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THE IMPACT OF INSTAGRAM AND FACEBOOK IN A
BRANDS STRATEGY AND ORGANISATIONAL
COMMUNICATION:
A CASE STUDY OF THE BRAND WE ARE FAMM

Dissertation to Universidade Católica Portuguesa to
and Advertising

By

Magda Bolinhas

Faculdade de Ciências Humanas

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ABSTRACT

The research conducted in the context of this dissertation sought to study the influence of Instagram and Facebook on a brand's Strategy and Organisational Communication.

For this purpose, a case study-mixed methods of the brand - We Are Famm was developed. Through Instagram, insights into the brand were analysed, and an exploratory interview was conducted with the brand's social media manager, gathering information on the brand's point of view. For later, develop a survey by questionnaire, shared online, focusing on the consumer's perspective on the importance of social networks in a brand. The main results show that the brand considers social networks essential for building its communication strategy. Being created for the digital world, Famm values the power that social networks can have in the growth of a brand and the difficulties this gathers, such as being constantly aware of new trends and updating their strategy weekly.

From the consumer's view, they believe that since the appearance of social networks, brands have gained a higher recognition amongst customers and can benefit from their presence in the digital world. Nowadays, almost everyone has an Instagram account, users agree that they prefer seeing content from brands on social networks, and some even state that if Famm was not present online, they would not know the brand.

Keywords: Brands, Strategy, Organisational Communication, Engagement, Instagram, Facebook.

RESUMO

A investigação realizada no âmbito desta dissertação procurou estudar a influência do Instagram e do Facebook na Estratégia e Comunicação Organizacional de uma marca.

Para este efeito, foi desenvolvido um estudo de caso da marca We Are Famm, com a aplicação de uma abordagem de métodos mistos. Primeiramente, através do Instagram, foram analisados os insights da marca e, posteriormente, realizada uma entrevista exploratória com a Social Media Manager, de modo a recolher informação sobre o ponto de vista da própria marca. De forma, a possibilitar o desenvolvimento de um inquérito por questionário, partilhado online, focando-se na perspetiva do consumidor, sobre a importância que consideram as redes sociais ter numa marca. Os principais resultados mostram que a marca considera as redes sociais essenciais para a construção da sua estratégia de comunicação. Criada para o mundo digital, a Famm valoriza o poder que as redes sociais podem ter no crescimento de uma marca e as dificuldades que isso acarreta, como estar constantemente atento às novas tendências e atualizar semanalmente a sua estratégia.

Do ponto de vista dos consumidores, estes acreditam que desde o aparecimento das redes sociais as marcas ganharam um maior reconhecimento entre os clientes e podem beneficiar da sua presença no mundo digital. Hoje em dia, quase toda a gente tem uma conta no Instagram, sendo que estes utilizadores concordam que preferem ver conteúdos das marcas nas redes sociais, e alguns até afirmam que se a Famm não estivesse presente no mundo digital, não conheceriam a marca.

Palavras-chave: Marcas, Estratégia, Comunicação Organizacional, Engagement, Instagram, Facebook.

Table Of Contents

Abstract	2
Part I - Introduction	8
Part II - Theoretical Framework	11
Chapter 1 - Communication And Strategy	11
1.1. The Importance Of Communication And Strategy In An Organisation	11
1.2. Concept Of Organisational Communication	14
1.2.1. Organisational Communication Types And Methods.....	17
1.3. Strategic Communication Concept.....	21
1.3.1 Strategic Communication Methods	24
1.4. External Communication.....	28
1.4.1. External Organisational Communication Tools	30
1.4.2 Objectives Of External Communication	31
Chapter 2 - Internet As An Organisational Communication Tool	33
2.1. Traditional Marketing & Digital Marketing.....	35
2.2. Channels Of Digital Marketing	36
2.3. Types Of Social Media.....	43
2.4. Social Networks Instagram And Facebook.....	46
2.4.1. The Influence Of Social Networks On Organisational Communication...48	
2.5. External Communication With New Technologies	50
Chapter 3 - The Impact Of Social Networks On Fashion Brands Strategy	52
.....	52
3.2. Fashion In Social Networks Instagram And Facebook.....	57
3.3. The Role Of Social Media Influencers In Growing A Digital Brand	58
3.4. Engagement Importance For Digital Brands.....	59
3.5. Brand Love & Loyalty On Consumers' Purchase Intention	61

Part III - Empirical Study	64
Chapter 4 Methodology	64
4.1. Problem Statement And Relevance.....	64
4.2. Objectives Of The Research.....	65
4.3. Data Collection.....	67
4.3.1. Exploratory Data	68
4.3.2. Primary Data	69
4.4. Case Study: Brief Considerations	69
4.5. Survey By Questionnaire: Brief Considerations	70
Part IV - Presentation And Discussion Of Results.....	73
Chapter 5 - Famm - Brand Presentation And Description	73
5.1. Brand Strategy Communication	73
5.2. Brand Communication	79
5.2.1 Data Obtained From Semi-Structured Exploratory Interview	79
5.2.2. Data Obtained In The Survey By Questionnaire.....	81
5.3. Discussion Of Results	97
5.3.1. Objective 1	98
5.3.2. Objective 2	99
5.3.3. Objective 3	100
5.3.4. Objective 4	101
5.3.5. Objective 5	102
Conclusion.....	104
Bibliography	104
Appendices	122
Appendix A. Transcription And Translation Of The Interview	122
Appendix B Online Questionnaire	127
List Of Figures.....	132

Figure 1- Social Media Landscape In 2021	132
Figure 2 - Case Study-Mixed Methods Design.....	132
Figure 3 - Population Vs. Sample Size	133
Figure 4	133
Figure 5	134
Figure 6	134
Figure 7	135
Figure 8	135
Figure 9	135
Figure 10	136
Figure 11	136
Figure 12	137
Figure 13 - Most Engaged Posts And Reels.....	137
Figure 14 - Gender	138
Figure 15 Age.....	138
Figure 16 - Are You A User Of Social Networks?	139
Figure 17 - Do You Follow Fashion Brands Online?	139
Figure 18 - Since The Appearance Of Social Networks Brands Have Gained A Higher Recognition Amongst Customers	140
Figure 19 - Brands Benefit From Their Presence On Social Networks	140
Figure 20 - Do You Prefer To See Content From Brands On Social Networks? .	141
Figure 21 - If You Answered Yes. Why?.....	141
Figure 22 - Relationship With Their Customers	142
Figure 23 - The Aesthetic Of A Brands Instagram Is Important On The Final Decision Making Of Purchase.....	142

Figure 24 - If You Agreed. Why?	143
Figure 25 - What Makes You Fall In Love With A Fashion Brand?	143
Figure 26 - Do You Know The Brand Famm?.....	144
Figure 27 - How Do You Know The Brand Famm?.....	144
Figure 28 - Have You Ever Made A Purchase From Famm, For Yourself Or Others?	145
Figure 29 - I	145
Figure 30 - Do You Consider Yourself A Famm Lover?	146
List Of Tables	147
Table 1 - Channels Of Digital Marketing.....	147
Table 2 - Comparison Between Web 1.0, Web 2.0 And Web 3.0	154
Table 3 - Relation Between The Research Hypotheses And The Survey Questions By Questionnaire.....	155
Table 4 26 th , 2023.....	155
Table 5 Description Of The Questionnaire Sample	156

PART I - INTRODUCTION

The present Master's dissertation suggests examining how social networks, in particular Instagram and Facebook, came to influence a brand's strategy and organisational communication. Specifically, in its digital channels, the outlined strategy shared by the brand We Are Farm amongst Portuguese consumers.

Nowadays, Strategic and Organisational communication constitute the basis of an Organisation. Communication can change ways of working according to its objectives (Neiva, 2018) and is an essential management handle that a company can implement to form teams and achieve valuable performance (Rizescu, 2017). The term strategic is associated with power and decision-making (Hallahan et al., 2007); therefore, combining communication with strategy is assumed to be an effective way to guide all actions developed inside and outside an organisation (Brandão, 2018).

With this in mind, Social Networks have achieved a more significant presence and impact on this organisation's strategies. Instagram and Facebook have opened the door for businesses to communicate with millions of people about products and services, enabling new marketing opportunities (Bala & Verma, 2018). Hence, this dissertation intends to focus on Instagram and Facebook as a means to an end in the strategy of the brand We Are Famm.

In this sense, the research question that supports this dissertation is "How do Instagram and Facebook influence the organisational and strategic communication of the brand Famm?" and its objectives are outlined as follows:

1. Understand the importance of social networks for the Famm brand.
2. Learn about Famm's communication strategy on their social networks.
3. Understand the importance of a brand's social networks for consumers.
4. Know if consumers would rather see brands' content on social networks.
5. Understand if the brand's aesthetic is as crucial for the strategy as the rest.

To answer the research question and objectives mentioned above, a case study was conducted on the Portuguese clothing brand We Are Famm, founded by the Portuguese Influencer Adriana Silva. A sequential mixed-method approach is applied

to collect the necessary data for the study. Firstly, to obtain primary data, the study employs a qualitative method through an exploratory interview with the Social Media Manager, Mafalda Guimarães. To better understand the brand's daily routine, how the strategy is created, how the competition is analysed, and how they consider the importance of social networks nowadays for brand growth. Secondly, a qualitative content analysis is made to the Instagram insights of the brand in order to empirically verify their target audience (age, gender, and location), best posting hours and most reached posts. This analysis is followed by a quantitative survey administered through an online questionnaire and shared through Instagram and WhatsApp. To comprehend the consumer's perspective on the importance of a brand's social network to retain customers and keep them interested in following and using the brand.

This dissertation is then divided into five different chapters. Chapters 1, 2, and 3 provide the theoretical framework that supports the empirical section of this dissertation. Chapter 1 explores, based on existing literature, the topics of Organisational, Strategic, and External Communication, including their definition and methods, objectives and importance for an organisation. Chapter 2 focuses on the Internet as a communication tool for organisations. Explaining Traditional and Digital Marketing, its channels and types of Social Media. Then, specify Social Networks - Instagram and Facebook, and how these can influence an organisation's communication. Finishing the chapter with External communication in the view of new technologies, providing an overview of the significance of these concepts allows a better study development and results analysis. The final chapter of the literature review, Chapter 3, addresses the matter of Fashion history in Social Media and its evolution for Fashion in Social Networks such as Instagram and Facebook. This chapter also highlights the role of Social Media Influencers in growing a digital brand and the significance of engagement for brands: finalising brand love and loyalty on consumers' purchase intention.

In Chapter 4, the problem statement, relevance, and objectives of the research are presented, as well as the applied methodology, such as exploratory and primary data, and its justification is described in detail. In this chapter, the case study of We Are Famm is presented, as well as the survey by questionnaire, giving brief considerations. Finally, in Chapter 5, the empirical section of this dissertation is

developed through the brand presentation and description, explaining the brand strategy and communication retained in the exploratory interview and followed by primary and secondary data being presented and analysed. Finishing with the discussion of results by answering the determined objectives.

PART II - THEORETICAL FRAMEWORK

CHAPTER 1 - COMMUNICATION AND STRATEGY

Social networks, specifically Instagram and Facebook, have gained enormous notoriety among brands, influencing how they are managed and the strategies they must implement and follow (Voorveld et al., 2018). Currently, brands and communication agencies need to outline specific strategies to meet these rules, restrictions and ways to achieve social network engagement to improve their online reach and engagement (Bala & Verma, 2018). Brands must adapt their strategy to these two platforms and keep it functional and up-to-date. As Instagram and Facebook depend exclusively on each other, the focus will be on these two social networks to understand how their popularity has changed the strategy and Communication between brands and their audiences.

1.1. THE IMPORTANCE OF COMMUNICATION AND STRATEGY IN AN ORGANISATION

Communication constitutes and reconstitutes an organisation (Curvello, 2009., in Neiva, 2018). Neiva (2018) believes it certainly has the power to change behaviours and thoughts. Communication applied to an organisation can change ways of working according to its objectives.

For Spaho (2012), Communication is the best way to create good human relations. On the other hand, effective Communication is required for human connections and successful business. Managers spend most of their time communicating in several forms, and more and more employees realise that Communication is also an essential part of their work, as many work activities are based on teamwork among workers. They are the reason why Communication has become more important in companies. Stakeholders must build trust between themselves and employees, resulting in confidence in the company. The term strategic applied in conjunction with Communication is the best way to describe current formal communication practices in society and organisations (Hallahan et al., 2007). *Communication* is an essential management tool that a company can implement to form

teams and achiev & Rizescu, 2017). Therefore, the role of Communication in organisations is decisive to provide greater participation and a redoubled sense to generate more socially responsible organisations (Brandão, 2008., in Brandão, 2018).

Communication makes interaction possible between working team members & Rizescu, 2017). Brandão (2018) considers developing the human and social dimension in organisations as their primary value in the achievement of everyday purposes (Pereira, 1999 in Brandão, 2018) and as an agent of construction of the organisational environment (Vasconcelos, 2007, in Brandão, 2018) is the way to go in the 21st-century organisations. However, Communication must always plan for the organisation to achieve its objectives. The information transmitted must be considered from a functionalist and unique perspective and assertiveness in delineating objectives and how these are proposed to be achieved (Neiva, 2018).

Thus, we can consider that Communication and management are and Rizescu (2017), believe that communication management is a form of interpersonal leadership, a tool the manager may exercise specific powers: forecasting, training, organisation, coordination, control, and evaluation. According to these boundaries of communication management, the manager can arrange tasks more efficiently, communicate more easily with employees, have a starting point in making decisions, and have a well-developed plan.

Management skills are essential in a business, but all equally important are those relating to the rules for Communication and how a manager knows how to & Rizescu, 2017). Burnside-Lawry (2011) considers that managerial Communication must take into account several conditions: starting with a concise and precise formulation of the message to be understood easily and in total; a rapid transmission of the message; fluency and assurance of reversibility of Communication; the use of a common language of the transmitter and receiver; simplifying the communication channels, and finally ensuring flexibility and adaptability of the system of Communication to be used in any situation.

As a management tool, Communication intends to establish good interpersonal relationships, non-confrontational and based on the achievement of common goals: to

increase the level of skills, the need to mobilise employees on the path of changing goals in order to exploit to the fullest of their workforce the evolution of forms of production. Good management and Communication create job satisfaction, grow & Rizescu, 2017). Therefore, the communication process in a company is an essential management tool, as it eases relationships between People and establishes a beneficial environment for internal development (Burnside-Lawry, 2011).

When discussing strategy in an organisation's Communication, we refer to planning that minimises uncertainties and helps achieve goals. For this, there must be assertiveness in delineating objectives and how they are proposed to be conducted (Neiva, 2018). Communication, seen strategically, is assumed to be an effective way to guide all actions developed inside and outside the organisation, with the different stakeholders continuously reinforcing its human and social dimension as its purpose advisor (Brandão, 2018). When outlining a communication strategy and the organisation itself, the vision must be broad, not focusing only on specific projects/plans, and understanding people, the relationship established between them, the organisation's physical structure, equipment or financial resources (Neiva, 2018). Mintzberg (1979) was the first to describe the "strategic apex" of the organisation as consisting of "those people charged with overall responsibility of the organisation the chief executive officer, and any of the top-level managers whose concerns are global" (Mintzberg, 1979., in Hallahan et al., 2007). Quinn's (1978) perspective on emergent strategy held that strategy is based on prior experience and action. The emergent strategy thus legitimates and values the actions and decisions of employees at all levels of the organisation (Quinn, 1978., in Hallahan et al., 2007).

By establishing the strategic design asymmetrically and transparently, it minimises possible risks. It allows a more significant link to the value and behaviours generated, facilitating relationships in the definition and generation. By establishing itself asymmetrically and transparently, the strategic design of Communication minimises possible risks. It allows, at the same time, a more excellent link to the values and behaviours generated, facilitating relationships in the definition and generation, in each company, of its "meaning" and "organisational purpose" in order to be able to

generate and strengthen "mutual interests" between the different stakeholders within each company (Ferrari, 2016: 148-150., in Brandão, 2018).

Whittington's (2002) and Pérez (2008) approaches stand out as illustrative bases in terms of strategy. These approaches can bring new contributions to the strategy to be applied to strategic Communication. The first approach is based on a more conservative and rational view, centred on results; on the other hand, the second approach comes from a more complex perspective, which considers uncertainties and seeks new alternatives to rethink strategic Communication (Kunsch, 2018).

For Whittington (2002), there are four generic approaches to strategy, the Classic being the oldest, most influential, and widely used in strategic planning. Evolutionary, which is focused on survival and is related to biological evolution. The Procedural has to do with the imperfect nature of human life as a fallible process capable of making mistakes. Finally, the Systemic, relativist, in which the ends and means of the strategy are linked to the remarkable structure and local social systems where the process is developed (Whittington 2002., p. 1-48., in Kunsch, 2018).

Another flawed aspect of the traditional approach to strategy, according to Pérez (2008), is the lack of attention paid to the emerging concept of networks. The military paradigm of strategic action left the view of the environment as hostile, where the "enemies of the organisation" live. Therefore, they must be identified, pursued, and eliminated. On the other hand, the networks understand the articulation between their nodes as the environment in which the strategy is developed, which will help define its goals (Kunsch, 2018).

1.2. CONCEPT OF ORGANISATIONAL COMMUNICATION

Organisational Communication is the newcomer bridging the gap between organisational behaviour and Business Communication. It was only in the 1960s that this area began to be defined. Organisational Communication combines the pragmatic orientation of Business Communication concerning the flow of written and oral messages. With the theoretical orientation of Organisational Behaviour, regarding the importance of interdependent relationships by infusing the network concept. The particular domain of organisational communication centres upon messages, message

flow, interpersonal interaction, interaction patterns, information processing, and symbolisation in organisations. (Leipzig & More, 1982)

Stakeholders have a massive responsibility in Communication by directing and controlling the organisation, and effective managers establish themselves at the centre

Spaho, 2012). I will be considering this definition of Communication. Communication is sending and receiving messages through symbols, and in that context, organisational Communication is a crucial element of organisational climate (Drenth, Thierry, Wolff, 1998 in Spaho, 2012). For Neiva (2018), Organisational Communication is seen on two fronts: the way the organisation communicates inwardly with its audiences and stakeholders in its creation, development, and growth process and how the organisation disseminates itself with the outside its external audiences. Communication allows the creation and sharing of information, allowing the company to cooperate and organise itself. It also explains that "the two basic functions of organisational communication are to provide organisation members with the necessary information about their culture and integrate them into that culture". (Kreps, 1990 in Neiva, 2018)

Organisational Communication has been defined by Daft (1997) as the process by which information is exchanged and understood by two or more people, usually with the intent to motivate or influence behaviour. This definition of Communication stresses a purpose that may go beyond just transferring information. The sender intends to influence the receiver to do what the sender wants (Kelly, 2000).

Bueno (1999) states that Organisational Communication is an integrated set of actions, strategies, plans, policies, and products planned and developed to establish a permanent and systematic relationship with stakeholders. Another view is from Miller (2002), which defines *Organisational Communication* as teamwork to achieve common and individual goals. For McCroskey (2009), it is an organised set of individuals who work interdependently in a structured, organised, and relatively open system to achieve goals. (Bueno, 1999., Miller, 2002., McCroskey, 2009., in Carvalho, 2015)

Pontes (2013) gives importance to talking about organisational Communication in organisations now and then. It imposes a small retrospective on what used to live because, over time, it has undergone several changes. These changes allow us to compare organisational Communication then and now. In the past, there was little

competition, Communication was seen as an expense, and the public was not demanding. Today, the demands are different and the needs and alternatives, too, due to the transformation of society.

Communication can also be described as the "social glue "that holds the organisation together (Alvesson, 2002 in Cacciattolo, 2015), but also "the nervous system "(Davis, 1953 in Cacciattolo, 2015) of any organised group. On other notes, Bavelas and Barrett (1951) argue that Communication is the most fundamental activity in an organisation and is the basis of all the functions. Believing that organisational activities cannot be coordinated without Communication among the various departments or parts of the organisation. (Cacciattolo, 2015).

The businesses of all organisations depend on their Communication (Bernsteen, 1991., in Carvalho, 2015); even silence communicates a message. Communication is arguably the most important skill a person can have since everything a person achieves at work and socially occurs through Communication (Cacciattolo, 2015). Producing, planning, managing, organising, selling, and motivating employees' modifications require Communication (Bernsteen, 1991. in Carvalho, 2015). Therefore, we must understand that Communication is not just a dull tool but essential to functioning (Westphalen, 2000., in Carvalho, 2015). The most critical role of organisational communications is relationship building. This will provide a strong basis in the case of crisis management and help in facing the changes in an organisation. This will raise employees' morale and contribute to the organisation's strategic goals. It is impossible to do any business without good organisational Communication and the employees who are the most important stakeholders of any organisation (Spaho, 2012).

Efficient Communication is not only necessary but also indispensable to the success of an organisation, and it is a vital tool for achieving organisational goals (Fussell & Kreuz, 2014: 6, in Cacciattolo, 2015). Effective Communication is essential for the creation of a successful company. Healthy organisations are those that promote effective listening (Burnside-lawry, 2011). Insufficient Communication between managers and employees will result in conflicts within the company, which will further lead to moral decline, and in the end, it will not be possible to reach the company's strategic goals. On the other hand, regular Communication, especially with young employees, will stimulate creativity, and experience shows that it is better to work with

creative employees (Spaho, 2012). People who do not know how to communicate may be incapable of motivating their associates. They may not only lose an enormous amount of time because of misunderstandings and imprecisions, but they may also let innumerable opportunities for success pass by (Cacciattolo, 2015).

1.2.1. ORGANISATIONAL COMMUNICATION TYPES AND METHODS

Companies increasingly use organisational project management to achieve company goals in this challenging and changing environment (Hyväri, I., 2015). The goal of organisational communication research is to understand the process and develop ways to improve communication mechanics in organisations (Kelly, 2000). According to Francis (1989), organisational Communication commonly has two goals. The first goal should be to inform the employees about their tasks, the policy and other issues of the organisation. The second goal is Communication with a means to create a community within the organisation. Roughly, a distinction can be made between organisational Communication as a means to provide information and organisational Communication as a means to create a community spirit (Francis, 1989., in Elving, 2005).

Through Kunsch's (2003) analysis, organisational Communication presents itself in different modalities that permeate its activities: institutional Communication, marketing communication, internal Communication, and administrative Communication. Kunsch (2003) emphasises the concept of integrated Communication and points to organisational Communication, in which these different modalities, despite their differences and peculiarities, can act harmoniously, seeking to achieve the organisation's objectives effectively. (Kunsch, 2003., in Lima & Abbud, 2015)

Communication. The Inside Communication proposes that information transmission triggers the fulfilment by the staff of those activities while ensuring a stimulation of the employees towards their bond to the organisation's objectives. *Outside Communication* implies contacts that have the object of business through connections with suppliers, distributors, consumers, and public opinion and the promotion of these ties.

For Deetz (2010), Communication is often treated as a tool of organisational activities in which the transmission of meanings and information and the different effects of the message are observed. In his view, Communication has been recognised as an essential process by which organisations exist and as a central point of organisational production and reproduction, thus demonstrating new conceptions of thinking and describing organisational Communication. If previously, the focus was on transmitting messages, today, we observe much more of the formation of meaning, information, and knowledge. (Deetz, 2010., in Lima & Abbud, 2015)

Curvello (2009) believes that organisational Communication needs to be analysed as a phenomenon, a process that constitutes and reconstitutes the organisation. However, the author highlights that the quality of Communication in organisations will only occur when their management makes information available to everyone, has the truth as a principle, respects individual differences, always values participatory management, and provides an opportunity for necessary changes to all. (Curvello, 2009.,in Lima & Abbud, 2015)

In Scrofernecker's (2000) view, the author highlights three models or perspectives for organisational Communication presented by Daniels, Spiker & Papa (1997), characterised by the traditional, interpretive, and critical models. In the *traditional model*, Communication can be measured, standardised, and classified and is directly related to organisational efficiency. The *interpretive model* understands organisations as a culture and space where people can share meanings, focusing on the symbolic process of socially constructed organisational reality. In the *critical model*, the organisation is seen as an instrument of oppression and Communication as an instrument of domination. (Scrofernecker, 2000., in Lima & Abbud, 2015)

Spaho (2012) believes every organisation must enable Communication in several directions: *Downward Communication*, *Upward Communication*, *Horizontal Communication*, and *Diagonal Communication*. *Downward Communication* occurs when information flows down the hierarchy from superiors to subordinates (Cacciattolo, 2015); it flows from top management to employees. This Communication is in companies with a highly authoritative style of leadership (Wehrich., Koontz., 1993 in Spaho, 2012). This type of Communication can be divided into five types: the directions on how to do something, the information about concrete tasks and their

relations with other functions in an organisation, and regulations, rules, and procedures (Katz., Kahn., 1978 in Spaho, 2012). However, the information flows from top to bottom of the structure. Therefore, some can be lost. This phenomenon was detected by Fisher (1993), who also established that the lost amount would be higher as the information travels longer (Fisher, D., 1993 in Spaho, 2012). The effectiveness of downward Communication is the function of a span of control. The span of power, or management, refers to the number of persons who report to one superior and includes planning, organising, and leading. The broader the span of control is, the less successful it is. (Rouse., Rouse., 2005 in Spaho, 2012).

On the other hand, *Upward Communication* consists of messages from subordinates to superiors (Cacciattolo, 2015) and flows from employees to top management. The main task is to inform top management about the situation on the lower levels, and it is the best way for top management to see the efficiency of downward Communication and organisational Communication in general. This type of Communication ensures that tasks improve, provides accurate feedback, and helps

Spaho, 2012)

Horizontal Communication involves colleagues and peers at the same level of the organisation and may involve individuals from several different organisational units (Cornelissen, 2014., in Cacciattolo, 2015). It flows between employees and departments on the same organisational level, enabling coordination and integration of departments that do relatively independent tasks. This type of Communication can take many forms, performing duties, solving problems, and exchanging ideas. The horizontal transmission provides unified vision, direction, accurate feedback, and the ability to implement change effectively and for leaders to gain control and maintain a

Communication is usually used to facilitate coordination since it provides the basis for cooperation. People need to communicate with each other in order to work effectively in joint efforts (Cacciattolo, 2015).

At last, *Diagonal Communication* flows between people who are not on the same organisational level and are not directly in the corporate hierarchy. This Communication is rarely used, only when it supplements other types of

Communication. For example, in diagonal touch, labour unions organise direct meetings between employees and top management, avoiding first-line and middle-

Per the span of control, the organisational structure can be high or low. The low system has the advantage in Communication because of faster Communication, where information flows faster, feedback is also quicker, and more punctual Communication, more negligible organisational levels we have will change information a little. (Rouse., Rouse., 2005 in Spaho, 2012).

We can identify the methods of organisational Communication as *Written Communication, Oral Communication, and Nonverbal Communication*. (Rouse., Rouse., 2005 in Spaho, 2012). *Verbal Communication* is the most common method of Communication used by teams within organisations. The individual as the source transmits the information by speaking or making sound patterns, whereas the person at the receiving end needs to listen to get the information. This method can be considered adequate through speech clarity, tone, word selection, and speech rate. (Kashyap, 2021)

The method of verbal Communication can be considered formal or informal. Proper Communication works through official meetings in the company (Rouse., Rouse., 2005 in Spaho, 2012). In distinction, *Informal Communication* can have official and unofficial characters. Official characters are represented in conversations among employees and telephone networks among employees to make business faster. The unofficial nature of informal Communication is called "hearsay" Communication.

There are four types of communication:

Informal Communication sometimes has its bad sides because of rumour spreading which can be dangerous. Stakeholders¹ have a vital role in controlling the "hearsay" model. They can find the most influential people in the communication chain and know all essential information to stop rumours. With open communication channels, stakeholders can hear stories and incorrect information and stop it. (Rouse., Rouse., 2005 in Spaho, 2012). Common forms of informal communication include the

¹ (2022). A person such as an employee, customer, or citizen who is involved with an organization, society, etc. and therefore has responsibilities towards it and an interest in its success.

grapevine, management by _____ and non-verbal communication (Griffin, 1999., in Cacciattolo, 2015).

Written Communication is official and formal Communication through written type of Communication to disseminate information in words or symbols written, usually on paper or similar materials. The best thing about written Communication is that it provides a record of information that one can access and go through multiple times. On the other hand, unlike verbal Communication, the receiver cannot perceive the individual's emotions who sent the message. Thus, the tone of writing and selection of words is crucial to ensure that the reader gets the correct information.

Nonverbal Communication is defined as all intentional and not intentional messages that are not written or oral. This type of Communication includes facial expression, looks, gestures, dressing, lookout, the distance between collectors, and voice tone (Spaho, 2012). However, it is crucial to be aware that this type of Communication can sometimes happen unintentionally and be misinterpreted. For instance, not looking at the person sharing an idea with you most likely means that you are either uninterested or disagree with the statement. (Kashyap, 2021)

Visual Communication uses signs, drawings, illustrations, graphics, and pictures to transmit information and messages. The correct visual elements can make it easier for individuals to interpret the data. Both verbal and written Communication can use visual elements to make the information more understandable (Kashyap, 2021).

1.3. STRATEGIC COMMUNICATION CONCEPT

The term strategic was first used in organisation theory in the 1950s (Hatch, 1997., in Hallahan et al., 2007). Its purpose was to describe how organisations compete in the marketplace, obtain a competitive advantage, and gain market share. The term strategic is understood as having originated in warfare and is described as the art of war in its strictest sense. The word strategy originates from the Greek word for "generalship" (Webster's New Collegiate Dictionary, 1984., in Hallahan et al., 2007)

Strategic Communication is a term that has become rather popular in communication science education in the second decade of the twenty-first century

(Holtzhausen & Zerfass, 2014). However, it might offer one of the most inclusive, although conflicting and contradictory, descriptions of the field of communication practice (Hallahan et al., 2007). In the United States, many universities have merged formerly distinct public relations [2]and advertising programs into strategic communication curricula. In Europe, strategic Communication is often used to signal a managerial approach to integrated communications for all kinds of organisations. In Asia and Australia, Strategic Communication is a concept used in the professional field, education, and literature (e.g., Mahoney, 2013., in Holtzhausen & Zerfass, 2014).

