteria guiding the analysis. Such organization favours a clear and progressive presentation of the methodological features of the study. Firstly, the quali-quantitative nature of the study is explained, foregrounding the relevance of each of the combined approaches for the analysis of DIY accounts. Secondly, the corpus is described by outlining the construction process, selection criteria and data organization. Thirdly, drawing from social semiotics and multimodality, the theoretical frameworks applied to the analysis are outlined and explained. Due to the multimodal nature of Instagram and to the interest in analyzing the construction of DIY experiences based on text-image relations, this thesis adopts a mixed methodological framework. Hernández Sampieri et. al. (2014) explain that there exist three possible research approaches: quantitative, qualitative and mixed (a combination of both). In this study, the latter allows for a quantitative description of semiotic devices of interest while producing a thorough analysis oriented towards the interpretation of meaning construction. Thus, the choice of a mixed methodological approach favours a comprehensive study aligned with the object of study.

3.1. Corpus and data collection

In order to observe the construction of DIY experiences in Instagram, a corpus of recent posts from different accounts was compiled. The corpus of this thesis consists of a total 300 Instagram posts which include caption, image/video and textual information conveyed through the image/video. Said posts were selected by extracting 30 posts from 10 verified public DIY accounts from May to July, 2025. The criteria for the selection were the following:

- Only posts in English were selected. Neither gender nor age were considered.
- Posts had to be related to house decor and/or remodeling as it is considered a gender-neutral type of DIY discourse.
- Posts were extracted from verified accounts (identified by a blue-check mark) self-defined as DIY by individual, public users (not companies). Verification indicates that the account belongs to a real person, business or entity; in addition, they help avoid impersonation and, as a requirement, the user must accept a public profile. For that reason, and given that there is no privacy infringement nor possible harm to the humans who are responsible for their accounts, no authorization was necessary.
- Most liked posts were selected. The standard considered to identify most liked posts was adapted to the average likes per post of each account.

- Each post includes text in caption, picture/video and text in video if present (written or in audio).
- Posts were published directly by the account; no tags were taken into consideration.

In order to select the accounts, the prompt “DIY account” was introduced in the Instagram browser. As a following step, the accounts suggested by the browser were verified considering the criteria listed above. As several accounts suggested by the browser did not meet the requirements, further accounts were found by browsing in the “followers” and “followed” lists of the selected account. This selection procedure resulted in a corpus composed exclusively of female-run accounts. However, this outcome was not intentional, but rather a consequence of the account selection process. Since account names do not always reveal the gender of the individual behind them, gender was not taken into consideration during the selection of verified accounts, as it was not considered a relevant variable for the purposes of this study.

3.2. Limitations

As this study focuses on a very specific online discourse type and the decisions made for the construction for the corpus affect the reach and applicability of the obtained results, it is relevant to mention the limitations the process implies. It is necessary to highlight that the accounts in the corpus were selected according to the criteria that content should be posted in English. Hence, the results obtained in this study cannot be generalized and applied to other non-English speaking DIY Instagram accounts. Different languages and sociocultural contexts may present different discursive strategies to the ones found in this study.

In addition, and as regards thematic content, the corpus was selected among DIY accounts devoted to house renovation and decoration considering that it is a theme of interest to all genres. DIY accounts which delve in other types of content, such as technology, cooking, art and craft were not explored. DIY accounts on those types of content could present different generic and modal configurations to the ones observed in this study.

Moreover, the synchronic nature of the study must be addressed. The corpus was selected in the period of May to July, 2025. Instagram, as other online platforms, is constantly reconfigured and adapted to new trends and uses, hence, certain affordances and communicative practices may vary in time. On those grounds, it is necessary to clarify that the results of this study should be viewed as a situated description of discourse practices at the time of the selection process.

Finally, even though content creators’ genre was not considered a variable for the process of account selection, the procedure resulted in a corpus made of female accounts exclusively as explained above. Nevertheless, gender could constitute an interesting variable to consider in future research on the topic, aiming at the connection between gender and the discursive construction of DIY experiences.

For the purpose of further clarity in the register and later analysis, a table was constructed including the account, post number, text (clarifying whether it is solely caption or text in picture/video), date of publication and number of likes at the time of selection. The Instagram accounts selected for the corpus are listed in the following lines, including a brief description copied verbatim from each profile at the time of selection. The accounts are presented following the (temporal) order of selection.

N°	Account name	Description	Link
1	@oakandfeatherdecor	Wood Artist & DIY	https://www.instagram.com/oakandfeatherdecor/#
2	@vintagerevivals	DIYer Currently converting a 1928 Mercantile shop	https://www.instagram.com/vintagerevivals/
3	@anothadiyproject	DIY and design	https://www.instagram.com/anothadiyproject/?hl=es#
4	@diysquid	DIY, home renovations, and family.	https://www.instagram.com/diysquid/?hl=es#
5	@d.i.y.holic	DIY, cricut and glowforge.	https://www.instagram.com/d.i.y.holic/?hl=es#
6	@do.it.yourself.mum	DIY Upcycled furniture,	https://www.instagram.com/do.it.yourself.mum/?hl=es#
7	@diywithemma	Home DIY	https://www.instagram.com/diywithemma/?hl=es#
8	@houseprojectuk	Home DIY.	https://www.instagram.com/houseprojectuk/?hl=es#
9	@georginaraine_	Renovation, DIY and budget makeovers.	https://www.instagram.com/georginaraine_/#
10	@_ohabode	DIY, interiors, renovation and home improvement	https://www.instagram.com/_ohabode/#

Table 1. Accounts that constitute the corpus, description and access links.

3.3. Data analysis

In order to organize and later analyze data, an initial step implied the construction of tables to categorize information considering the aspects that follow:

Visual mode:

- Content portrayed in pictures;
- Use of video (long duration or reel): content
- Use of symbols: type, location

Aural mode:

- Use of audio in video (only analyzed if it is oral text)

Linguistic mode:

- Written text in caption, picture or video.
- Oral text as audio in video.

The analysis drew on the theoretical frameworks introduced in Chapter Two, applied in the following sequence: Martinec and Salway's model of text–image relations (2005), Fontan and Saint-Dizier's framework for procedural texts (2008), and Georgakopoulou's approach to small narratives (2007). These frameworks are briefly presented below; a more detailed discussion is provided in Chapter Two.

Martinec and Salway's text image relations

- Status: dependent; independent; equal.
- Logico-semantic relations: expansion (elaboration, extension and enhancement).

Fontan and Saint Dizier's framework for procedural texts

- Instruction structures: proper instructions; deontic structures (obligatory/forbidden/optional steps); illocutionary structures (steps that are necessary/advised/to be avoided); temporal structures; conditional structures; rhetorical structures (related to aspects such as enablement, motivation, instrument, manner); causal structures (intend-to, facilitation and continue).
- Explanation structures: facilitation structures (user help and controls on instruction realization; argumentation structures (positive or negative orientation with or without author involvement).

Georgakopoulou's outline of small narratives:

- Content related to the immediate interest of the author

- Sections: abstract, core sequence of events (temporally arranged), evaluation (by means of adjectival phrases, adverbial phrases, verb phrases, exclamations and comments).

The analysis was conducted by first classifying information from the posts into visual, aural and textual modes, specifying the nature of each (see page 34). Afterwards, the textual content of each post was examined in connection with the visual content, to determine the status and logico-semantic relation (Martinec and Salway, 2005). Subsequently, Fontan and Saint Dizier's framework (2008) was applied to observe to what extent the post complied with the features of procedural texts. Finally, Georgakopoulou's framework (2007) was applied to determine to what extent small narratives had been constructed within the post.

After collecting and analyzing the data extracted from the corpus by applying the theoretical frameworks previously described, tables and charts were drawn for the purpose of a clearer presentation of results.

4. Findings and analysis

As explained in the previous section, approaching DIY Instagram accounts from a Social Semiotic perspective required a detailed multimodal analysis. The present section outlines the main findings of the study, illustrated through graphs, tables, and excerpts drawn from the corpus. For the sake of clarity, the results are organized according to the analytical categories presented in the methodology section: first, the use of visual, aural, and linguistic modes; second, text–image relations in terms of status and logico-semantic relations; third, characteristics of procedural discourse; and finally, features associated with small narratives (see pp. 34–36 for further details).

In order to better understand the construction of DIY discourse in Instagram accounts, and in accordance with the channel in which said discourse is constructed, three modes were considered: visual, aural⁶ and linguistic. The analysis of the visual mode, which is of paramount importance in a platform such as Instagram, included studying the use of videos, pictures and symbols (such as emoji). For practical purposes, the content of the first two visual semiotic resources is described. Contrarily, examples of the emoji used in posts are included to illustrate the manner in which they are used and how they contribute to the construction of meaning in the posts. The analysis of the use of sound constitutes the aural mode. In this regard, the analysis revolves around the observation of the use of music (with and without lyrics, no distinctions were made) and the implementation of oral retellings or comments from the user.

4.1. Visual mode

The first mode to be discussed is the visual mode. Videos and pictures were subclassified into two categories: process and reveal. Such classification was established during the process of analysis in order to better portray the nature of the content in the visual mode. While the first implies that the video or pictures show the complete or partial process of elaboration, the second implies the exhibition of the final result, often including the previous state for contrast, thus producing a “before and after” effect.

The total number of videos employed in all accounts is 261 videos, of which 218 show the process and 43 are considered “reveals”. As regards process, it is interesting to note that 101 videos are presented in regular speed and 117 in high speed. Videos which are presented in regular speed tend to include edition cuts that omit certain stages of the process; for instance, if the user is painting a room, the audience only sees the preparation of the painting and the beginning of the process, but not the entire room being painted. Similarly, some videos present a blend of regular

⁶ This study was initially designed to focus on the visual and linguistic modes only. However, given the interconnectedness of the aural and the linguistic modes, as much verbal content is provided through oral narrations in videos, the aural mode was incorporated in the analysis.

speed and high speed to omit cutting. This phenomenon may be understood considering two factors: firstly, the platform affordances and general use request shorter videos, and secondly, the attention spam and interest in the audience may drop if the video is not dynamic enough. In addition, it has been found that a majority of videos show the user while realizing the DIY product/process, while a small number show the DIY product/process from the point of view of the user, only including their hands. This feature corresponds to the most common DIY audiovisual products, in which the experts demonstrate themselves how to perform a certain task. Conversely, pictures add up to a total of 39 in all accounts, of which 7 portray a process (shown in several pictures) and 32 are used as reveals, contrasting images of the “before” and the “after”. In some cases, the two pictures, “before” and “after”, share the same slide. Opposite to the content of the videos, pictures which show the DIY process do not include the users, but do demonstrate their perspective. To this end, focus is made on certain instruments and aspects such as materials, tools and critical stages of the DIY, by capturing them in a central position. Such elements and aspects are highlighted in accordance with the features of procedural discourse, particularly as the experts provide hints, illustrations and/ or motivation among others through facilitation structures. These findings seem to indicate that, in DIY discourse in Instagram, videos are considerably more pervasive than pictures. The above mentioned findings can be visualized in Figure 5 below. Remarkably, each and every post in the corpus includes visual resources, thus reinforcing the pervasiveness of the visual mode in the platform and its relevance as an illustrative support in DIY discourse. In this way, and answering to the third research question informing this study, it may be stated that the visual mode is of paramount importance to construct DIY experiences.

Visual mode

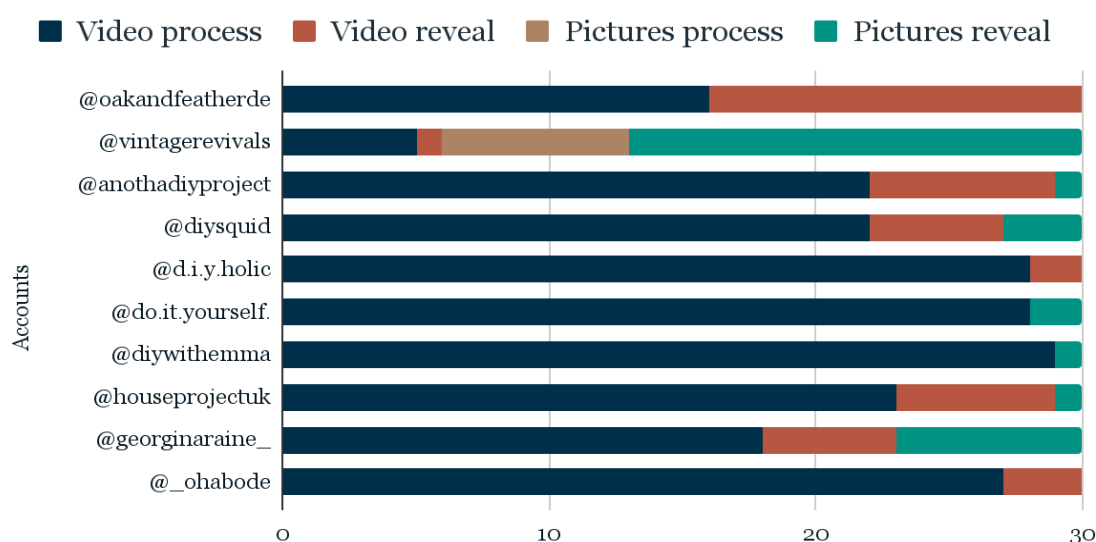


Figure 5. Bar graph representing the use of videos and pictures per account.

Emoji also constitute semiotic resources in the visual mode. A total of 195 instances of use of emoji was registered in the analysis of accounts. As regards said findings, it is important to clarify that when several emoji were combined in a line, this was regarded as one instance. Interestingly, emoji were found to be used to convey feelings, emotions or attitudes; but also, they may be used for the illustration of textual content.

Table 2 below showcases selected excerpts from captions in order to illustrate the use of emoji. The first three excerpts illustrate the use of emoji in order to add information about the producer's emotional state which cannot be retrieved from the text. Mostly, as in the examples, this is done by means of faces and heart emoji. Conversely, the second set of examples shows the use of emoji to represent part of the content of the written utterance; in post 214 the tree emoji illustrates the cedar mentioned in the utterance, in 217 the umbrella makes reference to the term "soggy" to comment on the weather, and in 280 the lateral wind emoji illustrates the terms "draughty windows".

All in all, the analysis shows that 133 emoji are employed to illustrate and emphasize feelings and emotions, and 62 are used to emphasize and/or illustrate textual content. The use of emoji further reinforces the relevance of visual support for the construction of meaning as a way to comply with the casual, interactive style of the platform and as a resource which helps expand and clarify linguistic content. Results can be visualized in Figure Table 2 and Figure 6 below.

FUNCTION	EXCERPT	POST N°
Expression of feelings/ attitudes	-I made this a few years ago, and I am thinking of remaking it to match my theme this year 😊	128
	-Even if I did eventually completely mess it up. 😂	4
	-I know it's mid November! 😊	216
Illustration of textual content	-I am Loving the foliage against the burnt cedar cladding 🌳	214
	- Have a wonderful Saturday and hope it's not a soggy one for you! 🌧️	217
	-🌀RE-SEALING DRAUGHTY WINDOWS	280

Table 2. Use of emoji.

Use of emoji

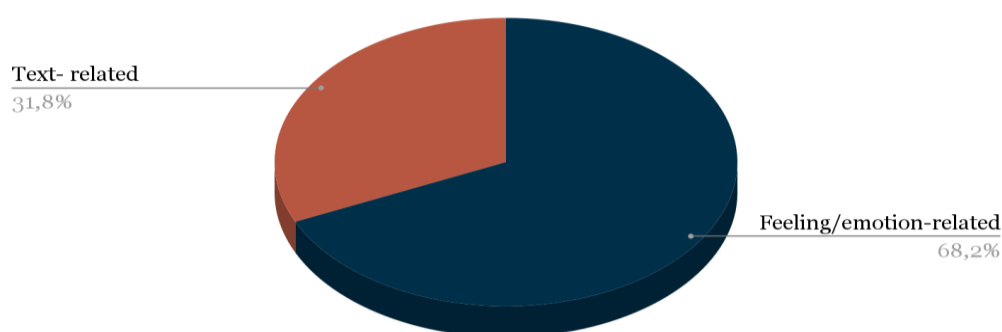


Figure 6. Pie chart illustrating the use of emoji.

4.2. Aural mode

As for the aural mode, a total of 152 posts use music (with and without lyrics), and 103 consist of retellings or commentaries about the DIY process. The latter may imply a detailed description of the DIY process, instances of small narratives contextualizing the process, and/or evaluative comments. This information is thoroughly examined in the analysis of the linguistic mode.

As can be interpreted in Figure 7 below, even though music is used in a higher number of instances on an average, retellings are significantly favoured in four accounts. This phenomenon is consistent with the features of DIY discourse as steps of the process are to be accompanied by instruction and explanation structures. In addition, very few posts including videos lack aural resources. This phenomenon could be interpreted in connection with the use of Instagram and the intention to create more appealing content. Similarly to the preference of videos over still images, posts including music seem to be the standard choice by Instagram users⁷.

⁷ On this regard, a comment by an Instagram present in the corpus states: “so apparently photos are dead and reels are the only things that get seen, so here’s a 7 second reel of a photo” (Post 77)

Aural mode

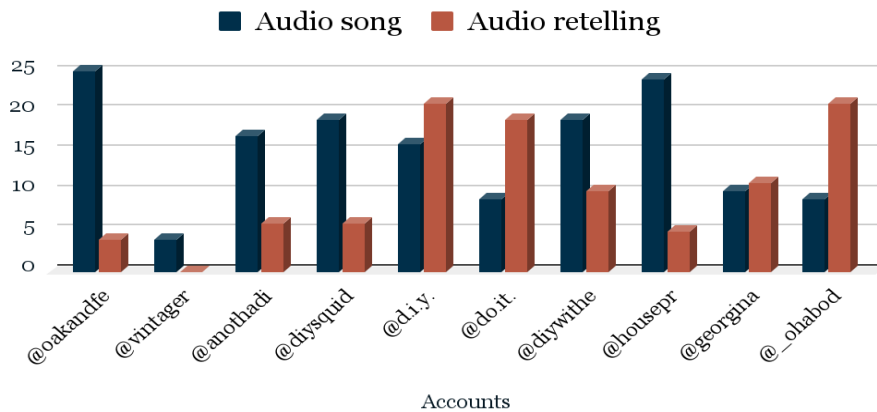


Figure 7. Bar graph illustrating the use of audio as songs and retellings of the DIY process.

4.3. Linguistic mode

The linguistic mode implies the use of text (oral or written) to construct meaning. As explained in the section Research design and methodology, in order to produce a thorough analysis of the linguistic mode in the selected DIY accounts, written text from captions and from videos/pictures was examined. In addition, oral text in audio was transcribed for a more detailed and comprehensive study.

Several aspects that belong to Netspeak may be associated with Instagram and its affordances, such as ats, hashtags and follow/comment requests. In sum, all accounts use a total of 127 ats to mention and also link the viewer with products and services employed in the DIY explained in that post. In addition, ats are also employed to acknowledge and help popularize followers who contributed in that particular process and also to previous productions in the same account.

Excerpt 1: "Watch as I work with a @bellacanvas tee and vibrant foil colors to create a unique design for the Holidays! 🎄🌟 BELLA+CANVAS is my preferred choice for quality apparel that enhances any project. This electra foil process is simple, but the results are incredible! Have you tried this technique? 😊😊" (Post 125)

Excerpt 2: "Game changer incoming!!! Getting the Mira 9 Laser from @aeonlaser.ca is a huge step for my business and the scariest part?? Getting it into my house!!" (Post 10)

Excerpt 3: “With cool fall weather approaching, I knew we needed something for this door! I’m obsessed with windows open, fresh air, crisp fall mornings, and sweatshirt weather. So when [@hillhousediaries](#) shared this screen, I commented and bought it nearly immediately. And we’ve loved it.” (Post 94)

The three excerpts above exemplify the use of ats within captions. In the first two excerpts, the at is employed to mention and link an instrument/device to perform the project. Conversely, in Excerpt 3 the at makes reference to another Instagram account. This may obey several reasons, such as: acknowledging creativity as an instrument was first shared by another user, showing gratitude for the idea, contributing to one another’s popularity. The last reason is related to the manner in which reciprocity is shown in platforms such as Instagram.

A total of 230 hashtags are used to categorize and provide information which, similar to key words, would help viewers find related content. In addition, they constitute hyperlinks that redirect the viewer to whatever content is linked through the hashtag.