Strategic Communication is recurrent in our daily lives, particularly in organisations within planning and management (Kunsch, 2018). It is not just a substitute term for disliked or ill-reputed concepts. It is a distinct approach focusing on the process of Communication, which offers complimentary insights and opens up new fields for interdisciplinary research (Holtzhausen & Zerfass, 2014). It focuses on how the organisation presents and promotes itself through the planned activities of its leaders, employees, and communication practitioners. Of course, this does not exclude their use of relationship-building or networks in the strategic process (Hallahan et al., 2007).

Hallahan et al. (2007) defined *Strategic Communication* as the study of how organisations use Communication persistently to fulfil their overall missions. Strategic Communication may be understood as a high-level formal communication from an organisation's corporate communication or public relations department (O'Sullivan & Partridge, 2016). Therefore, the term strategic is associated with power and decision-making. When used with Communication, strategic implies that communication practice is a management function. (Hallahan et al., 2007)

Society's growing demands for transparent Communication, ethical behaviour, and actions to meet the surrounding community's needs to build a positive image and identity in public opinion culminated in the market for strategic Communication by companies (Kunsch, 2018). Brand image is an aspect of organisational image. It is linked to the need to differentiate the offer in a society of abundance. This focuses on how the public decodes the signals from the products/services themselves and their price, distribution and programmed Communication. The image is, therefore, a concept of reception resulting from the human brain's reaction to a given stimulus (Ruão, 2000).

Brand Identity is a similar concept, dealing equally with the elements that translate the uniqueness of a brand from the perspective of the organisation that built it and owns it. Kapferer (1991) described identity precisely as the set of specific characteristics of the brand, resulting from its history, its values, its properties, its physical appearance, the climate of the relationship it maintains with the public, and its reflection (Kapferer, 1991., in Ruão, 2000). Identity is more permanent and genuine, and image can be seen as a communication-based, marketing-created entity of regional pictures and representations. (Kotler et al., 1993 in Zimmerbauer, 2011)

Zerfass et al. (2018) combined the suggestions of Heide et al. (2018) and concluded that any communication activity by any member of an organisation could be designated as Strategic Communication. These activities must be guided and evaluated for the common objectives of the organisation, as well as of all its
Werder, 2018)

In the view of Scheinsohn (2010), Strategic Communication seeks to outline a global strategy in which all communications at a tactical level are articulated, managing them and an integrative, synergistic, and coherent system. For the author, Strategic Communication must include an ethical framework. This theoretical body is always open, a set of principles, an integrated system of solutions for the approach, management, and direction of communication problems, which should not reduce to issues of public relations, relations with journalism, internal communication ², advertising ³, promotion ⁴, sponsorship ⁵, marketing ⁶, branding ⁷, and lobbying ⁸. Therefore Scheinsohn (2010) defends that each of them must be framed in a "Great

² Vercic et al (2012) . Internal communication is the term used to describe an managed communication system, where employees are regarded as an internal public or stakeholder group.

³ (2022). The business of trying to persuade people to buy products or services.

⁴ (2022). Activities to advertise something.

⁵ (2022). Money that is given, usually by a company, to support a person, organisation or activity.

⁶ (2022). The business activity involves finding out what customers want, using that information to design products and services, and selling them effectively.

⁷ (2022). The act of giving a company a particular design or symbol in order to advertise its products and services.

⁸ (2022). The activity of trying to persuade someone in authority, usually an elected member of a government, to support laws or rules that give your organisation or industry an advantage.

Communication Strategy" that responds to the political purposes of Corporate Governance⁹.

1.3.1 STRATEGIC COMMUNICATION METHODS

Strategic or integrated marketing communication has emerged due to ever-increasing segmented audiences of consumers empowered by options (Lewis, 2010). However, we can differentiate Strategic Communication through traditional media and new media. Communication through traditional media is based on monologic Communication and a one-to-many message flow, whereby one individual or group sends a discrete message to an audience of many different people. On the other hand, Communication through the new media is based on dialogic Communication and a many-to-many message flow, whereby many different media consumers exchange messages with many other people through new media outlets such as Facebook, YouTube, and Twitter. Thus, using conventional methods for new media strategic Communication is less productive than developing a communication strategy appropriate for the new media universe. (Cunningham, 2010)

The practice of Communication in organisations only makes sense if understood and developed in a context that, created by the uncertainty of the environment, determines strategic planning. In this way, strategic communication professionals constantly adapt to new realities, working in a dynamic and constantly evolving sector where new challenges are endless (Baskin et al., 1997; Butterick, 2011. Raposo, 2017). As an academic movement, it has been formulated as an ambition to break down the silos surrounding closely related communication disciplines and create a unifying framework that integrates public relations, organisational Communication, marketing communication, and other areas. The fundamental idea of strategic Communication is thus inclusive, which is a laudable ambition (Heide et al., 2018). Strategic communications involve using corporate or institutional communications to create, strengthen or preserve, among critical audiences, opinions favourable to

⁹ Corporate (2022). the way in which a company is managed by the people who are working at the highest level in it.

attaining institutional/corporate goals (O'Malley, 1996., in Lewis, 2010). Measuring social and online media provides new methods for measuring strategic communication outcomes. However, strategic communicators still have to come to grips with the actual value of these metrics (Heide et al., 2018). Social media has changed the rules for strategic communications (Scott, 2007; Lewis, 2010). Consumers are creating their own sales experiences, and as a result, the control of the message is now in the hands of consumers, which is often a scary proposition to most marketing and strategic communications professionals. (Lewis, 2010).

Hallahan et al. (2007) believe that four reasons why the study of strategic Communication is necessary and prudent provided in the 2007 article: problems in differentiating between traditional communication activities, the changes in technology that make it increasingly difficult to differentiate between different forms of Communication; the increase in methods organisations use to communicate directly to stakeholders; and the fact that purposeful Communication is "the fundamental goal of communication by organisations" (Hallahan et al., 2007, p. 10).

First, the ability of communicators to differentiate between traditional communication activities and their effects is rapidly disappearing. Although IMC focused on coordinating various functions, many of them are being redefined. Public relations practitioners, for example, increasingly rely on paid advertising to communicate critical messages on topics ranging from corporate reputation and social issues to event sponsorships. Meanwhile, marketers spearhead cooperative and cause-related marketing programs that once were the exclusive province of public relations. The reason is simple: These techniques work in an era in which organisations must differentiate themselves and in which audiences view organisations from multiple perspectives - including their product and service offerings, their expertise and competence, their service commitment, and their social responsibility. Any claims to exclusive responsibility for particular organisational activities are becoming challenged in many organisations (Hallahan et al., 2007).

Second, essential changes in public Communication are being driven by technology and media economics. Digital technologies such as the World Wide Web and instant messaging, for example, make it increasingly impossible to differentiate between advertising versus publicity, sales promotion, or e-commerce. Technology is

converging communications channels. Several universities now offer Multimedia Journalism or Media Convergence programs to prepare future journalists to work in converged media environments. Similarly, the array of mixed messages being touted by profit-driven media companies worldwide- advertorials, product placements, and sponsorships is melding the traditional and familiar genres of Public Communication. This is an essential but overlooked example of postmodernism at work in communications. (Hallahan et al., 2007)

Third, organisations use an expanding variety of methods to influence their constituencies' behaviours- what people know, how people feel, and how they act relative to the organisation. Thus, audiences' experiences with and impressions of organisations are the total of the people's experiences and it is increasingly questionable whether the effects of any particular communication activity can be validly examined in isolation. People do not necessarily differentiate between the various communication organisations they might engage in. One example is the difference between advertising and publicity (Hallahan, 1999). Thus, it is crucial to consider an organisation's communications activities from a strategic and integrative perspective. (Hallahan et al., 2007)

Fourth, strategic Communication recognises that purposeful influence is an organisation's fundamental goal of Communication. Whereas specific disciplines are conceptually grounded merely in providing information (e.g., technical Communication) or establishing and maintaining mutually satisfactory relationships (public relations), these foci are only necessary, but not sufficient, conditions for organisations to achieve strategically important goals. To be relevant today, communication theory and research must focus on how communications contribute to an organisation's purpose for being. (Hallahan et al., 2007)

The effective company strategy implementation has addressed the importance of organisational project management. Organisational project management and top management roles are essential to focus areas in the strategy implementation (Hyväri, I., 2015). The term strategic is often associated with the practice and the tactics used to implement strategy (Mintzberg, 1990., Hallahan et al., 2007)

It should be noted that the existence of Strategic Communication, whether in the public or private sphere, also requires some fundamentals (Kunsch, 2018):

The review and evaluation of current organisational and Communication paradigms;

Understanding that strategic Communication is intentional and structured by policies, strategies, and principles;

The use of flexible strategy formulation methodologies; the use of theoretical and methodological contributions to strategic planning; the valuation of the use of surveys and audits;

The environmental and strategic analysis of scenarios; the construction of situational diagnoses;

The monitoring and the evaluation of communicative actions.

Planning and management must be well articulated and monitored by its agents.

Scheinsohn (2010) understands that communication strategy must go beyond the restricted spheres - public relations, marketing, advertising, and human resources, to establish itself in the more general and hierarchical spheres of decisions and, from there, offer solutions for the restricted and specific spheres. To understand this proposal, it is necessary to differentiate Communication at a strategic level from communications at a tactical level, understanding the latter as those that arise from techniques that fulfil a primarily tactical function, such as advertising, public relations, promotion, design, journalistic dissemination, and lobbying. Strategic Communication proposes a management method designed to articulate all tactical communications within the framework of a general strategy that encompasses them, and last but not least, the Communication with and within employees. This management method is the only way to articulate all tactical communications within a general strategy that unites them (Scheinsohn, 2010). Communication strategies are known to facilitate dialogues within different target groups and enhance communication-related to company brands. By this method, strategic Communication reaches employees and manages internal recommendations. Organisations use a wide variety of methods related to strategic Communication in order to stimulate behaviours. Hence, to achieve these, questions such as how audiences feel, what they know, and how they react are vital in influencing

behavioural response. By these means, audiences' attitudes of the organisation are depicted by the entire people's experiences when contacting the company. (Oluwatimilehin, 2020)

1.4. EXTERNAL COMMUNICATION

External Communication is a tool that allows organisations to dialogue, inform and interact with the user/customer public, which is fundamental in building their image. It was assigned the responsibility of disseminating all the information necessary for the proper functioning of the organisation, coordination, integration, and planning of any service and activity with stakeholders. By facing new challenges, organisations began to pay more attention to the social environment, considering social and environmental changes (Pontes, 2013). *External Communication* is a communication management strategy that any organisation applies to communicate messages to the general public . *External Communication* is all Communication that takes place outside the organisation and aims to obtain or consolidate a climate of receptivity among all audiences. External audiences are the mass media, customers (internal and external), institutions, communities, competitors, inspection entities, state and government, shareholders, and Providers (Inácio, 2008 in Pontes, 2013).

Pontes (2013) defines *External Organisational Communication* as all the information an organisation develops to promote its image among its target audience or public opinion. Its implementation ensures that every message correctly reaches an external audience. An urgent need in this new scenario requires interaction and immediate response to the environment's concerns surrounding organisations. According to Carvalho (2015), External Communication is a branch of organisational Communication that is becoming increasingly critical for organisations. It is a powerful tool to build and solidify the organisation's image, and it is essential to differentiate itself from the growing competition. Regardless of the proportion of the business in which it operates, the idea of an organisation is the product of numerous communication actions and, therefore, plays a crucial role in achieving its commercial objectives.

In Torquato's (2002) view, external Communication is responsible for the organisation's positioning and image in society. External Communication policy must incorporate an idea that translates a concept of organisation in line with the new valuation standards of the community, with its focus on public opinion. (Torquato, 2002., in Pontes, 2013). According to Cheney (2005), external Communication is all Communication that leaves the department or organisation. Its focus is public opinion. Moreover, as it is always in constant change, the organisation must keep up with trends. (Cheney, 2005., in Carvalho, 2015). Another panorama of external Communication is presented by Faria (1996), who says that external Communication is a powerful tool for the company to dialogue with society, satisfy its actions and meet expectations. It is a fundamental instrument for building and solidifying the corporate or institutional image. (Faria, 1996., in Pontes, 2013)

For Boone and Kurtz (2010), it is the significant exchange of messages transmitted between an organisation and its primary audiences. This is because an organisation's success depends on its knowledge of market opportunities and challenges. (Boone & Kurtz, 2010., in Carvalho, 2015). According to Sandeurs (1999), external Communication significantly contributes to the company's earnings. It is then necessary to understand how Communication is developed, its objectives, and its tools to build a positive image among its target audiences. (Sandeurs, 1999., in Carvalho, 2015)

Because we live in an information society, it is up to external Communication to define some organisational functions: publicising the organisation's mission, establishing a correct and adequate positioning, and ensuring a technical identity that can give the organisation respect and recognition. Create favourable attitudes towards the organisation's activities, improving its position and broadening the basis for consent to modernisation. Awaken in external audiences' feelings that the organisation's modernisation is essential. Provide a clear vision of the organisation's aspects, programs, and activities, together with the constituted powers, strengthening the relationship with its legislative power. Furthermore, advise the organisation's areas in implementing relevant change and innovations (Torquato, 2002., in Pontes, 2013). External organisational Communication is, therefore, all the exchange of information that an organisation develops to promote and communicate with other organisations or

individuals outside the physical and formal structure of the organisation itself. Analysing the importance of the external communication process is an asset for any organisation that wants to succeed in its business area. (Carvalho, 2015)

Organisations have awakened to external Communication, but this was not always the case. In the past, organisations communicated little or nothing. The global changes reflected in the economy, technology, society, and political changes displayed. In this perspective, we bring different approaches to external organisational Communication to demonstrate the importance of this strategic tool in the corporate context. In summary, we can say that external Communication is responsible for the positioning and image of any organisation in society and that its purpose is to promote its image, intending to obtain favourable attitudes from external audiences. (Pontes, 2013)

1.4.1. EXTERNAL ORGANISATIONAL COMMUNICATION TOOLS

External Communication takes into account the identity of the organisation, the organisation's image, brand identity/brand, and integrated campaigns. Through them, the organisation/institution is known and informs all interested in the activities and actions undertaken. (Vidales Gonzáles., 2011 in & Rizescu., 2017). There are several tools through which external business communication is manifested; these tools are used to deliver the message the organisation intends. Communication involves several tools, each of which has its characteristics and serves specific situations in the communication process. Personal sales include sales presentations, trade shows, and incentive programs. Sales promotions include point-of-sale displays, prizes, discounts, coupons, giveaways, and demos. Direct marketing includes catalogues, telemarketing, fax, kiosks, the internet, Etc. Thanks to technological advances, people can now communicate through traditional media: newspapers, radio, telephone, and television, an effective way to reach a wide range of people. As well as more modern media, such as fax, cell phones, pagers, and computers (email and websites). (Kotler & Armstrong, 2003)

It is essential to mention that organisations have felt the impact of technology, which continues to advance, and therefore, new communication tools are frequently

emerging (Carvalho, 2015). There are many external communication tools; however, prior planning is necessary to choose the most viable means to achieve the desired goals. Organisations must pay attention when selecting the tools to carry out Communication to build lasting relationships, as well as with their target audience. (Leal, 2011., in Carvalho, 2015)

However, the target audience of a given organisation does not only receive information through the above-mentioned external communication tools. The data can also be transmitted directly through opinion-makers, industry experts, and internal audiences. This is where the role of internal Communication is essential (Carvalho, 2015).

1.4.2 OBJECTIVES OF EXTERNAL COMMUNICATION

The main objective of external Communication is to facilitate cooperation and collaboration with external audiences. However, external Communication also includes the goals of disseminating the company's mission and values, establishing the position and ensuring recognition by the general public, offering a positive image of the organisation in public opinion, strengthening feelings of trust and appreciation in external audiences, and providing greater visibility to the company's activities (Carvalho, 2015). In the view of Bhasin (2021), another set of goals of external Communication are:

In developing community relations, every organisation needs to maintain a good relationship with the community to build brand awareness and achieve organisational aims. The main goal is to share essential news and information in the target niche. It is also valuable for accumulating all the data from the outside world to optimise the brand presence in front of the target audience by properly using external communicators and media relations.

By optimising external networks, businesses must know their consumers' likes, dislikes, and tastes to enhance their products or services. A successful business might optimise brand reputation via persuasive Communication with external stakeholders.

In building a brand's image, external Communication is responsible for the positioning and appearance of any organisation in society, and its purpose is to promote its image, intending to obtain favourable attitudes from external audiences (Pontes, 2011. Carvalho, 2015). Sometimes, a company's success also depends on the image perception among its customers. External Communication can establish a good brand image in new and existing customers.

By creating a good relationship with the suppliers through external Communication, a good relationship can prevail between that organisation and its suppliers.

Create a relationship with the external stakeholders, the board of directors, and other officers to notify the stakeholders about all the business affairs. Therefore, external Communication is a brilliant way to do that.

In an organisation, external Communication aims to improve overall performance, satisfy the target audience's desires, and give a positive corporate image to the organisation. It also ensures that all parties are up-to-date, provides guidance, and demonstrates progress. When these objectives are fulfilled, trust and security are created between the organisation and the external public because when an organisation carries out effective, clear, and cohesive Communication, its public image becomes favourable (Carvalho, 2015). To achieve these objectives, organisations must be provided with human resources, training and practical skills to carry out competent, effective, and valuable Communication and prepared to plan and implement their strategies (Pontes, 2011., in Carvalho, 2015).

CHAPTER 2 - INTERNET AS AN ORGANISATIONAL COMMUNICATION TOOL

Nowadays, the Internet is the most powerful tool for businesses (Yannopoulos, 2011., in Bala & Verma, 2018). In the past 20 years, the importance of the Internet as a competitive marketing tool has been recognised by many practitioners and researchers, whether talking about small or large organisations. With the outburst of internet growth, internet marketing has become very popular. With this growth, the Internet is selling products alone and information about products, advertising space, software programs, auctions, stock trading, and matchmaking. (Bala & Verma, 2018). The Internet bridges the organisation and its stakeholders (Ivanov, 2012). Technology is changing the marketing context: marketers are increasingly forced to operate in a complex and changing world where they no longer have complete control of the media and the message. (Bala & Verma, 2018)

The emergence of the Internet brought a digital revolution that prophesied society to new forms of social relations, culture, and even humanity. In the business field, this phenomenon has caused administrations to create websites on the Internet, municipalities to install centres for open access to networks, networks where information and related services circulate to employment, training, health, access to libraries catalogues, municipal information, and even new forms of direct democracy. (Lajus & Magnier, 1998., in Pontes, 2013)

According to Duarte (2008), corporations tend to see the Internet as an extension of their physical networks, where the website becomes a kind of virtual store, offering the familiarity of simple installations and virtualising access to products. It is about conveying the feeling that, even remotely, the customer can "touch" the company to continue building the corporate image (Duarte, 2008., in Pontes, 2013). We can say that for organisations, the Internet has worked as an exponent of advantages, allowing them to use all the services available on the net, namely email, information search, online shopping, online games, music, file transfer, bank transfer, audio-visual, chat and video chat, Etc. (Pontes, 2013)

Due to all these advantages and potentialities, most companies and organisations now have websites on the Internet. This presence comes from the need

for exposure, competitive competition, and the current market demands. Moreover, this, in turn, provides the organisation with credibility and relationships, ensuring visibility. (Pontes, 2013)

Social networks are becoming increasingly popular among social anthropologists and sociologists as one way of understanding behaviour, particularly in larger-scale complex societies (Mitchell, 1974). Internet-mediated communication can change values, attitudes, behaviours, and relationships. There is significant anecdotal evidence of underreporting of these effects (Phillips 2011).

Indeed, the empirical evidence of behavioural change shaped through the use of social media is also documented with some considered views on influence (Cugelman et al. 2009., in Phillips, 2011) and the impact of initiatives driven by the Internet, including Social media as a disruptive force that may affect the power balance between markets, governments, consumers/citizens and NGOs (Langley et al. 2010., in Phillips, 2011). Personality seems relevant to social networks because networks are integrally interpersonal phenomena. Personality affects a person's social network at work. In general, interest in social networks is on the rise (Borgatti & Halgin, 2011.), and research featuring personality psychology constitutes an essential part of this trend (Borgatti & Halgin, 2011., in Landis, 2015). Human beings have always sought several ways of communicating. Ages ago, humanity communicated through cave paintings, gestures, and grunts. In the current reality of the globalised world, Generation Y (born in the dawn of technology and the effervescence of the Internet) urges a need to communicate and obtain information instantly. This generation faces reality dominated by technological instruments through which they demonstrate what they feel, think, and live through. Rising a much more complete and complex tool: social media. (Lino & Sarti, 2019)

With the arrival of the Internet and all the revolution it caused, significant changes and advances took place in communication, interactivity, and sociability in the life of (post) modern man. Thus, people began to communicate, interact and socialise, regardless of distance (Lino & Sarti, 2019). Social media, such as Facebook and Twitter, allow interaction with one or more people, whether known or unknown, characters or not, which makes it possible for strangers to establish affinity with others and, with that, to create a virtual relationship that may or may not explore in the

medium or long term (Nicolaci-da-Costa, 2005., in Lino & Sarti, 2019). Postmodern social life is influenced by virtual relationships and marked by extraterritoriality and fluidity in contact, generating the need to establish less durable and fragile contacts. So, for him, "Being connected" is less costly than "being engaged" but also considerably less productive in terms of building and maintaining bonds." (Bauman, 2004, p.83., in Lino & Sarti, 2019)

2.1. TRADITIONAL MARKETING & DIGITAL MARKETING

Marketing over the decades has presented different contextualisation, some of which have been applied in organisations. Kotler (2003) defines *marketing* as "an administrative and social process by which individuals and groups obtain what they need and want, through the creation, offer and exchange of products and value for others". However, for Crescitelli (2003), "Marketing is to establish, maintain and expand the relationship with consumers and other partners, to obtain profitability, based on common objectives of the parties involved".

Several organisations started to use marketing as a tool to attract customers. However, given the increasing advancement of technology and the constant growth of the Internet, a new type of marketing has emerged - digital marketing, which enables online interaction between organisations and consumers (Cruz & Silva, 2014). Nevertheless, before we can pore over the new term that is Digital Marketing, we need to understand the transformation of Traditional Marketing into Digital Marketing. We can say that this transformation was divided into four stages. In the late 1900s, marketing adopted technology, evolving to make marketing and technology inseparable (Mishra, 2019). Therefore, Traditional Marketing arose from a merely functional process linked to sales and distribution and was seen as an activity subordinated to the economic area (Cruz & Silva, 2014). In 1950, we were presented with the second phase - *The Marketing Mix*. This is considered the reconceptualization phase, which involves four aspects: product, price, place and promotion, or rather, the 4P's. In 1960, we began the third phase where marketing began to be seen as a discipline that "studies the relationships between parties, be they companies, non-commercial organisations or government, that is, marketing started to involve all kinds of social units, no longer being only at the service of profitability, but rather in the

betterment of society as a whole." (Crescitelli, 2003). This last phase was perfected over the decades, giving rise 1980 to the fourth phase - *relationship marketing*, which sought to improve the relationship between organisations and customers. (Cruz & Silva, 2014)

Companies have been through many changes quickly since the beginning of the 21st century, thanks to the opportunities provided by technological advances (Sinha & Singh, 2018). Therefore, digital marketing emerged after these developments due to the rapid technological advances and changing market dynamics (Mort et al., 2002., in Bala & Verma, 2018). In the eyes of Mishra (2019), Digital marketing is a non-conventional virtual platform on the Internet for promoting products and services, connecting customers, and identifying and understanding users' needs using digital technologies and devices. It is one of the most influential and prominent strategies to promote business online for brand awareness and business development (Mishra, 2019). Therefore, in the current context, many organisations use it to attract more customers, and for an organisation to implement this marketing, it needs to follow some strategic actions, which allow the dissemination of information about the services or products provided by the organisation to customers, whether through social media advertising or even email marketing. (Cruz & Silva, 2014)

For Malheiro et al. (2019), Digital Marketing can be explicitly used to describe the marketing of products and services using digital channels or as a more complex term describing the process of using technologies. However, when the idea of taking marketing to the digital world emerged, there was no concern about creating new techniques that would adapt to virtual reality. There was simply the application of techniques already known and used in traditional marketing (Carrera, 2009., in Malheiro et al., 2019).

2.2. CHANNELS OF DIGITAL MARKETING

Digital marketing is incorporated by different brands through various channels suiting their product and means of communicating with their buyers. However, it also depends on choosing the best channels that give better ROI- meaning the return on investment for the brand (Mishra, 2019). Digital marketers drive brand awareness and lead generation through all digital channels, both free and paid. These channels include

social media, the company's website, search engine rankings, email, display advertising, and blogs. The digital marketer focuses on different key performance indicators (KPI) for each channel so they can correctly measure the company's performance across each one (Desai, 2019). Some of the Digital Marketing channels can be:

Table 1 - Channels of Digital Marketing. Source: Mishra, 2019., & Desai, 2019.

<p>1. Affiliate marketing</p>	<p>This is a type of performance-based advertising where you receive commission for promoting someone else's products, services on your website. Affiliate marketing channels include Hosting video ads through the YouTube Partner Program and Posting affiliate links from your social media accounts. This concept is also popularly known as website marketing where commission to a marketer is received only on the sale of a product.</p>
<p>2. Display advertising</p>	<p>It is one of the concepts to use the display organic to attract traffic like used by Google AdWords. Through this small banner, gif images and videos are made to highlight the product or brands. It is an effect method of digital marketing where visual effects are made to catch the traffic.</p>

<p>3. Email marketing</p>	<p>Companies use email marketing as a way of communicating with their audiences. Email is often used to promote content, discounts and events, as well as to direct people toward the business's website. The emails you might send in an email marketing campaign include Blog subscription newsletters, Follow-up emails to website visitors who downloaded something, Customer welcome emails, Holiday promotions to loyalty program members, Tips or similar series emails for customer nurturing. However, this method is sometimes less preferred as the user gets irritated by spam emails, so the user interest is a legal obligation to receive. Unsubscribing leads to stopping receiving such communications.</p>
<p>4. Search engine marketing</p>	<p>It is a form of internet marketing based on websites. It is a paid digital marketing concept through which traffic from a search engine is brought to product or brand business websites. Search engine marketing platforms are Google AdWords, Bing Ads, and Yahoo Search Ads.</p>

<p>5. Search engine optimization (SEO)</p>	<p>Marketers use different factors and tactics to bring the website to achieve top ranks on organic search results through optimising search engines. It is based on algorithm and content drafting through which the search is made to attract the traffic of business websites to the top of search engines. The channels that benefit from SEO include websites, blogs and infographics.</p>
<p>6. Social Media marketing</p>	<p>It refers to the process of gaining traffic through social media sites. Paid marketing, also known as social media marketing, includes promoting content, websites or products through ads in several mobile apps and trusted and established channels like Facebook, Twitter, Instagram, YouTube, Pinterest, and Google+. It is the process of advertising on external social sites executed to draw the attention of buyers. It is also based on remarketing activities like users and buyers visiting to buy products on Flipkart, which happens in a way like Flipkart ads following him even when the user is visiting Facebook, Yahoo, Rediff, or another social media platform.</p>
<p>7. Digital Marketing</p>	<p>Regardless of what your company sells, digital marketing still involves building EXHUV personas to identify your DXGLHQHHS and creating valuable online content.</p>

<p>a. B2B Digital Marketing</p>	<p>If a company is business-to-business (B2B), digital marketing efforts are likely centred on online lead generation, with the end goal being for someone to speak to a salesperson. The role of your marketing strategy is to attract and convert the highest quality leads for salespeople via your website and supporting digital channels. Beyond the website, you will probably focus on business-focused channels like LinkedIn, where your demographic spends their time online.</p>
<p>b. B2C Digital Marketing</p>	<p>If your company is business-to-consumer (B2C), depending on the price point of products, digital marketing efforts aim to attract people to the website and have them become customers without ever needing to speak to a salesperson. For that reason, you are probably less likely to focus on 'leads' in their traditional sense and more likely to focus on building an accelerated buyer's journey from when someone lands on your website to when they make a purchase. This will often mean the product features in your content are higher up in the marketing funnel than they might for a B2B business, and you might need to use stronger calls-to-action (CTAs). For B2C companies, channels like Instagram and Pinterest are more valuable than business-focused platforms like LinkedIn.</p>

<p>8. Apps marketing</p>	<p>Promotion of brands in different apps is a new way of promoting products. Different apps are being built for various sections of human livelihood, and finding spaces in between or on the app section is the best way to reach specific and defined segments. Products related to specific apps are also mapped and tied up by the brand so that people using the app are considered interested in app-related products. For example, people using health apps may be interested in buying health products, so any app promotion of protein products could be interested to a segment of people using health apps.</p>
<p>9. Content Marketing</p>	<p>It denotes creating and promoting content assets to generate brand awareness, traffic growth, lead generation, and customers. The channels that can play a part in your content marketing strategy include Blog posts, ebooks and whitepapers, Infographics, Online brochures and look books.</p>

<p>10. Web analytics</p>	<p>It is the process of analysing the behaviour of traffic on websites and search engines through measures that will promote and attract more traffic. It is the analysing part of digital traffic through which human behaviour on the platform is studied and used for research so that a more valued concept is brought to suit traffic. There are two common categories: onsite and offsite web analytics.</p>
<p>11. Marketing Automation</p>	<p>Marketing automation is the software that automates your basic marketing operations. Many marketing departments can automate repetitive tasks they would otherwise do manually, such as Email newsletters, Social media post scheduling, Contact list updating, Lead-nurturing workflows, Campaign tracking and reporting.</p>
<p>12. Pay Per Click (PPC)</p>	<p>PPC drives traffic to your website by paying a publisher every time your ad is clicked. One of the most common types of PPC is Google Ad Words, which allows you to pay for top slots on Google's search engine results pages at a price "per click" of the links you place. Other channels where you can use PPC mainly include Paid ads on Facebook.</p>

13. Online PR	The practice of securing earned online coverage with digital publications, blogs, and other content-based websites. It is much like traditional PR but in the online space. The channels you can use to maximise your PR efforts include reporter outreach via social media, Engaging online reviews of your company, and Engaging comments on your website or blog.
14. Remarketing	Remarketing plays a significant role in digital marketing. This tactic allows marketers to publish targeted ads in front of an interest category or defined audiences, generally called searchers in web speak; they have either searched for particular products or services or visited a website for some purpose.

2.3. TYPES OF SOCIAL MEDIA

Constantinides (2014) implies that Web 2.0 and Social Media are new terms in the Internet and Marketing dictionary, and there is no general agreement on their exact meaning. According to the online dictionary, Wikipedia Social Media is designed to be spread through social interaction, created using highly accessible and scalable publishing techniques. Social Media supports the human need for social interaction using the Internet and web-based technologies. For Carpim (2014), Social Media is understood as personalised digital tools or services that allow the publication of content and relationship building only through virtual means. However, some people may mistake the concept of Social Media for Social Networks. Social Networks consider all types of interaction between individuals who share things in common, exchanging messages on the World Wide Web (Carpim, 2014).

There are three main rules for marketing companies in Social Media, such as creating conversations about the brand because conversations cannot be controlled but influenced. *Influence* is the foundation on which all economically sustainable relationships are built (Safko., 2010; Malheiro et al., 2019). Rouse (2011) states that Social Media Marketing aims to produce content that users share in their various Social Media applications to increase brand exposure and expand customer reach (Malheiro et al., 2019). Social Media Marketing is an offshoot of SEM efforts. It involves driving traffic to sites or businesses through social sites like Facebook, Instagram, Twitter, Pinterest, Google, LinkedIn, Etc. (Bala & Verma, 2018). The tools and approaches for communicating with customers have significantly changed with the emergence of social media; therefore, businesses must learn how to use it consistently with their business plans. In order to create a successful marketing campaign via social media, a consumer must be open to the technology (Mangold et al., 2009., in Bala & Verma, 2018). Numerous marketing techniques are to be applied in Social Media to involve the customer, some of which have costs and others do not. Companies can influence their customers and make them feel part of it when using Social Media, which leads to a more personal relationship with them (Clapperton, 2009., Malheiro et al., 2019).

Furthermore, Social Media, in turn, are digital platforms in an online environment where information and multimedia content are shared (Santos and Cypriano, 2014 in Lino & Sarti, 2019). According to Carpim (2014), Social Media are personalised online tools where a person posts content, relates to other people, posts any information, and wants visibility. Social media enables users to interact, create value, and influence commercial and public institutions has been well documented (Huijboom et al. 2009., in Phillips, 2011). Social Media facilitates the creation of social identities (Castells, 2001., in Phillips, 2011). It creates a process sometimes called social contagion or viral activity (Lewis, 2010) and comparison (Grevet et al. 2009., in Phillips, 2011) by allowing people to share and amortise personal effort in the process of delivering behavioural change (Garrett 2006., in Phillips, 2011).

Kaplan and Haenlein (2010) present suggestions for using Social Media. Firstly, companies must select the social networks that meet their purpose and where their customers are present. If the company combines multiple social networks with traditional marketing, all its channels must be aligned and integrated to avoid

ambiguity. Finally, there must be a framework for using Social Media channels. To be social, brands must be active, thus involving customers; be interesting, thus motivating customers to interact with and between companies; be humble and honest; and learn how to use social media and respect its rules. Mangold and Faulds (2009) also suggest tips on how companies should use Social Media to their benefit. Engaging customers by letting them provide feedback, as in a community where feedback is accepted, they are more likely to feel encouraged to communicate and interact with other customers or the brand sharing information because when customers feel well informed about a company, product or service, they are more likely to talk about it. Be scandalous, as users are more likely to communicate something not familiar. Give exclusivity, as customers like to feel special, which can be done by offering unique products, services, or promotions to only a portion of customers. (Malheiro et al., 2019)

Social media presents various application types: Weblogs, Content Communities, Social Networks, Forums / Bulletin Boards, and Content Aggregators. (Constantinides, 2014). Websites are Social Media applications that allow users to submit product reviews, offering a wide range of features such as submitting comments and photos, price comparisons, recommendations, price alerts, personalised shopping, or even product price history (Malheiro et al., 2019). Blogs refer to a personal website, which may depend on another platform or be completely autonomous, in which the user publishes updates with variable regularity, which may have the format of the text, images, videos, links, and the more usual text format. (Nardi et al., 2004; Akehurst, 2009., in Malheiro et al, 2019). Kaplan and Haenlein (2011) defined *microblogs* as internet applications whose functionality involves sharing small segments of content, which can be images, phrases, or links between their users. Internet Forums can be considered virtual web-based spaces where users who share the same interests can initiate or participate in an asynchronous discussion and post messages, questions, or answers (Laughlin and MacDonald, 2010; Carbonaro, 2011. in Malheiro et al., 2019). Kaplan and Haenlein (2010) argue that social presence/ media richness and self-presentation/self-disclosure are the defining characteristics of social media. Using these characteristics, they distinguish collaborative projects, blogs, content communities, social networking sites, virtual game worlds, and virtual social worlds.

Social Media applications can engage as marketing tools in different ways. They are low-cost yet valuable "live" customer voice sources, allowing organisations to fine-tune their marketing activities and often prevent calamities. Social Media can also be engaged as public relations and promotional tools, instruments of customer influence, and tools allowing customers to customise their online experience and the products they buy. Last but not least, Social Media opens a whole range of opportunities to corporations as platforms for harnessing collective intelligence and creativity. Social Media can encourage customer involvement with the brand by contributing to the production and innovation process. (Constantinides, 2014).

Figure 1- Social media landscape in 2021



Source: Cavazza, 2021

2.4. SOCIAL NETWORKS – INSTAGRAM AND FACEBOOK

When signing into Instagram, a user can upload and share pictures, write comments like pictures uploaded by other users, and browse the "open" flow of profiles to find inspiration. Members of Instagram can choose to have a private profile or keep it open for other users to visit. According to Instagram.com (2018), there are approximately 500 million daily active users. Further, global statistics show that half of the members on Instagram are females within the age group 18-30 years old (Sheldon & Bryant, 2016; Statista, 2018).

Social media and social networks appear to be interchangeable terms. However, they serve different use cases. While Social Media is a platform for broadcasting information, Social Networks require a platform for users to connect and network with other users. Examples of social networking sites or platforms include Facebook, Instagram, Twitter and LinkedIn. This way, users can choose who they want to receive communications from. (Froehlich, 2020)

Social networks like Instagram and Facebook have opened the door for businesses to communicate with millions of people about products and services, enabling new marketing opportunities (Bala & Verma, 2018). Facebook was created by Mark Zuckerberg, Chris Hughes, Eduardo Saverin, and Dustin Moskovitz. However, Zuckerberg created the first virtual projects that introduced Facebook (Kirkpatrick, 2011., in Lino & Sarti, 2019). After some variations, in 2006, Facebook allowed anyone to open an account and use this platform, not just students. Later, in 2009, Facebook already had 360 million users, and at that time, the like button was launched, allowing users to express whether they liked something that was published (Carpim, 2014). Currently, Facebook invites people to post something by asking the following questions: "Would you like to share something?" or "What are you thinking about?". (Lino & Sarti, 2019)

Instagram is a platform based on visual aesthetics and filtered images, making it a suitable ecosystem for promoting beauty products, popularising specific body images, advocating luxurious lifestyles, and prominent luxury brands (Djafarova et al., 2017 in Jin & Ryu, 2019). Instagram is also a social media app that allows users to gather followers, connect with brands and entities, and facilitate consumer social interactions (Blight et al., 2017., Jin & Ryu, 2019). Fashion enthusiasts have gained popularity and achieved massive success through Instagram, partly due to the aesthetic appeal of Instagram filters and the platform's capability to reach broad audiences. (Jin & Ryu, 2019). Facebook and Instagram are used for social interaction to fill an empty moment; others use this way to a much lesser extent. Only Pinterest is used for innovation and practical use. Therefore, all social media platforms have their strengths and weaknesses in the various experiences delivered to the user. (Voorveld et al., 2018).

2.4.1. THE INFLUENCE OF SOCIAL NETWORKS ON ORGANISATIONAL COMMUNICATION

Social networks significantly affect their short and long-term success in organisations (Voorveld et al., 2018). Engaging Social Media as a marketing tool is not an isolated process but the final step of a consistent strategic effort to improve the product/service, the organisation, and the traditional corporate website (Constantinides, 2014). Social Media, being part of the corporate marketing strategy, requires that the company's "Web 1.0" legacy is in good shape: the corporate website must be in a position to serve as the corporate platform meeting the expectations of the online customer (Constantinides, 2004; Constantinides and Geurts, 2005). Most of the strategic objectives of Social Media marketing require an impeccable company website: functional, efficient, trustworthy, organisationally integrated, and customer-oriented. The firm's online presence must reflect and communicate the corporate positioning, quality, customer orientation, and image (Constantinides, 2014). The need for organisational transformation depends on the firm itself. For some businesses, the Internet proves to be a sustaining technology. For others, a disruptive one (Christensen, 1998., Constantinides, 2014). The marketing organisation must offer high value to customers by delivering high-quality products and services. Marketers should realise that Social Media users can quickly investigate and test the company's quality or price claims, find alternatives or substitutes, and last but not least, review products or services and report their own experiences to many peers. For Constantinides (2014), we can identify four levels on the E-Marketing pyramid:

Level 1. Focuses on the Product and Service: The basis of the marketing strategy is the quality of products and services and the customer/market orientation of the company. These issues should be defined by the company's mission, unique selling proposition, product value, market image, and market positioning.

Level 2. Focus on The Marketing (and E-Marketing) Organisation: creating and maintaining a market-oriented organisation able to support traditional and online marketing activities. This means that organisational processes like production,

logistics, customer service, sales, and procurement (Porter, 1985., in Constantinides, 2014) deliver high customer value and are flexible enough to support the online firm's activities. Many traditional businesses adopting online marketing can face difficulties adjusting their organisation and reaching the complexity required for operating online.

Level 3. Web 1.0 (web presence): Creating a market-oriented organisation to support traditional and online marketing activities is essential to establishing a successful online presence.

Level 4. Web 2.0 (Social Media Marketing): Having a flawless online presence is the crucial factor for moving to the next stage, the engagement of Social Media as a marketing tool.

Table 2 - Comparison between Web 1.0, Web 2.0 and Web 3.0

Web 1.0	Web 2.0	Web 3.0
1996-2004	2004-2016	2016 +
Hypertext Web	Social Web	Semantic Web
Tim Berners Lee	Tim Berners Lee, Dale Dougherty	Tim Berners Lee
Read Only Web	Read and write Web	Executable Web
Millions of Users	Billions of Users	Trillions of Users +
Eco System	Participation & Interaction	Understanding Self

One Directional	Bi-Directional	Multi User Virtual Environment
Connect Information	Connect People	Connect knowledge
Companies share content	People share content	People create applications through actions such as interacting and publishing content
Static content and one way publishing information	Dynamic content and two way communication through social media	Yet to be defined, features artificial intelligence and 3D
Personal Websites	Blogs and social profiles	Semi blogs and Haystack
Web Forms	Web Applications	Semantic Digital Libraries

Source: Choudhury, 2014

2.5. EXTERNAL COMMUNICATION WITH NEW TECHNOLOGIES

New communication technologies have played and continue to play an essential role in sustaining and expanding communication over the past two decades. Its appearance has undoubtedly changed the traditional way of organisations. It created new modes of information and communication (Pontes, 2013).

As in other spheres of our lives, new technologies have also revolutionised the world of work. Information and new information technologies have become a capital resource for any modern company and a competitive factor for organisations. They are now considered essential for organisations reaching all sectors and domains (Pontes, 2013). We live in the age of the Internet, multimedia, telecommunications networks, and information highways, where paper should succeed digitally. Therefore, the Internet, wireless, cell phones, and computers, among other devices, have become the

very background of our culture. Wireless or not, we are connected beyond imaginable ways. (Cota, 2007., in Pontes, 2013)

The presence of means of communication and information such as telephone, fax, and computers became affordable and are used in most organisations and changed communication practices. The Internet facilitates the exchange of information without having to travel. Teleconferencing allows us to be together with other people from different geographic locations (Pontes, 2013).

All technologies at all levels in the day-to-day organisations aim to facilitate the circulation of information in the organisation faster. They significantly changed organisational forms and focused on new practices. Nevertheless, it is essential to understand how to integrate the different channels and tools that arise more frequently, understand the degree of casualness attributed to each one, and know their characteristics such as complexity, flexibility, convergence, integration, and all its forms of cooperation. (Pontes, 2013)

CHAPTER 3 - THE IMPACT OF SOCIAL NETWORKS ON FASHION BRANDS STRATEGY

The present dissertation, as noted previously, seeks to understand how social networks influenced the strategy of Portuguese fashion brands and how they present themselves online through social media. The twenty-first century is a synonym for a new era with the implementation of different technologies. Social media is one of them and is growing fast, impacting our generation's daily lives. Companies and consumers spend a significant amount of time on social media platforms, which, in turn, is shaping consumer behaviour worldwide, more concretely Generation Y and Z, who are highly exposed to this new phenomenon (Léa et al., 2018).

Industries have been comfortable incorporating social media into their marketing strategy tools, and the fashion industry is no exception (Ananda et al., 2015). Social media has altered the communication landscape and significantly impacted marketing (Hutter et al., 2013., in Kontu, 2015). Therefore, it is crucial to understand fashion history regarding social media and at what point specific social networks, such as Instagram and Facebook, took the lead in brand strategy platforms of choice.

The fashion industry is a multi-billion international organisation producing, manufacturing, and selling fashion products to customers. In this modern era, the fashion industry is essential in the community (Major & Steele, 2018; Abdullah et al., 2020). Globally, it is one of the largest and oldest export industries (Gereffi, 1999. Poorthuis et al., 2019). Fashion has become an identity, a way to express ourselves to the community (Mangold & Faulds, 2009., in Abdullah et al., 2020). Before social media's inception, businesses focused on traditional platforms to capture and retain customers, create brands, and establish businesses (Anand, 2020). However, in the last two decades, the fashion industry across the globe has undergone a profound transformation due to various changes in the business environment (Bhardwaj & Fairhurst, 2010). However, to understand the areas for research in Fashion for the future, it is essential to consider how it has evolved (Bhardwaj & Fairhurst, 2010). During the last five years, the spread of social media has further changed buying and

selling techniques (Sudha & Sheena, 2017). Businesses use social media as a promotional tool (Ahmad, Salman & Ashiq, 2015). According to Mizobe (2014), the fashion industry began to embrace social media with the fashion blogging trend from 2005 to 2006. This is one of the businesses where frequent changes occur, and social media is the most convenient and cheapest means that brands choose to communicate (Ahmad, Salman & Ashiq, 2015). Therefore, social media has recently become integral to many organisations' marketing strategies. Furthermore, it is considered a perfect tool for fashion brands to visualise their image and engage with their customers online (McCrea, 2013; in Ananda et al., 2014). By leveraging social media, brands can take control of public perception, which is one of the many vital dynamics in fashion marketing (Recklies, 2006; in Manikonda et al., 2016).

Julie Fredrickson, one of the first fashion bloggers to be given a press invitation to New York Fashion Week, said, "Fashion is all about storytelling," and social media accomplishes that by allowing the brand to convey its story in a two-way conversation with consumers. Social media has allowed brands and designers to instantly connect with the public (Strugatz, 2013., in Durmaz, 2014). According to what designer Alexander Wang said, "The way that we shoot it, the way that we showcase it, and the way that we make the clothes and design them changed" This is Fashion in the age of Instagram, a heady era in which digital media is changing the way clothes are presented and even the way they are designed (Schneier, 2014).

According to Mohr (2013), Fashion is everywhere, primarily due to the Internet. Moreover, Technology encourages customers to interact with brands. These customer interactions build the brand by increasing awareness, involvement, and engagement. Though many fashion brands initially believed social networking would weaken their relationship with consumers, social media is now an opportunity to improve customer relationships and ultimately capture a larger audience. Social media has been considered the perfect tool for fashion brands to visualise their image and engage their customers online. Therefore, the adoption and use of it among fashion companies or brands have become ubiquitous (Ananda et al., 2015).

When we talk about social media for the fashion industry, it refers to social networking websites and other online platforms that enable the fashion industry to connect with its customers using the latest social networking technology. The fashion

industry uses social media to study trends and anticipate fashion behaviours. It embraces social media, enabling it to emerge as a phenomenon (Ahmad, Salman & Ashiq, 2015). According to Phillips, D. (Phillips, 2008., in Ahmad, Salman & Ashiq, 2015), we human beings are multifaceted combinations of private and social selves, and the interconnections presented by social media give us a convincing platform. "In an organisation with Philips's point of view of social media, fashion brands and designers use an equation of online platforms to provide the customers and consumers with a judgement on the different perspectives that formulate a brand strategy, they not only tweet and update about their collections and clothes but also about their personal parties, holidays and besides this, they also share their photo via social networking websites.

Prabhakar (2010) concludes that designers now connect to exclusively fresh spectators by allowing the public to be behind the fashion influencer screen. Social media platforms allow designers "to benefit from the 400 million Facebook users," which helps provide marketing capabilities that cannot be bought from an advertising budget. Chu & Seock (2020) state that the fashion industry has benefited from using social media, posting pictures and videos, and writing about their fashion products and business practices to attract consumers and increase brand awareness. In particular, social media provides an interactive mass communication channel to amplify marketing strategy for fashion brands.

As we know, social media are vehicles for self-expression (McCrea, 2013., Ananda et al., 2019); therefore, they are appropriate tools for fashion brands to engage with consumers online. Thus, when brands create their social media brand communities and deploy their social media marketing activities, their main objective is to achieve brand awareness (Ananda et al., 2019). Fashion's marketing and advertising strategies often differ qualitatively from other product marketing and advertising. While in most products, it is essential to emphasise the necessity or the quality of the product, fashion advertisements are tailor-made to match the tastes and sensibilities of the target audience (Manikonda et al., 2016). Social networking sites heavily influence consumer culture, bringing the notion that companies and brands have quickly embraced social media, driven by the potential benefits of the new marketing channels, such as rapid identification of trends and direct engagement with customers. (Ananda et al., 2019)

However, the increasing use of social media as a marketing tool has also affected the fashion industry. It might even be safe to say that the fashion industry has already embraced social media as one crucial marketing platform to reach their customers online and reignite brand passion and customer loyalty (Wright, 2009., in Ananda et al., 2014). The presence of fashion brands and retailers in almost every social media and networking platform shows that social media is being used as a communication tool to reach their customers and as a digital marketing channel to drive sales and traffic to both online and brick-and-mortar stores. Furthermore, opinion sharing and direct customer feedback through social media enable fashion brands and designers to use social media for forecasting and trend-watching (Ananda et al., 2017). Coupled with the growing demand for a more substantial digital presence overall, the rise of social media has brought new challenges to the fashion industry. Many fashion companies are still unable or reluctant to develop strategies and allocate resources to engage with social media (Kontu, 2015). According to Ananda (2014), just like Fashion, where people's style is inherently meant to be shared as it is foremost a representation of one's self-image, social media allows the reflection of one's personality and emotions. Although fashion practitioners have embraced social media in their marketing activities, it is still relatively little known at the academic level about the specificities of the fashion industry when approaching social media marketing strategies.

New technologies have caused firms to focus their efforts on developing different strategies. On the one hand, paying attention to developing content that attracts the attention of social media users. On the other hand, finding out the factors favouring communication with these users to make them admire the firm (Lee, Park & Han, 2008; Delorme, Huh and Reid, 2009; Hernández, 2013., in Saraite-Sariene et al., 2018). The emerging industry practices suggest that fashion brands use social media platforms for varying purposes, ranging from increasing brand awareness, introducing new products, providing exclusive discounts, providing entertainment value, and providing all-time customer support to their audience. Fashion brands are also using social media to expand beyond geographic reach, to build a closer relationship with consumers, and are even using electronic word of mouth by using influencers to gain consumer attention (Ng, 2014; Park and Kim, 2015; Lou et al., 2019; Boerman, 2020.,

in Kochhar, 2021). Adopting social media can increase the company's informational capabilities and improve business performance (Mahmoud et al., 2020., in Yasa et al., 2021).

Kim and Ko (2010) state that social media dramatically impacts a brand's reputation. Besides, social media, which is the global voice of customers, offers its users a customer social media engagement point of contact that allows users to interact and share their experiences with any brand or person anywhere in the world (Chung et al., 2016, p. 290 in Akgün, 2020).

According to Chu & Seock (2020), though fashion companies create and deliver value-added content in social media to satisfy consumer wants and needs, they face challenges when using digital advertising in social media space. People want fashion companies to offer real-time interactions with them through an active presence on social media, creating emotional attachments. Given the tremendous power of creating content and gaining consumers' attention on social media, fashion companies might consider digital advertising highly impactful, more valuable, and authentic than traditional advertising.

In particular, during the emergence of the Coronavirus 2019 (COVID-19) outbreak, which had spread worldwide, reaching more than 210 countries (Foddai, 2020., in Yasa et al., 2021). For all institutions, regardless of profit-making or non-profit-making entities affected by the COVID-19 virus, social media became a marketing strategy to manage market shrinkage in the fashion industry (Abdullah et al., 2020). One way that has been adopted by SMEs in the fashion sector following existing external conditions, including the transformation of the conventional business era into the digital business era, is to adopt a social media strategy by utilising various existing platforms, such as marketing products through Instagram, Facebook, WhatsApp, Line, and their own made Website. (Yasa et al., 2021)

3.2. FASHION IN SOCIAL NETWORKS INSTAGRAM AND FACEBOOK

In today's digital era, as people increasingly spend their time online, social media has become a trendsetter for society, the primary source of information for consumers, and one of the most powerful marketing tools for fashion businesses (Chu & Seock, 2020). The fashion industry is revitalising itself through social media and fashion blogging. It has created an open channel of communication between organisations and people. Durmaz (2014) denotes that organisations can now communicate directly to customers and vice-versa simply through social networks such as Facebook and Instagram.

Internet and social networking sites have provided many benefits to their users because of their ability to connect to a large number of people all over the world. At the same time, it is now used as a marketing tool to promote different goods and services, including Fashion. (Al-Abdallah & Bataineh, 2018). These platforms attract new customers by offering information about Fashion and brands while keeping loyal customers by offering new channels for advertising (Chu & Seock, 2020).

Facebook and Instagram have become integral to how fashion brands connect with consumers, providing substantial opportunities for innovative marketing communications (Kim and Ko, 2010, 2012; Chu, Kamal and Kim, 2013; Dhaoui, 2014. In Kontu, 2015). Instagram is the fastest-growing social media platform in modern times (Sheldon & Bryant, 2016) and the number one photo-sharing platform (Chua & Chang, 2016., Shan et al., 2018). It was launched in October 2010 and acquired by Facebook two years later, in the same year (Léa et al., 2018). Instagram is mainly used for posting exciting pictures and captions (Chua & Chang, 2016; Lee et al., 2015., in Abdullah et al., 2020). However, it has been transformed into a platform whereby the business organisation uses it as a place to promote and sell their products (Hanson, 2018., in Abdullah et al., 2020), and it has been recognised as the most influential source of fashion insight (Chu & Seock, 2020). Photos represent a critical aspect of a fashion brand's marketing strategy (Hanson, 2018., in Shan et al., 2018). Furthermore, according to Shan et al. (2018), this happens because Fashion requires visual content to be presented, and Instagram provides fashion brands with a great visual platform. The research site Forrester (Elliot, 2014) states that Instagram is the social media that

most promotes consumer engagement with brands, at a rate of 4.21%. This means that, on Instagram, the interaction of consumers in the media with brands is 58 times greater than on Facebook and 120 times greater than on Twitter, for example. These numbers represent a substantial impact on business opportunities within Instagram. (Bôto et al. 2016)

Since the use of social media has become fundamental in business, Facebook has also become one of the most popular social platforms (Saraite-Sariene et al., 2018). Besides being the most attractive social platform for organisations in marketing strategies, it is characterised by facilitating the most significant online engagement of stakeholders thanks to the range of direct interactions offered. (Cortado, Chalmeta, and Ntim, 2016., in Saraite-Sariene et al., 2018) The emergence of social media platforms like Facebook has boosted interest in word of mouth and viral marketing among brands. (Arndt, 1967; Alreck & Settle, 1995., in Mohr, 2013)

3.3. THE ROLE OF SOCIAL MEDIA INFLUENCERS IN GROWING A DIGITAL BRAND

As said before, COVID-19 has opened an opportunity for the fashion industry to focus on social media as a marketing platform. Furthermore, this also enabled Social media influencers (SMIs) to grow, becoming a brand asset (Freberg et al., 2010). An *influencer* is defined as an individual who has power over the purchasing decision-making process of his/her followers. Influencers are not only marketing tools; they are significant for brands to reach their marketing goals (Dizon, 2015., in Léa et al., 2018). SMIs can also be defined as third-party endorsers who can shape attitudes and help in business marketing, as micro-celebrities, and be considered modern-day opinion leaders. (Freberg et al., 2011; Jin & Phua, 2014; Uzunoglu & Kip, 2014; Khamis et al., 2016 in Abdullah et al., 2020). One of the benefits of having social media influencers as a platform in marketing is that the business organisation can directly interact with their potential customers and existing customers and, at the same time, collect their feedback on particular products (Kolarova, 2018., Abdullah et al., 2020). According to Forbes (2016), followers will follow SMIs based on the valuable and creative content posted on social media platforms and, thus, have attracted the consumers' attention to

follow their lifestyle, attitude, and personality traits shown in influencers' profiles, such as blogs, YouTube, Facebook, and Instagram.

According to Abdullah et al. (2020), the popularity of the social media influencer is measured by an increase in the number of followers. Previous researchers will study all this information. However, the still unknown area is what makes Instagram users influenced by social media influencers, which impacts the purchasing intention of fashion products. Thus, this study aims to provide more insights and knowledge to the current research in this area. However, Chu and Seock (2020) state that micro-influencers can become more potent than mega-influencers by developing intimate, emotionally laden interpersonal connections with their followers. The effectiveness of social media influencers strongly attracts Instagram users to follow them by launching the "power middle influences" to the community with around 100 thousand to 200 100,000 followers on Instagram (Chen, 2016). In recent years, SMIs have gained more attention mainly because they are more persuasive, professional, and credible at generating excellent and valuable content that directly impacts consumer purchases (Boateng & Okoe, 2015., Shan et al., 2018). Forbes (2016) states that the helpful content created by SMIs on their social networking can attract the audience's attention and become famous when their followers grow exponentially. In other words, SMIs can gain the attention of a specific audience whose interest is similar to theirs. They attract followers through the posts or information that they develop themselves. This can differentiate SMIs from celebrities and actors because most of them live their everyday lives as their audiences, making the SMIs more relatable to their followers and paying attention to their posts daily.

3.4. ENGAGEMENT IMPORTANCE FOR DIGITAL BRANDS

When talking about digital strategy, it is mandatory to talk about engagement. Sashi (2012) defines *engagement* as an essential part of long-term relationships with stakeholders, a necessary aspect for the company to operate correctly. The author notes that any company's primary objective in using social media is to achieve a greater engagement of its stakeholders, meaning a solid, stable, and lasting relationship through constant interaction. Reaching higher levels of engagement stands out among

the objectives pursued through better communication between the company and its interest groups or stakeholders (Leal-Morantes, 2012., in Saraite-Sariene et al., 2018). Taylor and Kent (2014) indicate that encouraging engagement facilitates the creation of relationships and the generation of human capital. In this sense, higher stakeholder engagement contributes to consumer retention and loyalty, helps to improve brand reputation, develops different business strategies, and strengthens relationships with key stakeholders.

Therefore, the main goal of any brand presence on social networks is how to reach this engagement. Falkinger (2008) points out that content creators have to develop strategies focused on capturing the attention of navigators. In addition, the content must be adapted according to the dissemination channel since it is different to publish on the company's official Website than on social media (Del Pino Romero & Castelló Martínez, 2015). In this sense, community managers constantly interact with online users, facilitating resource optimisation since he/she can identify the public needs and develop an adapted and specific content strategy (Valerio et al. 2014). Muntinga et al. (2011) point out that content topics influence the levels of online engagement. In particular, the issued information must be valuable, illustrative, exciting, and entertaining, making the organisation a content socialiser that positively affects stakeholder engagement.

The format used, such as text, video, photo, or link, is also an essential factor to consider in promoting interactivity in social media (Saraite-Sariene et al., 2018). However, Valerio et al. (2014) denote that not all formats seem to have the same influence on online engagement. Previous authors state that some texts negatively affect online participation when they reach a certain length. However, those posts with images tend to be more effective in awakening active participation in social media. It is also worth noting the time of participation in a publication because if the organisation publishes at a time when users do not usually connect, it can lose much visibility and therefore reduce the possibilities of interaction (Hyder, 2012., in Saraite-Sariene et al., 2018). Therefore, it is essential to know other aspects, such as the time and day of the week when the target stakeholders are more conducive to interacting with the company (Valerio et al. 2014).

3.5. BRAND LOVE & LOYALTY ON CONSUMERS' PURCHASE INTENTION

Consumer Behaviour is defined as an individual's behaviour concerning the purchasing process of products and services. It includes aspects such as information search, purchase decision and selection, and post-purchase feelings of the individual, which eventually result in a feeling of satisfaction or dissatisfaction (Evans et al., 2009., Léa et al., 2018). Consumer-brand relationships have become an essential asset for many companies that seek to build and develop lasting and profitable consumer bonds (Pang, Keh & Peng, 2009) since it has been proven to impact marketing outcomes substantially (Carroll & Ahuvia, 2016). However, this consumer relationship is fed and influenced when a more substantial connection is created: Brand love and loyalty. Achieving this emotional bond with consumers influences the brand's success over time. It is, in fact, one of the most vital factors to allow a brand to grow in name and profitability; reaching out to consumers on a personal and emotional level will allow them to create significant love and loyalty for the brand (Bairrada, Coelho & Coelho 2018). Firstly, to better understand the importance of brand love and loyalty, it is essential to analyse its concepts.