Excerpt 4: “Is this the coolest [#growthchart](#) ever or what?! Comment 🏀 if you’re loving it 😊 [#woodsigns](#) [#custommade](#) [#maker](#)” (Post 7)

Excerpt 5: “🌟 Last weeks accent wall! Love the simplicity of this design and I love the color! In case you’re wondering about the paint color, it’s (Stillwater by SW) [#diy](#) [#digitalart](#) [#diyprojects](#) [#dihomedecor](#) [#diydecor](#) [#decor](#) [#inspo](#) [#inspohome](#) [#accentwall](#) [#featurewall](#) [#girls](#) [#tools](#)” (Post 72)

Excerpt 6: “People often ask me how to find my DIY course, so comment DIY and I’ll get it sent directly to your inbox using some super helpful automation software. That way I won’t miss your message which I sometimes do! [#dyslexialife](#) I’ll also add the door air wedges onto my Amazon Store front via an affiliate link and add to my stories a thumbnail [#diytutorial](#) [#diycourse](#) [#diyhomeprojects](#)” (Post 185)

Excerpts 4, 5 and 6 illustrate the use of hashtags in captions. In this study, hashtags were observed to respond to two purposes: on the one hand, hashtags are included within the text in the caption to mention a product, service, instrument or user in order to both link the viewers to it and to comment on it afterwards. In Excerpts 1 and 3, this is done by mentioning a previously performed DIY project, and an Instagram account devoted to dyslexia and the challenges it poses. However, the majority of occurrences of hashtags is realized by including them at the end of the caption, categorizing and, at the same time, including links to previous content within the account which may be related to the post. Excerpt 3 combines both uses, as it includes a hashtag in

between and others after the end of the text. Hence, DIY discourse is constructed in accordance with platform affordances, manners and constraints. DIY discourse in Instagram, the, is not imposed on but built by means of combining modes and features the platform offers.

As for imperative constructions requesting actions from viewers, 118 instructions to follow the account and/or comment on posts are observed in captions. These requests are commonly utilized in online platforms in which popularity of users and content producers is measured by means of followers and comments.

Excerpt 7: “Follow for more! 😊” (Post 97)

Excerpt 8: “For a chance to win, make sure to complete each of the following steps ↓

1. Like and save this post.

2. Follow all of the following accounts (we will be checking):

- [@craftingbymayra](#)

- [@craftykari](#)

- [@d.i.y.holic](#)

- [@luciamallea](#)

- [@cricut](#)

3. Tag a friend in this post (more tags = more entries, so please separate your tags with a comment).

4. Comment with your favorite color!

BONUS: Share this post!” (Post 124)

Excerpt 9: “Mine is looking like 🏠👨👩👧👦🍷🍷 let me know in emojis or ask me anything housey! Have a good one! Lx” (Post 213)

The excerpts cited above showcase the use of imperative verbs to request engagement from viewers through commentaries and likes among other actions. As discussed before, platforms such as Instagram ground popularity on the number of followers, likes and comments, among others. This implies that content creators in Instagram rely on their followers to contribute to their popularity growth. The manner in which they foster such responses is, generally, by means of requests and commands, such as in Excerpt 7, where the strength of the imperative “follow” is

softened by the inclusion of an emoji implying playfulness. Excerpt 8 combines several features discussed in this section: symbol, ats, numbers and bullet points. However, they all construct the request to perform an action.

Finally, in what seems to be a less imposing directive, Excerpt 9 requests viewers' interaction by inviting them to retell their bank holiday activities through emoji. The request includes a demonstration of the use of emoji to convey the desired meaning. In addition, a second command is produced as an alternative, contemplating possible reluctance from the audience. Again, the imperatives are softened, on this occasion by including a final statement with good wishes.

Spacing and text deformation are features which could be associated with the graphic nature of Instagram posting, and which constitute aspects of the linguistic mode. As regards text deformation, only capitalization was considered in this study. This resource is employed in a total of 86 posts exclusively to emphasize meaning. Unusual spacing (including leaving double space or more between stretches of written text), proper of the platform, is present in a total of 174 posts. The use of text deformation and other graphic features of text construction further demonstrates the relevance of context in the construction of any discourse. In this case, platform affordances and style are fluently combined for the construction of DIY discourse.

Excerpt 10: "Epoxy was terrifying for me. I'm still scared to add the top coat.

But I will be finishing these one of these days 😊 Anyone else have a project that just seems to drag on forever. This one is it for me 😭😭" (Post 120)

Excerpt 11: "A tin mailbox with some faux florals and a quote for Valentine's Day! It's the perfect spot to tuck in a note or even a gift card for that special someone. How cute would that be? 📧💡

-
-
-

#valentinesday #valentines #valentinesdecor #decor #vinyl #diydecor #cricut #cricutprojects #cricutbeginner #manualidades #craft #diadesanvalentin #sanvalentin #handmade #dollartreediy #dollartreefinds #diy" (Post 123)

Excerpt 12: "Day 5 💡 - 2 words you didn't associate with Christmas... until now! 'TENSION POLE' 😊" (229)

Excerpt 13: "💡 This master bedroom transformation is COMPLETE 💡

What do y'all think? Swipe to see the before! 😊" (Post 73)

On the one hand, Excerpts 10 and 11 illustrate the unusual use of spacing in captions. In the former, spacing does not seem to contribute to the meaning of the post in any further way other than providing some degree of suspense to increase the humorous effect of the text. The latter utilizes bullet points to adjust to the platform affordances and facilitate the viewers' access to the full content of the captions. In this case, if the content of the captions is shown partially to the viewer, they can access it without scrolling down. On the other hand, Excerpts 12 and 13 exemplify the use of capitalization. In both cases, as in the majority of occurrences in the corpus explored in this study, capitalization is employed to emphasize meaning. In Excerpt 12, emphasis is placed on the words "tension pole", in an attempt to increase the humorous effect of contrasting Christmas with two unexpected terms. The user further stresses this effect by adding the emoji of the face crying of laughter.

Finally in terms of caption form, content was organized in bullet points or numbered series in 82 posts. All the instances of use of this feature are related to listing materials, steps and costs, which are key aspects in procedural discourse.

Excerpt 14: "How to Led strip lights accent wall

Step 1: design your wall with your trim

Step 2: overlay the pieces where your lights will go

Step 3: tuck the lights in the overlaid pieces

Step 4: power on and test them out" (Post 78)

Excerpt 15: "Supplies 🧰

- Acrylic Box

- Ornaments

- Ribbon

- Masking Tape (Optional)" (Post 127)

Excerpt 16: "How to fix a radiator that won't heat up

1. Check the thermostat pin isn't stuck

2. Bleed air out of the radiator

3. Check flow valve is open

4. Check heating is on (crying smiley face) and your pressure

is between 1 and 2 bars" (Post 285)

Excerpts 14 and 16 show a numbered series of steps containing instructions to perform a task. Both cases correspond to the structure identified as core instructions in procedural texts, and present verbs in the imperative form indicating actions to be performed to accomplish a specific result. Excerpt 16 also includes an emoji to highlight the simplicity of one the recommendation. Conversely, Excerpt 15 exemplifies the use of bullet points to list the supplies required for a DIY project. Interestingly, the majority of occurrences of numbered lists and bullet points include a nominal phrase as title for clarification of content. In the case of steps to perform a project, they follow the structure of the "How to", as in "How to Led strip lights accent wall" and "How to fix a radiator that won't heat up" from Excerpts 14 and 16.

In addition, 35 posts include information about costs, mostly emphasizing the accessibility of materials and products. This phenomenon can be interpreted both as a means to reinforce the potential of DIY projects as cheap ways to renovate the home, but also as a way to promote services and products which are advertised in the post.

Excerpt 17: "Turning these £15 charity shop tables into a perfect addition for my nieces playroom." (Post 159)

Excerpt 18: "The deals are SO good - Up to \$1,400 in savings!

* \$350 off White Ergo DreamBox

* \$400 off White Shaker DreamBox" (Post 139)

Excerpt 19: "Moulding is 21mm x 9mm from @bandq_uk & cost £8.37 for 2.4m.

This whole wall came in at £100.44" (Post 250)

As may be observed in Excerpts 17 to 19, costs are included both in caption and in written/oral text in video or picture in different manners. In the first example, the cost expressed is related to the initial value of the products, the second example illustrates a promotion, including the intensifier "so" in capital letters to emphasize the relevance of savings. Subsequently, the user lists options to bargain detailing the cost of each available option. Finally, in the third example, information related to size and location of material is presented in combination with the final cost of the project, representing the total the user spent on buying the entire project. As DIY projects require varied materials and tools to be realized, it is expected and proper of procedural discourse that experts disclose the costs of materials and procedures, and that they make suggestions regarding the best stores to acquire them.

The discussion of the latter point, that is, the inclusion of costs, leads to the last aspect to be discussed in this sub-section, advertising/promotion. A total of 22 posts include direct promotion of products and services, mostly of stores and companies providing complex services that the

individual user may not perform. At this point it is important to remember that the accounts analyzed are run by individuals and not by companies, so the access they may have to certain tools and others is, to a certain point, limited.

Excerpt 20: “This Mother’s Day, @createroomco invites you to a celebration of joy, creativity, and the incredible women who inspire us every day! 🌸 Take advantage of their Mother’s Day sale and let the DreamBox transform your creative space” (Post 139)

Excerpt 21: “Love a good clearance find! 🎯 Have you checked your local Target?? 🎯”
(Post 142)

Excerpt 22: “My mission has always been: “Making DIY accessible for anyone” True access is more than just knowing what to do-it’s about feeling welcome. It’s having something to wear so you can participate. Launching next year. By women, for women.” (Post 199)

As may be noted, Excerpt 19 exemplifies, particularly in the underlined segments, the phrases used to advertise a specific product. The user includes an at to link viewers to the product designer webpage, utilizes the verb “invites” to soften the expression of request (to consider the promotion) and highlights the exclusivity of the occasion to purchase, namely, discounts for mother’s day. The user further emphasizes the uniqueness of the occasion and the opportunity it appears to represent for the viewer by including the imperative “Take advantage” and adds the value which the product would bring to the viewer “let the DreamBox transform your creative space”. In a less straightforward manner, Excerpt 20 highlights, from her perception “(I) Love a good clearance find” the opportunities that sales from a particular store may represent. In order to direct the viewer to the desired store, the user resorts to a question which may raise the curiosity of the audience, anchoring the name of the store to its visual representation through the emoji of a dartboard. Contrary to the previous examples, Excerpt 22 introduces an advertisement of a product designed by the user running the account. In order to promote her product, DIY clothes for women, she introduces her personal objective to “make DIY accessible for everyone” as a mission, a term which resonates with a person’s life goal with religious connotation. As the text continues, she focuses on women and their feeling of belonging, particularly in the DIY world. This she does by mentioning “feeling welcome (...)you can participate”, hence expressing that much of the sense of belonging to DIY ambiance is symbolized through the use of special clothing. Finally, she highlights the exclusivity of the clothes by stating it is “By women, for women”. Considering the linguistic choices detailed before, it may be inferred that the expected audience from the user’s

perspective is made of women, beginners in the DIY world, who seek recognition and a sense of belonging. In this manner, the user is showcasing and occupying a niche in the market. DIY texts and advertisements have been connected almost from the start, since companies which produce and sell a product create manuals and tutorials to instruct customers on how to install and use their products. Nevertheless, advertisements in Instagram DIY accounts seem to hint at two possibilities: that users obtain gains for promoting services and products, and/ or they are honestly recommending how to save costs from experience.

Linguistic mode

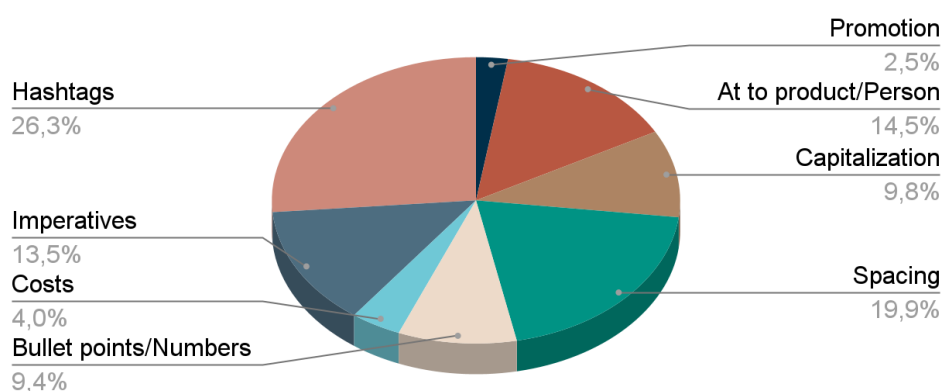


Figure 8. Information and instances of appearance conveyed through linguistic mode in the analyzed accounts.

This subsection was devoted to the analysis of visual, aural and linguistic modes for the construction of meaning, which helps respond to the third question guiding this study. As a brief overview it may be stated that the extensive use of visual devices, both images and videos, is in accordance with the characteristics of the online platform and the nature of procedural discourse. The former is mostly associated with image, with textual anchorage, the latter requires visual guidance to model the realization of projects. Moreover, the difference in the use of images and videos, being the latter used in a larger proportion, may be understood as a logical choice considering the content of the posts: as procedural discourse is centered in the instruction of processes, it is expected to show said processes through motion rather than through still images. The latter are only employed for the demonstration of “before and after” conditions of the DIY project. Interestingly, symbols are used to emphasize and/or clarify the linguistic content of the post, and, additionally, to provide information regarding the emotional/mental state of the user. Curiously, the aural and linguistic modes are closely linked, since in quite a large number of instances, one is used to communicate the other. The majority of posts which employ sound resort to music, complying with the entertainment purpose proper of the platform. Nevertheless, the use

of the aural mode to communicate the linguistic mode in the form of retellings or explanations of the DIY process corresponds to the features of the procedural genre. On a final note, it is important to clarify that much remains to be discussed in connection with the linguistic mode. The latter, together with its relation with the visual mode for the construction of meaning in DIY Instagram accounts is further analyzed in the following subsections. In the next subsection, the connection between text and image and its implications are discussed in terms of status and logico-semantics.

4.4. Text- image relations

Martinec and Salway's framework (2005) for the analysis of text-image relations brings together two influential contributions within Social Semiotics: Barthes' work on the status relations between verbal and visual elements, and Halliday's approach to logico-semantic relations. This framework makes it possible to examine not only the degree of dependence or independence between image and text, but also the specific semantic relations established between them in the construction of meaning. In the context of Instagram DIY discourse, where visual and linguistic resources constantly interact, this analytical model provides particularly useful tools for understanding how multimodal meanings are organized and communicated. In this subsection, the findings obtained through the analysis of the corpus are presented and discussed.

The analysis of status involves assessing the relative contribution of visual and linguistic resources to the construction of meaning, as well as the degree of interdependence established between them. In other words, this dimension examines whether meaning is primarily conveyed through one mode or whether both modes contribute equally and independently to the communicative message. This section is of particular relevance to elucidate the third research question of this study, related to the role of the visual and the linguistic mode in the construction of meaning. The analysis of the corpus revealed that in 48 posts the visual and linguistic modes display equal status relations. This indicates that both the image/video and the accompanying text contribute independently to meaning-making, with neither mode subordinated to the other. The following excerpt illustrates an example of independent equal status between visual and linguistic resources.

Excerpt 23: "The weight of the pressure I'm putting on myself lately is crushing me. I need to remind myself why I love what I do. That I'm passionate about it. And that I simply CAN do it." (Post 16)

Excerpt 24: "🌟 I do not take for granted the gift that God has blessed me with. I do not take for granted the ability to change people's lives by creating beautiful spaces. I am truly blessed💖🌟" (Post 62)

Excerpt 25: “Maybe it’s not destined to end. Maybe it’s just the beginning.” (Post 29)

In Excerpt 23, the content of the text in the caption does not make reference to any processes or aspects presented in the video, it may be stated that they both convey information at an equal level, not depending on one another. Similarly, the phrase “by creating beautiful spaces” in Excerpt 24 may be linked to the DIY activity. Nevertheless, it is not specific enough to connect it with the video. In addition, given its generality, the text in the caption does not constitute a source of information to expand the content portrayed in the video. Finally, Excerpt 25 is regarded as holding independent status as it holds no connection with the video, again a user working on a project in her workshop.

Opposite to the previous cases, the majority of text-image relations in the analyzed posts showcase unequal status, in which text depends on image. A total of 252 posts present visual resources that are necessary to fully grasp some content of the text in the caption. It is relevant to highlight that in cases of unequal status, the whole image is not linked to the whole text. The connection may be of a section of the image to a section of the text, or vice versa. The following excerpts may serve to illustrate this point.

Excerpt 26: “🌟 it’s a wrap on this accent wall!! The Metallic Gold is a hit and I’m so glad my clients let me have creative control on this one!! 🔥😍” (Post 61)

Excerpt 27: “Watch as I work with a @bellacanvas tee and vibrant foil colors to create a unique design for the Holidays! 🌲🌟 BELLA+CANVAS is my preferred choice for quality apparel that enhances any project. This electra foil process is simple, but the results are incredible! Have you tried this technique? 😍😍” (Post 125)

Excerpt 28: “DIY Pallet Sofa 🌞 This has been hard work in this heat but totally worth it for a new seating area for my garden. I haven’t worked out the cushion situation yet but eventually it will have cushions for the bottom.” (Post 152)

The video posted with the text in Excerpt 26 shows the user dancing next to a finished wall with squared golden shapes over a black background. Both video and text contribute to conveying meaning together, but without the visual resource, the information conveyed in the text does not suffice. The demonstrative pronoun “this” functioning as a proximal marker signals the direct connection with the visual resource, serving as a means to “point at” a contextual element outside the text. The DIY final product, commented on the text as “accent wall” and “this one”, can only

be appreciated through the visual resource. In addition, even though the reference to the colour may be understood solely by the text, its use and tone are only fully comprehended through the video. Hence, it can be observed in this case that elements from the text rely on the image to be understood.

In the same vein, the video accompanying Excerpt 27 shows the user presenting the materials and tools to be employed, followed by the process of customizing a special type of t-shirt by adding text and drawings using a special sublimation machine. In this case, it can be observed that reference is made to the type of clothes used in the process, but illustration which may help an inexperienced viewer is only found in the video. Finally, Excerpt 28 constitutes the caption accompanying a video (in high speed) of a DIY project, in this case the construction of a garden sofa using pallets. As in the previous excerpts, the user included certain phrases in the text that are anchored and explained in the video. The demonstratives such as “this” may be only understood as markers making reference to the process, that is, the entire video. The phrase “a new sitting area for my garden” illustrates a specific aspect of the video, namely, the location of the final product, and it may only be observed at the end of the video, when reaching the reveal point. A more particularized reference may be found in the phrases “the cushion situation” and “cushions for the bottom”. They make reference to a specific element that is actually absent in the video. Hence, they provide information in relation with future plans and improvements of the project. In order to illustrate the information presented above more graphically, Figure 9 below shows the instances of equal and unequal status between text and image in the posts.

Status

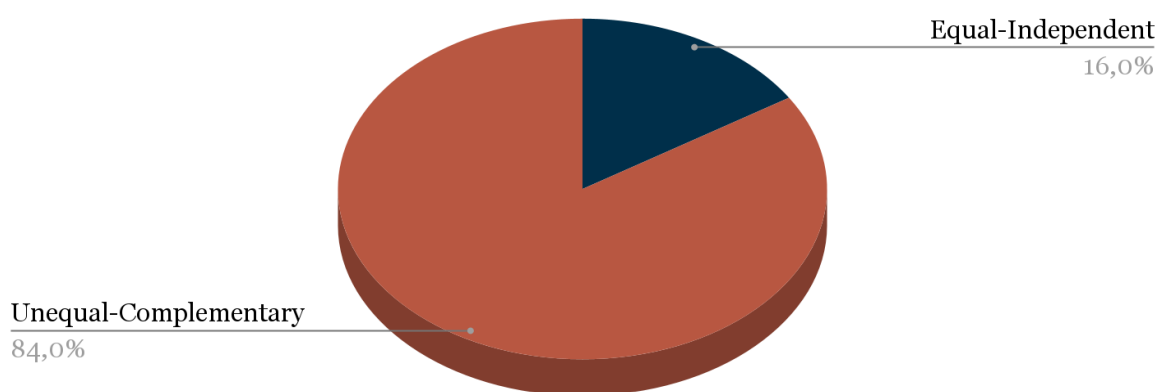


Figure 9. Pie chart illustrating equal and unequal status.

In Martinec and Salway’s framework (2005), the nature of relations between image and text is further analyzed applying Halliday’s concepts of projection and expansion. As it is solely identified

in comic strips and texts containing diagrams, projection was not discussed in this study. Conversely, expansion refers to the representation of events in non-linguistic experience, and allows for three types of relation: elaboration, extension and enhancement.

Elaboration may be classified into exposition (information in image and text share the same level of generality) and exemplification (either the image or the text is more general). Extension entails the addition of new information, and finally, enhancement implies circumstantial qualification of the topic pertaining to time, place and/or reason.

Even though the three types of expansion relations were observed in several instances in all the studied accounts, enhancement was identified in a much greater number of occurrences. In sum, elaboration was identified in 128 posts, extension in 200 and enhancement in 355 as can be observed in Figure 10 below.

Logico-semantic relations

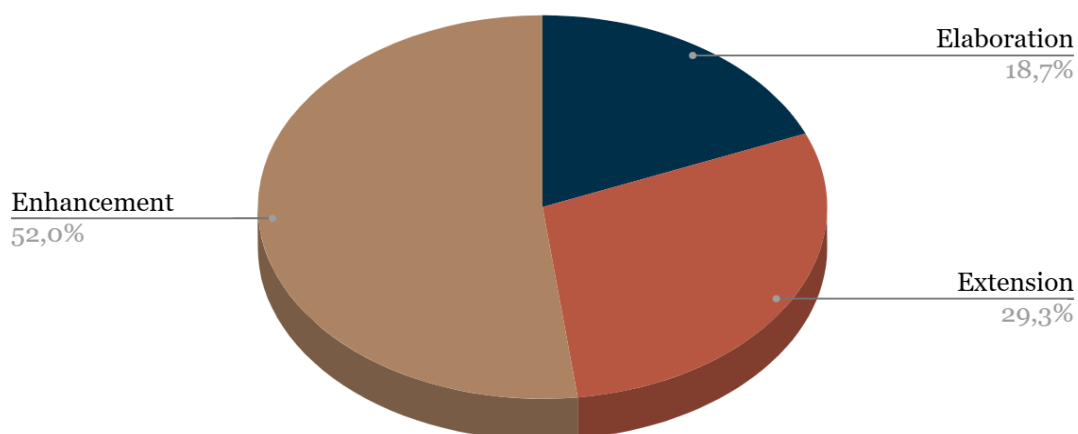


Figure 10. Pie chart illustrating instances of use of types of expansion.