Brand identity represents individuality (Gray & Balmer, 1998). It can often be expressed and represented throughout advertising campaigns, brands' designs, and packaging (Schmitt & Rogers, 2008). The brand's strategy must align with its identity, focusing on what makes it unique (Silveira, Lages & Simões, 2013). Therefore, creating a solid identity for the brand should be the starting point and reference for all actions and decisions as well as the basis of the overall brand and corporate strategy (Schmitt & Rogers, 2008). A brand that follows a solid brand-positioning strategy that focuses on building a "relationship" with the consumer is more likely to influence the consumer and generate brand love emotionally. (Roberts, 2006)

After creating a solid brand identity, the next step is achieving the most important bond between a brand and a consumer: brand love. As for brand loyalty, developing a "love" between the consumer and a brand also depends on the brand positioning strategy (Fuchs, 2008, as stated in Shahid, 2019). According to Zilaie (2016), "Brand Love represents the highest level of relationship between consumers

and brand." Brand Love can also be defined as a consumer's emotional attachment and feelings (Carroll & Ahuvia, 2006), positive emotions, and favourable attitudes (Mody & Hanks, 2020) toward a brand. Huang (2017) considers brand love "the main mechanism in developing customers' behavioural loyalty." Allowing the brand to stand out among competitors in the market (Rosenblum & Berg, 2017) and preventing consumers from changing to competitors' brands (Nguyen & Feng, 2020). To summarise, the bigger the emotional bond (brand love) and loyalty towards the brand, the more valuable the brand will become. (Bairrada, Coelho & Coelho, 2018).

Anand (2020) points out that fashion brands must thoroughly understand various social media platforms to influence consumers' decision-making processes, as different platforms address different customers' purposes. While prior to the pandemic, the data were already pointing to a change in consumer habits toward more significant online purchasing and the development of social commerce, the COVID-19 crisis has only accentuated this behavioural change (Molina-Prados et al., 2021). Léa et al., (2018) denote that when it comes to high-involvement decision-making, brand beliefs are part of active learning that will push the consumer to evaluate the brand before making the purchase decision. Brand beliefs are part of passive learning for low-involvement decision-making, and the purchase decision will be made before the brand evaluation. Whether the purchase indicates low or high involvement depends on every individual's thoughts and feelings.

Studies have found that age determines consumer behaviour and the use and acceptance of online shopping. Thus, differences could be found between generations. However, research within the consumer behaviour field, orientated towards Generation Z, has so far been spared, but the opposite is to be said for the earlier generation, Generation Y (Lissitsa & Kol, 2016). Biligihan (2016) states that Generation Y is a society that prefers online shopping over traditional manners, but they also spend less money on shopping compared to previous and subsequent generations. Similarly, individuals of Generation Z are frequent users of online shopping, but they tend to make more use of shopping apps and applications compared to the previous generation. Individuals within Generation Y are seen as sophisticated shoppers with a somewhat status-driven behaviour toward consumption. This is because this generation was born and raised in a relatively materialistic world. They are happily willing to display their

purchasing power and affluence. Due to the rise of the Internet and, later, social media, both Generation Y and Z have been provided with information abundance, which, as a result, has shifted their acts towards consumption (Křbová & Pavelek, 2015; Lissitsa & Kol, 2016; Parment, 2012., in Léa et al., 2018). However, even though these individuals are set with more information, these generations are said to make faster and more impulsive purchasing decisions than individuals within earlier generations.

Furthermore, these generations are said to be brand-conscious but also brand-disloyal. This stems from their indecisiveness when trends and fashion change and brands become more or less popular (Lissitsa & Kol, 2016). On another view, Ha and Stoel (2009) argue that one factor that could significantly impact a consumer's decision-making is how websites, pictures, and advertisements on digital platforms are designed and, thus, attract the consumer. This is highlighted by the report of Lissitsa and Kol (2016), who argue that Generation Y and Z individuals tend to be more sceptical towards different marketing styles and approaches than earlier generations. (Léa et al., 2018)

According to Parment (2012) and Peres, Shachar, and Lovett (2013), if a company or brand manages to build meaningful relations with individuals within these generations, these individuals are more likely to reward the brand or company by purchasing their products and engage in positive WoM and eWoM. For a brand to succeed, individuals need to feel associated with the brand. It has to be a continuous flow of information and visibility provided to the consumer (Léa et al., 2018). Before the pandemic, data were already pointing to a change in consumer habits toward more excellent online purchasing and the development of social commerce; the COVID-19 crisis has only accentuated this behavioural change. The fashion sector has been gravely affected by the pandemic, witnessing a slump in sales and income. (Gonzalo et al., 2020., in Molina-Prados et al., 2021)

PART III - EMPIRICAL STUDY

CHAPTER 4 METHODOLOGY

After presenting the literature review regarding the topics of this dissertation, throughout this chapter, it is time to determine the details of the design of the methodology. Beginning with the presentation of the study's objectives, the research question, and its relevance - the foundation for the present study. And finally, data collection techniques, samples, and analysis. It is compiled and analysed to create a solid Case Study about the brand Famm For all Modern Mavericks.

4.1. PROBLEM STATEMENT AND RELEVANCE

Although Social Networks is a subject that is gaining more recognition and has caught the eye of researcher's, there is still room to contribute to this topic. Social networks have been changing the game for fashion brands, helping them achieve new customers, expanding online and modernizing their ways of communication. Thus, for a brand it is important to outline a strategy specific for Social Networks, and for researchers is important to understand and analyse that strategy, since talking about strategy is not the same as talking about social networks strategy. One of the reasons is that this strategy must be studied and analysed frequently as social networks are continually updating. Therefore, brands need to be constantly following the evolution and trends of SN, as we know to be changing time from time.

Therefore, in line with the goals presented above, the starting question I aim to respond to with this research is:

does Instagram and Facebook influence the organisational and strategic communication of the brand

The starting question of this study, described above, is designed to serve as a guide in data collection. As said above, the goal is to analyse the brand strategy, organisational communication, communication actions, and target audience. With

the notoriety that social networks have gained over time, brands need to pay exceptional attention to this matter and what they need to improve on their strategy. Therefore, this study will help brands analyse and deal with Instagram and Facebook daily. Learning how to adjust to these social networks and keep their brand's reach always on top, and which steps to take to achieve it. Also, which strategies work better daily for fashion brands?

4.2. OBJECTIVES OF THE RESEARCH

Social networks, specifically Instagram and Facebook, have gained enormous notoriety amongst brands. It influences not only the way they manage but also the strategies they must follow. Now, brands need to outline specific strategies to meet these requirements and outcome restrictions and find new ways to achieve engagement on social networks to improve their online engagement. Brands must adapt their strategy to these two platforms and keep it functional and up-to-date. As Instagram and Facebook depend exclusively on each other, these platforms are the focus of this research, so it is necessary to understand how they change the strategy and communication between brands and their audiences.

It intends to comprehend how brands manage to keep their success and strategy up-to-the-minute, also dealing with their competitors' strategies and finding ways of improving their own, always considering the unpredictability of social networks. Fashion brands were chosen since most social media need special care and touch on the visual part of the strategy. For example, how they organise their feed to appeal to consumers; if it is aesthetically appealing to the eye, the probability of a customer liking the brand and scrolling down the Instagram feed is much higher.

The definition of objectives for the study is what gives meaning to the investigation, justifying its motives and demonstrating how it has empirical relevance (Prodanov & Freitas, 2013). Therefore, these are the defined objectives for this research:

Understand the importance of social networks for the brand Famm.

Know if social networks are present on the brand's daily basis and if they are crucial for its strategy development. Why and how can they benefit from the use of social networks?

Learn about communication strategy on their social networks.

Analyse its day-to-day struggles more in-depth and learn how the brand overcomes them, such as how it keeps its social networks updated on the trends and analyses its competitor's strategies. This conclusion can be acquired by interviewing and receiving detailed brand strategy information.

Understand the importance of a brand's social networks for consumers.

The goal is to understand if consumers rely on a brand's social networks to create a love-brand relationship. Moreover, it is advantageous that brands invest in their social networks.

Know if consumers would rather see content of brands on social networks.

It is crucial for brands that share their work almost exclusively online to understand if consumers would rather see content solely from their social networks and sites and not expand to other options.

Understand if the brand's aesthetic is as crucial for the strategy as the rest.

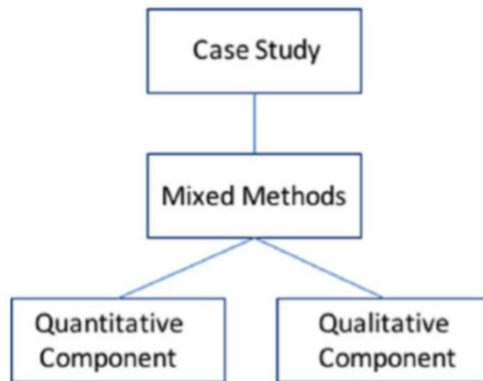
Scrolling through a brand's Instagram shows that several fashion brands are concerned with aesthetics. Therefore, the interview and survey by questionnaire aim to understand if Famm's aesthetic is a crucial or secondary point of the strategy.

4.3. DATA COLLECTION

In order to ensure that the instruments are truthful and valid and guarantee the reliability and quality of research results, it is essential to ensure the choice of an appropriate research design for what is intended to be investigated. According to Fortin (1999), the research process should comprise three phases: conceptual, methodological, and empirical. In the methodological phase, the researcher will determine the methods to be used in order to obtain answers to the research questions posed or hypotheses formulated.

In this way, considering the objectives of the dissertation presented above, it was decided to follow a mixed approach, thus involving combining quantitative data and qualitative data to the starting questions or hypotheses (Creswell & Creswell, 2018). Allow an internal perception of the brand through the collection of exploratory data and the external perception of consumers in collecting primary data.

Figure 2 - Case Study-Mixed Methods Design



Source: Guetterman & Fetters (2018, p. 901)

4.3.1. EXPLORATORY DATA

Firstly, exploratory data was collected to collect essential contributions for the present investigation. The methodological instruments used to sustain these data are part of the qualitative approach, beginning with the exploratory interview and then document analysis. In order to know how a company works, it is necessary to question those who are part of it. (Quivy & Campenhoudt, 1998)

Based on this foundation, an exploratory interview was carried out with Mafalda Guimarães, the social media account of We Are Famm, in Portugal, whose respective transcript concerns Appendix (X). The participant was purposefully selected due to her prominent role in the brand. Mafalda, being the one who works directly with the brand strategy and social networks, gives us the inside vision of the work of a brand daily.

The interview took place on the 24th of February 2023, and lasted approximately 2 hours. Not only was it possible to have an internal view of the organisation itself, but it was also an asset as it gave credibility to the investigation. It also allowed us to obtain some data and privileged information; it is crucial to understand more clearly some fundamental questions for the development of the rest of the dissertation, namely in defining some indicators for the questionnaire carried out later to the consumers.

The data analysis was based on extracting data from Famms' Instagram. In this way, the data collected will have a relevant influence on the choice of questions to be applied later in the survey. Instagram analysis can provide information about the reach of the brand, the impact of the brand, and brand activity. Therefore, the insights to be analysed are accounts reached, engaged audience, age range, top locations, gender, followers' active hours, content interactions, best posts, and stories. This analysis will provide a broader and more privileged view of the brand's social networks, allowing it to delineate a more structured survey.

4.3.2. PRIMARY DATA

After collecting information from the exploratory data and, since the consumer's view is equally crucial, it made sense that the primary data fell on them. Questionnaires are one of the most cost-effective ways to collect quantitative data and are "generally much more elaborated and consistent than surveys" (Quivy & Campenhoudt, 1998., p.188). They make it possible to quantify the most varied data and correlate them with each other, in this case, where it is necessary to reach many participants.

Therefore, it was decided to carry out a questionnaire survey of users of social networks who follow or know the We Are Famm brand, aged between 18 and 45 years, since through document analysis, it proved to be the brand's primary target. The main objective of this survey was to assess whether the use of social networks started to impact its' users regarding fashion brands.

These data allowed testing the following research hypotheses:

H1: Since the appearance of social networks, brands have gained higher recognition amongst consumers.

H2: Using Instagram makes it easier for brands to create a brand-love relationship with their customers.

H3: The aesthetic of a brand's Instagram matters to the consumer and helps make a purchase decision.

H4: Brands benefit from their presence on social networks.

4.4. CASE STUDY: BRIEF CONSIDERATIONS

The case study is understood as a methodology or as the choice of an object of study defined by the interest in individual cases; in this way, its objective is not to formulate generalisations but to produce knowledge about very particular objects. (Ventura, 2007). A case study focuses on intensely analysing a single case, from which it is possible to acquire in-depth knowledge of the phenomenon under study. Therefore, the case study approach was selected for this study due to the complexity of the elected

brand. This approach is advantageous when there is a need to obtain an in-depth appreciation of an issue, event, or phenomenon of interest in its natural, real-life context (Crowe et al., 2011). Thus, for this dissertation, to study the social networks' influence and impact on a brand's strategy, the case study is the one method that will allow us to have a more complete, meticulous look at all aspects that compose the brand.

In this sense, it was decided to develop a single case study, using a holistic case study, since there is a single unit of analysis, which, in the specific case of this investigation, is the Instagram of the brand We Are Famm.

4.5. SURVEY BY QUESTIONNAIRE: BRIEF CONSIDERATIONS

The survey by a questionnaire "consists of asking a group of respondents, generally representative of a population" (Quivy & Campenhoudt, 1998, p.94), a series of questions related to any topic of interest to the researchers. For this reason, it makes it possible to collect information regarding "the facts, ideas, behaviours, preferences, feelings, expectations and attitudes" of respondents. It also helps to organise, normalise and control the data so that the information sought can be collected rigorously (Fortin, 1999, p.225).

Since there are usually many people, spread over a broad region, who are questioned, the answers to most questions are usually pre-coded so that they are forced to choose their answers from those formally proposed to them (Quivy & Campenhoudt, 1998). In this way, the questionnaire comprises closed-answer questions where the respondent "has to choose between alternative answers written by the author" (Hill & Hill, 1998), namely yes or no. The measurement scale used is the Likert Scale, where the respondent is asked to indicate their level of agreement with a given statement. The format used to indicate the level of agreement is the five-point scale: "totally agree," "agree," "neither agree nor disagree," "disagree," and "totally disagree" (Bryman, 2012).

The questionnaire survey was divided into three groups, with some screening questions asked, to reach the object of study of this investigation: people between 18 and 45 years old who are users of social networks, consumers, or followers of the We

Are Famm brand. The same was applied online through social applications like Facebook, Instagram, and WhatsApp.

In the first part, contextualisation of the investigation is carried out. Group I concerns the characterisation data, consisting of five questions of an eliminatory nature, referring to the respondents' gender and age, whether they are social network users, and whether they follow fashion brands on Instagram. Group II aims to assess the importance of using Instagram for respondents and its impact on user preferences, consisting of 8 questions related to the factors that make consumers fall in love with a fashion brand. Finally, the five questions in group III focus on Famm consumers and aim to understand how long they have been consuming the brand and how often. In addition, they also seek to understand whether social networks influence the purchase decision of the brand's products and assess how consumers became aware of the brand.

As previously mentioned, the universe of this study is people aged 18-45 who follow the Famm brand on Instagram, and it is impossible to calculate the exact number. However, speculating that this number is more significant than 100,000, it was necessary to know the minimum number of responses required so that the sample size was representative of the universe under study and had scientific validity.

Thus, to determine this number, the Huot Table (1999) was used and analysed below:

Figure 3 - Population VS. Sample Size

<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>
10	10	100	80	280	162	800	260	2800	338
15	14	110	86	290	165	850	265	3000	341
20	19	120	92	300	169	900	269	3500	346
25	24	130	97	320	175	950	274	4000	351
30	28	140	103	340	181	1000	278	4500	354
35	32	150	108	360	186	1100	285	5000	357
40	36	160	113	380	191	1200	291	6000	361
45	40	170	118	400	196	1300	297	7000	364
50	44	180	123	420	201	1400	302	8000	367
55	48	190	127	440	205	1500	306	9000	368
60	52	200	132	460	210	1600	310	10000	370
65	56	210	136	480	214	1700	313	15000	375
70	59	220	140	500	217	1800	317	20000	377
75	63	230	144	550	226	1900	320	30000	379
80	66	240	148	600	234	2000	322	40000	380
85	70	250	152	650	242	2200	327	50000	381
90	73	260	155	700	248	2400	331	75000	382
95	76	270	159	750	254	2600	335	100000	384

Note. N = population size; n = sample size. Source: Hout (1999)

By analysing the table and considering the universe (N) under study, it is possible to verify that obtaining a significant sample would be necessary for at least 384 responses (n) to the questionnaire survey.

In Table 3, it is possible to verify the relationship between the research hypotheses and the survey questions by questionnaire:

Table 3 - Relation between the research hypotheses and the survey questions by questionnaire

Hypotheses	Method	Primary Data
H1	Survey by Questionnaire	Group II Question 6; Question 7
H2	Survey by Questionnaire	Group II Question 8; Question 9; Question 10; Question 13
H3	Survey by Questionnaire	Group II Question 11
H4	Survey by Questionnaire	Group III Question 14; Question 15; Question 16; Question 17.

Source: Own elaboration

PART IV - PRESENTATION AND DISCUSSION OF RESULTS

CHAPTER 5 - FAMM - BRAND PRESENTATION AND DESCRIPTION

We Are Famm was born in 2021, designed and created by the Portuguese Influencer Adriana Silva. She has always dreamt about creating her brand since she learned how to sew, which made Adriana fall in love with the universe of fashion and clothing. The Influencer and her team started working at Famm to create a Portuguese brand that was timeless and with quality products, where people could wear their pieces on different occasions and times of the year and where they had the possibility of mixing and matching all the products.

This brand shows concern regarding the textile industry's impacts on our planet, and, therefore, whenever possible, the products chosen are natural, organic, and recycled materials to reduce the environmental impact and also supporting our country's economy and taking advantage of the fact that Portugal has some of the best textile factories in the world. Thus, all their production is done ethically in Portugal.

5.1. BRAND STRATEGY COMMUNICATION

The brand's Social Media Manager, Famm, was asked to share some of the insights from the brand's Instagram, which is essential to start phase 3 of this case study. This data was extracted from 26th November 2022 to 23rd February 2023. Access to this data made it possible to determine the brand's target audience, gender, age, and country. It was also possible to check which posts had the highest engagement, reach, and impressions. Analysing these insights and publications makes it possible to understand the primary communication elements that Famm uses on Instagram by checking the type of content the brand publishes and the audience it intends to impact.

It was also asked for the brand's Facebook insights, which were not granted for their minor magnitude on its strategy. The brand considers Facebook as a secondary platform. Having a Facebook page allows the creation of Paid Media for Posts and Reels from Instagram. Also, when posting a new photo or video, the brand can choose

"Share to Facebook," so the posts are out on both platforms simultaneously. Therefore, we can conclude that the strategy implemented on Instagram is the same as Facebook's.

Figure 4 Facebook Post

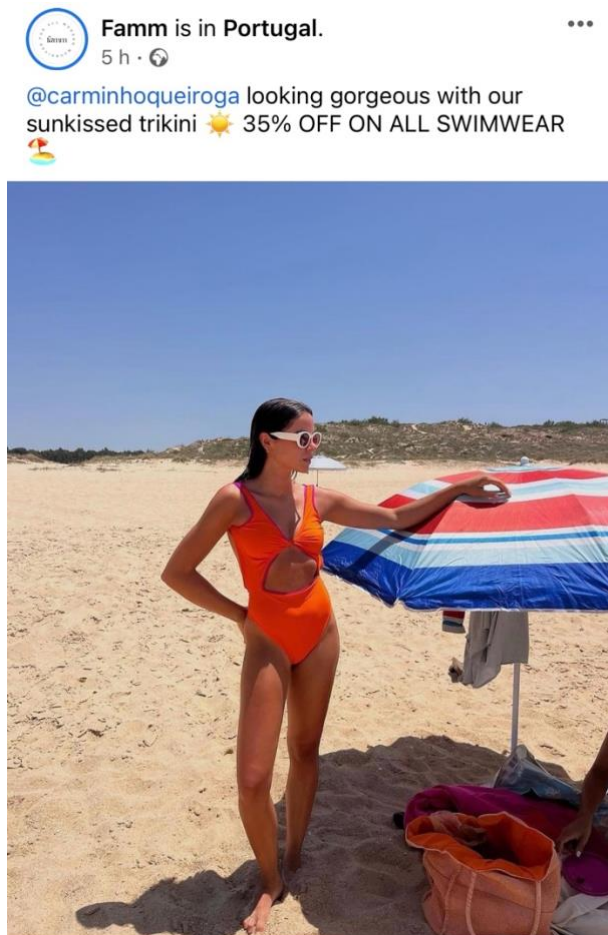


Figure 5 Instagram Post

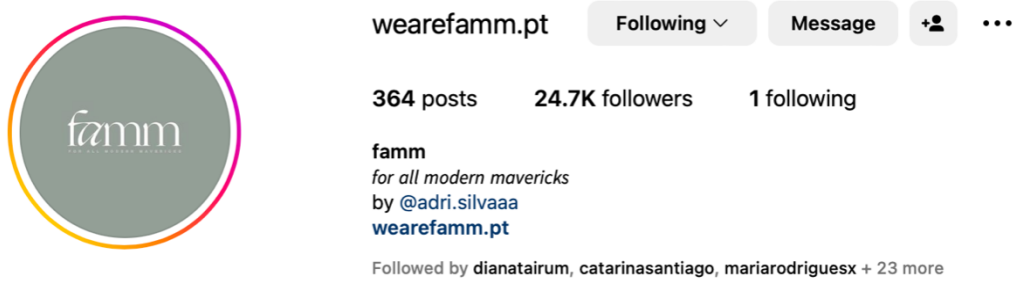


Regarding Famms' followers, to this day, the brand has 24.7K followers. However, when the data was obtained, the brand counted 18.135K, showing a 6 565 thousand followers growth in five months. And a previous growth of 5.2% from 23rd February vs. 25th November. (Figures 5 & 6). With this data, we can be sure that the growth of the brand followers on Instagram is constantly growing.

Figure 6 Instagram Followers 23 February 2023

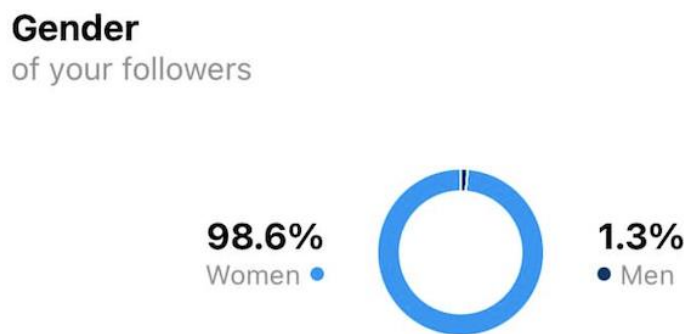


Figure 7 Instagram Followers 4 July 2023



After the number of followers, we need to consider their gender. As expected, the majority of followers were female (98,6%). In contrast, the male percentage comprises only 1,3% of the followers. This data is crucial to compare to the questionnaire data and achieve a conclusion.

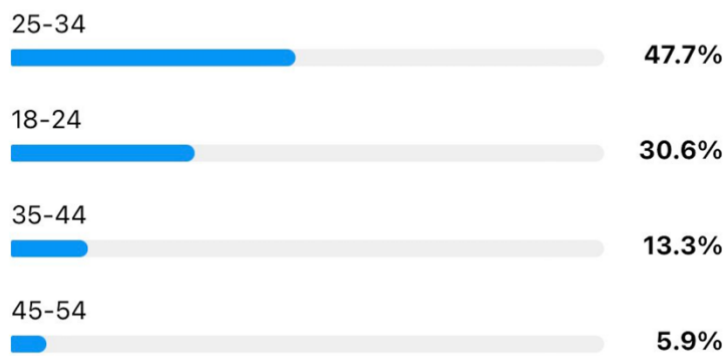
Figure 8 Instagram Followers Gender



When analysing the follower's ages from the Instagram insights, we can conclude that the majority range is from 25 to 34 (47,7%) and 18 to 24 years old (30,6%), leaving 35 to 44 with 13,3% and 45 to 54 to 5,9%. Therefore the questionnaire will only consider these ranges.

Figure 9 Instagram Followers Age

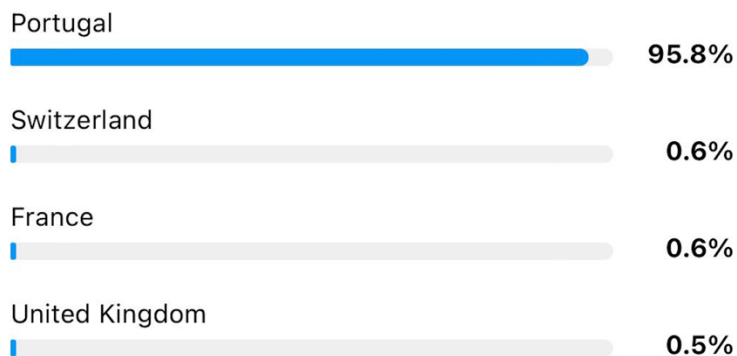
Top age ranges



As expected, Portugal is the country leading the insights, thus removing doubts that the questionnaire should only analyse Portuguese respondents.

Figure 10 Instagram Followers Country

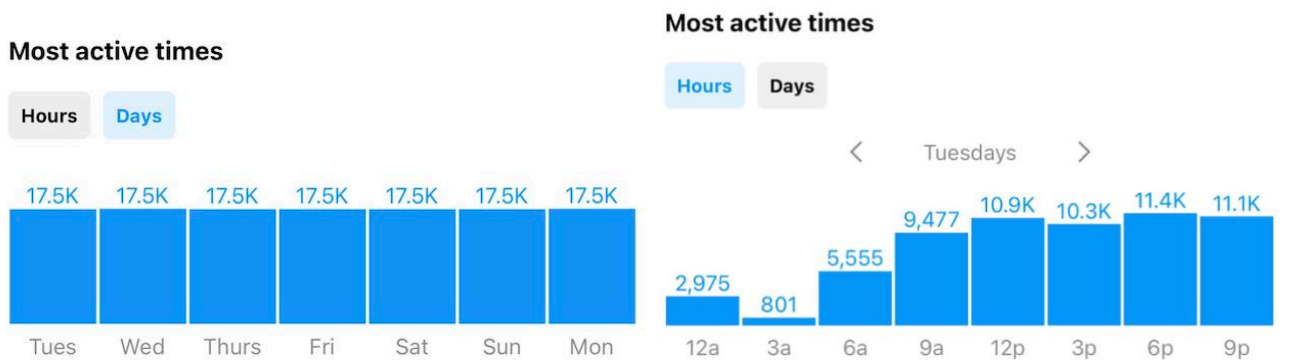
Top countries



One detail that helps the brand to adapt its strategy is that insights also reveal the best active time and days of the followers, allowing the brand to know when and what time to post to reach a better chance of engagement.

In this case, Famm has the same number of followers active on any day of the week. They are proving that the brand can choose any day to post. Regarding the best hours, considering the insights shown below, the brand should post at noon with 10,9k followers active, 3 p.m. with 10,3k, 6 p.m. with 11,4k, and 9 p.m. with 11,1k followers active. Between these, 12 p.m. and 6 p.m. are the best hours for this brand to post.

Figure 11 most active hours and days on Instagram



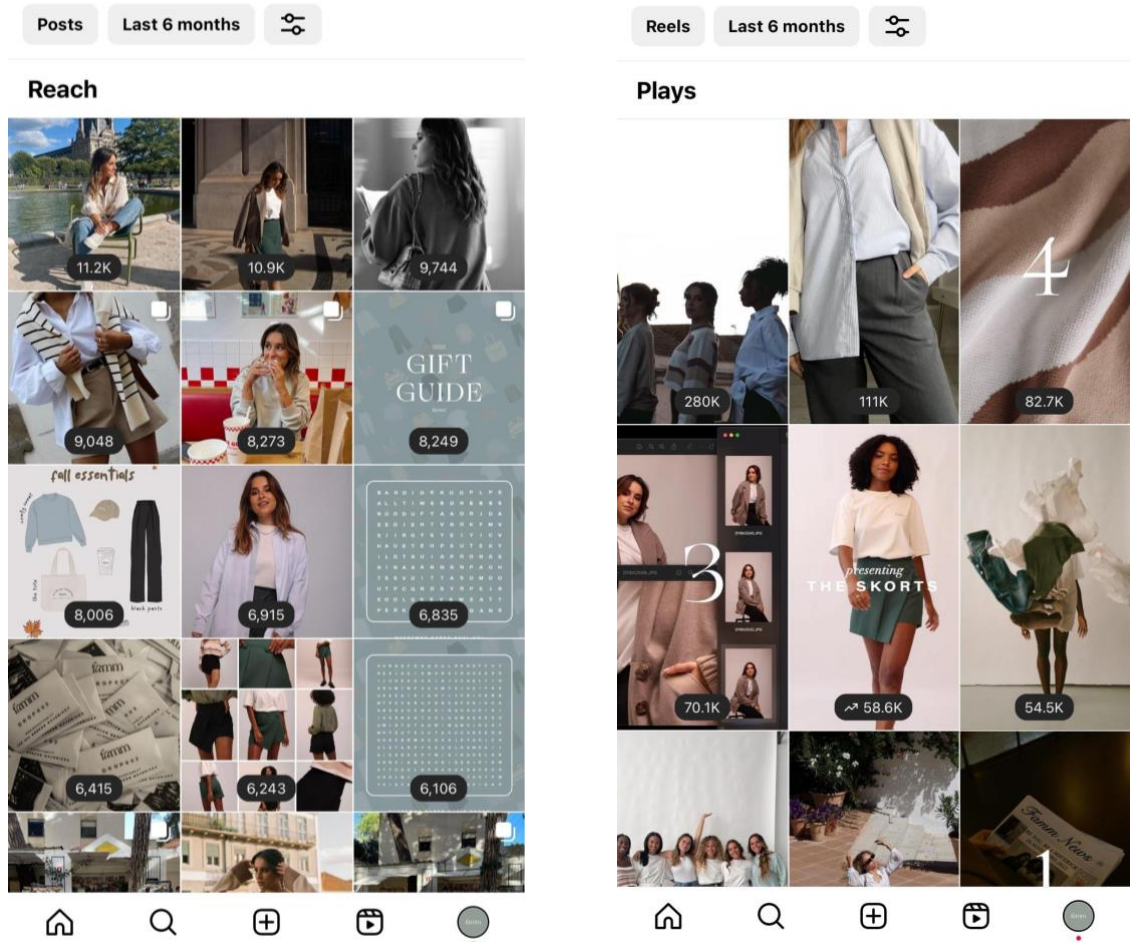
By analysing the content reach, we can conclude two significant aspects. The first is that Reels lead the type of content posted by the brand with 120k reach, followed by Posts with 42,4k, and lastly, Stories with 18,4k reach. Also, the majority of reach comes from non-followers of the brand. Therefore, the brand has a suitable algorithm to reach followers and non-followers.