Elaboration was observed to be mostly realized by verbalizations of the emotional and mental state of the user as portrayed in the image of the post, and by providing examples to clarify a previous statement in connection with a DIY process shown in the image.

Excerpt 29: “How I feel every time I try to hide an outlet and pretend I don’t have any electricity” (Post 100)

Excerpt 30: “How on earth did that get there?! 🤔. Casually tying my plants with wire when I noticed...” (Post 183)

Excerpt 31: “You know when they say measure twice cut once **that’s exactly what I do.** I measure once at the start to see how long it should be and then I cut it and then I measure again to check why it’s too short.” (Post 194)

Excerpt 32: “Welcome to **My Jungle** pt.1! This is our **living room!** It’s full of natural light, forest sized trees, a sea of snake plants, and a living wall that you can disappear into.” (Post 32)

Excerpts number 29 and 30 may be grouped as examples of how texts inserted in the videos function as exposition elaboration. They verbalize the attitude and perceptions the user portrays in the image, hence the level of generality of both text and image are the same. Excerpt 29 belongs to a post which shows how to decorate rooms by hiding outlets with paint. In the video, the user is disguised with clothes resembling those of farm workers of the 16th century and holding a basket of fruit while dancing happily around a freshly painted room. The text seems to verbalize that the woman feels she belongs to a period when electricity had not yet been incorporated into the home. Similarly, Excerpt 30 operates with the same type of connections between image and text so as to convey the user’s psychological state. The utterance in the caption seems to represent the exact words the user used or thought about when finding the green wire was electrical, using the question and exclamation marks together with the two emoji to emphasize the feeling of confusion. This coincides with the informal/casual style of the platform and the implicit purpose of DIY, making renovation and decoration processes accessible and friendlier for average users.

Conversely, excerpts 31 and 32 may be categorized as exemplification elaboration. Both instances showcase the illustration of the image and previous content expressed in the same text. For clarity purposes, sections of the excerpts are highlighted in bold type and underlined. Excerpt 31 was taken from a post dedicated to highlighting the relevance of checking measures before cutting material. The text present in the video contextualizes the process at the same time it serves as illustration of what may happen if measures are not checked, which is shown to be very common in DIY projects. The section of the text highlighted in bold type introduces the subject “that” which stands for what the user actually does in spite of her knowledge of the relevance of measuring. In this case, the section of text that is underlined presents the elaboration of what was previously stated and is illustrated in the video. This excerpt further exemplifies the use of comments in connection with strategies and manner, characteristic of procedural discourse.

Excerpt 32 belongs to a reveal post in which the user shows the final version of a DIY project: a living room redecoration. The text included in the caption presents three utterances out of which the first two set the topics “jungle” and “living room” which are later linked and illustrated in the

third utterance. The list of features and elements included to describe the space seem to illustrate the concepts taken from “jungle” and how they function in a living room. While natural light and walls belong to the semantic field of the living room, the adjectives “natural” and “living” added to the nominal phrases “forest sized trees” and “a sea of snake plants” (considering not only the heads “trees, plants” but also modifiers such as “forest sized”) make clear reference to the jungle. Hence, the third utterance seems to exemplify the labelling of “jungle” for the DIY living room project. The description performed in the text is in concordance with evaluation, a key structure in procedural discourse. It may be observed, then, that logico-semantic relations of elaboration contribute to the construction of DIY discourse, further reinforcing the interrelation between linguistic and visual mode for the meaning-making process, thus providing relevant insight in relation with the third research question guiding this study.

As for extension, that is, the inclusion of additional information, the majority of instances portray its use for providing information of resources (instruments and services) and how to purchase them and for introducing contextual information to add to the image.

Excerpt 33: “And the paint color by [@hgtvhomebysherwinwilliams](#) was a perfect choice for this space!!

Paint Colors: Chatroom & Shade-Grown” (Post 82)

Excerpt 34: “Wallpaper can be expensive asf

Instead buy a \$12 stamp & stamp pad” (Post 98)

Excerpt 35: “Inspired by [@whichuk](#) and the glorious comments section.” (Post 188)

Excerpt 36: “It’s the bare feet for me 🐾. This is my first time working with 100 year old barn board! It is for a wedding sign and the wood is from the family farm.” (Post 2)

The excerpts quoted above illustrate the addition of information regarding materials and locations to purchase them, costs of alternative materials, the users that inspired a DIY and context of the DIY project. Excerpt 33 belongs to a caption posted together with a video reveal. It includes an at to identify and direct the viewer to the store where a specific type of paint may be purchased. Information related to materials and tools is essential in procedural discourse. Similarly, Excerpt 34 includes a recommendation for viewers to avoid expensive resources or hiring professionals for the application of wall paper. This information is consistent with facilitation structures, characteristic of procedural discourse. Contrary to the previous cases, excerpts 35 and 36 do not add information which may be linked to the features of procedural genre. These excerpts incorporate personal and/or contextual information. In the case of Excerpt 35, the user refers that

the DIY project in the post was inspired by another person, hence providing acknowledgement. Conversely, Excerpt 36 introduces the emotional state of the user. By using the expression “bare feet” followed by the scared cat emoji, the user seems to convey a sense of insecurity or fear. This kind of information does not belong or correspond to the procedural genre. As may be noted, extension relations between text and image are functional to the construction of DIY discourse as they include some of the prototypical structures of procedural discourse. In addition, they also include contextual information, necessary for the orientation section in narratives, thus demonstrating the interconnectedness of linguistic and visual modes in the construction of texts which present the hybrid combination of procedural and narrative genres.

As for enhancement, the three kinds identified by Halliday and explained in Martinec and Salway’s framework (2005), are observed. The most employed type is that of circumstantials of time in a total of 177 posts, followed by 97 posts including circumstantial of place and 83 posts with circumstantials of reason. Such a significant difference in the use of circumstantials of time, in opposition to those of place and reason, may be better understood if analyzed in connection with a key feature of procedural discourse: temporal structures. As explained in the section devoted to the theoretical background of this study, core instructions within procedural discourse tend to be organized temporally for further clarity. Hence, the number of posts exhibiting instances of temporal enhancement acquires more meaning; as the temporal arrangement of steps within a process includes time enhancement, it may be expected for it to be used in a larger number of publications. This particular type of time enhancement is further described and detailed when discussing temporal structures. In order to visualize the previously presented findings, Figure 11 below illustrates the use of each type of enhancement.

Enhancement

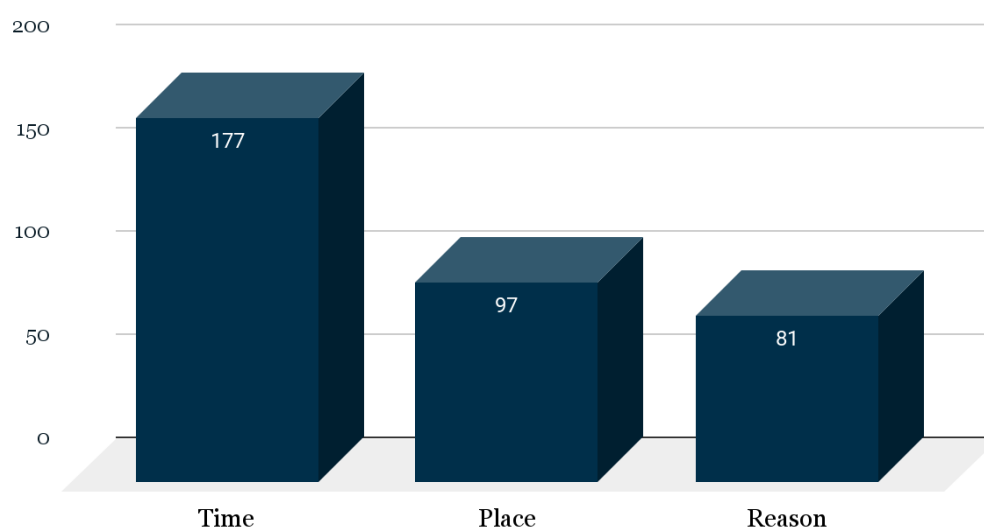


Figure 11. Graph illustrating the instances of use of time, place and reason circumstantials.

It is relevant to highlight that, due to the reiteration of circumstantials, their use was considered in terms of posts instead of instances per post. In the following lines, excerpts are included for the purpose of illustration and, with the purpose of adding clarity to their analysis, said segments of discourse are underlined.

Excerpt 37: “This stuff is walkable in 3 hours!” (Post 278)

Excerpt 38: “8 months, 2 kids, Over 70 days. So many mistakes. & Hundreds of naps.

I did it□” (Post 93)

Excerpt 39: “Once it’s done, carefully peel it off the mat and wheat the design.

The adhesive is transparent so using a tool like that really helps with the stuff.

Now press the adhesive layer first for 15 seconds at 305 degrees.” (Post 125)

Excerpts 37 and 38 above illustrate the use of adverbial and nominal phrases to convey circumstantial information of time. In the case of excerpt 37, and proper of procedural discourse, reference is made to the duration of a stage in the DIY process, constituting guidance for the viewer. However, in Excerpt 38, the three underlined phrases convey the time required to complete the DIY project and do not serve as guidance but rather as emphasis of the level of commitment that certain DIY projects require. This type of use of the circumstantial seems to be closer to the expression an achievement, verbalized in the final utterance “I did it.” Interestingly, circumstantials which are closer to communicating the overall duration of a DIY project are much more frequent. Opposite to the previous examples making reference to the total duration of a section or of the entire project, Excerpt 39 includes a time circumstantial that helps construct the temporal arrangement of steps within the project. The subordinate clause included at the beginning of the excerpt, “once it’s done” makes reference to the completion of a previous step to commence the following one. The use of the adverb “now” seems to indicate both the specific time for pressing the adhesive layer and the point in the video where this takes place. Finally, the prepositional phrase “for 15 seconds” constitutes highly relevant information for the correct realization of the project, for it describes the overall duration of the heat application step. It may be confirmed, then, that the use of time circumstantials agrees with the generic features of both the procedural and the narrative genre.

Similarly to the dual use of time circumstantials, place circumstantials may refer to the specific location of an element or sector of the DIY product/process or to a general position of the DIY process (in connection with completion stages or emotional place). This type of dual enhancement may be exemplified in through the following excerpts.

Excerpt 40: “The frames are to sit behind the dry wall because this DIY project is going to require an insert for the electrical part.” (Post 81)

Excerpt 41: “5 years ago I walked into an old empty crumbly building. (...) A month later I was there, standing in this old building. (...) When I walk into it today, this room that connected with my soul so completely, it feels the exact same way.”
(Post 31)

Excerpt 42: “My house on the outside. My house on the inside.” (Post 92)

In Excerpt 40 the user indicates the location of material to produce the DIY project through a prepositional phrase. Once more, Excerpt 41 employs prepositional phrases to position the user in the building at different stages of a transformation journey. Similarly, Excerpt 42 illustrates the use of nominal phrases to realize circumstantials of place. In this case, the phrases are used to connect the inner aspect of the house, portraying several sections embellished by DIY projects, in opposition to the exterior which does not seem to exhibit these types of remodelling processes. Once more, circumstantials prove to be an essential constituent of both genres, providing part of the setting for the narrative genre and specific guidance for the procedural genre. In the case of the third type of circumstantial, reason/purpose, its use is highly connected to providing support after rhetorical structures, argumentative structures and illocutionary force structures. It is illustrated in the excerpts cited below.

Excerpt 43: “So because we are making these tiles ourselves, I cut some at 5”
(Post 58)

Excerpt 44: “Just don’t let people TELL YOU you’re incapable, cause you’re not.”
(Post 99)

Excerpt 45: “The reason I chose a darker grout is because I’m aware there are A LOT of grout lines that have the potential to get dirty with foot traffic. The dark grout allows me to not have to get down on my hands and knees and clean grout lines for the rest of my life when they get dirty.” (Post 109)

Excerpt 46: “This is a handy thing to learn if you’re hanging your door for the first time, because they won’t come with these pre-set holes.” (Post 185)

Excerpt 47: “One little tip from me, don’t try and do this when it’s super windy because we almost got wiped out by this rubber.” (Post 273)

Excerpts 43 and 44 above belong to the category of rhetorical structure of manner within instruction compounds. However, the circumstantials of reason in both express different

meanings. In excerpt 43, the circumstantial is realized by an adverbial subordinate clause which is used as part of an explanation of the size of tiles fabricated by the user for the project. As mentioned before, instruments, tools and their features are highly relevant pieces of information in procedural discourse. Excerpt 44 also corresponds to a rhetorical structure proper of the procedural genre, a structure of manner, and it is also verbalized in an adverbial subordinate clause. However, its meaning is completely different, for it is more closely connected to the motivational component of the task, and does not provide relevant information to the viewer. Moreover, Excerpt 45 also illustrates the use of an adverbial subordinate clause to account for the selection of a specific type of material, in this case, grout. This kind of information constitutes a positive argumentation structure without involvement of the subject (further discussed in later sections). The user indirectly explains the possible, undesirable, consequences of a poor selection of grout such as becoming “dirty with foot traffic”.

Furthermore, Excerpts 46 and 47 realize another characteristic structure of procedural discourse, identified as facilitation. In the aforementioned cases, the circumstantials of reason are once more shaped as subordinate clauses which are linked to a main clause. The two cases showcase the adverbial providing reasons for a choice of manner. Conversely, Excerpt 47 showcases evidence that the user is providing advice learnt from experience portrayed in the video which accompanies the text.

Excerpt 48: “I’m actually very proud of myself for this because I thought of it trying to fall asleep one night, instead of seeing the idea & copying, which can be super hard to do nowadays.” (Post 98)

Excerpt 49: “The greatest gift that you can give to yourself is to find something that you are naturally adept at and figure out a way to make a living at it. Because if you do that, everyday will be a playday you’ll never battle in a stream.” (Post 62)

Contrary to the previous examples, Excerpts 48 and 49 above do not convey information that may be interpreted in relation with structures proper of procedural discourse. They rather provide reasons, again through adverbial subordinate clauses, to account for a particular attitude towards personal and professional performance. Excerpt 48 connects the circumstantial of reason to a personal feeling of pride for the conception and application of an original idea. Similarly, Excerpt 49 addresses a topic of personal attitude, in this case of career selection. The user advises the viewers to explore their personal skills and develop a way to “make a living” of them.

In this subsection, the relation between text and image was analyzed. As explained, it may be noted that the majority of posts in the corpus portray a relation of dependence, and in cases said dependence relies on the image. Two factors may account for this phenomenon: on the one hand, the visual nature of the platform and the engaging effect of visual content leads users to favour

this mode. However, linguistic information is required to comply with the purpose of procedural discourse in DIY content, thus the latter is presented as an expansion, elaboration of the visual resources. On the other hand, procedural discourse requires demonstrations and explanations regarding the manipulation of instruments and materials, and the correct realization of steps within a process. Therefore, by including visual aid in videos or images, the use of the text is relegated to supplying the information that the video/image cannot provide.

Interestingly, in posts including narrations (which is explored in depth in the last subsection) reliance on the visual resource is maintained. Contextual information related to setting and comments of the elements being manipulated by the user are employed in text (in captions or as audio in videos) further reinforcing the visual nature of DIY posts in Instagram. It may be argued, then, that both genres are constructed mostly through visual content, and textual content is relegated to a status of dependency on image.

Moreover, the analysis of logico-semantic relations has allowed us to observe the combination of structures proper of procedural discourse with structures which resemble narration. On the one hand, relations of elaboration and extension are more closely related with the instructive nature of procedural discourse, as they provide explanations and exemplifications required for the development of a DIY project. On the other hand, enhancement is present in the majority of analyzed posts, contributing to the temporal arrangement of instructions, spatial reference and justification of decision making behind the procedure.

Nevertheless, enhancement may be considered an inseparable feature of the narrative genre. A large number of the instances of temporal and place enhancement belong to instances of narration in the examined posts. In addition, it has been observed that reason enhancement is not solely used for justification of procedural choices, but also for the explanation of personal judgement and position related to DIY experiences. Said personal judgement, as described in a later section, is associated with the evaluative nature of narratives. Hence, it may be sustained that logico-semantic relations are observable in procedural and narrative genres alike, and that through their use, the hybridity of genres is constructed.

4.5. Procedural discourse

As developed in the theoretical background section, Fontan and Saint-Dizier (2008) distinguish two broad categories of procedural structures according to their communicative purpose and linguistic characteristics: instructional structures and explanatory structures. Instructional structures are primarily oriented towards guiding the addressee through the execution of a procedure or task, typically through directive and action-oriented discourse. Explanatory structures, by contrast, aim to provide clarification, justification, or additional information about the procedure being described. Within instructional structures, the authors further identify several subcategories, including instruction core structures, deontic and

illocutionary force structures, temporal structures, conditional structures, rhetorical structures, and causal structures. Together, these categories make it possible to analyze how procedural discourse organizes actions, sequences information, and guides users through multimodal communicative resources. This section addresses the first two research questions of the study by identifying the most salient genre in Instagram DIY discourse and examining its contribution to the construction of meaning.

Instructional structures

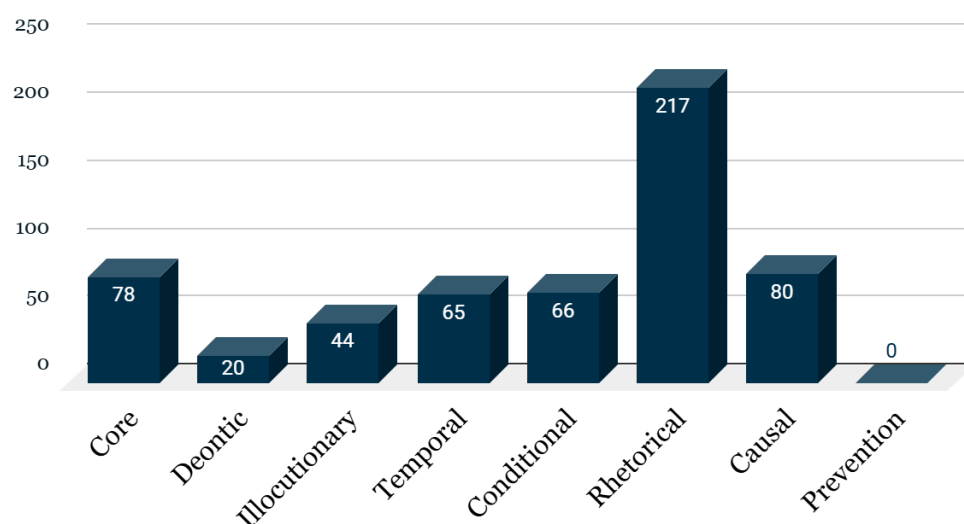


Figure 12. Graph illustrating the use of instructional structures.

As may be observed in Figure 12 above, rhetorical structures show the highest number of occurrences, including utterances related to enablement, motivation, instruments and manner, in a total of 217 instances. Causal instructions were observed in 80 instances, connected to structures conveying objectives, recommendations and continuation among others. Core instructions, that is to say, proper instructional structures were registered a total of 78 instances, including direct/explicit instructions (employing the imperative form) and experiential/implied instructions (step-by-step procedure expressed in narration). Subsequently, temporal and conditional structures, closely connected to enhancement, were present in 65 and 66 instances. Illocutionary force structures expressing actions that are necessary, advised to and to be avoided were present a total of 42 instances. Lastly, deontic force structures related to obligatory, forbidden and optional actions were identified in 19 cases. Interestingly, no instances of prevention were observed.

Enablement	Motivation	Manner	Instrument
1	26	47	173

Table 3. Occurrences of rhetorical structures.

As may be observed in Table 3, enablement structures were only employed once. This structure expresses that a step or action allows the doer to perform another step. Although it may have been expected for it to be used in more occasions, similar meaning was conveyed differently by means of other structures. Excerpt 50 below illustrates the use of enablement.

Excerpt 50: “First things first, you need to remove your existing skirting boards and tidy up the area. Once clear, you can send the measurements to the team who work out exactly what you need and where you may need to move pipes to.” (Post 280)

As may be noted in the underlined sentence, the step involving clearance of the area enables the doer to take measurements and send them to experts designing the pipes to perform the DIY, in this case an adaptation of radiators. At first glance, it may seem that in other cases, enablement is implied in meaning, such as in:

Excerpt 51: “Mix and match different colored yarns and textures to create your own cozy pumpkin patch at home! 😊” (Post 131)

Excerpt 51 seems to imply that mixing and matching colours and textures enables the doer to create their own product. Nevertheless, the mixing of colours is not a necessary requirement to obtain the decorations, but it is rather presented as a way to achieve an end, making it a different structure⁸. The key to determining this difference is the use of the adverbial of intention “to create your own pumpkin patch”, which verbalizes an intention/ objective. Hence, even though it resembles enablement, it may not be categorized as such. This subtle difference as regards meanings and linguistic structures to express them may account for the little use of structures of enablement in the corpus. It may be inferred that due to the multimodal nature of the procedural construction, enablement structures are mostly implicit.

Similarly to the case presented in the previous lines, motivation structures may be confused and mistaken in procedural texts with another structure proper of explanations, namely, encouragement structures. In order to clarify the data collection process and present findings

⁸ Strictly it should be regarded as a causal structure according to Fontan and Saint-Dizier's taxonomy (2008).

consistently, it is important to state that motivation was regarded in this study as the internal/external drive to perform an action. However, encouragement was considered as the reassurance that the viewer is capable of performing an action. Hence, the following excerpts illustrate motivation.

Excerpt 52: “Let’s give this old IKEA stuva wardrobe a modern touch and bring it into 2025. Easy to do with just some paint and panelling kit.” (Post 170)

Excerpt 53: “🙏 You don't need a certain amount of experience to get started and it's really normal to make mistakes when you are learning something new. The social pressure to get it right first time stops so many people from having the courage to even start.” (Post 181)

Excerpt 54: Stay tuned to see how I got these cuts perfect first time, no maths, no angles, just a pencil and a ruler! (Post 289)

The three excerpts presented above showcase simplicity and lack of preparation (of knowledge and instruments) as key aspects to foster DIY work. Excerpt 52 qualifies the IKEA DIY project described in the post as “easy to do” and the adverb and determiner “just some” seem to minimize the requirements for the project in terms of materials. Similarly, Excerpt 53 and 54 focus on beginners’ desire of acquiring perfection at the first attempt. However, they do it from opposing sides. Excerpt 53 explains that perfection at the first attempt constitutes social pressure that discourages people to engage in DIY projects, and highlights the lack of technical knowledge to perform a project. Nevertheless, Excerpt 54 emphasizes the possibility of achieving the “right” outcome at a first try, focusing on the simplicity of materials required. Interestingly, this is done by first negating requirements and knowledge which may intimidate beginners, such as maths and angles, to then introduce the materials “pencil” and “ruler” after the adverb “just” to minimize their complexity of obtention and use. In this way, the goal of the procedural genre (to guide beginners through DIY projects) and the casual style of the platform are reinforced, hence providing further insight in relation with the role of the procedural genre in the construction of DIY experiences.

The following rhetorical structure within instructional compounds is that related to manner. Structures of manner are of paramount importance in DIY discourse as they provide the audience with indications as to how a stage of the process must be performed.

Excerpt 55: “But that’s not the end, I sanded them all, but that was after I gave them a good clean up.” (Post 158)

Excerpt 56: “So I’m going to have to use my planer to take off a bit of the excess material, which I can do by keeping it as flat as possible on the surface and taking off small shavings.” (Post 185)

Excerpt 57: “5 - Paint desired areas, sanding lightly with a 240 grit in between coats.” (Post 169)

Excerpts 55 to 57 exemplify the use of structures of manner, proper of procedural discourse, to describe the way in which a stage of the DIY process was/should be realized. In the first two excerpts, manner is conveyed by means of adjectives “good” implying deep and “small” is related to the amount of material that is to be removed. Similarly, in Excerpt 57 manner is conveyed through the adverb “lightly”. In addition, the tools with which the action was performed “a 240 grit” and the moment of realization of that stage “between coats” are designated.

Finally, structures of instrument name and describe tools utilized by experts, detailing aspects of their subparts and functioning requirements. They are essential in DIY discourse as they provide the viewer with insight of how to select and use instruments properly.

Excerpt 58: “For the front of the drawers I’m using this cork board that I bought online. It’s self adhesive so it’s straight on” (Post 157)

Excerpt 59: “and then sanded the whole unit down with 120 grit.” (Post 161)

Excerpt 60: “I use metallic self drill screw and wall plugs that are designed for plasterboard walls. Linked in my stories.” (Post 171)

As may be observed, Excerpt 58 above showcases the instrument, its origins, how to attain it and its most salient and appealing features. In the same vein, Excerpt 59 introduces and describes the tool used in the process of sanding. For users involved in DIY projects using wood, the thickness of grit is proportional to the depth and hardness of the surface to be sanded⁹. This information is not provided in any posts in the corpus, but the instrument (grit) is mentioned on several occasions. This phenomenon may be accounted for in two ways: it is not required information to perform the process, and/ or it is presumed that the viewers already possess that information. Finally, and similarly to Excerpt 58, Excerpt 60 presents and describes the tools required for the DIY. Additionally, and in accordance with procedural discourse, information of how/where to purchase them is provided.

⁹ Information regarding sanding material is taken as background knowledge by users. The types of grit obey a proportion to the roughness of the surface: the lower the number, the harder the surface of the grit. The one mentioned in the excerpt corresponds to a medium-soft grit, for polishing providing a softer finish.

The following type of instructional structure, the causal structure, is oriented towards the realization of goals. It is further classified into is distributed into structures identified as: intend-to, facilitation and continue. The first subtype of causal structure, labelled as *intend-to*, was found in 34 instances. This type of structure refers objectives/goals in the realization of a project, which may be the final objective or one within a specific stage of the process. Excerpts 61 to 63 may serve as examples to clarify their use.

Excerpt 61: "Decided to make it organised and cosy, so I enclosed the ladder too." (Post 164)

Excerpt 62: "I wanted to get her something special, so I decided to make part of her gift. Using her late mum's handwriting, I made this sign on my scroll saw." (Post 17)

Excerpt 63: "For bathrooms, to prevent the hot steam from showers turning the radiator off, try turning it up to 4 or 5 while you're using the shower and turn back down once the steam has cleared to maintain a good temperature." (Post 283)

The first example of this subcategory presents a general goal, one that motivates the realization of the project as a whole. It is introduced by the clause "decided to make it organised and cosy" in which the verb "decided" indicates volition and determination, and the remaining items of the clause state the end of the project, in this case, the redecoration of a space under stairs. In the same vein, the second example showcases volition and determination through a similar structure, with the exception of the verb choice "wanted" instead of "decided". Both Excerpts, 61 and 62, present the realization of products as a goal: one a decoration, the other, a wooden board. Conversely, Excerpt 63 introduces a goal that is associated with problem solving. The objective, in this case, is expressed in "to prevent the hot steam from showers turning the radiator off". The user seems to have omitted the construction "in order to" so as to establish the connection between the end goal and the steps to accomplish this. The latter excerpt is the closest to the following type of causal structure, identified as *facilitation*. Nevertheless, it cannot be considered as such, for said subcategory discloses the recommended manner of achieving a goal, not the goal itself.

The following subtype of causal structure, *facilitation*, showcases the manner and/or steps required to better perform an action or achieve a better result. Excerpts 64 to 66, analyzed in the following lines, illustrate its use. Interestingly, none of the excerpts include the literal construction associated with this subclass, the "so as to" construction. However, they use other constructions implying the same meaning. In the case of Excerpt 64, the construction is implied in the choice of the infinitive verb phrase "to make" as to show intention. In Excerpt 65, the user replaces it with

“just to have”; and in Excerpt 66, the structure “so as to” is replaced by “so that” implying the necessary action in order to achieve a better outcome.

Excerpt 64: “Added pallets to make a back and made some armrest” (Post 152)

Excerpt 65: “I went in for Cool Beans first, then I chose three colours just to have a little bit of a splash of colour.” (159)

Excerpt 66: “If you’ve got a door that is catching, you don’t need to suffer anymore. On those doors you can just adjust the hinges, so that it sits better.” (Post 185)

The third and last subtype of causal structure is identified as *continue*, and it refers to the lack of completion of a task, a process must be continued to achieve a desired goal. The majority of those instances of use in the analyzed corpus refer to the lack of completion of the task, introducing steps to be realized in the future. Conversely, a smaller number of occurrences indicates that an action or step must be continued or repeated until the completion of the task or project.

Excerpt 67: “I still need to add hanging hardware and ship it but... the hard part is over!” (Post 12)

Excerpt 68: “there’s still plenty more to do before this one is properly finished” (Post 242)

Excerpt 69: “So just continue this process for all of the angles up your stairs” (Post 258)

As may be noted, Excerpts 67 and 68 make reference to an unfinished task within the process. In both cases, the lack of completion is indicated by means of introducing the adverb “still”. In the case of the former, the verb “need to” emphasizes the requirement of further actions to complete the whole project. In the case of the latter, the chosen verb was the copular “is” and the adjective “plenty” emphasizes the amount of work that remains for the completion of the project. Excerpt 68 also presents an adverbial clause so as to further emphasize the lack of completion and the need to continue on the project.

Contrarily, Excerpt 69 indicates the requirement to continue an action until completion of the task/stage. Said requirement is established in the imperative verb phrase “continue” and the necessary duration of the action that must be continued is explained in the prepositional phrase “for all the angles up your stairs.”

Intend to	Facilitation	Continue
34	23	23

Table 4. Occurrences of each type of causal structure.

Another structure within the group of instructional compounds, perhaps the most directly associated to procedural discourse, is identified as core instructions. These consist of indications headed by imperative verbs, organized in sequence. After a thorough analysis of the corpus, it has been noted that DIY Instagram accounts appear to present DIY content in two manners: directly as tutorials, in which case the imperative form is used, and indirectly as narration of a DIY experience with recommendations and advice for replication, in which case the imperative mood is replaced by the indicative. In addition, in the case of the latter, identified in this study as *experiential instructions*, two variations were noted: verbs could be used in the indicative mood, in past tense, reinforcing the sense of narration, or they could be used in the present tense as a description of the steps shown in images (video/picture). The first case, that of narration, may be linked to the communication of life experiences in social media through narration. This was noted at the beginning of the study, as narrative forms were spotted in the DIY accounts in connection with the contextual aspects of the DIY process: motivation for the realization of a project, possible use of a finished product, among others. However, it has been found that narration is not limited to contextual aspects as was expected when this study commenced. It is also present in the communication of instructions, as if the user's experience was used to provide guidance for viewers to follow and replicate. As regards the use of present tense for the narration of the DIY process, it may be inferred that it is linked to the features of social platforms, in which users tend to communicate their present state of mind, or upload images briefly commenting on them with non-finite constructions. The aforementioned connection requires, and may be worthy of, further examination, which exceeds the scope of this study. All in all, a total of 77 instances of instruction structures were observed, of which 39 were constructed with verbs in the imperative mood, and 38 with verbs in the indicative mood. In the following lines, Excerpts 70 to 76 are presented and discussed in order to illustrate the findings.

Excerpt 70: "Transform your bathroom in 3 steps!!!

Remove the builder grade mirror.

Cover the wall with a peel and stick paper of your choice.

Add new mirrors and change out the light fixture if you want.

Watch the transformation (happy face)" (Post 76)

- Excerpt 71: “1 - Clean the drawers down with sugar soap
2 - Sand down the parts you are painting with a 120 grit sandpaper
3 - Remove the paint on top, I used paint stripper, you can use a heat gun or sander
4 - Sand down the top finishing with a 120 grit
5 - Paint desired areas, sanding lightly with a 240 grit in between coats.
6 - Wax the exposed wood
7 - Add handles” (Post 169)

Excerpt 72: “So you just mix one tablespoon of white vinegar, rinse aid and washing up liquid in a bottle with warm water and then use this solution to give them a clean.” (Post 255)

The three excerpts above may serve as examples of “traditional” core instructions, in which the imperative mood is employed (the verbs are underlined to further illustrate this point). Moreover, and in accordance with the features of core instructions in procedural texts, both excerpts 70 and 71 also introduce the instructions in an ordered sequence, numbered in the case of Excerpt 71. It is interesting to note that in the case of Excerpt 70, three steps are required to perform the task, introduced by means of another imperative construction “Transform your bathroom in 3 steps!!!”. Excerpt 72 presents two constructions with verbs in the imperative mood “mix” and “use”. However, the sequence of completion of the two instructions is not given solely by means of order in space (for one is mentioned before the other, even when a list is not provided) but also by means of a temporal marker “then”, to indicate the need to complete one step to commence the other.

Excerpt 73: “The cabinets were painted the same color as the wall and ceiling! Added some trim, removed the builder grade mirror and added wallpaper and new mirrors. Changed the light fixture, sink fixtures and added new hardware!” (Post 75)

Excerpt 74: “4 weeks of HARD LABOR! 🤔 extending the slab and adding concrete, cleaning & staining the concrete, adding a pergola and then the final touches which are the seating and outdoor kitchen space!!” (Post 89)

Excerpt 75: “Once you’ve decided how long you want your pieces to be, honestly guys, you cut them all the same size. It’s really not that hard. Once you’ve decided the length, then you decide how wide you want your pieces to be. Now I’m about to use a straw, but you can use a popsicle stick. I prefer to have my pieces as close together as I can just because it looks better to me. But that’s preference.”
(Post 80)

Excerpts 73 to 75 presented above are examples of what has been identified in this study as “experiential instructions”. As explained previously, these structures show the steps the users followed for the completion of the DIY project discussed in the post. The three excerpts illustrate a different type of structure employed to narrate the DIY experience, and to guide the viewers for a successful replication. Excerpt 73 showcases the most pervasive type of experiential instruction structure found in the corpus, the one employing past tense in the indicative mood. The subject performing the action is omitted, first by means of the passive voice “were painted” and then by means of ellipsis: “(I) Added some trim, (I) removed the builder grade”. The sequence which characterizes the core instruction structure is kept, expressed in the sequence of enumeration and the use of the additive conjunction “and”. In Excerpt 74, depersonalization is maintained by means of using non-finite constructions “extending” “adding” among others. The sequence is again manifest in the organization and enumeration of actions, with the exception of the final clause which includes the temporal marker “then”. Finally, Excerpt 75 combines two types of structures: on the one hand, it employs the imperative mood including the personal pronoun “you” to address the audience even more directly. It may be interpreted as mimicking a colloquial form, which could be accounted for considering the interactional nature of the platform. Verb phrases in present perfect tense are used to contextualize the condition to begin the steps, introduced by the temporal marker “once” as in “Once you’ve decided (...)”. As is common and expected of procedural discourse, other structures (such as encouragement, instrument and manner) are present and intertwined with the instructions. However, it is relevant to highlight the use of the semi-modal “be about to” to indicate an action is about to take place immediately, further reinforced by means of the temporal marker “now”. This may exemplify the use of structures to anticipate/describe actions that are shown in videos. This type of hybridity of constructions was solely observed in one account, therefore, it may be considered to be a feature of that particular user, although for it to be asserted, it should be studied carefully in further research.

Core instructions

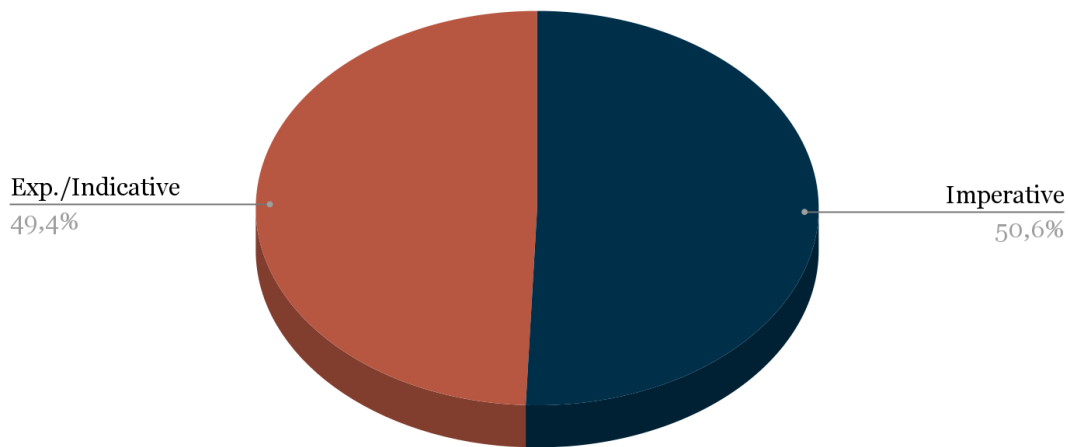


Figure 13. Types of core instructions identified in the corpus.

Another highly relevant structure within instructional compounds is that of conditionals. As may be inferred from the term, these structures introduce conditions for the realization of steps or tasks. A total of 66 posts were observed to include conditional structures, all manifested in the same structure: if clause verb in present tense + present tense clause¹⁰. Excerpts 76 to 78 illustrate its use.

Excerpt 76: “Make sure you check your message requests **if you don’t follow me!**” (Post 94)

Excerpt 77: “**If you have** something on the wall like I do, then you want to cut your pieces around it” (Post 80)

Excerpt 78: “**if you’re** a beginner you don’t need any power tools I always use my miter shears when doing this type of panelling” (Post 250)

All three excerpts listed above show the use of “if” and a verb in the present tense, highlighted in the excerpts in bold to ease visualization. However, a difference may be observed in connection with the other clause, constituting the second part of the conditional. Conditional type 0, present in the majority of conditional structures in the corpus, is constructed employing verbs in the simple present tense, as is the case of Excerpts 77 and 78. However, Excerpt 76 introduces a verb in

¹⁰ Generally referred to as conditional type 0.

the imperative mood “make sure” within the clause, which is linked to another instruction “check your message requests”. The change in the selection of mood and verb form may be accounted for by the platform features and the inclusion of directions for viewers to follow, comment, like and others in varied sections of the post.

As for temporal structures, which organize instructions, a total of 65 occurrences were observed. It must be noted that, given the use of several temporal structures within instructions, the number accounting for their use should be interpreted as the number of posts including structures of this type.

Excerpt 79: “I used a total of 12 pallets, I cut them in half and stacked them on top of each other. I then used some long pallet wood to close it all in.” (Post 152)

Excerpt 80: “I bought some cork board that was self adhesive and stuck them onto the front drawers.” (Post 157)

Excerpt 81: “We laid the base and made sure it was all square and level. Then, screwed in the first half boards along the sides and the full boards along the front and back. Working our way up and around as soon as we got to six planks, we started to install the double-glazed windows.” (post 271)

As may be observed, the majority of occurrences of temporal structures involve the use of commas for enumeration, the additive conjunction “and” and the adverb “then” acting as temporal markers. In addition, other temporal markers were used to a lesser extent, associated with the duration of actions to complete a task. In Excerpt 81, another type of temporal marker, the adverb “as soon as”, is used to indicate the lapsus between the realization of a step and the commencement of the following task. Temporal structures are essential in procedural discourse, as they help sequence actions and provide further guidance for the correct completion of a step by providing guidance linked to time during and between steps.

Instructional structures englobe two other subtypes of structures, identified as deontic and illocutionary force structures. As each of them is further subdivided into subcategories, they are presented separately in the subsequent lines. Firstly, deontic force structures are defined as marks that operate over instructions (Fontan & Saint-Dizier, 2008). These indicate the nature of steps and are subclassified in obligatory, forbidden and optional. A total of 20 occurrences of deontic structures were observed in the corpus.

Excerpt 90: “The highest point of your pergola must adhere to the permitted development rules” (Post 288)

Excerpt 91: “Added some small details like the ladders and the snakes on the snakes and ladders. Not to forget the top cover” (Post 159)

Excerpt 92: “Safety first! Always follow manufacturer’s instructions, use responsibly & ensure proper safety measures are in place ☐☐” (Post 252)

Obligatory deontic structures refer the viewer to aspects which are, as the name of the structures suggests, obligatory, by law, in order to achieve a better result or for safety issues. They were found in 6 posts in the corpus. The three types of use are illustrated in Excerpts 90, 91 and 92 respectively. Excerpt 90 includes the modal verb “must” to verbalize the obligation to respect “development rules”, in this case, in the construction of pergolas. Excerpt 91 includes the phrase “not to forget” in connection to the addition of a top cover in order to obtain a polished and more durable result. Finally, Excerpt 92 foregrounds the obligatory observation of manufacturer’s instructions, responsible use and proper safety measures in order to guarantee safety. Such meaning is conveyed by means of an exclamative construction “safety first”, and the use of imperatives “follow”, “use” and “ensure”.

The second type of deontic structures, identified as forbidden structures, indicate actions that cannot be realized because of risk of law infringement or safety issues. Only 2 instances were observed in the corpus and the two cases are detailed and analyzed below.

Excerpt 93: “The pinch point is you have to take your item fully assembled back into the store. Fine for bedsides but could be tricky for larger pieces.
And it can’t be hacked or modified in any way!” (Post 228)

Excerpt 94: “- it must not take up more than 50% of your land (including any existing extensions, sheds and garden buildings)
- it must not be in front of your house
- it must not be on a veranda or raised platform” (Post 288)

In Excerpt 93, an IKEA regulation is described for returning products to purchase other goods in exchange. The negation in the modal auxiliary “can’t” expresses the prohibition, and the prepositional phrase “in any way” reinforces its absoluteness. Excerpt 94, refers to a local governmental law for the construction of pergolas. The absoluteness of the prohibition is verbalized by means of the modal auxiliary “must” in combination with the adverb of negation “not”.