Figure 12 content reach



The new Instagram algorithm values content in video format. That is why we can see that reels and videos or animated posts lead the content. By analysing these insights, the brand knows what to improve or change in its strategy.

Figure 13 - Most engaged Posts and Reels



5.2. BRAND COMMUNICATION

By analysing the channels of communication used by the brand, we can conclude that Instagram takes the lead with 24.7k followers, followed by TikTok with 616 followers. Facebook, however, did not have the expected impact as a social network by only having 25 followers.

A semi-structured exploratory interview and survey were conducted to understand better how brand communication works.

Table 4 **Social Media Accounts and number of followers as of June 26th, 2023**

Channel	No. Followers
Instagram (@wearefamm.pt)	24.7k
Facebook (Famm)	25
TikTok (@wearefamm.pt)	616

5.2.1 DATA OBTAINED FROM SEMI-STRUCTURED EXPLORATORY INTERVIEW

We Are Famm's Social Media Manager was contacted via message. The interview was the first phase of data acquisition to support this case study. This interview focused on understanding how the brand's day-to-day works and social networks' importance in its performance and results. The data and information obtained in the interview will be analysed from an interpretative perspective, as it is possible to collect parts of the interviews that meet what is intended to be studied in the investigation (Pugh, 2013).

The interview made it possible to realise that Famm was created with the digital world in mind, and all its communication is done online. Famms' Social Media

Manager states, "Nowadays, social networks have a solid presence in people's lives, and it is strange to find someone who is not present in a social network." Thus, it is one of the bases of proven research. This way, Famm considers creating and maintaining the brand strategy a crucial factor in winning in social networks.

Focusing on *Objective 1* and the importance of social networks for the brand Famm. This objective was accomplished since being only present online, Famm created a persona that focuses on this matter: "a current individual, uses social networks, is comfortable shopping online and has a recent smartphone that he uses to shop." This is why social networks are essential for the brand's strategy, considering that all its communication is done for the online world. Social networks are also the main channel to reach a larger audience of people who not only reside in Portugal. Social networks have been the best and most successful way to publicise the brand, reaching a much larger audience and bringing more effectiveness to the content. The main networks of the brand are Instagram and TikTok. Regarding conversion and relationship with the audience, Instagram is undoubtedly the platform with the best results, making it possible to have a closer and stronger relationship with the customer.

By analysing the interview, it is also possible to determine the steps throughout the strategy creation and give answer to *Objective 2*. Famm's strategy results from research, whether evaluating past content, researching new trends, or analysing the competition. After this structuring, the contents are created (recordings, photography, copies, and scheduling). Mafalda Guimarães, the Social Media Manager, believes that the strategy can be updated regarding the different objectives and needs the brand has at the moment. Famm evaluates its objectives monthly and develops a strategy based on them. There are periods when the brand wants to focus on transmitting its values, mission and others when the strategy focuses on selling. However, the strategy can be updated when necessary because by working with constantly changing tools, the platforms also change how content is distributed; there can be new trends every day.

The Social Media managers' answers reveal that the interconnection between social networks and the brand's strategy is crucial for its development. The results obtained in the interviews allow responding positively to some of the defined objectives, except for objective five regarding the brand's aesthetics, which is not considered necessary for the strategy.

5.2.2. DATA OBTAINED IN THE SURVEY BY QUESTIONNAIRE

Between the 9th and 23rd of June 2023, a questionnaire survey was applied through the Qualtrics Experience Management online platform, with 18 questions, to which 1633 responded. However, 1243 of the respondents claim to be users and followers of brands on social networks, so this was the number of responses considered valid for analysis.

Table 5 Description of the Questionnaire Sample

	Absolute Frequency (n = 1633)	Relative Frequency %	Total of Answers
<hr/>			
1. I accept to participate in this survey			
Yes	1625	99,51%	1633
No	8	0,49%	
<hr/>			
2. Gender			
Feminine	1 495	94%	
Masculine	81	5%	
Other	5	0,32%	1549
Rather not answer	4	0,26%	
<hr/>			
3. Age			

<18	51	3,29%	
18-24	895	57,78%	
25-33	520	33,57%	
34-39	33	2,13%	1549
40-45	20	1,29%	
45>	30	1,94%	

4. Are you a user of social networks?

Yes	1425	98,21%	
No	26	1,79%	1451

5. Do you follow fashion brands online?

Yes	1243	89,17%	
No	151	10,83%	1394

6. Since the appearance of social networks brands have gained a higher recognition amongst customers

Strongly Agree	388	48,56%	
Agree	359	44,93%	
Neither Agree or Disagree	30	3,75%	799
Disagree	7	0,88%	
Strongly Disagree	15	1,88%	

7. Brands benefit from their presence on social networks

Strongly Agree	551	68,96%	
Agree	200	25,03%	
Neither Agree or Disagree	14	1,75%	799
Disagree	19	2,38%	
Strongly Disagree	15	1,88%	

8. Do you prefer to see content from brands on social networks?

Yes	725	90,74%	799
No	74	9,26%	

9. If you answered yes.**Why?**

I can have a full vision of the brand s image before making a purchase. 302 41,54%

easier to find brands that are present online. 201 27,65% 727

It is better to keep up with the brand news and collections. 224 30,81%

10. By posting on Instagram easier for brands to create a brand love relationship with their customers.

Strongly Agree	291	41,63%	
Agree	354	50,64%	
Neither Agree or Disagree	41	5,87%	699
Disagree	4	0,57%	
Strongly Disagree	9	1,29%	

11. The aesthetic of a brand s Instagram is important in the final decision making of purchase.

Strongly Agree	199	28,47%	
Agree	341	48,78%	
Neither Agree or Disagree	123	17,60%	699
Disagree	28	4,01%	
Strongly Disagree	8	1,14%	

12. If you agree. Why?

It s more pleasing to the eye.	205	18,95%	
			1082
I get less bored while scrolling through the brands feed.	58	5,36%	

Beautiful images are more appealing to the buyer.	285	26,34%
An organised feed makes it easier to see the several products.	175	16,17%
It tells the brand s story.	188	17,38%
Good photographs and design sell more.	171	15,80%

13. What makes you fall in love with a fashion brand?

The product	523	31,77%	
The price	311	18,89%	
Their social networks	35	2,13%	
Influencers that use the brand	60	3,65%	
The creator of the brand	70	4,25%	1646
The concept of the brand	319	19,38%	
The image of the brand online	124	7,53%	
The brand collections	204	12,39%	

14. Do you know the brand Famm?

Yes	622	89,24%	697
No	75	10,76%	

15. How do you Know the brand Famm?

Social Networks	453	73,42%	617
Friends/Family	6	0,97%	
Social Media	1	0,16%	
Fairs	1	0,16%	
Influencers	156	25,28%	

16. Have you ever made a purchase from Famm, for yourself or others?

Yes	95	15,40%	617
No	522	84,60%	

17. If Famm present online and shared through social networks I know the brand.

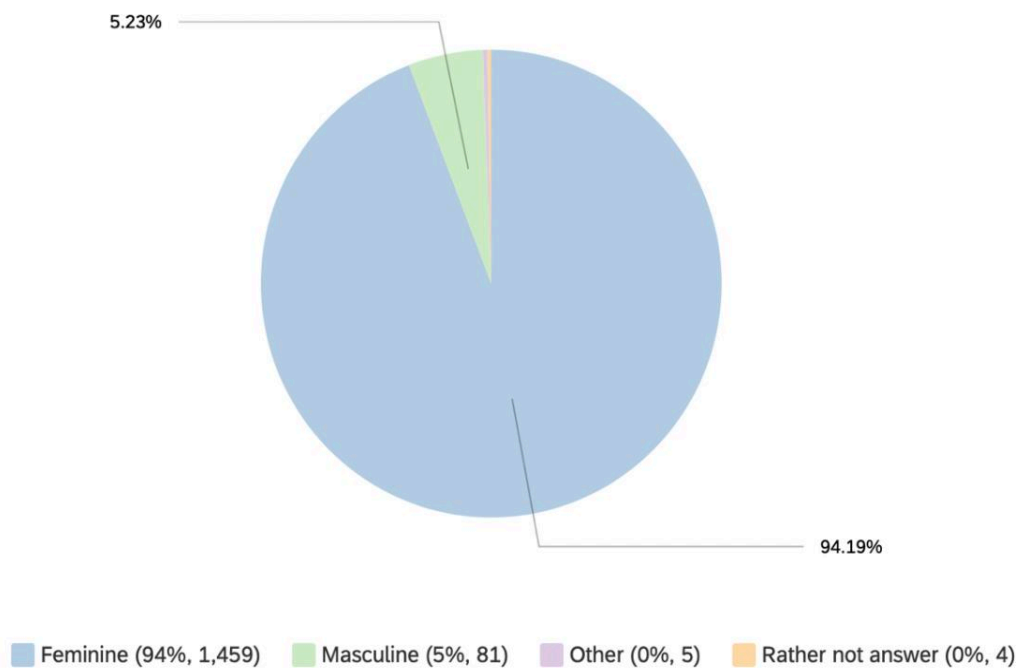
Strongly Agree	290	4,15%	615
Agree	217	35,28%	
Neither Agree or Disagree	63	10,24%	
Disagree	29	4,72%	
Strongly Disagree	16	2,60%	

18. Do you consider yourself a Famm lover?

Yes	405	65,85%	615
No	210	34,15%	

Concerning the gender of the participants (Figure 4), most respondents (94,19%) were female, and only 5,23% were male. In addition, 0,32% chose the option "Other," and 0,26% chose the option "Rather not answer." The fact that there are more female than male respondents is consistent with the analysis of the brand's Instagram followers and insights, as pointed out above.

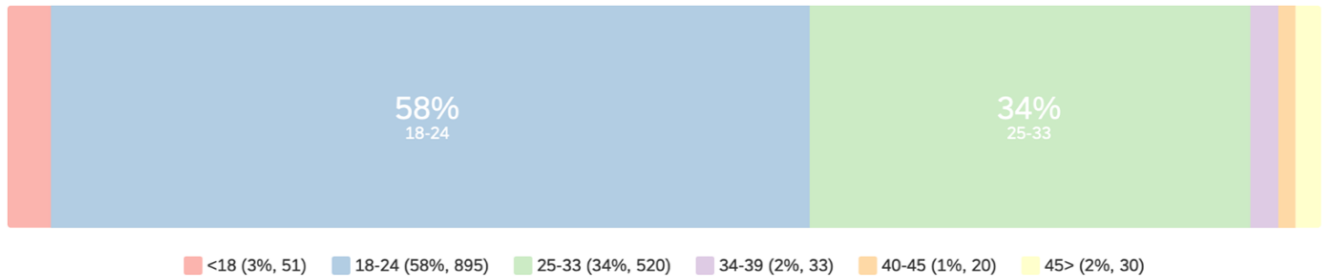
Figure 14 - Gender



Regarding age (Figure 5), most respondents (58%) are between 18 and 24 years old, meaning they are a mix of Millennials and Gen Z. Moreover, 34% are between 25 and 33 years old, meaning they are members of Millennials and Gen X. Also, 2,13% are between 34 to 39 years and 2,13% are between 40 to 45 years old. Only 3,29% of

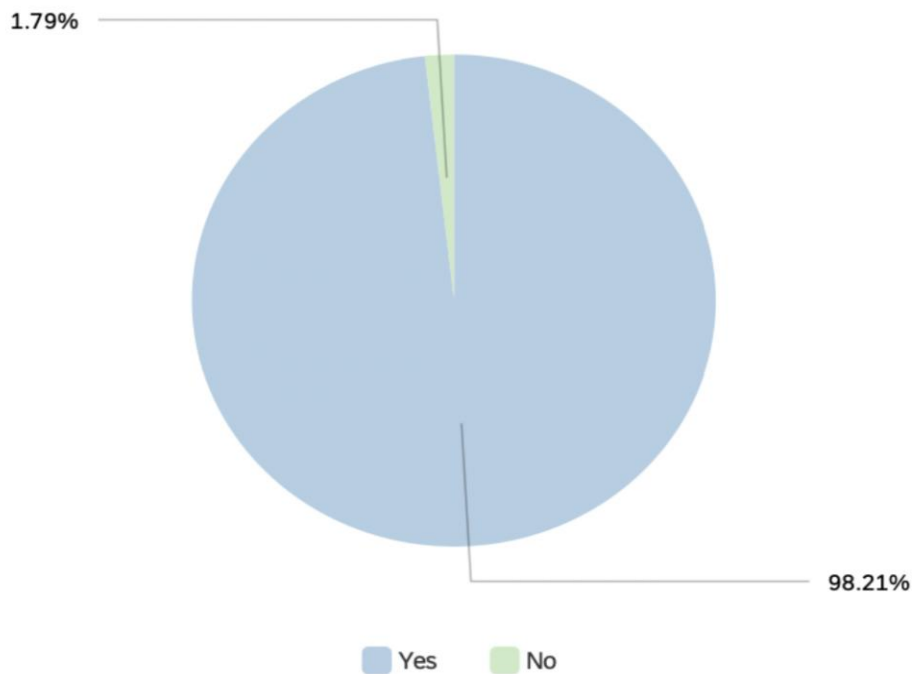
the respondents were younger than 18 years old, and 1,94% were older than 45, excluding these respondents from the survey.

Figure 15 - Age



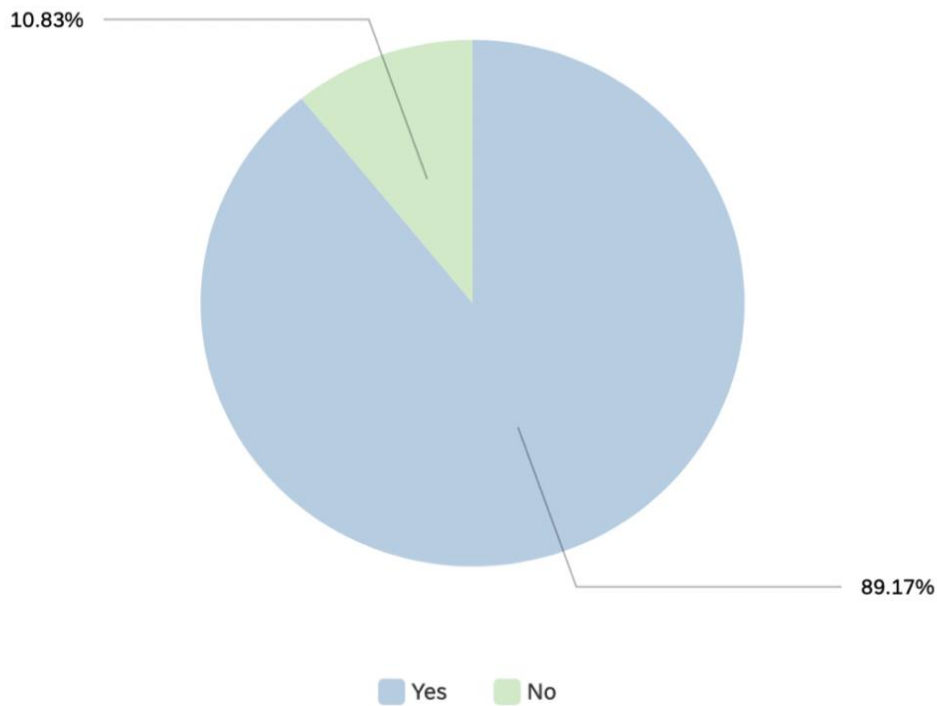
Regarding whether respondents are social network users (Figure 6), only 1,79% said no. This question was eliminatory. Therefore the survey advanced for 1425 respondents,

Figure 16 - Are you a user of social networks?



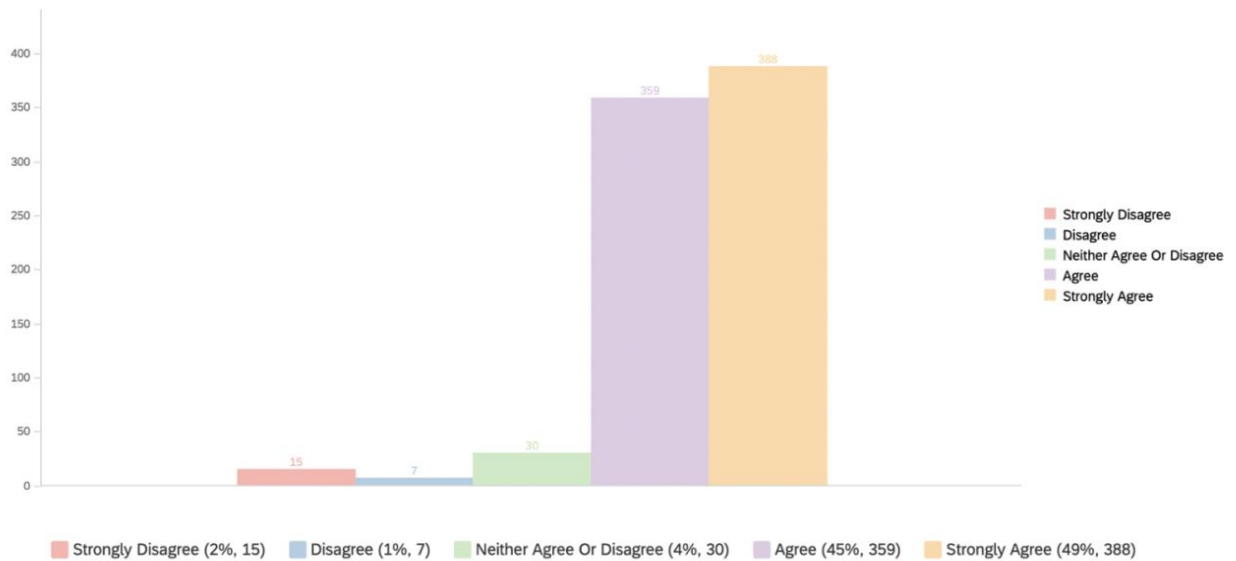
As for the question you follow fashion brands (Figure 7), the majority of the respondents said yes (89,17%), leaving 10,83% of respondents that said no. As this is also an eliminatory question, 151 respondents were excluded from the rest of the survey and the sample.

Figure 17 - Do you follow fashion brands online?



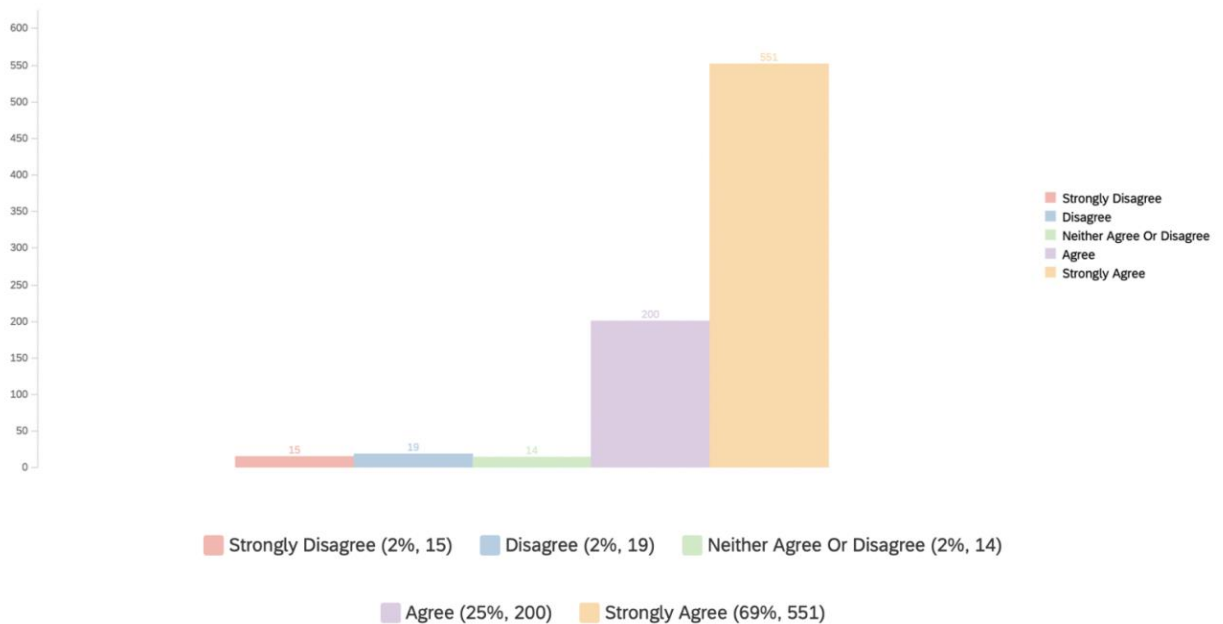
Now that the eliminatory questions have filtered the sample, it is possible to start group II of the questionnaire, which intends to understand the importance and impact of social networks for the respondents. Starting with the affirmation, the appearance of social networks, brands have gained a higher recognition amongst (Figure 8). 388 (49%) respondents strongly agree, and 359 (45%) agree with the affirmation. Only 1% disagree, and 2% strongly disagree with the affirmation.

Figure 18 - Since the appearance of social networks brands have gained a higher recognition amongst customers



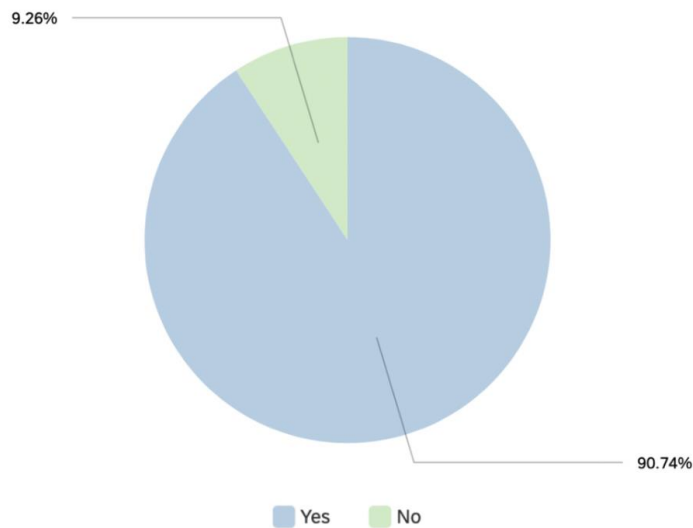
The following affirmation, benefit from their presence on social (Figure 9), had 551 (69%) respondents firmly agree, and 200 (25%) answered agree. Leaving 2% that chose disagree and 2% choosing strongly disagree.

Figure 19 - Brands benefit from their presence on social networks.



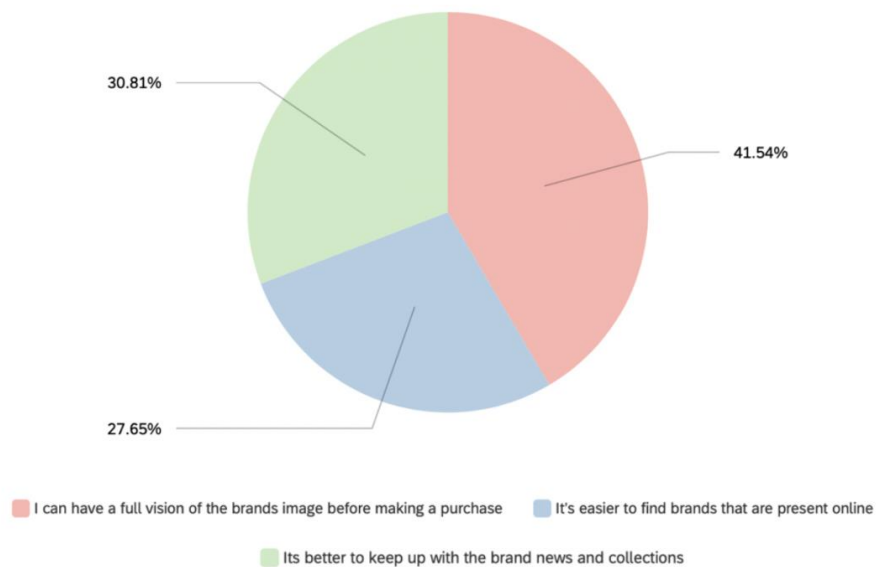
For the following question, you prefer to see content from brands on social (Figure 10), the majority of respondents (90,74%) said yes, and only 9,26% choose the answer no.

Figure 20 - Do you prefer to see content from brands on social networks?



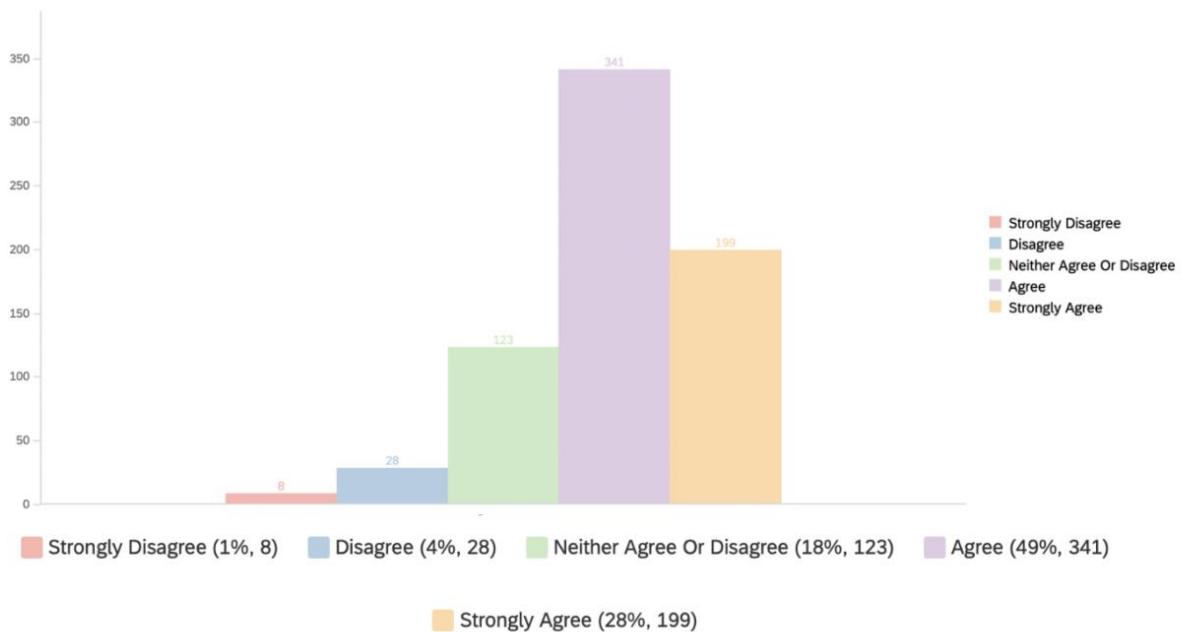
Regarding the next question, respondents had to choose why they answered yes. The majority (41,54%) chose the option "I can have a full vision of the brand's image before making a purchase. The second choice, with 30.81%, was "It is better to keep up with the brand's news and collections."

Figure 21 - If you answered yes. Why?



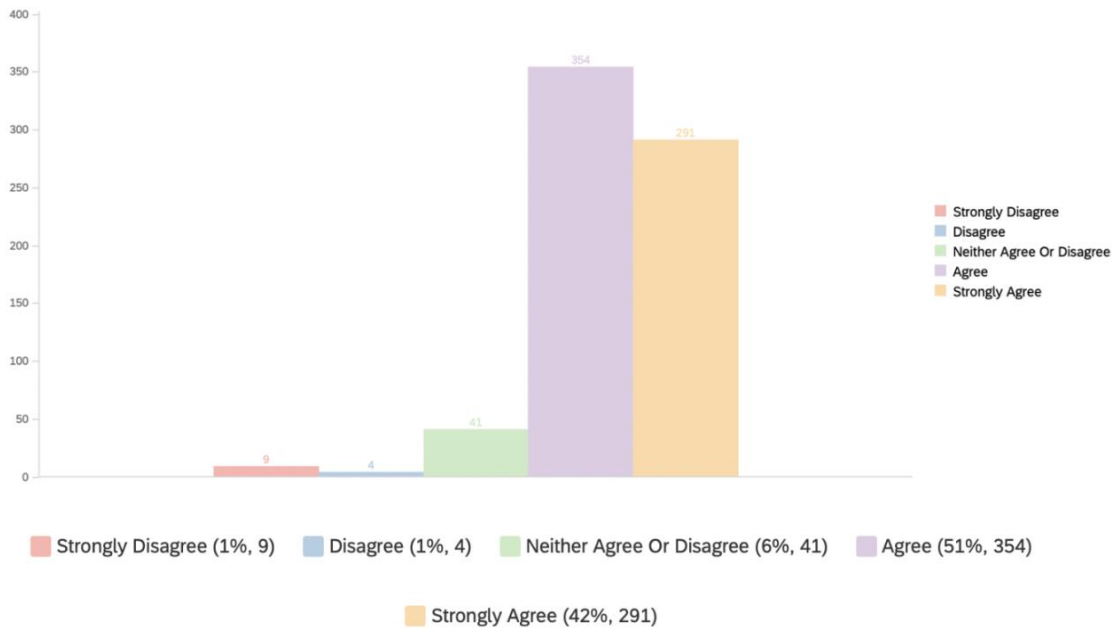
Regarding the question, "By posting on Instagram, it is easier for brands to create a brand-love relationship with their customers," Most respondents agreed (51%) and strongly agreed (42%) with the affirmation. Leaving 1% that disagrees and strongly disagrees.

Figure 22 - By posting on Instagram, it is easier for brands to create a brand love relationship with their customers.



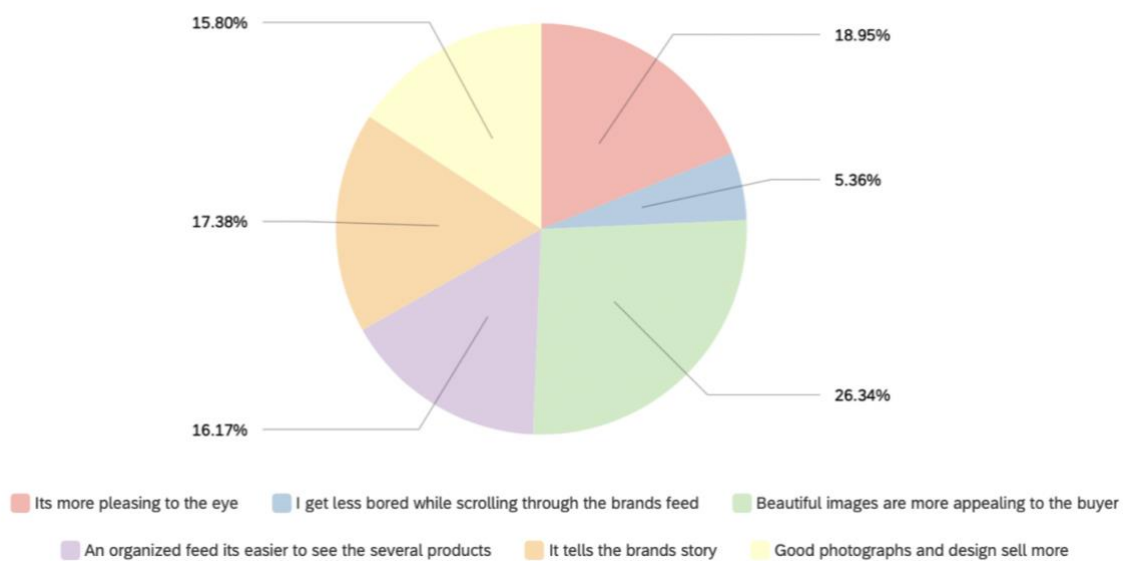
Concerning the affirmation, "the aesthetic of a brand's Instagram is important in the final decision making of a purchase." Again, The majority Agree with 49% and strongly agree with 28%.

Figure 23 - The aesthetic of a brand s Instagram is important on the final decision making of purchase.



When answering why the respondents agreed, the top 3 reasons selected were: beautiful images are more appealing to the buyer (26,34%); it is more pleasing to the eye (18,95%); it tells the brand's story (17,38%).

Figure 24 - If you agreed. Why?



As for the question makes you fall in love with a fashion brand, respondents selected: the product (31,77%), the concept of the brand (19,38%), and price (18,89%).

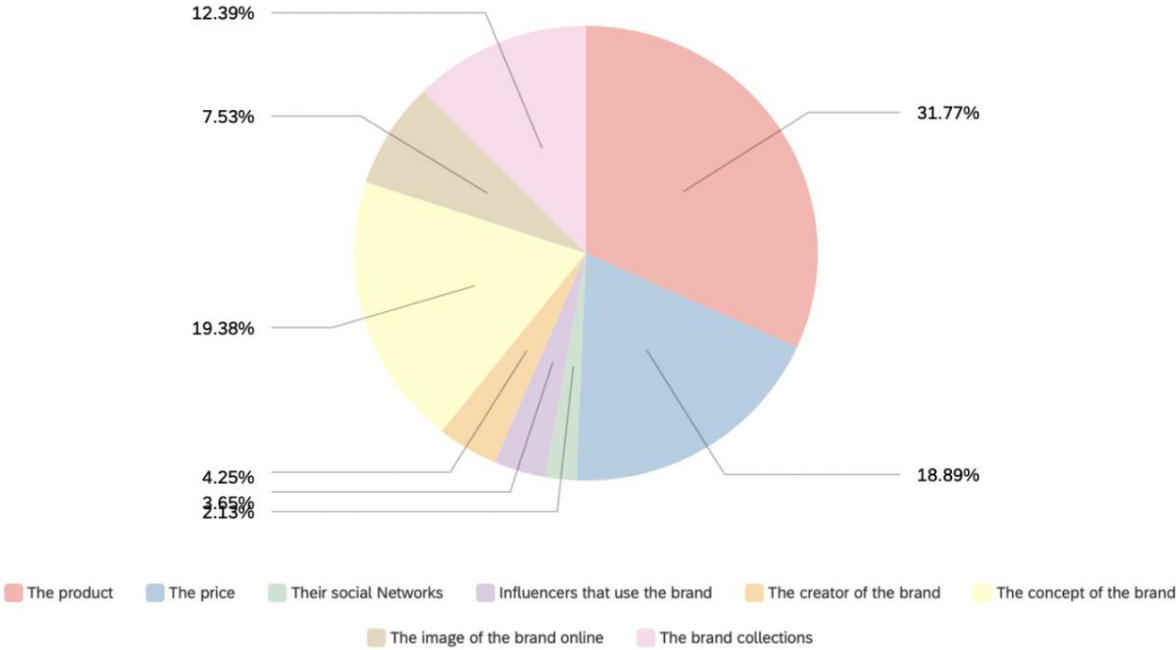
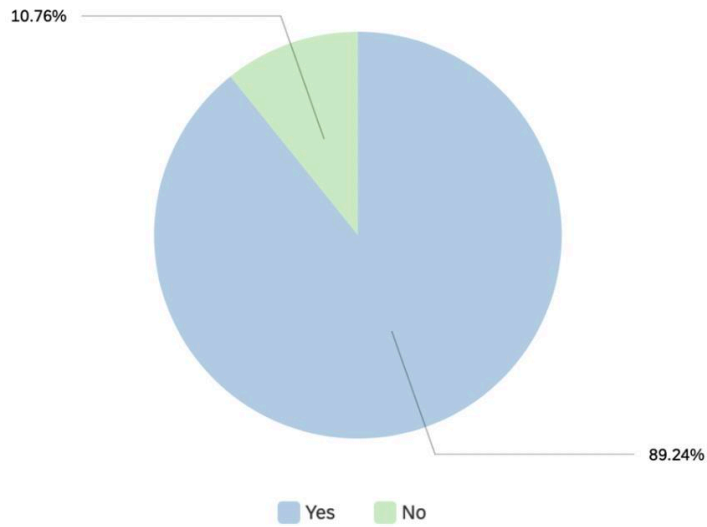


Figure 25 - What makes you fall in love with a fashion brand?

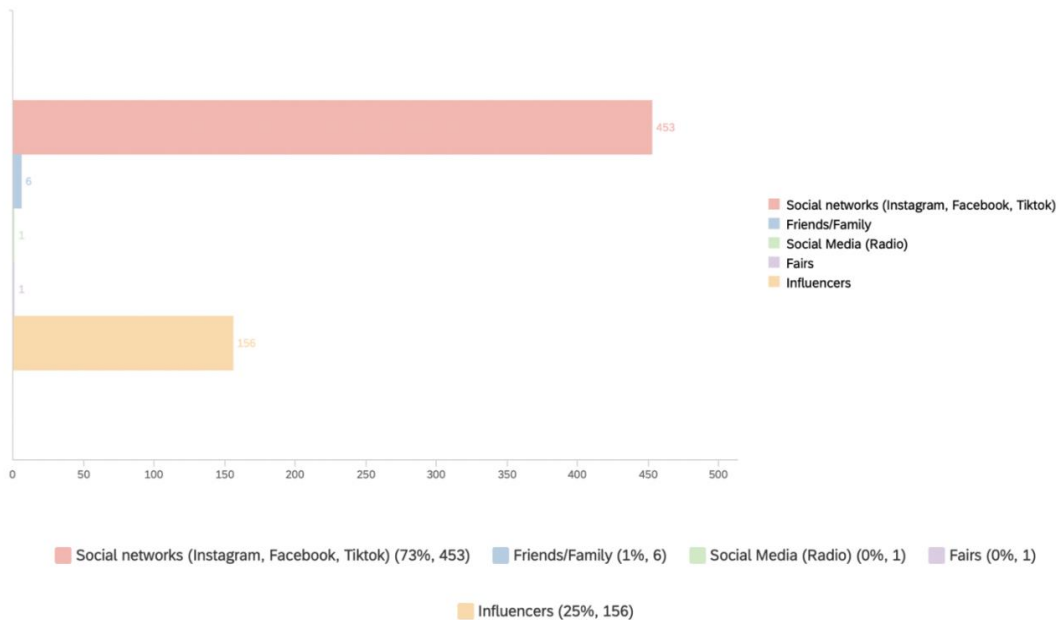
Starting group III of the questionnaire with you know the brand. This group focuses only on the relation of respondents to the brand. The majority answered yes (89,24%), leaving only 10,76% that answered no, being then excluded from the rest of the questionnaire.

Figure 26 - Do you know the brand Famm?



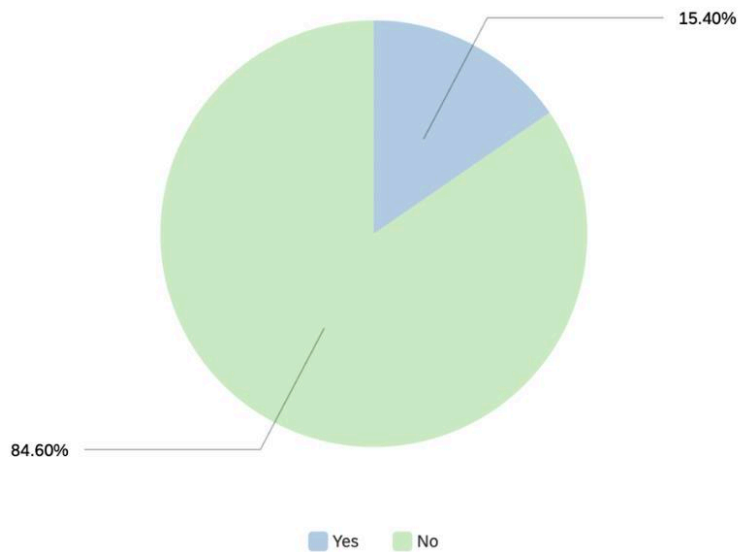
It is also essential to understand how respondents got to know the brand. The majority, was social networks, with 73%, and influencers, with 25%.

Figure 27 - How do you Know the brand Famm?



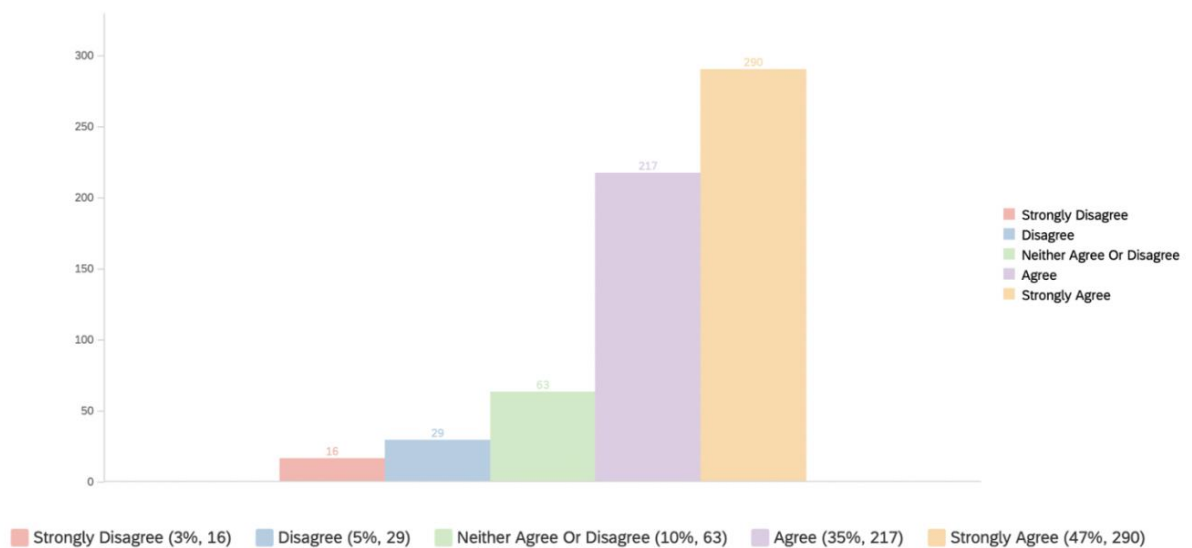
As for the question you ever made a purchase from Famm, for yourself or it is curious that the majority answered no with 84,60%. Proving that the majority of followers have not made a purchase yet.

Figure 28 - Have you ever made a purchase from Famm, for yourself or others



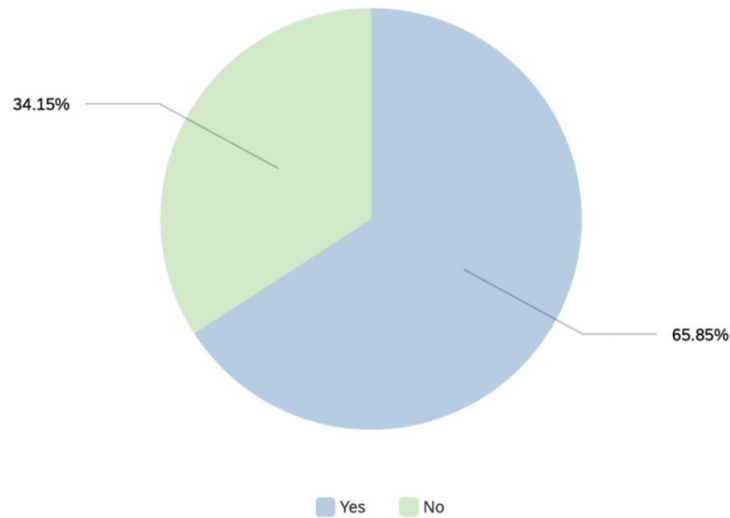
Regarding the question Famm were not present online and shared through social networks, I would not know the the majority chose Strongly Agree (47%) and Agree with 35%. Leaving only 5% that disagree and 3% that strongly disagree.

Figure 29 - If Famm present online and shared through social networks I know the brand.



The last question focuses on the question, you consider yourself a Famm the majority was still yes, with 65,85%, leaving 34,15% that chose the answer no.

Figure 30 - Do you consider yourself a Famm lover?



The questionnaire's sample exceeded expectations, having finished with 1633 responses to the survey. This significant number of the sample was the sharing of the questionnaire by the CEO of the brand and Portuguese Influencer Adriana Silva. Just sharing it promoted a significant increase in adherence to the survey. In this way, it is remarkable the power that an influencer has on social networks and what she can achieve and influence in a few minutes. It also proves that her work as an influencer benefits the growth of her brand, as almost all of her followers are certainly followers of the brand, and they were the ones who answered the questionnaire.

The questionnaire started in 1633. However, we lost some respondents along the way, either because they were automatically excluded or because they did not finish answering the questionnaire. Nonetheless, the questionnaire ended up with a sample of complete answers 697, making it possible to reach concrete results.

5.3. DISCUSSION OF RESULTS

Having already presented the results of the three phases of this study (Interview, Instagram Insights, and Questionnaire), it is now indispensable to highlight some aspects to accomplish the goals and answer the research question.

In this chapter, specific goals will be discussed as they are the ones that allow conclusions regarding the research question, which is mirrored in the general goal: To investigate how Instagram and Facebook influence the organisational and strategic communication of the brand Famm. All by developing and justifying the objectives previously defined:

1. Understand the importance of social networks for the Famm brand.
2. Learn about Famm's communication strategy on their social networks.
3. Understand the importance of a brand's social networks for consumers.
4. Know if consumers would rather see brands' content on social networks.
5. Understand if the brand's aesthetic is as crucial for the strategy as the rest.

5.3.1. OBJECTIVE 1

Understand the importance of social networks for the brand Famm.

The interview made it possible to realise that Famm was created for the digital world, as all its communication is done and thought exclusively for the online sphere. Famm's Social Media Manager declares that "nowadays, social networks have a solid presence in people's lives, and it is strange to find someone who is not in a social network." Thus, it is one of the bases of proven research. It is a way to reach a much larger audience and bring more effectiveness to the content, "A post on Instagram today has more visibility and return for a brand than perhaps a billboard on the highway".

Mafalda also gives the example of the markets in which they are present in the Lisbon area, and one of the most asked questions by the customer is "What is your Instagram?" proving that people want to follow the brand. Since these fairs only happen

sporadically, customers look for another way to know about new collections/promotions.

Through the interview, it was also possible to notice that its main social networks are Instagram and TikTok, completely excluding Facebook. Facebook has become a secondary platform for brands, so no insights from this platform are available. All brands have Facebook, but only to create paid media for Instagram content. Since Instagram is connected to Facebook, the latter automatically publishes what comes out on the other leading platform, with no specific strategy for the secondary social network. The use of Facebook has not been extinguished; it has just changed its equally crucial purpose for the strategy. Paid media is a crucial factor for the growth of any brand. Instagram has the best results in terms of conversion, currently, the content with the most significant reach and engagement are posts in video format and reels, being possible to create a customer relationship. However, regarding numbers (reach and views), TikTok takes the lead as it is a more visual platform, although inconsistent. A video can have 200k or 200, and there is no explanation for the algorithm. In this way, the content is different for the two platforms.

Another way to proving the importance of social networks was the the survey. The reason of this significant number of the sample was the sharing of the questionnaire by the CEO of the brand and Portuguese Influencer Adriana Silva. Just sharing it promoted a significant increase in adherence to the survey. In this way, it is remarkable the power that an influencer has on social networks and what she can achieve and influence in a few minutes. It also proves that her work as an influencer benefits the growth of her brand, as almost all of her followers are certainly followers of the brand, and they were the ones who answered the questionnaire.

5.3.2. OBJECTIVE 2

Learn about Famms' communication strategy on their social networks.

The Theoretical Framework of this study underscores the multifaceted role of communication in organizations, its significance in management, and the need for

strategic planning to harness its potential effectively. Famm considers creating and maintaining the brand Communication Strategy a crucial factor in winning in social networks. Its strategy results from research, whether evaluating past content, researching new trends, or analysing the competition. After this structuring, the contents are created (recordings, photography, copies, and scheduling). Famm strategy is reviewed monthly, however, new trends are emerging daily, and the brand must be prepared. Therefore, it is sometimes necessary to adapt the strategy daily, even with minor adjustments, so the brand does not lose the trends. In addition to the weekly, if not daily, trends, the platforms constantly change how they share and prioritise content. Famm uses the reports available on the platforms that make it possible to see the brand's performance on social networks and also the recent updates of the platforms.

Also, analysing competitors' strategies is as critical as creating their own. For Famm, competition analysis is one of the first steps when entering the market to define the brand positioning and how it will differentiate itself. In addition to their purpose as a brand, it is crucial to understand how the brand would not be just another one on Instagram saying "made in Portugal" without analysing their direct and indirect competition. The Social Media Manager says they are bombarded all the time with paid media about new Portuguese brands or services, so this is where the competition analysis has a great weight, and the question "How are we going to differentiate ourselves?" arises.

Being part of an online reality that changes every second, Mafalda gives the example of Ryanair. Although it is not a direct competition, it is a brand with a significant presence on TikTok and a profile that she turns several times to ensure they are not missing any trend or "funny song".

5.3.3. OBJECTIVE 3

Understand the importance of a brand's social networks for consumers.

Along with the conducted survey, it was achievable to answer the third objective. Still, in line with what the Social Media Manager indicated in the interview, in *Figure 22*, 92% of respondents agree that posting on Instagram makes it easier for

brands to create a brand-love relationship with their customers (Agree 51%, Strongly Agree - 42%).

It was also proved that the majority (73%) got to know Famm through social networks, and even 25% say they got to know the brand through influencers, again highlighting the power an influencer can have in a brand's growth. Also in *Figure 29*, 82% (Strongly Agree - 47%, Agree - 35%) of the respondents say that if the brand was not present on social networks, they would not know about it. This proves not only the importance of a brand's presence in the digital world to improve sales and retain customers. Social Networks have become the new way for brands to present themselves to new customers who might not know the brand if they did not share their work online.

Also, 66% of the respondents consider themselves Famm lovers. However, only 18% of these purchased something from the brand. This shows that a person can follow and love a brand without making any purchase. In this case, this may also be due to the follower's love for the influencer, which creates this loyalty towards her followers and the brand.

5.3.4. OBJECTIVE 4

Know if consumers would rather see brands' content on social networks.

Throughout the Theoretical Framework it was possible to conclude that Organizations maintain websites on the Internet to gain exposure, remain competitive, and meet market demands. Having an online presence enhances credibility and relationships with stakeholders (Pontes, 2013). Social networks have become important for understanding behaviour in complex societies (Mitchell, 1974), and Internet-mediated communication can influence values, attitudes, behaviours, and relationships, though there may be underreporting of these effects (Phillips 2011).

Not only Organisations and brands are aware of this but also the users of social networks and customers themselves. In *Figure 20*, 90% of the respondents agreed that they would rather see brand content on social networks than any other physical way. When asked why (*Figure 21*), the respondents say that: They can have a full vision of

the brands image before making a purchase (41,54%); It is better to keep up with the brand news and collections (30,81%) and it is easier to find brands that are present online (27,65%). We live in a digital world, brands and users choose Instagram because it is easy, and everything it is right there while scrolling down the app. The article, Average time spent on social media (2023) mentions that in 2023, Instagram had 2.35 billion registered users who spent 29 minutes on the platform daily. The numbers doubled; in 2019, the usage was 15 minutes daily. Proving that Instagram is the right place for small brands to start and share their work, possibly reaching more random people than a street store, and also cheaper for the brand. Hence, the brand Famm got it right when it said they were created for the digital world.

5.3.5. OBJECTIVE 5

Understand if the brand's aesthetic is as crucial for the strategy as the rest.

Of the 5 objectives highlighted for this study, only the fifth can be considered inconclusive. After the Theoretical Framework it is possible to define Instagram as a platform based on visual aesthetics and filtered images. Which makes it a suitable ecosystem for promoting beauty products, advocating luxurious lifestyles, and prominent luxury brands (Djafarova et al., 2017 in Jin & Ryu, 2019). This lead that fashion enthusiasts achieved massive success and popularity, partly due to the aesthetic appeal of Instagram filters and the platform's capability to reach broad audiences. (Jin & Ryu, 2019).

However, Famm does not feel that Instagram aesthetics is as vital for creating and maintaining the strategy and success of a brand as the rest. But on the other hand, *Figure 23* shows that consumers believe this is a crucial point that can make a difference in their final purchase decision-making (Agree 49%, Strongly Agree - 28%). When asked why, the majority of respondents chose that images are more appealing to the buyer (26,34%), the respondents also agreed that the aesthetic tells a brands story and that an organised feed facilitates the view and search of products. With the ultimate consumer decision that drives a brand's growth, perhaps brands should consider the importance of the little things such as an organised and eye-

catching Instagram feed, photographs with image quality and a good design. The visual impact is a person's first contact when entering the brand's Instagram.

CONCLUSION

Once exposed and analysed, this section will present some conclusive lines extracted from the results. Throughout this dissertation, the aim was to study the impact of social networks on a brand's strategy and organisational communication. Therefore, now it is possible to answer the research question "How do Instagram and Facebook influence the organisational and strategic communication of the brand Famm?" and confirm the five defined objectives previously explained.

From this theoretical context, it was possible to establish a guideline for the investigation. The present dissertation carried out a case study on the Portuguese clothing brand We Are Famm to answer the research question, "How do Instagram and Facebook influence the organisational and strategic communication of the brand Famm?". In line with this, the case study proves that social networks did influence the communication and strategy of the brand Famm and its importance not only for the brand but mainly for its customers. The literature review helped understand the development and strength that social networks have gained over the years for brands and consumers the correct definition of several indispensable concepts to better promote the study. Furthermore, finally, some background related to the history of the presence of fashion brands in social media.

Regarding the research question, "How do Instagram and Facebook influence the organisational and strategic communication of the brand Famm?". As expected, Instagram proved to be the leading social network of the brand Famm. It is the basis of the entire strategy and the source of all information regarding the brand's followers and consumers. After the exploratory interview, it has been proved that Instagram has the power to change the whole strategy of a brand with its constant updates and trends. While Facebook was proved to be a secondary platform, this social network has not been eliminated from the strategy planning; it has just changed its equally crucial purpose for the strategy. Through Facebook, brands can create Paid media for their posts on Instagram and Facebook; this has become a crucial factor for the growth of any brand and has been gaining more and more relevance nowadays. The brand still uses Facebook to share content. However, this content is just a duplication of Instagram content, as seen in *Figure 3* and *Figure 4*.

This dissertation showed limitations that could eventually open several venues for future research. These limitations are mainly related to the lack of information needed and the quality of information acquired. Starting with the development of the theoretical framework, few updated papers focus on social networks nowadays, as some have outdated information. Also, neither focused on social networks as a means to an end regarding brand strategy in the fashion sector.

Concerning secondary data, there is still a lack of information regarding the background of the brand since it is a brand that started its journey two years ago and is still growing and discovering itself. However, studying a brand's internal evolution is essential when discussing its strategy and communication with the outside world. One of the main limitations is related to the accuracy of the survey responses; although the number of answers exceeded expectations, they may not represent reality as a whole. It is acknowledged that the present study focuses exclusively on a Portuguese brand within the Portuguese market context, limiting the veracity of a possible generalisation.

For further research, it would be relevant to a broader approach and study a more international brand in an international context. This research only considered Portuguese consumers. Hence, future studies could broaden their scope by including samples from other countries and a global brand to enhance the possibility of generalising the results. This would allow us to understand how a global brand defines its strategy and deals with trends worldwide. These are exciting and relevant topics for marketing and communication professionals to take into consideration when defining a strategy for a brand internally and new brands that want to start their business and do not know how and where to expose themselves.

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APPENDICES

APPENDIX A. TRANSCRIPTION AND TRANSLATION OF THE INTERVIEW

Q1. How is the day to day life of a social media account? What are your main responsibilities?

Not all days are the same, but some are just a repeat of the day before. When we are in the process of structuring a strategy, it is a moment that requires a lot of evaluation of past content, research on new trends, analysis of the competition and understanding what is being done alongside us.

When we finish this structuring and planning phase, it's time to put into practice what we envisioned, that is, recording and creating all the content thought of, creating copies for each and scheduling everything.

Tasks that are always present: research, research and research. We work with constantly changing tools, the platforms themselves change the way of distributing content, there are new trends every day and, having said that, sometimes it is necessary to make small adjustments to the planning and insert what we deem necessary.

Sometimes, my work also involves interacting with the community, responding to messages, responding to comments on the most recent content and keeping abreast of mentions made to the brand's profile.

Q2. How often do you change Famms social media strategy and why?

I don't think there is a certain periodicity, we change the strategy whenever we think it's necessary, I would say monthly. The most important moments are the launching ones, where we get together and build a strategy just designed for that moment. But in general, we evaluate our objectives for each month and develop the strategy based on these same objectives. There are periods when we want to focus on transmitting our brand, values, mission and others when the focus of the strategy is on selling (for example, sales/Black Friday season).

It is also important to have an assessment of how successful the strategy is and whether the communication had the intended effect. If in a month when our objective was, for example, sales and they do not meet expectations, it is to understand what is not working, why the content is not being delivered and what is it that we will have to change moving forward in developing a new strategy.

Q3. For you, how important are social networks for the brand's strategy?

Famm was created with the digital world in mind, there is no physical store and the only point of sale is online. Our persona is a current individual, uses social networks, is comfortable shopping online and has a recent smartphone that he uses to shop. That's why social networks are very important for the brand's strategy, taking into account that all its communication is done for the online world. They are also the main channel to reach a larger audience of people and not only reside in Portugal.

Q4. Do you consider social networks the best way to advertise the brand? Why?

As our brand is built on an online basis, social networks have been the best and also the most successful way we have found to publicise the brand. Nowadays social networks have a very strong presence in people's lives and it is strange to find someone who is not present in a social network, at least.

And again, it is a way to reach a much larger audience and also to bring more effectiveness to the contents, that is, a post on Instagram today has more visibility and return for a brand than perhaps a billboard on the highway.

An example of this is the markets in which we are present with the brand in the Lisbon area, one of the most asked questions by the customer is is your people want to follow and be aware of new collections/promotions/etc. While there are no other markets (these markets happen 4x a year in the same area in Estoril).

Q5. In addition to Instagram and Facebook, which social networks does Famm use? And which one brings the best results?

Our main networks are Instagram, TikTok and sporadically we use Pinterest. In terms of conversion and relationship with the audience, Instagram is undoubtedly the platform with the best results, as we managed to have a closer and stronger relationship with the customer. We manage to retain this consumer if he starts to follow the brand and nurture this relationship through stories, for example. And it's a social network where the consumer is more willing to spend another 2 seconds and read the subtitles of the content, leave a comment or interact with the stories.

In terms of numbers (reach and views), there is no doubt that TikTok does this job. Every day we reach a new and different person, as soon as we have content with 20K views and 10 comments as we have 200 views and zero interactions. But there is the side where there is not so much availability of retention, if it is too boring, the person goes straight to the next content, it is an endless scroll with no great objective.