The last subtype of deontic structure is identified as optional, for it presents options from which the audience may choose in the realization of an action within the procedure being described.

This type of structure was identified in a total of 12 instances, and the following excerpts illustrate its use.

Excerpt 95: “Vacuum or sweep, and then mop with a diluted vinegar mixture.”
(Post 109)

Excerpt 96: “8. Seal if you want or need to.” (Post 114)

Excerpt 97: “I did add these ceramic logs but I could have done without.” (Post 252)

As may be noted, options may be associated with procedures, additional steps according to particular circumstances, preference, among others. Excerpt 95 illustrates the choice between two similar procedures for the completion of the same task, cleaning, by presenting the alternatives with the coordinating conjunction “or”, in “Vacuum or sweep”. In Excerpt 96, the user presents the options of sealing or not, again by means of the coordinating conjunction “or”, but in this opportunity, the choice is linked to volition and need. Finally, Excerpt 97 does not present the coordinating conjunction seen in the previous examples (and in the majority of optional structures). Nevertheless, the option is implied in the retelling of the actions taken by the user and the decisions made as regards materials. The user explains that the choice of that material is not necessary for the completion of the task, but rather optional.

Obligatory	Forbidden	Optional
6	2	12

Table 5. Occurrences of each type of deontic structures.

The last subtype of instructional compound is the illocutionary force structure and they relate with the relevance of arguments. Illocutionary force structures were observed in a total of 43 instances in the corpus. The said number is distributed into the three categories: necessary, advised to and to be avoided.

Excerpt 82: “3. Grout float is necessary which is like a spongy trowel. Use that to shove the grout into your spaces.” (Post 114)

Excerpt 83: “you might need to add some pin as well if your walls are really out”
(Post 250)

Excerpt 84: “*Transport screws* When a new washing machine arrives the drum is screwed into place to reduce movement during transport. They need to be removed before first use.” (Post 193)

In Excerpts 82 to 84 it may be observed that necessary illocutionary force structures tend to include an explicit reference by means of using the adjective “necessary”, as in Excerpt 82; or by means of using the semi- modal “need to” as in Excerpts 83 and 84.

The second subclass of illocutionary structure is termed *advised to*, suggesting recommendations for the better completion of a stage within the DIY process or of the process itself. In Excerpt 85 below, the recommendation to use grout as material is implied by enhancing its properties. In addition, a further reason is provided for the recommendation for material selection “Should make it as wipeable as tile!” In Excerpt 86, the recommendation is made explicit in the complement “such a game changer”. In addition, the user includes the direct recommendation emphasized by the adverb “highly” to stress the relevance of the product. Finally, in Excerpt 87 the recommendation resembles a hint, for it provides a strategy that may be adopted for the better completion of the task.

Excerpt 85: “I did one coat before grout and then I’ll do at least one more after with the grout. It’s a sealer that dries matte and does not change the look of the brick at all. Should make it as wipeable as tile!” (Post 109)

Excerpt 86: “Now I’ve used miter shears for this bit of the project and they’ve been such a game changer. I would highly recommend getting some.” (Post 258)

Excerpt 87: “For any corners you can just add a bit of wood filler to neaten up and then finally cork all of your edges for that super smooth finish.” (Post 258)

The third and last subcategory of illocutionary force structure, *to be avoided*, refers to discouraged actions or materials to prevent the viewer from obtaining undesired results. Contrary to expectations, this subcategory was only observed in two opportunities, which are presented and discussed in the following lines.

Excerpt 88: “Unless you’re diagnosing a cold radiator, try not to touch your lock shield valve that adjusts flow as this will have previously been balanced to ensure all radiators get equal flow.” (Post 283)

Excerpt 89: “Having your TRV too hot is basically like running your hot water constantly, which can cost you a lot of money.” (post 283)

Excerpt 88 expresses the restricted action explicitly by means of negation in the verb phrase. The reason behind the negation is presented explicitly as well, as the user explains that the shield valve is already configured to secure an equal flow in the radiator, implying that modifying this default setting may cause malfunctioning. Excerpt 89 belongs to the same post, however the explicitness is only given in the adverb “too”. Again, and as is proper of the procedural genre, the consequences of the discouraged action are explicitly expressed.

Necessary	Advised to	To be avoided
17	24	2

Table 6. Use of each subtype of illocutionary force structures.

The second large group of structures which, according to Fontan & Saint-Dizier (2008), accompany instructional structures are referred to as explanation structures. Explanation structures, intertwined with the first, communicate explanations, advice and others which may facilitate instructions. Again they are subcategorized into: facilitation structures (of user help and of controls on instruction realization) and positive and negative argumentation structures with and without author involvement.

The first type of explanation structures, *facilitation structures*, are designed to contribute to answering the question “How to...?”, which guides procedural discourse. This type of structure is further subdivided into three subcategories: hint, evaluation and encouragement.

Excerpt 98: “ I turned them upside down because I find this way to be easier to do the latex.” (Post 159)

Excerpt 99: “ if you’re using thin set or mastic, try to use a color similar to your grout color, that way if anything squeezes out, it’s not as noticeable.” (Post 114)

Excerpt 100: “My tip is to use an off-cut to really tuck the EPDM into the top groove first, and then angle in the gutter, and use a block and mallet to snap it into place.”(Post 273)

In Excerpt 98 that the hint is implicit in the user’s judgement and preferences to ease the completion of the project, in this case, turning tables upside down to latex them better. In the case of Excerpt 99, the user explicitly presents a recommendation so as to obtain a better final product.

The hint is introduced by the verb “try” so as to avoid imposition or command, and the reason behind the suggestion is included to clarify why it is helpful. Finally, in Excerpt 100 the hints are introduced directly, by means of making it the subject of the sentence “My tip is...”. In this excerpt, the hint is divided into three steps and the end result is once more explained. These structures are particularly relevant in DIY discourse as they constitute explicit suggestions for beginners.

The second subtype of facilitation structure, *evaluation*, consists of passing judgement on any aspect of the process: materials, instruments, stages and/or end result. As may be observed in the excerpts below, evaluation may be realized by different means. Excerpt 101 illustrates the use of adjectives to comment on the pieces the user crafted. Similarly, Excerpt 102 introduces evaluation by means of an adjectival phrase, but in this case it refers to a technique applied in the DIY process. Contrary to the previous cases, Excerpt 103 uses evaluation to introduce a possible solution to a problem. Evaluation here is present not only in the use of the adjective but also in the observation of a fault, the wrinkle on the surface. In the following sentence, evaluation is used in the description of the problem in “so tight”. Immediately afterwards, the user introduces the solution to the problem in which the use of the modal verb highlights the unplanned nature of the action. Finally, again a final assessment of the end result is seen in the underlined adjectival phrase. As is also discussed in the section related to narrative analysis, evaluation is another key feature which both genres share. While procedural discourse includes evaluation in relation with materials, tools, techniques and overall results among others, narrative discourse implies evaluative resources to enrich the narration and to construct the desired perspective and interpretation of events, participants and context.

Excerpt 101: “I crafted these adorable decorative pieces for under \$5 each” (Post 122)

Excerpt 102: “And then frog tape to remove the buff on brand new rollers. This is pretty effective.” (Post 245)

Excerpt 103: “Notice the little wrinkle on the second section? The caning dried so tight that it was bowing the wood! We had to re-wet it to close the gap between sections and it wasn’t totally dried when we snapped the picture.” (Post 42)

The third and last subcategory within facilitation structures is identified as *encouragement*. It differs from *motivation* discussed previously as the reassurance that the viewer is capable of performing an action. Encouragement was observed in 30 posts, and it is discussed in the following lines through the analysis of excerpts from the corpus.

Excerpt 104: “Join me if like me, your Reno progress is slow, you’re not sure what you’re doing but want to do it anyway, and you want to save money where you

can by avoiding hiring trades for things you could probably do yourself.” (Post 272)

Excerpt 105: “You can do this! 🌟 😊 😊” (Post 75)

Excerpt 106: “Also, I do want to emphasize, whatever timeline you’re on with your renovation, that is ok! Living in a renovation is no joke, and it’s hell some days. So hang in there, I’m there with ya.” (Post 103)

As may be noted in the previous excerpts, encouragement from the expert is employed to foster self confidence in viewers, both to continue following their progress as learners and also continue following the accounts. Excerpts 104 and 105 employ the modal verbs “could” and “can” in order to emphasize that performing a certain task or project is within the possibilities of the viewers (both in connection with ability and knowledge). Excerpt 106, however, provides a different type of encouragement, manifesting their company with the viewers for technical and emotional support. It may be argued that encouragement serves a double purpose: to constitute emotional support for beginners to perform the DIY project, in line with procedural discourse, and complying with the casual, friendly tone of the platform to secure the success and permanence of the viewers in the account.

Hint	Evaluation	Encouragement
56	110	30

Table 7. Occurrences of each type of facilitation structure.

The second subcategory of facilitation structures is named *control on instruction realization*, and it implies providing guidance for the correct completion of the process, as regards expected results, definitions and illustrations. In the following lines, each of these types of control structures are discussed under the light of excerpts from the corpus.

Users often anticipate the final look of a product or a consequence of performing an action during a process. This kind of information is regarded as *expected result*, and is illustrated in Excerpts 107 to 109 below. As may be observed in the underlined sections, expected results are expressed differently and make reference to diverse aspects of the DIY process. Excerpt 107 anticipates a possible outcome to purging the back of a refrigerator through the modal auxiliary “may” and it is later assessed as a negative consequence with the onomatopoeia “eugh”. In Excerpt 108 the phrases “glass-like finish” (nominal) and perfectly level (adjectival) illustrate the end result the

viewer will obtain after applying wax to a wooden piece. Similarly, in Excerpt 109, the user describes an action, taking measures, and the reason behind it. As she explains the reason, she describes the expected result after realizing the task in “your skirting can sit flush against the wall.”

Excerpt 107: “Don’t miss this opportunity to clean the back of your fridge. You may have some liquid that is leaking out...eugh” (Post 197)

Excerpt 108: “You will have a glass-like finish and then when it’s dry, it will be perfectly level.” (296)

Excerpt 109: “Then you want to measure a mark where the valves are going to go and cut out that space. This is so your skirting can sit flush against the wall.” (Post 281)

The second subtype of control structure is that of definitions. Users provide explanations and descriptions about tools, processes and materials, among others. In the following lines, excerpts from the corpus are analyzed and discussed to further clarify this structure.

Excerpt 110: “but one thing I certainly wasn’t aware of, was that the TRVs (thermostatic valves) on radiators are supposed to be adjusted depending on how often you use the room, how hot you want it and how big the room is.” (Post 283)

Excerpt 111: “Each number represents the room temperature which will start letting in hot water to warm up the rooms. Here’s some numbers to note so make sure you save this for the future reference. Zero means off, the radiator is not working.” (Post 283)

Excerpt 112: “To remedy this, you could let your radiator bleed, that is release water for half an hour (collect in a pot) just to rinse out any air that may be trapped in the pipes somewhere. “ (Post 285)

In Excerpts 110 to 112, definitions are realized mostly by means of clauses, not just phrases. In Excerpt 110, the user clarifies that “TRVs” is the abbreviated form of “thermostatic valves”. In Excerpt 111, there are two instances of definition: the first one implies an explanation and the second a definition. In both cases, the tense in the verb phrases, simple present tense, seems to highlight the constant/ permanent meaning that definitions convey. The same may be observed in Excerpt 112, in which the user resorts to the copular verb “is” in simple present tense once more.

The last subtype of control structure is identified as *illustration* and consists of providing examples to clarify a point, be it a description of material or tool, or the realization of a step within a process. Throughout the study, it has been observed that illustration is performed by means of listing examples and by drawing comparisons. As it may be noted, in Excerpt 113 the user employs a list of elements and features that make a cohesive garden. Conversely, in Excerpts 114 and 115 illustrate the use of comparisons to exemplify a point.

Excerpt 113: “The secret to making it work is designing sections that flow seamlessly, turning your garden into a cohesive journey rather than separate spaces. Think curves, curved paths, repeated materials, and consistent elements to tie everything together.” (Post 286)

Excerpt 114: “I’ll be popping up another reel over the weekend with more about this innovative solution that much like underfloor heating, heats rooms faster, heats more evenly, takes up minimal space and doesn’t need to be on for as long” (Post 281)

Excerpt 115: “That rubber membrane is HEAVY!! hauling it up there was one thing, but laying it was a whole other story! It took a few attempts of laying it and peeling it back and laying it again to get it smooth... it’s very much like vinyl wrap if you’ve ever done anything like that” (Post 273)

Expected result	Definition	Illustration
5	6	13

Table 8. Occurrences of each type of control structures.

The second and last subtype of explanation structures are termed argumentation structures. Similarly to facilitation structures, they are further subdivided into two categories: structures of positive or negative orientation. Structures of positive orientation imply additional information that may further guide the audience in the realization of a procedure. They may be classified according to the degree of author involvement: with author involvement (promises) and without it (advice and justifications). The first kind to be discussed is that of promises. Since they constitute a performative act, they are easily identified by means of the verb “promise” or others of similar meaning. This type of argumentative structure is only used in two instances, Excerpts 116 and 117 below. As may be observed, both Excerpts 116 and 117 introduce promises by means of

the performative verb “promise” with the difference of the use of the modal auxiliary “can” in the first case so as to reinforce the possibility of reassuring the viewer without doubts.

Excerpt 116: “Now onto the stair angles which is where a lot of people get stump I can promise you it’s really straight forward” (Post 258)

Excerpt 117: “Start by pulling it out, I promise you it’s a lot easier than I made it look.” (Post 197)

As for positive orientation without author involvement, two kinds were observed: advice and justification. Advice in this type of structure is associated with safety issues and/ or the correct completion of tasks. It is different from the illocutionary force structure “advised to” since the latter is related to obtaining a better outcome and are closer to suggestions in nature.

Excerpt 118: “I started with putting some paint stripper. Kids, wear a mask.” (Post 165)

Excerpt 119: “5. Depending on your grout, let set up for a while before wiping off.” (Post 114)

Excerpt 120: “This video is all about how to clean out your fridge, It’s recommended to do this about once a month for good maintenance.” (Post 197)

On the one hand, Excerpts 118 and 119 exemplify the use of an explicit command performed by means of a verb in the imperative mood: “wear” and “let”. Contrarily, in Excerpt 120 advice is associated with the optimum frequency with which a process must be performed. In this case, it is introduced by means of the passive voice in the indicative mood “is recommended”. In the three excerpts the depersonalization which characterizes this type of advice in procedural discourse is kept.

The other subtype of positive orientation without author involvement is justification, and it implies providing reasons for the choice of materials and tools, as well as the reasons behind the manner and order of realization of stages within a DIY project. This subtype of control structure is closely related to enhancement through circumstantial of reason analyzed in connection with logico-semantic relations.

Excerpt 121: “I applied two coats of finishing coat to all the MDF I was painting - by sealing with finishing coat first it gives better results when painting on to porous surfaces like MDF.” (Post 153)

Excerpt 122: “I turned them upside down because I find this way to be easier to do the latex.” (Post 159)

Excerpt 123: “I’ve got paint over there so I had to go back over the top and sand that back.” (Post 162)

Justification may be introduced explicitly through causal conjunctions such as “because” and “so”, as in the cases of Excerpts 122 and 123 respectively. In the former, the reason provided justifies a method, and in the latter, the justification accounts for the repetition of a previous step as an exceptional situation. However, Excerpt 121 illustrates the use of justification through the simple present tense of the verb “gives” to state the absolute certainty of the reason behind the application of multiple layers of finishing coat.

Promise	Advice	Justification
4	13	75

Table 9. Use of subtypes of positive argumentation structures.

Finally, the last type of control structure identified by the authors is negative, again with or without author involvement. The former consists of threats, which were not found in the analysis. However, the latter, which is termed *warnings*, was found in 10 opportunities. In the following lines, Excerpts 124 to 126 illustrate the use of warnings to introduce an unrecommended action and the possible consequences of performing it.

Excerpt 124: “Now this is an important step with furniture like this, less is more. You wanna have hardly any paint on that brush, otherwise you are going to have drip marks.” (Post 167)

Excerpt 125: “Unless you’re diagnosing a cold radiator, try not to touch your lock shield valve that adjusts flow as this will have previously been balanced to ensure all radiators get equal flow. If you fully open one, it could cause another to go cold.” (Post 283)

Excerpt 126: “In my last video I showed you how to open the lock shield valve to let in more water flow and heat up the radiator but you don’t want to really touch these as it can affect the efficiency of your boiler.” (Post 283)

In Excerpt 124, the user introduces the warning by presenting an affirmative form with the construction “hardly any” to communicate the unrecommended action, and the consequence of performing it is introduced by the marker “otherwise”. In Excerpt 125, the unrecommended action is introduced through an explicit imperative construction “try not to”. In addition, in this case a specific scenario is presented so as to further restrict the undesired action “unless you are diagnosing a cold radiator”. Finally, the unwanted consequence of not respecting the warning is introduced by means of a conditional. In this way, the warning is simplified and made more explicit by providing in the same sentence the unrecommended action and the negative consequence. Similarly, in Excerpt 126 the warning is presented in one sentence. Once more, as in Excerpt 124, the unrecommended action is introduced in a clause with negation. In addition, the adverb “really” further emphasizes the undesired action.

In this section, the features and components of the procedural genre have been explored and illustrated. It may be noted that the majority of structures identified by Fontan & Saint-Dizier (2008) were identified, hence ratifying the pervasive presence of procedural genre in DIY Instagram accounts. In addition, several structures of the procedural genre were found to share functions with logico-semantic relations, as time and reason circumstantials, and are also closely linked to narration.

Moreover, it has been observed that some structures and features present variations, such as the form and purpose of core instructions, that may be accounted for considering the platform affordances and tendency of use. The variation of mood and tense in instructional compounds are of particular interest and relevance in this study, for they may be linked to the next and final aspect to discuss in this analysis section: the presence of features of the narrative genre.

4.6. Narrative discourse

As discussed in previous sections, the corpus reveals the presence of narrative features intertwined with procedural discourse structures, thus providing a solid answer to the first research question informing this study. In this section, the analysis focuses on the main characteristics of narrative identified by Alexandra Georgakopoulou (2007) in an attempt to respond to the second research question related with the role genres perform within DIY accounts. According to the author, narratives are generally structured around three central dimensions: (a) temporality, understood as the sequencing of events within a double chronology; (b) disruption, involving a conflict, problem, or unexpected situation that motivates subsequent actions; and (c) consciousness, referring to the subjective and interpretative filtering of events through human experience. Beyond these general characteristics, Georgakopoulou also develops a typology of “small narratives” emerging in interactional contexts, particularly within everyday and mediated communication. In social media environments such as Instagram, the interactional dimension of small narratives becomes especially relevant, as storytelling practices are frequently combined

with evaluative comments, audience engagement strategies, and interactional prompts encouraging users to follow, comment, share, or like content. Among the different categories proposed by the author, the type termed breaking news is particularly relevant for the present study, since several narrative sequences identified in the corpus display characteristics associated with this format, including immediacy, personal involvement, and the presentation of unexpected situations requiring resolution. In order to illustrate these findings, the following section presents and analyzes three excerpts drawn from the corpus that exemplify the presence of narrative features, particularly those associated with the breaking news type.

Excerpt 127: “You can’t imagine my horror, **when twelve hours before my flight to Canada**, I discovered my pond was leaking. (**When does the sun set?** - I’ve got two hours- two hours!) So I cycled out to my local B & Q just minutes before it was closing to get a new pond liner. Honestly, That wasn’t the tricky part, I could not catch this fish. But what I did find is the leak. And just **when I thought it couldn’t get any worse**, it started to rain. It took too long for me to come up with a solution for that. This is actually embarrassing. I was already **an hour in** at this point. That’s **when the thunder and lightning started**. And d’you know where you don’t want to be **when a thunder and lightning start**? In a body of water. I didn’t have enough buckets to save all this water, so I just stuck this pump right in and removed the excess to the outside. Oh that was so satisfying. The fish were back in, along with some treatments. But when did I finish? You may be asking yourself... Thankfully I’ve got it done, all I have to do now is pack.” (Post 189)

Excerpt 128: “Anyway **when I saw this in the charity shop** I kind of knew what I wanted to do but it’s been sitting in my workshop for two weeks. I wanted to get a square like an industrial kind of work. Just by looking at it I knew it was gonna come off. I did a little patch up work with filler. Then I had to saw off these handles because they were down dead. But that’s not the end, I sanded them all, but that was after I gave them a good clean up. I wonder what kind of Cds were here once upon a time. I reckon all the 80s classics. Then I took the legs off and I replaced them. Then I sanded the whole unit down before going in with black jack. Then I added some wax to the front drawers and added some new handles and some wheels. And that was the before and here is the after. I’m pretty sure that this is one of my quickest ever upcycles.” (Post 158)

Excerpt 129: “Last year I was ambitious and pulled up the LVT the previous owners put in, as the latex self leveller had cracked making the planks lift and become trip hazards.. turns out they’d had the floor levelled multiple times, with the first attempt apparently supposed to have been polished concrete! 😊 patches of concrete leveller and large areas of latex, it was an absolute mess to sort out.. but I’m so glad I did it. The floors are so flat now, with no risk of lifting, and the new LVT looks amazing! 😍😍” (Post 278)

Temporality is a fundamental feature in narratives, for it helps construct the sequence of events in order. It has been observed that it is mostly realized by means of adverbials and other types of phrases acting as temporal markers. In Excerpt 127, temporality is constructed through adverbial phrases and clauses (highlighted in bold type in the excerpt); and also, by means of conjunctions such as “and” and “so” to signal sequence of events. Similarly, Excerpt 128 introduced adverbial clauses. However, in this case, adverbs such as “after” and “then” are more pervasive to construct temporality and arrange the sequence. Excerpt 129 presents fewer temporal markers for much of the narration implies the description of the floor conditions. Nevertheless, markers such as “last year” and the use of various forms of the past tense help construct temporal arrangement. In the three excerpts, the sequences in which sentences are presented further contribute to the construction of temporality: as one action is presented after the other one, even in the absence of markers, the chronological meaning is conveyed. Moreover, it is interesting to note that all instances of narration found in the corpus, as illustrated in the excerpts, are expressed either in past or in the present tense. The duality the author makes reference to may be better exemplified in Excerpt 127 in comments such as “When does the sun set? - I’ve got two hours- two hours!” making reference to the thoughts the user had within the event told in the narrative, and “You may be asking yourself” as a reflection that is proper of the moment of narration. The construction of temporality further reinforces the interconnectedness of procedural and narrative genres in DIY discourse in Instagram.