For this reason, the content created for both is not the same. TikTok has a funnier, relatable and organic side, while Instagram demands something more clean, polished and with quality.

Q6. How and what are the steps to develop the brand's social media strategy?

In our case, as I mentioned earlier, we start by defining what we want to achieve, the period of time in which we are going to focus on that subject and from there we understand how and what we are going to communicate, what platforms we are going to use and what purpose each one has. We always evaluate what has already been done, draw conclusions and understand what we are going to maintain or do differently in the next strategy.

Q7. What do you consider to be the most important part of strategy development?

Assessment. I think it's a very neglected part, we think that whenever the process involves thinking about fantastic content, creating it, publishing it and that our work ends there. But in fact, the most important thing is to understand what went well and badly in the strategy, which contents achieved good results and with which type of

content our audience most identified or interacted with. When we do paid media, this step becomes even more important and with greater weight.

Q8. Do you believe the aesthetics of the feed is as important for the strategy as the rest?

Personally, yes. Professionally, no.

Q9. How do you manage to keep the brand s strategy up to date with social network changes?

I think that all social media managers are big or were big consumers of the platforms they work with and it is simply part of our job to understand each platform and what is happening on each one of them. There are always new reports from the platforms also available with their updates and what content is being prioritised at that moment. But a good percentage of our work is undoubtedly spending time on each of the platforms and understanding each of their features and how this will benefit us when communicating.

Q10. Is it important for you to analyse your competitors strategy? If yes, how do you analyse it?

Since we are a new brand, the competition analysis was one of the first steps when entering the market to define the brand positioning and how we were going to differentiate ourselves. In addition to our purpose as a brand, it was important to understand how we weren't going to be just another brand on Instagram saying made in Portugal without analysing our competition, both direct and indirect. We are bombarded all the time with paid media about a new Portuguese brand every day or a new service that we didn't even know we needed, so I think that this is where the competition analysis has a great weight, how are we going to differentiate ourselves, why don't we click on this ad we just saw, why people will click on our content, how they will get there.

Being part of an online reality that changes every second, there is a new trend every day right now. And although Ryanair is not direct competition, it is a brand with a great presence on TikTok, for example, and therefore a profile that I turn to several times to make sure that I am not missing any trend or any funny song.

APPENDIX B ONLINE QUESTIONNAIRE

Survey Objectives:

Understand the idea that consumers have about online brands;

How they got to know Famm and if they follow it on social networks, and why;

Comprehend if consumers create a bigger bond with brands due to social networks;

Does the aesthetic of a brand matters for the consumer;

Understand if they feel the difference from when brands began to work mainly online

Target respondents: age from 18 45

Method of reaching target respondents: Online Survey shared through social networks such as Instagram and WhatsApp.

Group I

Q1. I accept to participate in the survey

- Yes
- No

Q2. Gender

- Feminine
- Masculine
- Other
- Rather not answer

Q3. Age

<18 - If this is your answer the survey ends here. Thank you for participating!

18-24

25-33

34-39

40-45

>45 - If this is your answer the survey ends here. Thank you for participating!

Q4. Are you a user of social networks?

- Yes

- No - If this is your answer the survey ends here. Thank you for participating!

Q5. Do you follow fashion brands online?

- Yes

- No - If this is your answer the survey ends here. Thank you for participating!

Group II

Q6. Since the appearance of social networks brands have gained a higher recognition amongst customers. (Likert Scale)

- Strongly Disagree

- Disagree

- Neither Agree or Disagree

- Agree

- Strongly Agree

Q7. Brands can only benefit from their presence on social networks. (Likert Scale)

- Strongly Disagree

- Disagree

- Neither Agree or Disagree

- Agree

- Strongly Agree

Q8. Do you prefer to see content from brands on social networks?

- Yes
- No

Q9.If you answered yes. Why?

- I can have a full vision of the brand s image before making a purchase.
- It s easier to find brands that are present online.
- better to keep up with the brand news and collections.

Q10. By posting on Instagram it s easier for brands to create a brand love relationship with their customers. (Likert Scale)

- Strongly Disagree
- Disagree
- Neither Agree or Disagree
- Agree
- Strongly Agree

Q11. The aesthetic of a brand s Instagram is important in the final decision making of purchase. (Likert Scale)

- Strongly Disagree
- Disagree
- Neither Agree or Disagree
- Agree
- Strongly Agree

Q12. If you agree. Why?

- It s more pleasing to the eye.
- I get less bored while scrolling through the brands feed.
- Beautiful images are more appealing to the buyer.
- An organised feed makes it easier to see the several products.

- Good photographs and design sell more.

Q13. What makes you fall in love with a fashion brand?

- The product
- The price
- Their social Networks
- Influencers that use the brand
- The creator of the brand
- The concept of the brand
- The image of the brand online
- The brand collections

Group III

Q14. Do you know the brand Famm?

- Yes
- No - If this is your answer the survey ends here. Thank you for participating!

Q15. If you answered yes. How?

- Social networks (Instagram, Facebook, Tiktok)
- Friends/Family
- Social Media (Radio)
- Fairs
- Influencers

Q16. Have you ever made a purchase from Famm, for yourself or others?

- Yes
- No

Q17. If Famm wasn't present online and shared through social networks I wouldn't know the brand. (Likert Scale)

- Strongly Disagree
- Disagree
- Neither Agree or Disagree
- Agree
- Strongly Agree

Q18. Do you consider yourself a Famm lover?

- Yes
- No

FIGURE 3 - POPULATION VS. SAMPLE SIZE

Source: Hout (1999)

<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>
10	10	100	80	280	162	800	260	2800	338
15	14	110	86	290	165	850	265	3000	341
20	19	120	92	300	169	900	269	3500	346
25	24	130	97	320	175	950	274	4000	351
30	28	140	103	340	181	1000	278	4500	354
35	32	150	108	360	186	1100	285	5000	357
40	36	160	113	380	191	1200	291	6000	361
45	40	170	118	400	196	1300	297	7000	364
50	44	180	123	420	201	1400	302	8000	367
55	48	190	127	440	205	1500	306	9000	368
60	52	200	132	460	210	1600	310	10000	370
65	56	210	136	480	214	1700	313	15000	375
70	59	220	140	500	217	1800	317	20000	377
75	63	230	144	550	226	1900	320	30000	379
80	66	240	148	600	234	2000	322	40000	380
85	70	250	152	650	242	2200	327	50000	381
90	73	260	155	700	248	2400	331	75000	382
95	76	270	159	750	254	2600	335	100000	384

FIGURE 4



FIGURE 5



FIGURE 6

INSTAGRAM FOLLOWERS 23 FEBRUARY 2023



FIGURE 7



FIGURE 8

Gender of your followers

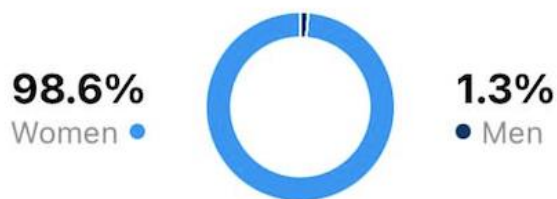


FIGURE 9

Top age ranges

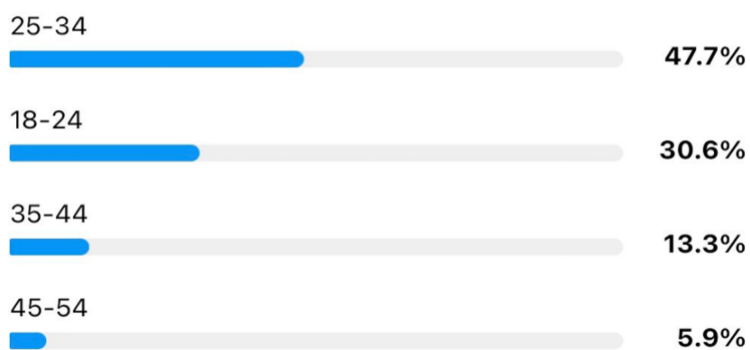


FIGURE 10

Top countries

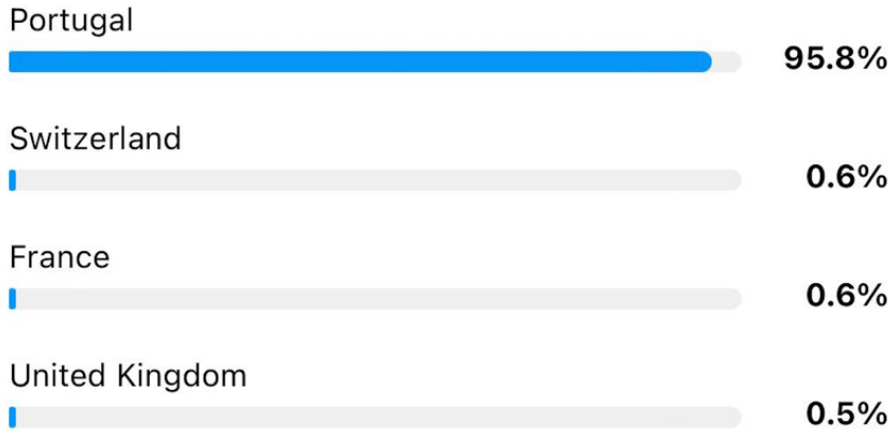
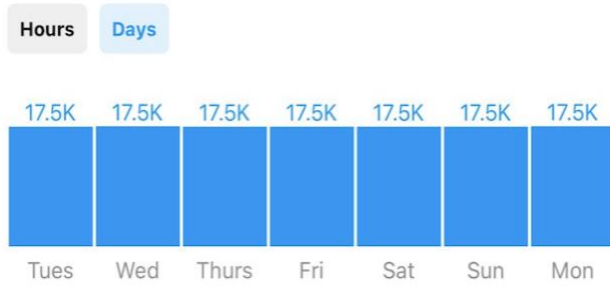


FIGURE 11

Most active times



Most active times



FIGURE 12

Content reach ⓘ

[See all](#)

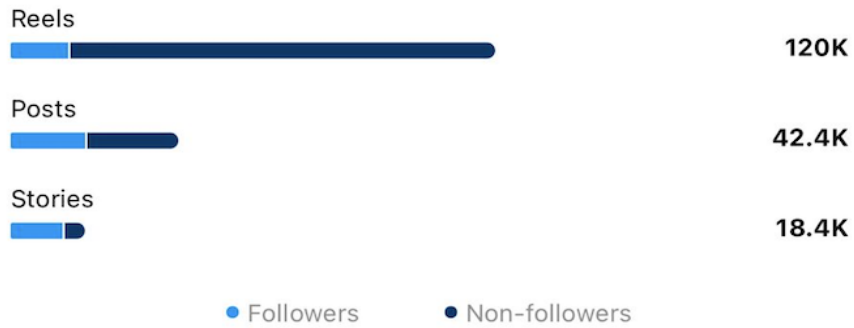


FIGURE 13 - MOST ENGAGED POSTS AND REELS

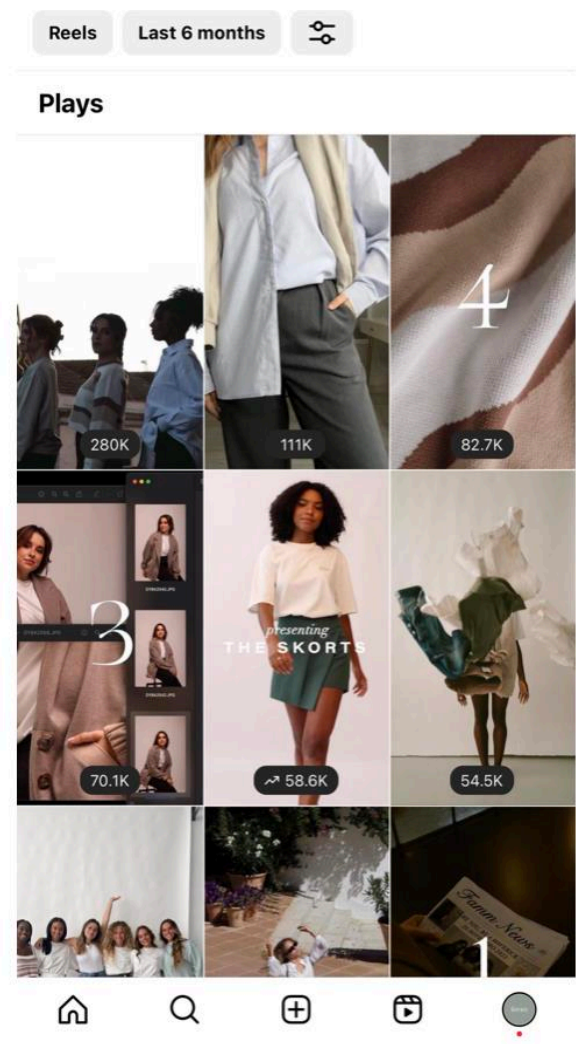
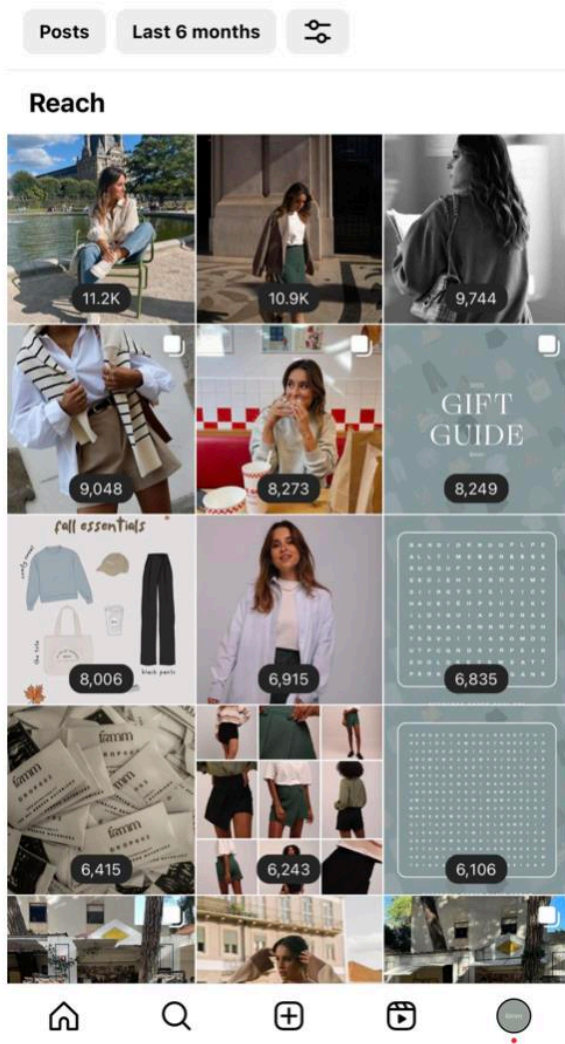


FIGURE 14 - GENDER

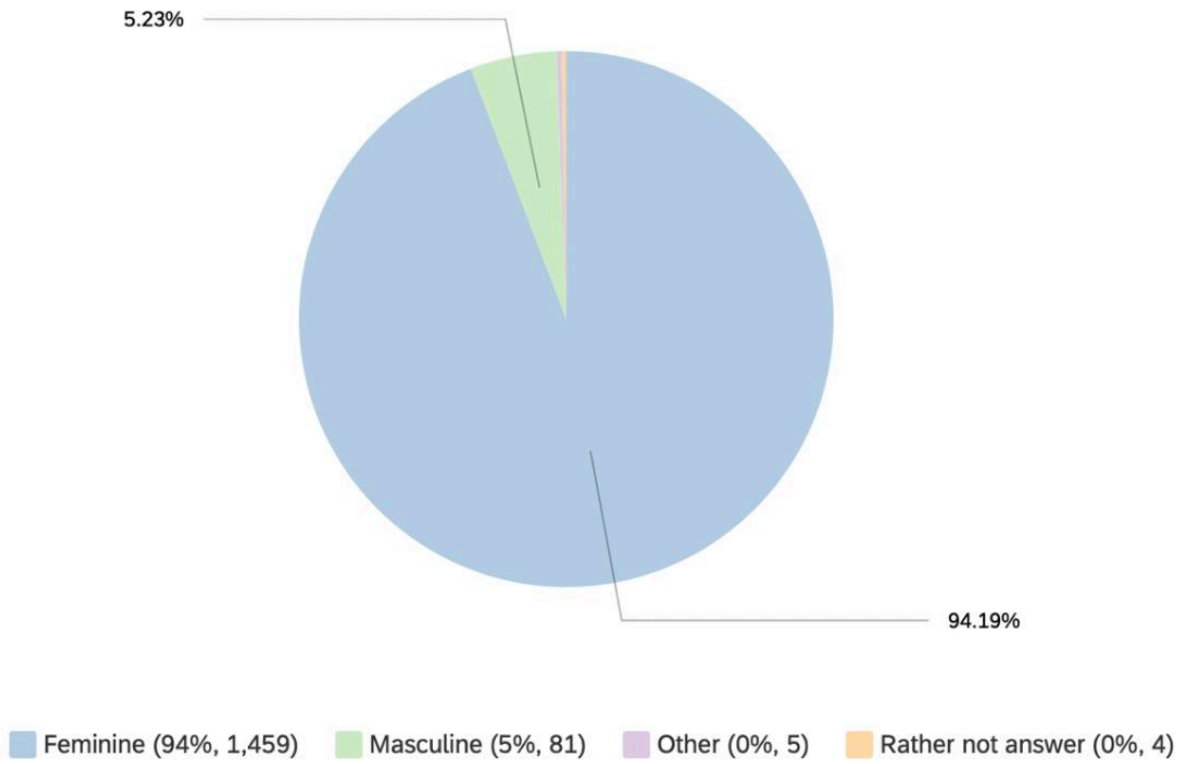


FIGURE 15 AGE

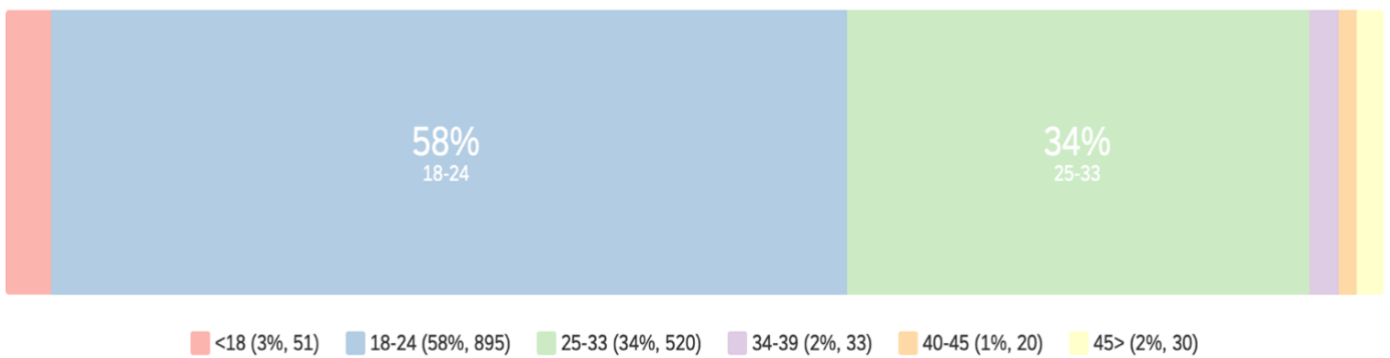


FIGURE 16 - ARE YOU A USER OF SOCIAL NETWORKS?

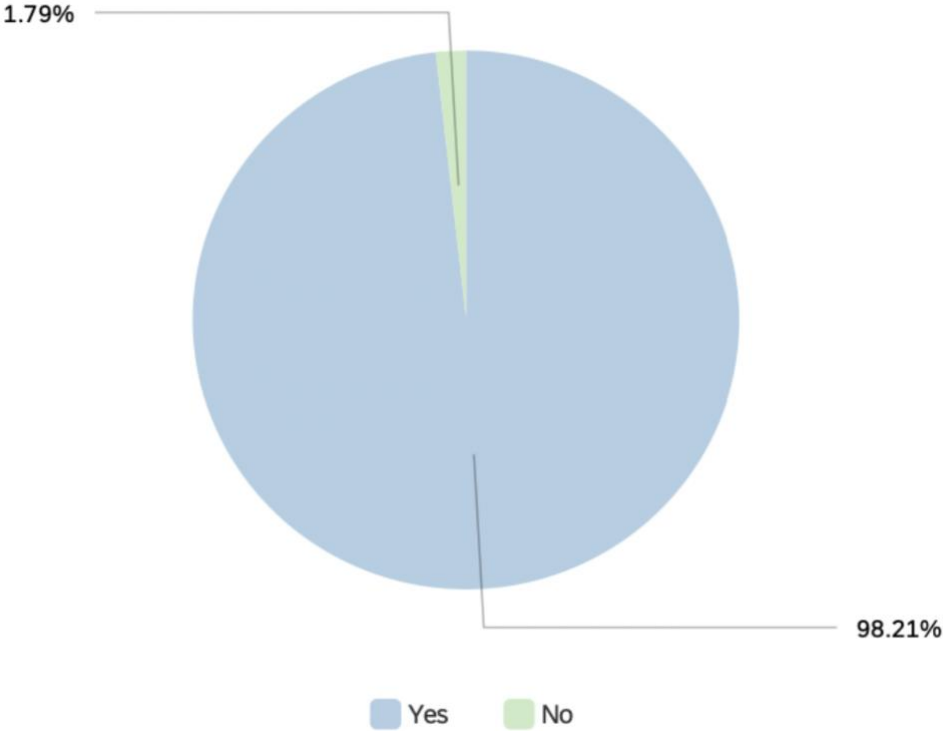


FIGURE 17 - DO YOU FOLLOW FASHION BRANDS ONLINE?

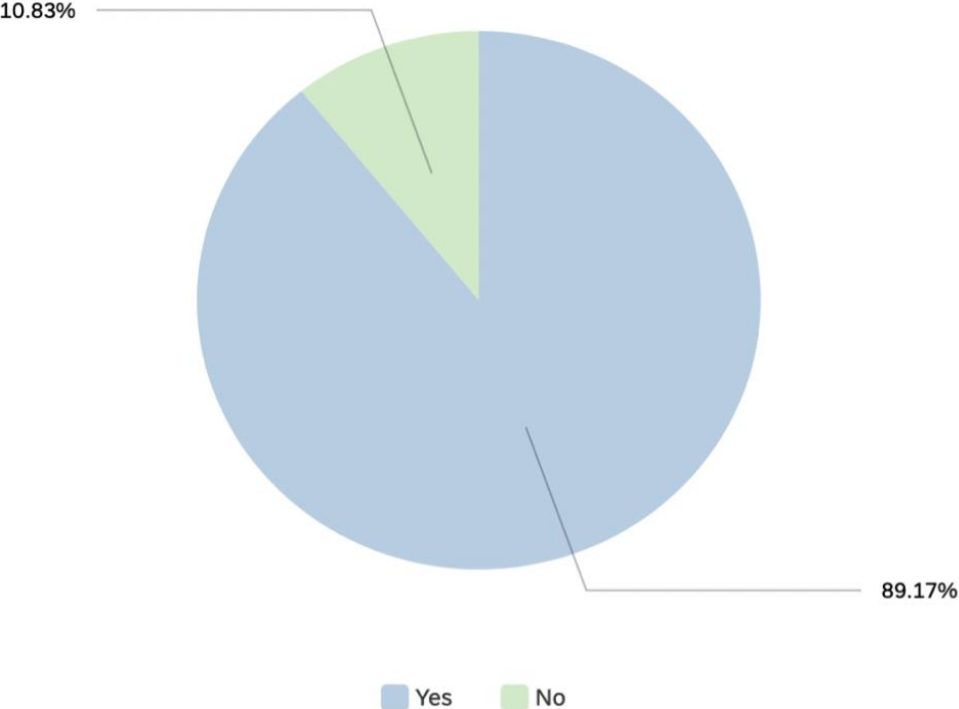


FIGURE 18 - SINCE THE APPEARANCE OF SOCIAL NETWORKS BRANDS HAVE GAINED A HIGHER RECOGNITION AMONGST CUSTOMERS

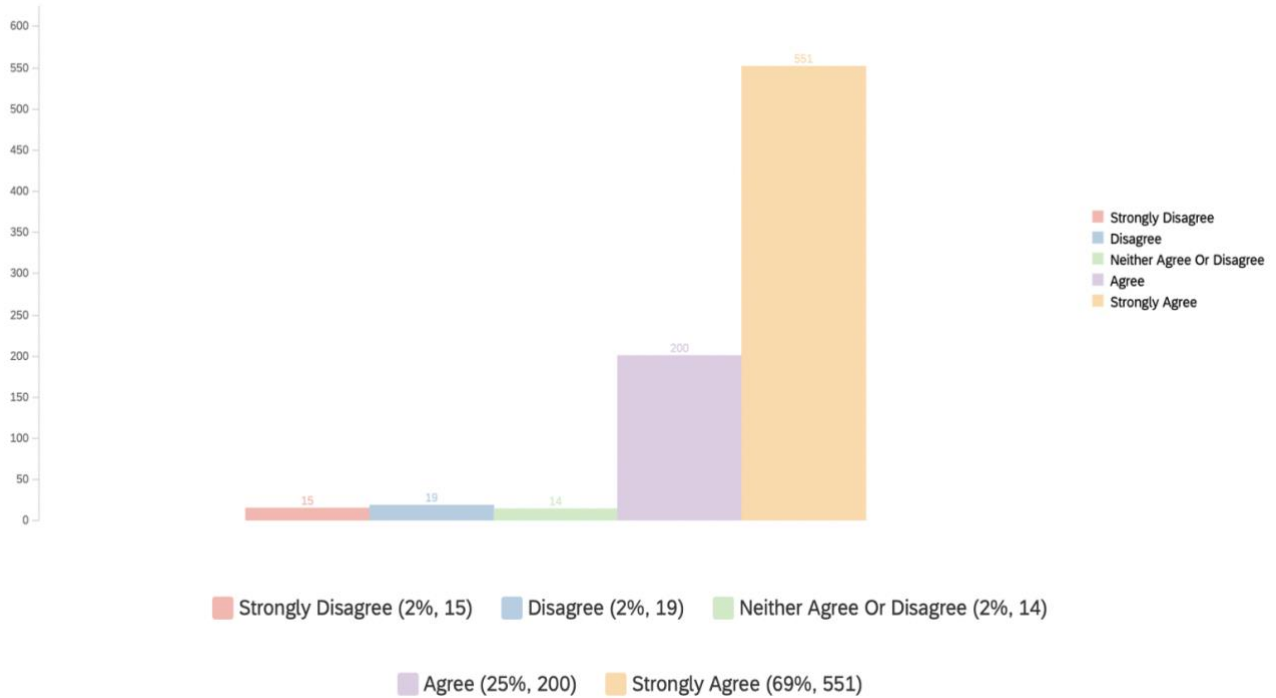


FIGURE 19 - BRANDS BENEFIT FROM THEIR PRESENCE ON SOCIAL NETWORKS

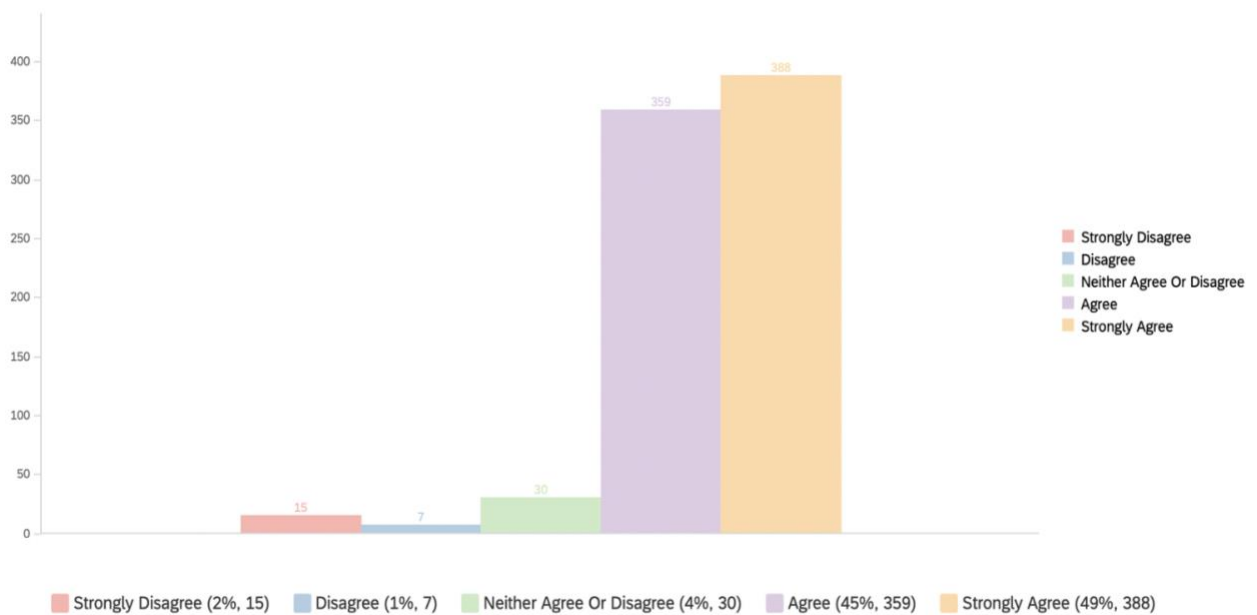


FIGURE 20 - DO YOU PREFER TO SEE CONTENT FROM BRANDS ON SOCIAL NETWORKS?