The second feature associated with the introduction of a conflict is termed disruption. Narratives require a conflict to trigger the following actions and reach a solution. In the case of Excerpt 127, the conflict is the observation of a leakage in the pond at the back of the user’s garden hours before she travelled to Canada. The conflict is first anticipated in “You can’t imagine my horror” and later introduced in the same sentence. In addition, further complications added to the difficulties the user had to overcome to finally solve the problem. The resolution of the disruption is verbalized at the end of the post in “Thankfully I’ve got it done, all I have to do now is pack.”. In that final sentence, the user clarifies that the conflict was solved “I’ve got it done” and emphasized the completion of the action by stating the change of direction in her attention “all I have to do now is pack.”

In Excerpt 128, the disruptive event is not as evident as in the previous excerpt. However, it does trigger the subsequent actions to complete the task. The conflict seems to be that the user wanted

to decorate a bed table to acquire an industrial style, although it was postponed for some time. The conflict is verbalized in the adversative conjunction “but” in “I kind of knew what I wanted to do but it’s been sitting in my workshop for two weeks. I wanted to get a square like an industrial kind of work.” The following lines explain the steps taken and the thoughts the user had in order to complete the project. The resolution of the conflict is signalled by the introduction of the reveal together with a final, more general reflection. In Excerpt 129, the nature of the disruptive event is anticipated in the first sentence. The description of the user’s attitude as “ambitious” seems to hint that problems after acting could have been anticipated. In the following lines and after justifying the reason for the action, the conflict is introduced. The user proceeds to describe the conditions of the floor to highlight the difficulties the conflict posed and, without mentioning how it was solved, and the resolution is presented in the last sentences. In the clause introduced by the adversative conjunction “but” the resolution is signalled by the evaluative comment “so glad” and the clause “I did it.” The following sentence acts as a general description of the floors post-resolution, hence providing closure to the narration.

The third aspect to discuss is that of consciousness, the human observation of events. This aspect operates similarly to evaluation as understood by Labov & Waletzky (1967) and is intertwined with evaluation structures proper of procedural discourse. The difference lies in the nature of the observation, that of emotional or psychological type. In Excerpt 127, it is realized by means of phrases such as “my horror” describing the emotional state as she discovered the leakage, increased in the clause “I thought it couldn’t get any worse”. In addition, the clause “This is actually embarrassing” introduces another feeling experienced by the user as she found difficulties taking water out of the pond. In Excerpt 128, the psychological state of intuitive recognition of the material quality is expressed in “Just by looking at it I knew”, here the user states that one look at the section of the piece was enough to determine its quality and that it was not going to endure the process. In addition, an episode of digression is observed and verbalized as the user stops the narration of the procedure to reflect on the possible content of the piece in “I wonder what kind of Cds were here once upon a time. I reckon all the 80s classics.” Conversely, in Excerpt 129 emotion and psychological aspects are communicated through the exclamation mark and emoji included at the end of two clauses. In the section “turns out they’d had the floor levelled multiple times, with the first attempt apparently supposed to have been polished concrete! 😬” the surprise the user felt at the moment of removing the floor is evidenced in the phrase “turns out” and the use of the emoji showing a face representing surprise. In addition, the feeling of self-realization and accomplishment the user experienced after the end of the DIY project is verbalized in the last sentences. The adjectival phrases “so glad” and “amazing” seem to express the degree of satisfaction the user reached, emphasized by the two smiling emoji with stars on their faces. As for sections within small narratives, Georgakopoulou (2007) highlights the presence of abstract, core sequence of events and evaluation. The abstract, when encountered, is present at the beginning of the narration, to signal its commencement and anticipate its nature. In Excerpt

127 it is expressed in “You can’t imagine my horror, when”. The clause hints that the user is going to describe the reason behind her horror, particularly after the temporal marker and subordinator “when” to indicate the singularity of the event. In Excerpt 128, it is slightly marked by means of the word “Anyway” as a signal that the information is taking another direction. Opposite to the previous two cases, Excerpt 129 does not present an abstract as it begins the narration with information about the setting “Last year”. As for the sequence of events, it has been found merged with the steps that make the procedure of the DIY being discussed. In Excerpt 127 it includes the dynamic verbs “cycled out”, to indicate the user went on the search for materials to fix the leakage, “did find” to indicate the source of the problem had been found, “stuck this pump” to drain the pond, and “removed” so as to clarify what she did with exceeding water. The rest of the actions are expressed in stative verbs such as “were” in “the fish were back in”. In Excerpt 128 the first section communicates the user’s intentions and plans for the DIY as in the two instances of use of “I wanted”. In the following lines, the user describes the steps. Between each of the steps, evaluative comments and statements disclosing the mental activity of the user were included, described in the previous section in relation with consciousness. As for Excerpt 129, the sequence of events is short, for the focus is on the surprise of the discovery under the floor, as explained above. Some of the verb phrases used to indicate the sequence of events are “pulled up”, to indicate the action that incited the discovery, “had cracked making the planks lift and become trip hazards” to justify the previous action, “turns out” to introduce the discovery of the uneven floor and excessive combination of materials, and “did” to indicate the completion of the task. The subsequent verb phrases “are” and “looks” provide a description of the result obtained after the DIY process. Evaluation is essential in narratives as it provides attributive information of events, setting, characters and others. In this study it has been found in relation with whole projects, stages, instruments and materials, methods and techniques, final outcomes, among others. In Excerpts 127 to 129, instances of evaluation are underlined. In Excerpt 127, evaluation focuses on the user’s attitudes, as in the use of the adverb “honestly”, the clause “when I thought it couldn’t get any worse” expressing the user’s perception of the situation as extremely bad, the onomatopoeia “oh” together with the adjectival phrase “so satisfying” among others. Evaluation also assesses the situation through the nominal phrase “tricky part” and the modal “could not” to express frustration. In addition, evaluation is directed towards materials and tools, in this case in the adjective “new” in “new pond liner”. In Excerpt 128, evaluation is directed towards the piece being upcycled: in the phrase “like an industrial kind of work” to describe the desired overall final look and the adjectival phrase “down dead” to describe the handles in the unit. The whole process is evaluated in the nominal phrase “one of my quickest ever upcycles”; and stages of the process are evaluated as in “little patch up work” to express remedial actions on the piece and in “gave them a good clean up”. In the latter fragment, evaluation is not solely present in the adjective “good”, implying deep and effective, but also in the selected verb phrase “gave” implying a personal commitment to the piece in the action

of giving.

As for Excerpt 129, evaluation related to the user's emotional/psychological state may be observed in the adjective "ambitious". Additionally, the adjective "amazing" emphasizes the feeling of accomplishment and satisfaction experienced by the user. However, in this case, the majority of instances of evaluation were related with the floor conditions before her intervention the nominal phrase "trip hazards", the verb phrase "turns out", and the nominal phrases "patches of concrete leveller" and "large areas of latex" are all employed to portray a negative image, verbalized explicitly in "an absolute mess".

As may be noted in the analysis of the excerpts, several instances of evaluation may be (and are expected to be) found in one narrated event, hence, the number of instances of evaluation present in Table 10, as is the case of the number of abstracts and sequences of events, must be considered as number of posts containing them.

Abstract	Sequence of events	Evaluation
50	94	93

Table 10. Sections of the narrative identified in the corpus

In addition, narrations in the posts make reference to single events, namely, DIY projects, rendered as outstanding by intense focalization. As for the latter, it may be argued that each DIY is presented by users as highly relevant information, providing newly found techniques, the accomplishment of extremely difficult tasks in brief periods of time (as in Excerpts 127 and 129) and with particular yet easily attainable expertise (as in Excerpt 128). Hence, considering the main features of the type of small narrative referred to as breaking news, namely: abstract, sequence of events, evaluation, singularity of events and focalization. Moreover, a certain interactive purpose is found in the narrations: on the one hand, they are posted for viewers to like/comment/share as a response, on the other hand, there are phrases meant to enhance the interactional purpose within the stories. In Excerpt 127, the user includes a rhetorical question addressing the audience "But when did I finish? You may be asking yourself" and the events of the narrative are introduced by positing the singularity of the event directly to the audience by means of the pronoun "you" in "You can't imagine my horror". Similarly, in Excerpt 128, the user includes rhetorical questions to engage the viewer in what seems to be a conversation about the content of the sidetable.

In sum, after a thorough analysis of all instances of narration present in the corpus, and as it stems from the previous lines, it may be stated that Instagram DIY accounts combine the

procedural and narrative genres to construct DIY experiences. At first sight, this seems to serve a dual purpose: on the one hand, the formative/ instructional aspect is conveyed through procedural structures as observed in the previous subsection; on the other hand, narration adds the interactive and engaging aspect that the platform requires for users to sustain their position and gain followers. However, such a differentiation of functions is neither as evident nor as accurate as it could be expected, for instructional compounds are employed to engage the audience, and narration is used to model procedures. Hence, it may be argued that the combination goes beyond fix structures per genre and that, when combined, their inherent features and purposes are bent so as to merge effectively.

5. Between instruction and experience: final reflections

The present study set out to explore the construction of experiences in DIY Instagram accounts by applying a multimodal analysis concentrating on the visual and linguistic modes. Special focus was made on the interconnectedness of text and image in DIY content in a corpus of 300 posts, and generic features in the posts were analyzed in depth in order to answer the following research questions:

- How are house decor and remodeling experiences shared in DIY accounts?
- What discursive genres do said accounts tend to portray?
- How does each genre contribute to conveying meaning?
- How do linguistic and visual modes contribute to the construction of meaning in DIY Instagram accounts?

A preliminary exploration of the corpus had led to the proposition of the following hypotheses:

1. House remodelling and decor experiences shared in Instagram DIY accounts portray elements that characterize the procedural genre.
2. Features of the procedural genre are presented mostly through the visual and linguistic modes.
3. Features of the narrative genre are presented mostly through the linguistic mode.
4. The visual mode is realized mostly through static images and through videos.
5. The linguistic mode is realized mostly through written text in captions and by speech in videos.

After a thorough study of the corpus, it has been found that a wide variation of DIY topics and meanings are conveyed through visual, aural and linguistic modes. The findings show that users' posts combine platform affordances and manners (combination of modes, creative use of the linguistic code, references to post components and requests to enhance engagement) with prototypical features of procedural and narrative genres to construct meaning. The former corresponds to the nature of DIY discourse and the latter contributes to keeping the interactive and engaging style of the platform. The first three hypotheses revolve around the construction of experiences through two genres, the procedural and the narrative genre. Moreover, the modes through which said genres are constructed are presupposed. Concluding reflections related to those aspects of the study are discussed in the following lines.

In relation with genre construction, the presence of both procedural and narrative genres was verified. The various types and subtypes of instruction and explanation structures which are at

the core of procedural discourse were identified and their use was observed in relations with the process of meaning-making mostly through the linguistic mode as hypothesized at the beginning of the study. Nevertheless, it must be clarified that the presence of oral text in the aural mode, pervasive in the corpus, had not been foreseen in the hypothesis. The lexical and grammatical aspects which characterize instruction and explanation compounds are most generally kept. Interestingly, core instructional compounds, which are the most essential structures in procedural discourse, were found to operate in coordination with platform uses and other online common practices, such as directing viewers' attention to specific elements of the post and requesting involvement through comments and likes, among others. Furthermore, textual variations (discussed in the theoretical section as Netspeak) have been found to be functional to the construction of procedural discourse. Users' employ bullet points to list materials and procedures, ats and hashtags to highlight and link project designers, products, services and stores. Other aspects such as capitalization are employed to emphasize evaluation structures, both to construct the procedure and to comply with platform uses and informal and colloquial style.

Visual resources are mostly utilized to illustrate the realization of the DIY project by means of showing the expert performing the project, or stages of the project in the case of videos, and demonstrating the "before" and "after" of the project in pictures at the time they portray the most significant events in narrative accounts. Hence, it may be stated that visual resources have a paramount significance in the construction of DIY experiences in Instagram accounts. In the analysis of status of text-image relations, it was found that the linguistic mode in the form of oral or written text operates independently from visual resources in very few instances. Hence, even though the linguistic mode verbalizes the structures proper of the genre, visual modes convey meaning in a more independent status. Hence, the hypothesis implying the interconnectedness of linguistic and visual modes for the construction of procedural discourse was verified.

As regards the construction of the narrative genre, the basic structural components identified by Georgakopoulou (2007) were observed: the abstract is mostly realized by sentences identifying the nature of the DIY project; disruptive events may be included as a contextual factor or as part of the DIY process; and consciousness and evaluation are constructed through the use of adverbials, adjectival phrases, exclamative comments and other linguistic devices, in relation with the context, the materials and/or instruments and the project itself. Additionally, it may be argued that the use of verbs in the past tense in the indicative mood in core instruction compounds, contrary to the characteristic imperative form, may be accounted for by the incorporation of the narrative feature of telling events in the past tense. Such structural adjustment foregrounds the interconnectedness of both genres in DIY discourse in Instagram accounts. The multimodal analysis has demonstrated that visual resources, particularly videos, help construct temporal linearity and the core sequence of events, that is, the experiences of producing the DIY project. As stated in the hypothesis, the linguistic mode is essential for the overall construction of the narration: it is used to introduce the abstract, to present and highlight the relevance and singularity of the disruptive event, and to incorporate instances of evaluation. Hence it may be

stated that, both the linguistic mode (in combination with the aural in the case of oral text) and the visual mode (in the case of videos) are intertwined in the construction of the genre. In sum, the visual mode helps construct temporality, while the rest of narrative features are constructed by means of the linguistic mode, mostly in oral retellings communicated through the aural mode. This last aspect had not been foreseen in the hypotheses.

The last two hypotheses focus on the construction of modes. In this regard, three modes have been found to operate interconnectedly, visual, linguistic and aural. The visual mode has been found to have more relevance in the construction of DIY discourse. This may be accounted for in relation with the visual nature of the platform and the need for illustrative devices proper of DIY discourse. Moreover, in the analysis of text-image relations, it was observed that texts in captions and in video/picture rely on the image they accompany for full comprehension. The linguistic mode present in captions or in combination with the aural mode as a form of retelling, seems to be used mostly for process description and contextualization in the construction of procedural discourse, presenting the structures to guide the viewer in the realization of the DIY project. It also acquires a relevant role in the construction of the narrative genre as it verbalizes the abstract, key events and instances of evaluation. The aural mode has been observed to serve two main purposes: on the one hand, it provides an engaging complement accompanying videos with music, instrumental or with inspirational lyrics, and on the other hand it provides an oral retelling of the realization of the DIY project, contributing to the construction of both genres.

The present study focused on multimodal interconnectedness for the construction of DIY experiences, focusing on the combination of procedural and narrative genres. Even though platform affordances and constraints were included in the analysis, they were not explored in depth, for viewers' reception and participation in each post was not within the scope of this research. In order to further understand the effect such a multimodal genre hybridity has on the viewers and to hypothesize over the purposes for stylistic and linguistic choices in terms of engagement and group representation, further research is required. Moreover, given the growing pervasiveness of online platforms in people's daily activities, further multimodal analysis of genre hybridity in relation with other discourse types may enrich our understanding of the interplay of platform affordances and uses and discursive hybridity constructed through a combination of modes.

In order to provide a concluding answer to the questions informing this study, it may be stated that remodelling experiences in DIY Instagram are shared through a combination of visual, linguistic and aural modes to construct a hybrid discourse intertwining procedural and narrative genres. While procedural discourse accounts for the characteristic interpretation and conception of DIY discourse, the narrative genre softens the structural rigidity of procedural compounds by presenting the DIY process through the lens of personal experience, constructing a small narrative (Georgakopoulou, 2007) in which the DIY project is either an attempt to solve a disruptive event within a narrative or the narrated event itself. A combination of visual, linguistic and aural modes operates to construct the combination of the aforementioned genres. Visual

devices realize the function of visual representation of the procedural and/ or narration, complying with the most salient affordances of the platform. Interestingly and contrary to what was foreseen when this study was designed, the aural mode is closely related to the linguistic mode when it provides an oral retelling/ recount of the process/narration. The linguistic mode verbalizes and structures the information that cannot be conveyed visually but keeping a high degree of visual dependency.

Finally, it may be held that as this research discloses genre hybridity in DIY Instagram accounts through a thorough multimodal analysis, it helps illustrate how the interconnectedness of visual, linguistic and aural modes helps construct procedural and narrative meaning while complying with platform style and uses. Furthermore, it may constitute a fruitful pedagogical instrument to explore the construction of genre hybridity within the boundaries of the channel, in this case a mainly visual online platform, and to be applied for the analysis of other discourse genres.

Ultimately, the findings suggest that meaning in contemporary DIY discourse does not reside in individual modes or genres, but in their dynamic interaction. Instagram DIY accounts illustrate how procedural and narrative meanings are collaboratively constructed through visual, linguistic and aural resources, giving rise to a distinctive form of multimodal genre hybridity. In this sense, the study not only sheds light on the communicative practices of DIY communities, but also contributes to broader discussions on genre, multimodality and digital discourse in contemporary social media environments. From a theoretical perspective, the findings suggest that DIY discourse on Instagram is best understood as a form of multimodal genre hybridity, in which procedural and narrative genres are not merely juxtaposed but closely intertwined in the construction of meaning. Methodologically, the study also demonstrates the value of combining multimodal analysis with genre-oriented approaches, as the integration of Martinec and Salway's framework with procedural and narrative genre analysis allowed for a more comprehensive understanding of how experiences are constructed and communicated in social media environments. Furthermore, the relevance of the aural mode, which was not fully anticipated at the outset of the study, highlights the need to consider oral retellings as a significant resource in future analyses of digital discourse.

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Appendix

Given the extension of the corpus, it was decided that a selection of posts of each account would be more appropriate. Hence, a series of five posts per account are presented.

Account 1: @oakandfeatherdecor

1	14/08/2023	Lately, I've felt like I've had a lot of reasons to not make art. But when I don't make, I lose part of myself. I start to feel untethered and I don't like that feeling. So I'm here, although I feel fragile, lonely, and uncertain. Art needs to be made and I know I want to make it. ❤️ #woodsigns #signmaker #kidsroom #kidsroomdecor #kidsroom #growthruler #scrollsaw #art #woodart #artwork #timelapseart #howitsmade #doityourself #maker Audio in video: Do not let anything stop you from making art. Just...make...things.	https://www.instagram.com/p/Cv8U_FkMxKL/	271
2	01/08/2023	It's the bare feet for me 🐾. This is my first time working with 100 year old barn board! It is for a wedding sign and the wood is from the family farm. Because the wood is so fragile, I had to come up with a creative way to brace it and also create an area for people to sign as a wedding guestbook! What do you think of what I came up with?? Not featured is the process I used for cleaning which included dry brushing, vacuuming, wire brushing, spot sanding, and sealing the entire thing with a water based sealer to really protect the wood for the long term!! Stay tuned to see it all finished up!! #iykyk #hardwork #scrollsaw #smallbusiness #woodworkHER #woodsign #barnboard #barnwood #weddingsign #dewalt	https://www.instagram.com/p/CvbDPUEJJNp/	538

3	10/06/2023	Get to work 🤖	https://www.instagram.com/p/CtVLCORPkTb/	27/2
4	28/04/2023	My first mosaic backer and it went #viral on that other app! Cause it's amazing??? Well, no, it was because people said I did it wrong, they'd seen better, that I used too much glue, that I glued it wrong, that I clamped it wrong... but what I see? I see me trying something new, making something beautiful even if it isn't the best or the "right way". I see a cool project! Even if I did eventually completely mess it up. 😂 Make sure to follow along because I do have to remake this since I accidentally cut into it 🙈 Im going to do a slightly different design and like always take what I learned the first time and make the second one even better. You coming along?? #woodmosaic #woodworking #woodart #learnwithme #diy #diyprojects #glueup #maker #madeinontario #canada	https://www.instagram.com/oakandfeatherdecor/reel/CrmVdFdrmr4/	11/23
5	29/12/2023	A maple syrup sign cut from maple just makes sense, doesn't it? #woodsigns #scrollsaw #woodart Audio with phrases: you need to get a real job...	https://www.instagram.com/reel/C1dPtEgrHaL/	87/38

Account 2: @vintagerevivals

31	03/10/2021	5 years ago I walked into an old empty crumbly building. For the previous year we had been working so hard to find/build a new house and no matter what we did, we could not make it work. The simplest things went wrong and it was impossible to not feel frustrated and discouraged. I woke up one night with the clearest thought in my mind, "Wait upon the lord and have patience in his goodness and timing" A month later I was there, standing in this old building. When I walked into the open Adobe room my heart fell on the floor. This was it, this is why nothing had worked out, it was straight out of my most wild dreams. This building that had already lived lifetimes was meant to be ours, it was our turn to leave our mark on it and love it.	https://www.instagram.com/p/CUkuL36pFjx/?img_index=1	31/12
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		When I walk into it today, this room that connected with my soul so completely, it feels the exact same way. It was 100 years in the making and it is perfect ♡ I have so many details to share, so many people to thank, but just for this post I want to share my belief that there are incredible things coming into your life. If you are in the frustrated part, in the waiting part, in the scary “holy crap what did we get ourselves into!?” part, in the “I am moving forward but I am exhausted part.” or in the celebration part. You’re not alone, we are cheering you on!! Miracles friends they are real, and you are one of them in our life. Thank you for believing in us! ♡ #santaclaramerc		
3 2	27/01/2023	Welcome to My Jungle pt.1! This is our living room! It’s full of natural light, forest sized trees, a sea of snake plants, and a living wall that you can disappear into. To me, having a plant filled home means embracing and celebrating every part of what makes your space unique! Houseplants bring the best energy! Stick around and I’ll teach you everything I know to care for the ones in your home! Step 1: Start with good lighting and @happyhappyhouseplant Plant Food! (If you want more details on our renovations you can check out @vintagerevivals or our show on @magnolianetwork In With the Old S1E1) Now who wants to come help me dust these leaves? What space do you want to see next?! #happyhappyhouseplant #santaclaramerc #magnoliaworkshops #magnolianetwork	https://www.instagram.com/p/Cn8NMNese_B/	32 90
3 3	07/09/2022	A year of growth on the living wall!! (and the girl!!) Missing you guys over here, but thrilled to death to be helping plants take over your homes over at @happyhappyhouseplant! Come join me over there if you haven’t already!! After a nice long stretch we’re picking up our paint brushes again and will be back soon with some fun house projects! (You know I can’t break my 10 yr streak of announcing @sherwinwilliams Color of the Year!) Love you all! #happyhappyhouseplant #biophilicdesign #houseplants #livingwall	https://www.instagram.com/p/CiOIKGcr0LZ/?img_index=1	11 02

3 4	06/05/2 022	The primary bathroom!!! Complete with handmade tile, original adobe, a raised toilet, and pure freaking love! #santaclaramerc	https://www.instagram.com/p/CdOV9AwrwP/?img_index=1	10 64
3 5	26/10/2 021	After almost giving up on using these gorgeous @crystorama globe lights, we did a quick pivot with the design. Instead of spreading them all throughout the space, we added a beam and installed 2 right by each other. It is the perfect statement for this part of the Merc! And at 30" statement is their middle name! @bpatrickflynn you are a visionary!! #santaclaramerc #crystoramastyle	https://www.instagram.com/p/CVgRjO1hNCl/?img_index=1	12 62

Account 3: @anothadiyproject

6 1	14/09/2 021	✨ it's a wrap on this accent wall!! The Metallic Gold is a hit and I'm so glad my clients let me have creative control on this one!! 🍷🍷 #diy #digitalart #diyprojects #dihomedecor #diycrafts #diydecor #decor #homer renovation #homeremodel #homerenovations #accentwall #kitchendesign #kitchenremodel #bloggerstyle #masterbathroom #freestandingbath #bathroomdesign #bathroomremodel #bathroomdecor #bubblebath #masterbedroom #highceilings #diycloset #frontporchdecor #livingroomdecor #hgtv #HGTVnetwork #Lowes #blackgirlmagic	https://www.instagram.com/p/CT0S5SVFPDI/	492
6 2	28/03/2 022	✨ I do not take for granted the gift that God has blessed me with. I do not take for granted the ability to change people's lives by creating beautiful spaces. I am truly blessed 💖 ✨ #diy #diyprojects #dihomedecor #diycrafts #diydecor #decor #homer renovation #homeremodel #homerenovations #accentwall #bloggerstyle #masterbedroom #homedecor #hgtv #HGTVnetwork #Lowes #blackgirlmagic #wallpaper #sittingroom #influencer #interiordesign Audio in video: The greatest gift that you can give to yourself is to find something that you are naturally adept at and figure out a way to make a living at it. Because if you do that, everyday will be a playday. you'll never battle in a stream. You'll love what you do and if you love what you do, why'd you wanna stop doing it?	https://www.instagram.com/p/Cbp7hCtIRvO/	192 64

6 3	02/04/2022	🌟 It's been a looong week but I couldn't be more happier with the finish product of this space! 😊 If this room was in your home, would you ever leave? I absolutely love it!! 😊 #diy #digitalart #diyprojects #dihomedecor #diycrafts #diydecor #decor #homerrenovation #homeremodel #homerrenovations #accentwall #livingroomdecor #hgtv #HGTVnetwork #Lowes #blackgirlmagic #theatreroom #hometheatre #movieposter #allblack #allblackeverything #interiordesign #influencer Text on video: DIY Home Theatre transformation	https://www.instagram.com/p/Cb2VriMFpCq/	483
6 4	11/04/2022	🌟 OMG!! YALL HOW DID WE GET HERE!!! 10 FREAKIN THOUSAND FOLLOWERS!! WE ARE GOING LIVE TONIGHT AT 7pm!! BRING YOUR DRINKS AND LETS HAVE SOME FUN!! 🌟 IM SO BLESSED AND GRATEFUL FOR EACH AND EVERY ONE OF YOU!! ❤️ ❤️ ❤️ 🌟 🌟 🌟 ITS ONLY UP FROM HERE!! #10k #10kfollowers diy #digitalart #diyprojects #dihomedecor #diycrafts #diydecor #decor #homerrenovation #homeremodel ##accentwall #bloggerstyle #hgtv #HGTVnetwork #Lowes #blackgirlmagic #influencer Text on pic: Thank you! 10 K followers	https://www.instagram.com/p/CcOcUH6lVlh/	419
6 5	16/04/2022	🌟 This feature wall was a hit! I love the dramatic look it gave the foyer! 😊 Y'all this was a looong 2 days, but we pulled it off!! 🙏 Worth every second! 😊 #diy #digitalart #diyprojects #dihomedecor #diycrafts #diydecor #decor #homerrenovation #homeremodel #homerrenovations #accentwall #bloggerstyle #highceilings #diycloset #hgtv #HGTVnetwork #Lowes #blackgirlmagic #featurewall #influencer #creator #gray Text on video: DIY Feature wall	https://www.instagram.com/p/CcbQWkJInRD/	1029

Account 4: @diysquid

9 1	27/03/2025	Dogs haven't ruined it yet lol 😊 Comment "door" and I'll send you the link! You have to be following me or check your message requests if you don't see it! Text in the video: It's that time of the year again.	https://www.instagram.com/p/DHty1s4JJID/	7592
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9 2	28/01/2025	Home takes time. Home takes time. Home takes time ☐ 🤔 🛠️ The exterior of our house needs some MAJOR MAJOR TLC. But unfortunately that's gonna cost so much, I'm gonna need to be Joanna Gaines to afford it. So for now it's on hold. Now if someone could make me as rich as Joanna, please do me. Don't mind the children's toys still out in January. Adds to the trashy aesthetic. 🧸 Text in video: My house on the outside. My house on the inside.	https://www.instagram.com/p/DFYQZjPpfZy/	123 8
9 3	20/12/2024	8 months. 2 kids. Over 70 days. So many mistakes. & Hundreds of naps. I did it ☐ Trying to be proud. Trying not to dwell on my mistakes or the things I should've done better or that aren't so pretty. It's hard but I'm trying to. Not gonna lie, it was really hard on my own. I usually always work with Max and it's nice to have two brains to bounce things off of and make sure you don't forget something. Levelness is a big thing I forget 🤔 ☐ So yes I'm very proud I did it 95% alone. But next time, Max you're helping lol Big shoutout to Code Plumbing from Seward for coming to save me with my plumbing. My last plumbers literally were doing everything awful and I was so terrified to have them finish it. Nate is amazing at communication. Fair price and awesome work. Hard to come by both nowadays. Trust me when I say I've used my fair share of plumbers and he's the best. 🙏🙏	https://www.instagram.com/p/DDz4Uy2pk1f/?img_index=5	152 5
9 4	26/09/2024	Comment "door" and I'll send you the link! With cool fall weather approaching, I knew we needed something for this door! I'm obsessed with windows open, fresh air, crisp fall mornings, and sweatshirt weather. Imma real basic bitch lol. So when @hillhousediaries shared this screen, I commented and bought it nearly immediately. And we've loved it. Our door didn't allow for any type of screen door on it so this was an amazing alternative. Keeps bugs out, kids and dogs in! Make sure you check your message requests if you don't follow me! Text in the video: POV you want a screen door without a screen door.	https://www.instagram.com/p/DAYxlpApvRj/	599 8
9 5	02/02/2024	Judd says he's a big fan of his room tho. He is one month old today. How is that possible?! ☐ 🤔 Text in video: A beautiful nursery room does not make a happy baby. But it makes a happy mum (winky-eyed face)	https://www.instagram.com/p/C22zmMnJkI9/?hl=es	143 3

Account 5: @d.i.y.holic

1 2 1	20/01/2025	Color coordinating my cardstock has never been SO satisfying! 🌈 Finally took the time to organize them and I am loving it 🙌 Who else finds joy in organizing their craft supplies? Comment "Organizer" if you need the link to these amazing acrylic organizers. I've had them for a few years, and they have helped keep all of my cardstock sheets in great condition! • • • • #craftroom #craftroomorganization #cardstock #cardstockcrafts #papercrafts #papercrafting #cardstockpaper #organization #organizationideas #storage #craftersofinstagram #craftroom #craftersofig #diy #diyholic #howto #manualidades #papel #amazon #amazonfinds #amazonhome	https://www.instagram.com/p/C2TutbmtOQJ/	10248
1 2 2	24/01/2025	Easy DIY No-sew Bow Pillows, perfect Valentine's Day decor! ❤️ With some velvet fabric from Dollar Tree, I crafted these adorable decorative pieces for under \$5 each! 😊 Supplies 🛒 - Velvet Fabric (I used 3 rolls for each pillow) @dollartree - Poly-Fill Stuffing - Fabric Glue @krazy_products Fix Clear - Hot glue @surebonder • • • #dollartree #dollartreediy #dollartreecrafts #diyvalentines #valentines #diyprojects #craft #manualidades #fabric #crafts #cricut #craftersgonnacraft #diydecor #dollartreecommunity #dollartreefinds #diyholic	https://www.instagram.com/p/DFMZTWzNQR4/	296
1 2 3	18/01/2025	A tin mailbox with some faux florals and a quote for Valentine's Day! It's the perfect spot to tuck in a note or even a gift card for that special someone. How cute would that be? 📬💐	https://www.instagram.com/p/DE8-ypKtC6j/	180

		• • • #valentinesday #valentines #valentinesdecor #decor #vinyl #diydecor #cricut #cricutprojects #cricutbeginner #manualidades #craft #diadesanvalentin #sanvalentin #handmade #dollartreediy #dollartreefinds #diy		
1 2 4	27/12/2024	!!CLOSED!! Congratulations to the winner: @melody_tautolo 🎉 🌟 GIVEAWAY DAY 3! 🌟 We are excited to announce today's giveaway: One lucky winner will receive all of these amazing @cricut products! 🎁 YAYYYYY! This includes: 1 Cricut Joy extra! 1 Cricut Heat Press 1 Cricut Easy Press mat 10 Cricut Smart Vinyl Rolls 1 Smart Paper™ Sticker Cardstock, Pastels 1 Cricut Roll Holder For a chance to win, make sure to complete each of the following steps ↓ 1. Like and save this post. 2. Follow all of the following accounts (we will be checking): - @craftingbymayra - @craftykari - @d.i.y.holic - @luciamallea - @cricut 3. Tag a friend in this post (more tags = more entries, so please separate your tags with a comment). 4. Comment with your favorite color! BONUS: Share this post! Giveaway will close 1.11 and winners will be announced 🍀 1.15 ☐ via Instagram stories and will be tagged in this post.	https://www.instagram.com/p/DEGCPOihBau/	184

		This giveaway is in no way sponsored, endorsed, or administered by, or associated with, Instagram. By entering, participants confirm they are residents of the U.S. #crafter #MakeltWithMichaels #DIYprojects #craftersgonnacraft #craftersofig #craftersofinstagram #craft #diy #cricut #cricutmade		
1 2 5	23/12/2024	#ad Watch as I work with a @bellacanvas tee and vibrant foil colors to create a unique design for the Holidays! 🎄 ✨ BELLA+CANVAS is my preferred choice for quality apparel that enhances any project. This electra foil process is simple, but the results are incredible! Have you tried this technique? 🤔🤔 Bella+Canvas provides exceptional quality and comfort in their apparel, making it the ideal fabric for creative projects. The quality is outstanding, allowing for easy application of custom designs using techniques such as Electra Foil. The fabric is soft and durable, ensuring that my creations not only look great but also feel great to wear! 🔥 Supplies: - BELLA+CANVAS Tee - Color: Natural - Siser EasyWeed Adhesive - StarCraft Electra Foil - Heat Resistant Tape - Heat Press #bellacanvas #tees #ironon #htv #weedingvinyl #vinyl #cricut #tshirt #blanks #custommade #foil #crafter #manualidades #christmasdiy #navidad #diy #diyholi Audio in video: Today I'm excited to show you how to apply Electra Foil to a Bella Canvas Tee Start by cutting your design by using the Siser EasyWeed Adhesive. Remember to place the shiny side down on the cutting mat, and near your image before cutting. Once it's done, carefully peel it off the mat and wheat the design. The adhesive is transparent so using tool like that really helps with the stuff. Now press the adhesive layer first for 15 seconds at 305 degrees. Make sure you wait a few seconds before removing the plastic sheet. Next cut your StarCraft Electra foil big enough to cover your design elements. I'm using three different colours for an extra puff of colour for the Holidays. Press it again at the same time and temperature, but this time let it cool completely before quickly peeling off the foil. The results are amazing. Have you tried this technique before? Remember to check out Bella Canvas	https://www.instagram.com/p/DD6Fyp4NV4A/	333

Account 6: @do.it.yourself.mum

1 5 1	19/03/2024	Can I at least get a Blue Peter badge for all my efforts? Which one's your favourite makeover? Colour paint used in this video 1. 'Funky Dora' 2. 'Salt Of The Earth' 3. 'Hornblower' mixed with a dash of 'loof' 4. 'Cool Beans' 5. 'Last Dance' 6. 'Funky Dora' 7. 'Salt Of The Earth' 8. 'Hornblower' All paint is from @frenchicpaint #gifted #ikeahack #ikeahacks #ikeahackers #ikeahackersofficial #ikea #diy #furnitureflip #upcycledfurniture	https://www.instagram.com/p/C4tJGvKrr00/	375 10
1 5 2	22/06/2023	DIY Pallet Sofa 🌞 This has been hard work in this heat but totally worth it for a new seating area for my garden. I haven't worked out the cushion situation yet but eventually it will have cushions for the bottom. I used a total of 12 pallets, I cut them in half and stacked them on top of each other. I then used some long pallet wood to close it all in. I bought my pallets and pallet wood from @kbs_wood but you can pick them up for free. This project has cost me around £50-£60, not bad when you see the price of outdoor furniture these days. #palletwood #palletfurniture #pallets #reclaimedwood #outsidefurniture #summer #gardeninspiration Text in video: Here we go... Let's make a sitting area out of old pallets. I cut the pallets in half and stacked three on each other I then took off the top layer of pallet wood Attached them together and then added the long pallet wood	https://www.instagram.com/p/CtzRdKGsJ4_/	297 53

		Added pallets to make a back and made some armrest Sanded and stained And this is the result...just need some cushions now		
1 5 3	19/02/2024	♡ IKEA KALLAX MAKEOVER ♡ So this project was going so well...until I dropped the KALLAX trying to get it inside all by myself. I spent most of the day fixing it in the areas it had broken. I'm glad I persevered as I LOVE how it turned out. I used @frenchicpaint 'Funky Dora' in their Lazy Range for the whole unit. Once the KALLAX was sanded down with a 120 grit it was ready to be painted straight on. I applied two coats of finishing coat to all the MDF I was painting - by sealing with finishing coat first it gives better results when painting on to porous surfaces like MDF. I bought a barn door kit from Amazon to create the sliding door. Handle is also from Amazon. People ask me how I come up with these ideas. They literally just pop into my head randomly, or I see a piece of furniture similar and think I can make that. Ask me to write an essay or work out algebra and I'm screwed. Can't have it all 😅 #ad #kallaxhack #ikeahack #ikeahacks #ikeahackers #kallaxhack	https://www.instagram.com/p/C3imLKur3ix/	204 21
1 5 4	13/04/2025	Caravan Upcycle Day one... Call me crazy but this has been on my bucket list for a long time. So here we go. Any advice welcome please 😊	https://www.instagram.com/p/DIW-wf-IBhL/	120 8
1 5 5	06/04/2025	Charity shop battle off!!! We picked these bedside tables up from a charity shop a while back, and my eldest son George wanted to makeover one and myself do the other one. This was so much fun to do. The sun was shining, I was doing what I love with my boy. If I'm being completely honest, I prefer George's. Text in video: Two identical bedside tables from a charity shop about to get their own personality.	https://www.instagram.com/p/DIHAqW2lwir/	229

Account 7: @diywithemma

1 8 1	21/09/2022	👋 Hi 👋 It's been YEARS since I introduced myself properly on this account (Insta) and NEVER on Facebook. There's a whole bunch of newbies to the channel so I'm gonna give you the 101, in a rare DIY With Emma static grid post. 😊 I'm Emma and I've been running my Insta account for about 4 years. My first posts were a whole bunch of time lapses of me doing my renovation. Needless to say, in 2018 videos weren't all that popular on Insta or FB and I didn't really find my people. 👤 Joined tiktok in 2020 and grew a DIY community very quickly, currently 333k as well as communities on FB (233k) and Pinterest (13k). 👉 I realised I was able to help people get into DIY and started doing how-to videos and DIY hacks. I gave daily updates of whatever I was working on and these became my "follow along" projects, where I would show the things that went well and more importantly the things that didn't go well, to normalise the learning process for others on social media. 😓 I reached a point where I was working 7 days a week; 60 hours a week as a consultant and every other waking minute making content that I published 1-2 times DAILY. I could no longer do both, I had to choose. 🏠 I quit my corporate job in March 2021 and I am now a full-time content creator helping people to do DIY in their homes. 🦸 I dress as superheroes to remind people that DIY is supposed to be fun and that DIY is for everybody; you don't need to look or be a certain way to do DIY, regardless of what you might have been taught growing up. 🙏 You don't need a certain amount of experience to get started and it's really normal to make mistakes when you are learning something new. The social pressure to get it right first time stops so many people from having the courage to even start. 😊 It's my mission to make DIY accessible and affordable for everyone. It's why I caption my videos on Tiktok and Instagram. Although as a dyslexic person myself, its not without a spelling mistake or two. 💬 I find it exceptionally rewarding to be the face of @diywithemma because I know it helps people; you tell me EVERY DAY. ❤️ But, I'm glad you're here because you help me too, I was so miserable in corporate.	https://www.instagram.com/p/CiyVRFKKr6d/	14 4
1 8 2	09/04/2025	Um... Excuse me??	https://www.instagram.com/p/DIPSGclueRP/	20 6

		Text in video: POV you're using a brand new drill bit		
1 8 3	09/04/2025	How on earth did that get there?! 🤖 #diywithemma #diy #diyproject #diyprojectsideas #diy #dihomedecor #dihomedecorating #diyhome #diyhomeimprovement #homerenovations #homerenovationsuk Text in video: casually tying my plants with wire when I noticed...	https://www.instagram.com/p/DIOBzQuJIC1/	16 4
1 8 4	31/12/2024	These are four of my absolute favourite painting and decorating hacks from this year. Which is yours? #diysos #painting #beginnerdiy #diy #diyhomeprojects #decoratinghacks #lifehack #diyhack Text in video: Top 4 painting hacks	https://www.instagram.com/p/DEQFw8wslsO/	14 7
1 8 5	31/10/2024	People often ask me how to find my DIY course, so comment DIY and I'll get it sent directly to your inbox using some super helpful automation software. That way I won't miss your message which I sometimes do! #dyslexialife I'll also add the door air wedges onto my Amazon Store front via an affiliate link and add to my stories a thumbnail. #diytutorial #diycourse #diyhomeprojects Audio in video: If you've got a door that is catching, you don't need to suffer anymore. On those doors you can just adjust the hinges, so that it sits better. But on mine, the door's actually too big for the frame. So I'm going to have to use my planer to take off a bit of the excess material, which I can do by keeping it as flat as possible on the surface and taking off small shavings. Normally doors come in standard sizes, so you won't need to do this. But my old Victorian frame is odd with shapes. I'm going to take a few millimeters and I need to cut back out the space of the hinge. Just easily done with a chisel. This is a handy thing to learn if you're hanging your door for the first time, because they won't come with these pre-set holes. The goal is to make it sit flush to the door. I don't know if you've ever heard about live-laugh-love but the DIY version is live-level-love it. I love these pumps you can get for doors. You slip them under, you pump it up, and you put it exactly in the right position saves you from trying to get your feet stick under to get it to the right height. Once you're done and you tested that the door closes, you can just release the air and pull it back out. And now, no more of me or my friends getting stuck in the bathroom. And, hey if this was helpful, I was thinking of making a full course for beginners. Don't forget everybody to live, level it and love it.	https://www.instagram.com/p/DByhBDDMqrE/	57 2

Account 8: @houseprojectuk

2 1 1	25/01/2024	Hey! 🙌 I'm in project limbo at the moment as I wait to hear when the work on the driveway and finishing the house exterior can restart! So sharing one of my fave IKEA builds from September (and also manifesting warm weather for DIY in shorts again!) . PS tell me more about you in the snazzy new poll feature! . #ikeaivar #ikeahack #homestorage #diyer #diyideas #bookcasestyling #livingroomdecor #livingroomdesignideas #livingroomstyling #housetohomestory #houseaccount #homeuk #diydecorideas #housetohomeshare Text in video: If you love IKEA hacks, DIY projects, a bit of winging it, budget boosting ideas, girl graft (muscle emoji), and moody paint colours ... welcome to my house project (waving hand emoji)	https://www.instagram.com/p/C2g47ZKqPnQ/	162 6
2 1 2	14/03/2022	I'm so pleased I gave it a go! 🙌 . I'll show you how I did my fluted bench in detail very soon, but for now here are the items you need, if you want to try the same! Save this reel! . I really hope you like it and absolute fair play to the professionals who do this every day! What a workout! 💪 . . PR products Fabric @linwood_fabric Moss velvet Foam @gbfoam Pre cut blocks #housetour #interiorcurve #diningroomdesign #diningbench #upholsterylife #velvetupholstery #inspire_and_create #designsponge #cozyhomeshots #thornior #myhousethismonth #apartmenttherapy #lovewhereyou dwell #interioresdecor #stylingmyhome #diyonabudget	https://www.instagram.com/p/CbFnHyABAA/	325

		#greenvelvet #diningroominspo #cornerofmyhome #banquette #girlsthatdecor #renovatingourhome #scandimaximalism #interiors4all Text in video: When you get quoted “at least a grand” for upholstery...so you decide to do it yourself. Let me show you what I used... Pre cut foam, 3 mm hardboard, 6m of 2oz wadding, 8m of fabric, electric staple gun + 4000 staples, adhesive and Velcro strips. Detailed tutorial coming soon!		
2 1 3	25/05/2024	The most exciting, exhausting and expensive journey! But worth it now we are coming out the other side.. What are you up to this bank holiday? Mine is looking like 🏠👨👩👧👦🍷🍷 let me know in emojis or ask me anything housey! Have a good one! Lx . #renovated #renovationuk #housetohome #ourstory #homeinspo #myhomestyle #inspiringhomes #ukhomer renovation #realhomes #renovationlife #renovatingwithkids #myhomevibe #welcometomyhouse #uglyhousetolovelyhouse #fixerupperinspired Text in video: Our story: 5 years ago we moved into this 1970s fixer upper with a 1 and 3 year old. And absolutely no reno experience. We knew it had tons of potential. But needed a lot of work and would be a huge financial commitment. We've put our heart and soul into this project. To create our family home	https://www.instagram.com/p/C7YXvG2qjaS/	18 93
2 1 4	15/04/2025	I am Loving the foliage against the burnt cedar cladding 🌿 Photinia / Red Robin trees from @bm_stores £65 @bandq_uk Nurgul pots £67 . I get asked so much about the garden, so I'm starting a new series where I'm going to share more of the outdoor space and the little projects. Including costs! But I am a complete gardening novice, learning as I go! So I'd love for you to share any tips or advice in the comments so we can learn together! As boy, I had no idea that gardening was such a pricey hobby! So any cost saving finds will be shared here! Comment POT to get the link to the ones I bought x Tag your @bm_stores buddy and go get them before they sell out! .	https://www.instagram.com/p/D1b0R1CKokQ/	502

		#bmstores #bandm #photinia #redrobin #plantersofinstagram #patioplants #mygardenthismonth #gardenlifestyle #houseexterior #gardeningideas #bandq Text in video - audio: They are back! The photinia trees are back in B&M stores and I bought mine last spring so I wanted to show you what they look like a year on. Teamed them with these huge pots from B&Q and drilled holes and added some tiles for drainage before layering some logs and some compostable packaging just to help the space of the soil. I wanted evergreen foliage just to break in front of the house. Here's how they're looking a year on. They're bursting with colour. But the base isn't looking quite as pretty. So I'm just starting off by weeding some of the soil that has got quite compacted so I'm just breaking it up again. You can see where the soil levels drop so again I'm just topping that up with another 50 litres of compost. These little plants were four for six pounds so I've decided just to pop four in the base. It says they can spread for 40 centimetres so I thought I'd give them plenty of room. Then I've watered it and obviously given the pots a good clean too. And here's how they're looking another two weeks later since planting. So they've already started to flower. It's just bought such a low maintenance pop of colour. So get down to B&Q		
2 1 5	03/03/2025	Is this adulting? ☐☐ Anyone else been working outside or enjoying the sun? Isn't it crazy how a bit of blue sky can lift the mood! Either way, I'm calling it... Spring has sprung! Comment LINK and I'll reply with everything you can see in this reel plus some extra garden bits that have caught my eye! Also... I want to add a new border across the front of the log cabin. It is south facing and full sun. What would you plant? I'd love some colour but nothing that will climb on the cabin. Any ideas? X . #springishere #gardendiy #gardenprep #gardenproject #ukgarden #diygardening #paintingoutside #exteriorpaint #gardenpainting Text in video: Two consecutive sunny days in (England flag) You know what's next (rain drops)	https://www.instagram.com/p/DGv1OCTO1Be/	71

Account 9: @georginaraine_

2 4 1	02/07/20 24	It's time to say goodbye to my tatty, plastic switches and sockets, and HELLO to these high quality, solid brass paintable ones from @corstonarchitecturaldetail Designed and engineered in the UK, these switches and sockets feature removable front plates that come primed and ready to paint. I absolutely love how they blend seamlessly into my decor. But you could even go for a contrasting colour or pattern - the possibilities are endless! 🛠️✍️ #corstonarchitecturaldetail #designndetails #corston #interiordetails Text in video: So I recently shared my painted light switch and let's just say it caused a bit of controversy. Many of you said it wouldn't last and you were right it scratched really easily. But thanks to your recommendations I've discovered a new paintable range of switches and sockets from Corston that I had to check out and what a difference they've made. So the front plates are removable and come primed and ready to paint. I decided to paint mine the same colour as my walls so they blend seamlessly into the decor. Although I have to say the quality and switches is so impressive I don't even want to hide them anymore. They really have elevated this space and I can't wait to add more around my home. But let me know in the comments what do you think?	https://www.instagram.com/p/C86L9gbqn3X/?hl=es	371 8
2 4 2	02/02/20 25	How we turned £5k into our dream family home 🏡 We've poured so much time, energy & money 🤔☐ into our homes but there's still plenty more to do before this one is properly finished... and who knows, we might just have one more project in us after this one 😊 Would or have you renovated? #renovation #renolife #renovationproject #ukhomeinspo #homeextension #renoproject #selfbuild #renojourney #homerenovations #homeinspiration #homeinspouk #homerenovationideas #budgethome #diyhome #budgetinteriors #budgetfriendlydiy Text in pics: - How we turned 5 k pounds into our dream home • In 2014 we bought this ex-council 3 bed semi for 99,950 pounds using the 5k pounds deposit we'd spent a year saving hard for • And it quickly opened our eyes to the world of renovating! We used every spare minute & all our money to slowly transform this unloved house into... • our family home which we absolutely love. But as our family grew, we needed more space so in 2020 we sold this for 150K pounds.	https://www.instagram.com/p/DFk8B_fqe_y/?hl=es&img_index=1	309

		• and we bought the worst house on the best street we could afford! We got this 4 bed detached house for 250k pounds but it meant doing another renovation project. • We got straight to work, doing as much of the project ourselves as possible. Again we used all of our spare time and money to start transforming piles of rubble into spaces like this... • Oh and this time we were doing it all whilst raising 2 toddlers & working full time jobs! It wasn't so much harder than our first house but also gave us so much satisfaction seeing rooms like this become totally transformed... • and this time around we were braver with our interiors, we also added some much needed character to transform rooms like this... • into spaces like this! • But not all of the projects here have been huge, some have just needed some DIY skills and a creative eye... • to really bring this house to life... • And we've still got a fair way to go until it's finished but we're hoping we've added a decent amount of value to the property & who knows... maybe we have 1 more renovation project left in us (mouth-covering emoji) But here's proof that big dreams can start small! (face with hearts and house emoji)		
2 4 3	24/04/20 25	Still not over the fact that this little painting hack was seen by over 22.5 million people... and yep two years on I'm still getting asked what the colour is 😏 It's 'Olive Colour' by @littlegreenepaintcompany ❤️ #paintinghack #olivegreen #interiorinspo #livingroomdesign #livingroominspiration #greeninterior #alcoveunits Text in video: She doesn't know it yet, but this little painting hack is about to go viral & two years later, people will still be asking about the colour. It's "Olive Colour" by Little Greene Paint Company	https://www.instagram.com/p/DI1he2hK24B/?hl=es	374
2 4 4	20/07/20 23	If you want to cause a stir on social media, just take a paint brush to your patio... when I shared this project a month ago I had no idea it would cause such controversy ☐ So for all the haters that said it wouldn't even last a month- it has! And even if it doesn't fair so well over winter, for £18 a tub, I'll just repaint it! It's only a temporary solution until we can afford to have the patio done properly so I'm super pleased with how it's looking 🙏	https://www.instagram.com/p/Cu6E0EwKhK4/?hl=es	20437

		Paint - Masonry Paint in Anthracite £18 @wickes #paintedpatio #patiotransformation #patio #diygarden #gardenhack #gardentransformation #diyreels #painthacks Text in video: me- "it's ok" to paint your patio them- "no it's not" YES! Remember, it's my home		
2 4 5	21/01/2025	Trying out some viral painting hacks & my honest thoughts on them... do you use any of these? 🛠️💡 #painting #painthacks #hacks #diyhack #interiorhacks #interioruk #diy #homeinterioruk #interiorsinspiration #ukdiy #ukhome #ukhomeideas #britishinteriors #ukhomer renovation Text in video - audio: Testing our viral paint hacks testing viral painting hacks so you won't have to See my painting hack here? I used an acetate sheet to paint skirting boards but I thought I'd try some other paint hacks out there and let you know what I think. So first up the tin foil on the paint tin trick. I've never tried this but I definitely should because I'm the messiest painter ever. It kept the tin clean meaning I could get the lid on easily but to be honest am I going to do this every time? Probably not. Next up are these trays with removable inserts. They're an absolute game changer and tin foil for the win yet again. I use it all the time to cover up my trays, brushes, rollers, it works a treat. Now I'm trying to find a use for frog tape because I cannot stand the stuff but I've seen this trick where you can wrap it around your paint brush to stop the paint clogging up the metal bit and to be fair it worked okay actually but am I going to do this every time I paint? And then frog tape to remove the buff on brand new rollers. This is pretty effective. But I think that acetate tip is definitely my favourite but let me know in the comments what hack do you want me to try next?	https://www.instagram.com/p/DFGI2BZO0rD/?hl=es	4015

Account 10: @_ohabode

2 7 1	21/03/2024	DIY WORKSHOP BUILD - PART 1 Ad - PR Discount 💖 God I love me a flat pack! I definitely had considered building the new workshop fully from scratch but after seeing the quality and ease of installation of the log cabins from @powersheds, I knew I had to get one! If you've been following along in my stories, you'll know I initially ordered the 20x18 cabin, but after a measurement blunder, my order was amended just in time for the 18x18, which would give me more access around the sides to be able to actually build it, as well as maintenance long-term.	https://www.instagram.com/p/C4ydt4XL_hv/?hl=es	2121
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		Would you believe everything in this video was done in ONE DAY! No crazy early or late hours either. They are SO easy to put together, honestly perfect for any skill level. Everything slots into each other, and can be thrown up so quick. I'm genuinely so pleased with the quality too. The logs are 44mm thick, and with the insulated base I did, it's surprisingly so warm in there! I'm so pleased with how this has come together and it's absolutely bloody huge! Make sure you're following along to see how the roof goes on & how I'm going to build the interior bits, storage, workbenches etc! I cannot wait to host you all for some tool how-to's and DIY classes .. stay tuned for updates on @thetoolschool 🛠️ Text in video - audio: Once the concrete base was finished I made sure it was all level, it was time for my power shed delivery to arrive and be unpacked. Typically, the first pieces I needed were at the bottom but I checked the stock, checked the instructions, pulled it up to the top of the garden and, yes , the man, the myth, the legend, my grandad was back helping me. We laid the base and made sure it was all square and level. Then, screwed in the first half boards along the sides and the full boards along the front and back. Working our way up and around as soon as we got to six planks, we started to install the double-glazed windows. These just slot in and then you can add the extra corner pieces again these just slide into each other with the double tongue and groove. We then slotted in the door. We made sure it was square by measuring each diagonal and checking they were the same and then added the rest of the space pieces between the windows. I then gave my grandad a little break and added the rest of the long 18-foot panels. As this is an apex log cabin, there were three more panels to add to the front as well as the side gables. The gables are what the purlins sit on and the purlins are what supports the roof. As you can see, I wasn't quite tall enough to get these on the side. Once the purlins were all screwed in, we gave them a strength test and celebrated. Make sure you follow along to see how we do the roof.		
2 7 2	21/07/2024	WHAT A YEAR IT'S BEEN! Although it actually doesn't look, or really feel, like I've done much, I've gotta give myself some grace, because actually, it's a lot! All whilst going through a difficult time with work and my mental health, facing money struggles, raising my son, and taking the plunge by going full time with this influencing malarkey! I can't wait to show you the projects I have planned now I've fixed the things that need fixing, but I am also fearful of what else I may uncover the more rooms I work on 🤔🤔 Join me if like me, your Reno progress is slow, you're not sure what you're doing but want to do it anyway, and you want to save money where you can by avoiding hiring trades for things you could probably do yourself.	https://www.instagram.com/p/C9smKkquDVv/?hl=es	290

		I'm so glad to have you all here on the journey with me ☐☐ #renovation #homeremodel #diyproject #excouncilhouse Text in video - audio: I spent five years working on my new build to get it perfect but when the interest rates skyrocketed and we were due a remortgage, we decided to upsticks, cut the government loose and move into an older property that I hoped would have less things to fix than the 27 outstanding snags we had on the last property. Boy was I wrong. From cereal packet cupboard backs, blown plaster and underinsulated roofs to lifting flooring, a huge garden with no fencing and overgrown weeds, damp damaged ceilings and radiators falling off the wall. I'd let myself in for quite the project. Hi I'm Jasmine, a DIY obsessed mum with ADHD that has a delusional level of self-confidence and an inability to sit still or work on one project at a time. "Oh your house must be done then" I hear you say. Uh no. Let's take a look at the progress from the last year, shall we? From filling holes, stripping wallpaper and whitewashing many rooms. Fixing white goods and having our ceilings replastered. I got stuck in from day one tearing down partition walls, putting up some light fittings and replacing all the broken LVT with beautiful herringbone flooring throughout ...downstairs. I put a fence across my garden to stop my son going in the pond, fully insulated and boarded my loft and got some new additions to the family which I then built a huge run for. Along with fixing things around the house, I also built a new bridge to go across the pond and a tough tray stand for my son as well as his very own sandpit. In a bid to save money long term, we got some solar panels installed and I started fixing my leaking shed roof which was getting my tools all wet. I started decorating the kitchen but then got consumed in a new project, my workshop. My grandad and I tore down a massive tree and I spent a week shredding it down. I dug the foundations and laid them and then my grandad came back to help me build the workshop of my dreams. Once it was built, I made a start on the internals with some friends and even decided to make my own custom cabinetry. It was time to start doing some more projects inside so I started to work on my son's room, moving sockets, adding panelling, even making him his first bed. In the last few months alone, I built a cover for my air source heat pump and started panelling the stairs ready for the carpets to be ripped up and this is all while helping my sister renovate her home too. So join me while I teach you and my son that any project is possible regardless of your skill level, gender, or budget. Tap the follow button to see what projects I get up to next.		
2 7 3	26/03/2024	DIY WORKSHOP BUILD - PART 2 I still can't believe the majority of this structure flew up in just ONE DAY! Everything slots into each other! The roof took another full day. That rubber membrane is HEAVY!! hauling it up there was one thing, but laying it was a whole other story! It took a few attempts of laying it and peeling it back and laying it again to get it smooth... it's very much like vinyl wrap if you've ever done anything like that.. and because it was so big, it took a lot of coordination. The first side we did was damn perfect... but the other half.. well.. we were rushing, we were fed up and	https://www.instagram.com/p/C4_dF9cr6XX/?hl=es	199

		we were tired.. it has a few rucks that I couldn't get out but hey ho.. it's DIY, it's not going to be perfect! After a few trial runs we eventually managed to get the two piece guttering to snap together. My tip is to use an off cut to really tuck the EPDM into the top groove first, and then angle in the gutter, and use a block and mallet to snap it into place. I don't know how the guy in the instruction video did it with his hands... practice I guess! I'm genuinely so pleased with the quality too. The logs are 44mm thick, and with the insulated base I did, it's surprisingly so warm in there! The roof is 9mm thick I think and is all tongue and groove and just needs screwing into the purlins. We had to trim one down lengthways on the final one so it fit perfectly flush, and even had some leftover which you knowwww I'll use for something else! 😊 Has anyone used EDPM for their shed/summer house roof? Is it long lasting? Or will I need to update it eventually? Make sure you're following along to see how the doors go in, and how they're adjusted (that took a whole day just for that!), and watch the flooring being laid 😊 I cannot wait to host you all for some tool how-to's and DIY classes .. stay tuned for updates on @thetoolschool 🛠️ Text in video - audio: It's crazy that it only took one day to get this far with my workshop build. The walls were up, the windows and door frame were in, the purlins were on and it was time to secure the roof. As this was an apex roof, it had two parts. The long planks which covered most of the workshop and then the front ones which just covered the porch. The roof is made of high quality tongue and groove Scandinavian timber. These needed screwing into each of the purlins as well as the front and back walls. Once the apex bit was on, I wanted to cover up the ridge with some DPC that I had laying around and just staple that on to protect the EDPM from the sharp corners. The EDPM is a rubber roof and it is bloody heavy. They provide you with adhesive and roller and you just roll it on, smooth it out. Then, we attach the two-piece shuttering which screws into the side and then you tuck the EDPM underneath the lip and clip the gutter bit on. You've also got fascias on the side that you screw in too. One little tip from me, don't try and do this when it's super windy because we almost got wiped out by this rubber, Make sure you stay tuned for part there where I show you how to hang the doors, make adjustments, and do the interior floors.		
2 7 4	06/04/2025	My shoulders are wrecked. Text in video - audio: She probably needed a hug, but she decided to panel her lounge and paint both ceiling & walls in one weekend by herself, wrecking her shoulder and back.	https://www.instagram.com/p/DIH005BuJGH/?hl=es	560

		Now needs a massage.		
2 7 5	21/03/2025	How To Drill into a Wallpapered Wall Here's my hack to make sure you're not ruining your wallpaper when putting up shelves, mirrors, photo frames etc - cut a V! Using a really sharp blade, cut a v where you need the hole, ensuring it's wide enough for the size hole you need. Lift the flap upwards and carefully drill your hole/put in your screw or nail and hang your item. If you ever decide to remove it, or move things around but want to keep the paper, you're not left with a cavernous hole you cannot fill and cannot re-paper! Just add a dollop of wallpaper paste (or even pva /super glue) and fold your flap back down (you can fill the hole if you want to) and you'll never know there was a hole there! Gone are the days of me trying to colour match a bit of wallpaper so I can repaint the design over my poly filled hole! Hope this hack helps with your next decorating project! Make sure you save it, and follow for more DIY Tips! DIY Tips Wallpaper Hack Decorating Hack Home Improvement Life Hack Wallpaper Tips Wall Repair Hanging Shelves StorageSolutions Renter Friendly DIY Text in video: DIY Damage-free Shelving Trick for Wallpaper Audio: They all thought I was mad for cutting V's into my 400 pound 1-piece fabric mural. But here's what: When you remove something from a wallpapered wall you're left with a giant hole that you just can't fill and you'd have to buy a new roll of paper which might not even match. By cutting a V and drilling a hole underneath it, you're then able to cover it up if you ever want to remove the item. Save and follow for more DIY tips.	https://www.instagram.com/p/DHeTODyuVdF/?hl=es	787