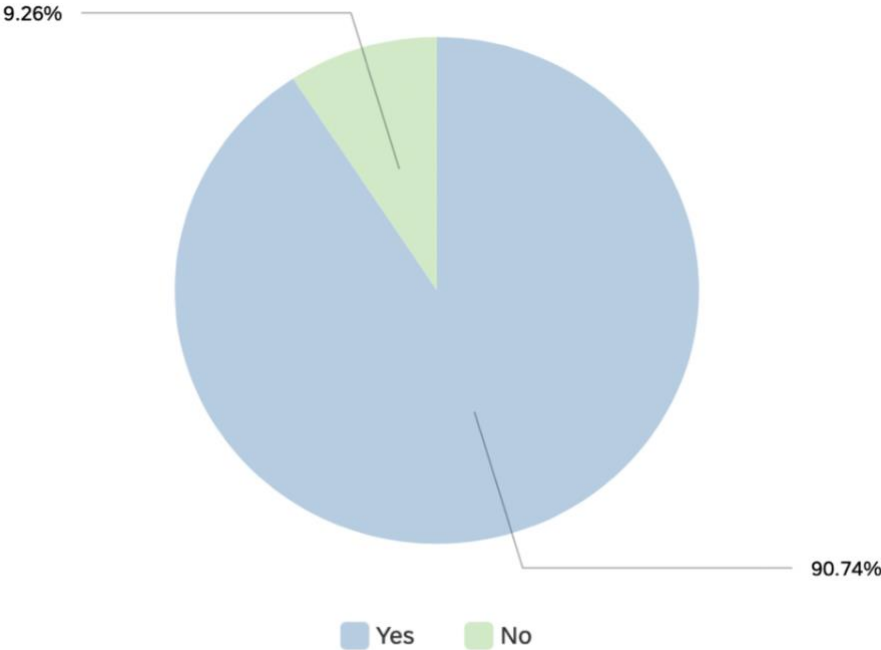
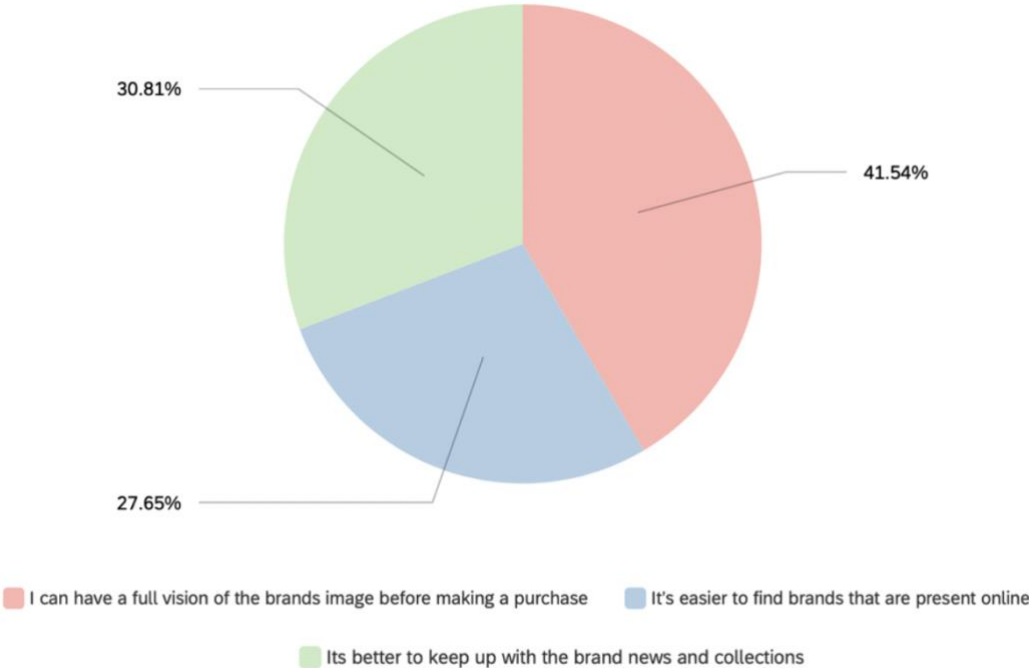


FIGURE 21 - IF YOU ANSWERED YES. WHY?



**FIGURE 22 -
CREATE A BRAND LOVE RELATIONSHIP WITH THEIR CUSTOMERS**

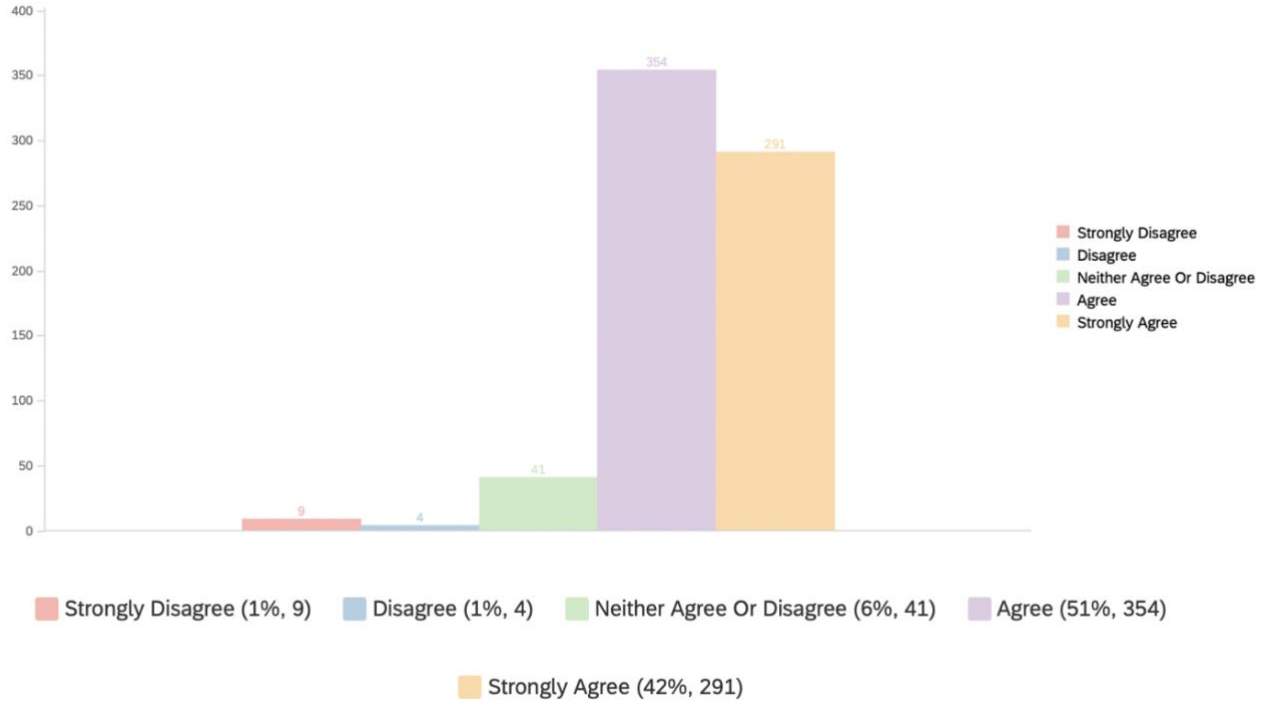


FIGURE 23 - THE AESTHETIC OF A BRANDS INSTAGRAM IS IMPORTANT ON THE FINAL DECISION MAKING OF PURCHASE

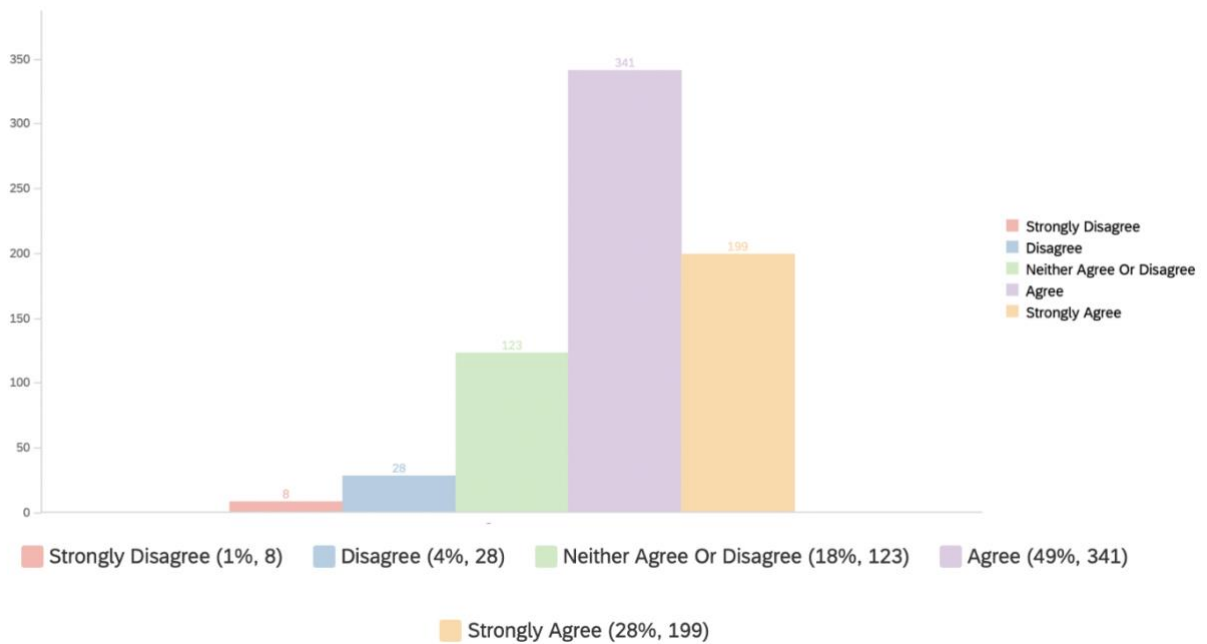


FIGURE 24 - IF YOU AGREED. WHY?

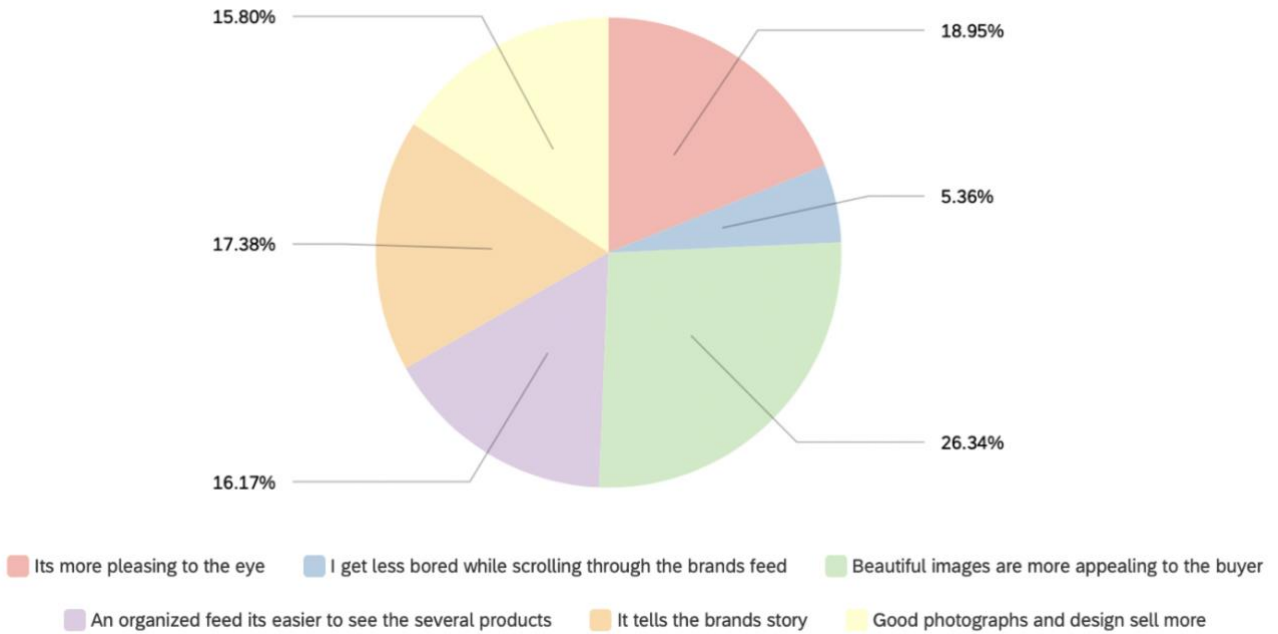


FIGURE 25 - WHAT MAKES YOU FALL IN LOVE WITH A FASHION BRAND?

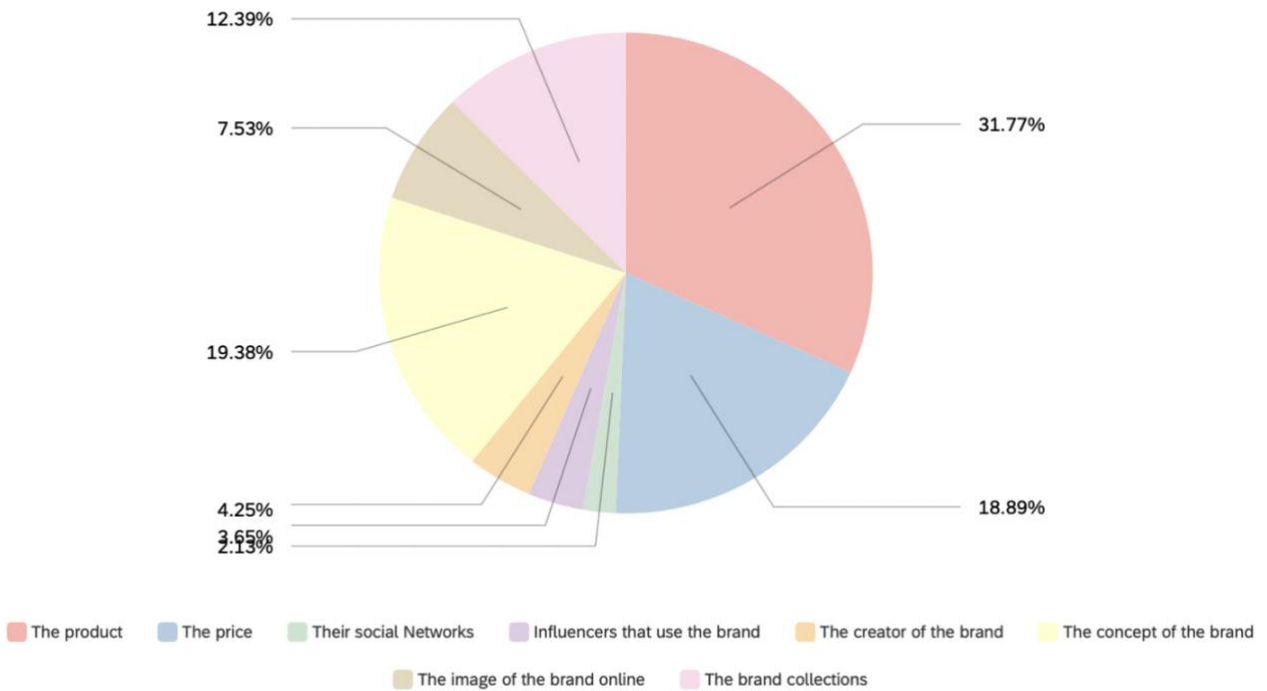


FIGURE 26 - DO YOU KNOW THE BRAND FAMM?

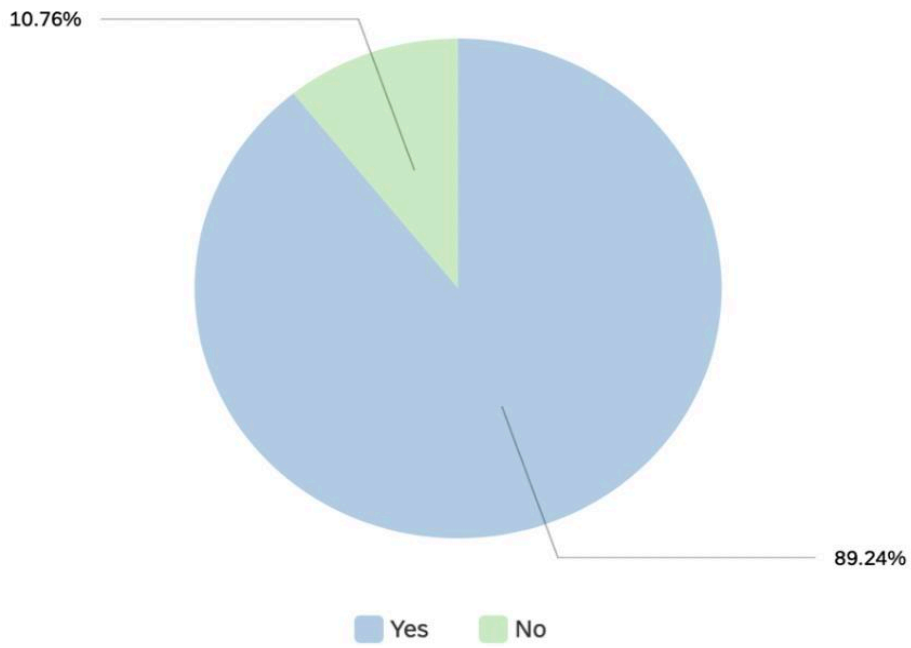


FIGURE 27 - HOW DO YOU KNOW THE BRAND FAMM?

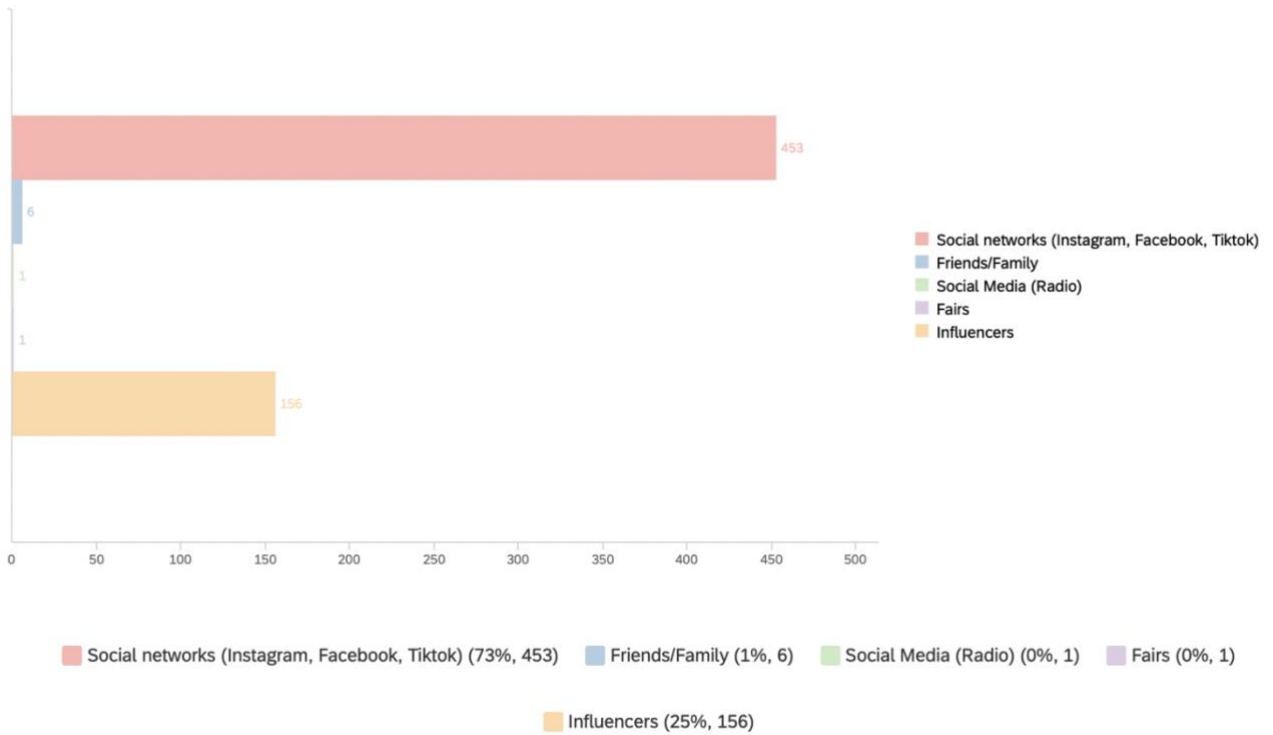


FIGURE 28 - HAVE YOU EVER MADE A PURCHASE FROM FAMM, FOR YOURSELF OR OTHERS?

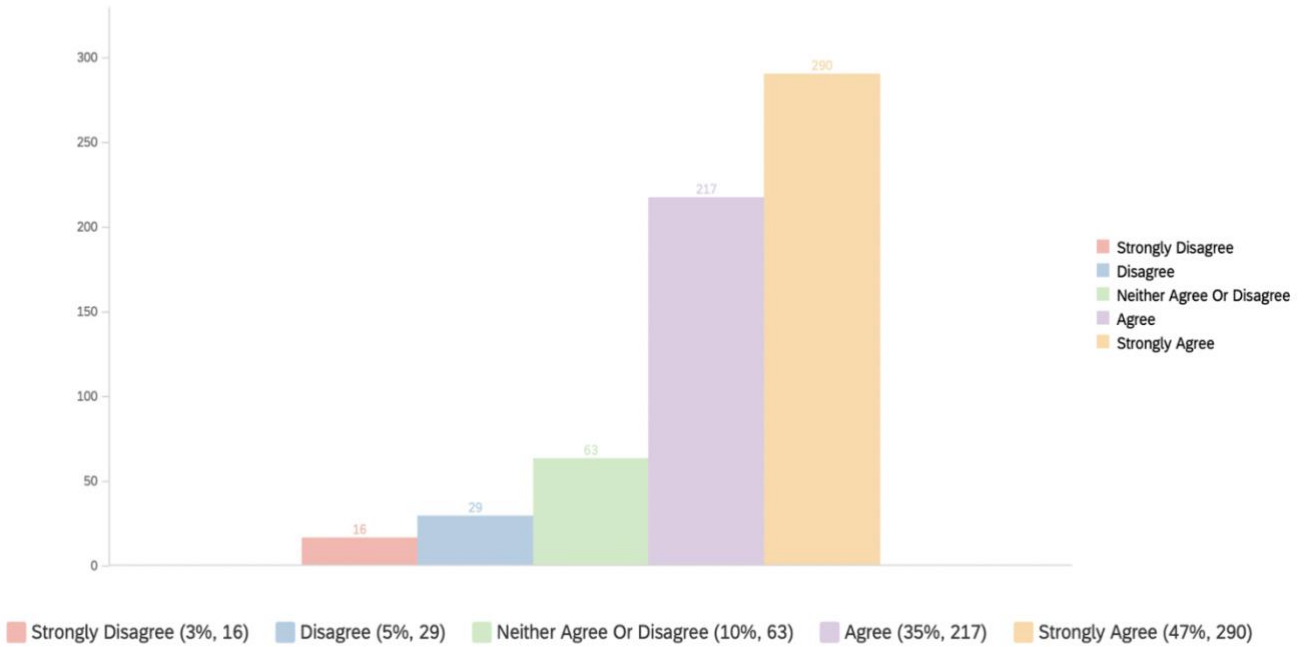


FIGURE 29 -

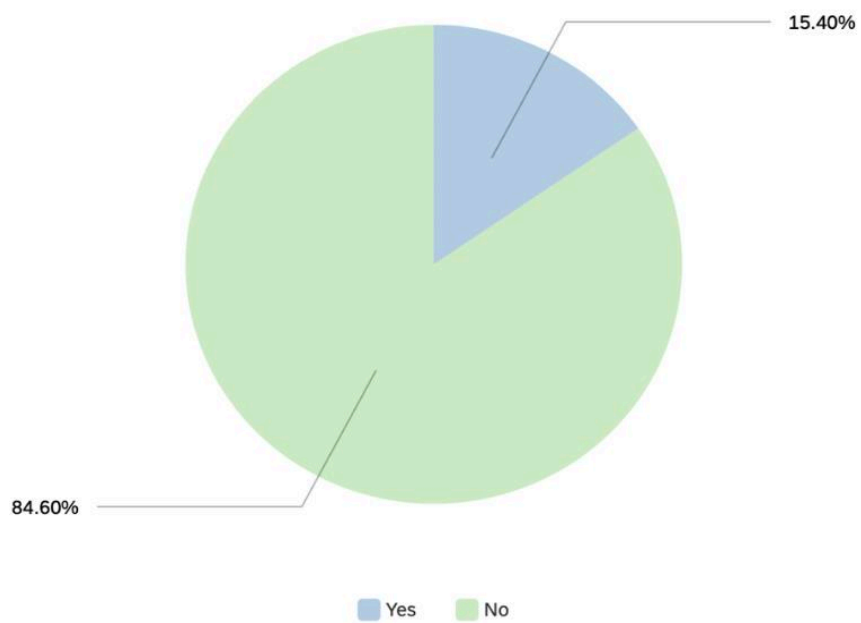
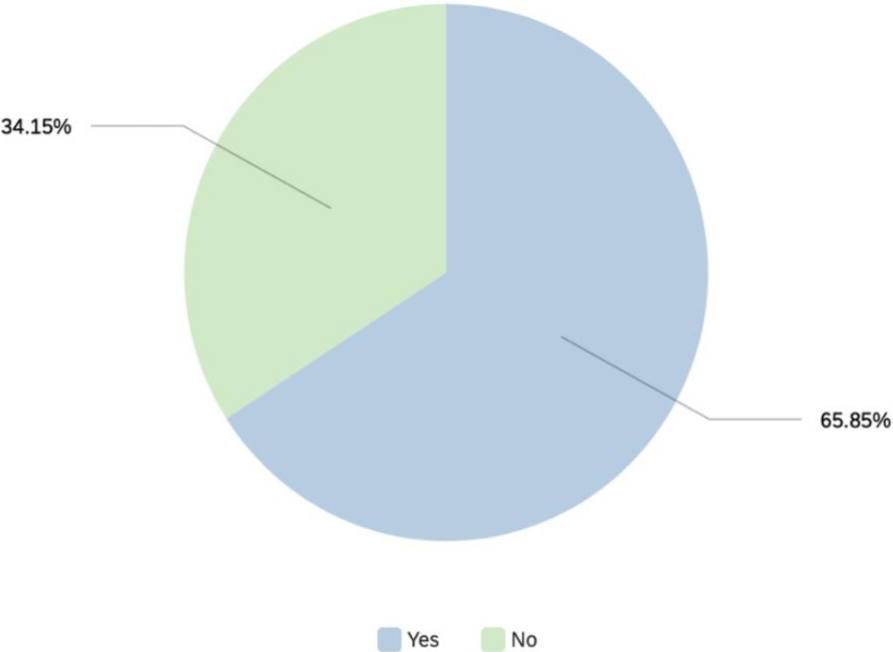


FIGURE 30 - DO YOU CONSIDER YOURSELF A FAMM LOVER?



LIST OF TABLES

TABLE 1 - CHANNELS OF DIGITAL MARKETING

Source: Mishra, 2019., & Desai, 2019

2. Affiliate marketing	This is a type of performance-based advertising where you receive commission for promoting someone else's products, services on your website. Affiliate marketing channels include Hosting video ads through the YouTube Partner Program and Posting affiliate links from your social media accounts. This concept is also popularly known as website marketing where commission to a marketer is received only on the sale of a product.
3. Display advertising	It is one of the concepts to use the display organic to attract traffic like used by Google AdWords. Through this small banner, gif images and videos are made to highlight the product or brands. It is an effect method of digital marketing where visual effects are made to catch the traffic.

<p>4. Email marketing</p>	<p>Companies use email marketing as a way of communicating with their audiences. Email is often used to promote content, discounts and events, as well as to direct people toward the business's website. The emails you might send in an email marketing campaign include Blog subscription newsletters, Follow-up emails to website visitors who downloaded something, Customer welcome emails, Holiday promotions to loyalty program members, Tips or similar series emails for customer nurturing. However, this method is sometimes less preferred as the user gets irritated by spam obligation to receive. Unsubscribing leads to stopping receiving such communications.</p>
<p>5. Search engine marketing</p>	<p>It is a form of internet marketing based on websites. It is a paid digital marketing concept through which traffic from a search engine is brought to product or brand business websites. Search engine marketing platforms are Google AdWords, Bing Ads, and Yahoo Search Ads.</p>

<p>6. Search engine optimization (SEO)</p>	<p>Marketers use different factors and tactics to bring the website to achieve top ranks on organic search results through optimising search engines. It is based on algorithm and content drafting through which the search is made to attract the traffic of business websites to the top of search engines. The channels that benefit from SEO include websites, blogs and infographics.</p>
<p>7. Social Media marketing</p>	<p>It refers to the process of gaining traffic through social media sites. Paid marketing, also known as social media marketing, includes promoting content, websites or products through ads in several mobile apps and trusted and established channels like Facebook, Twitter, Instagram, YouTube, Pinterest, and Google+. It is the process of advertising on external social sites executed to draw the attention of buyers. It is also based on remarketing activities like users and buyers visiting to buy products on Flipkart, which happens in a way like Flipkart ads following him even when the user is visiting Facebook, Yahoo, Rediff, or another social media platform.</p>
<p>8. Digital Marketing</p>	<p>Regardless of what your company sells, digital marketing still involves building EXHUV personas to identify your DXGLHQHHS and creating valuable online content.</p>

<p>a. B2B Digital Marketing</p>	<p>If a company is business-to-business (B2B), digital marketing efforts are likely centred on online lead generation, with the end goal being for someone to speak to a salesperson. The role of your marketing strategy is to attract and convert the highest quality leads for salespeople via your website and supporting digital channels. Beyond the website, you will probably focus on business-focused channels like LinkedIn, where your demographic spends their time online.</p>
<p>b. B2C Digital Marketing</p>	<p>If your company is business-to-consumer (B2C), depending on the price point of products, digital marketing efforts aim to attract people to the website and have them become customers without ever needing to speak to a salesperson. For that reason, you are probably less likely to focus on 'leads' in their traditional sense and more likely to focus on building an accelerated buyer's journey from when someone lands on your website to when they make a purchase. This will often mean the product features in your content are higher up in the marketing funnel than they might for a B2B business, and you might need to use stronger calls-to-action (CTAs). For B2C companies, channels like Instagram and Pinterest are more valuable than business-focused platforms like LinkedIn.</p>

<p>9. Apps marketing</p>	<p>Promotion of brands in different apps is a new way of promoting products. Different apps are being built for various sections of human livelihood, and finding spaces in between or on the app section is the best way to reach specific and defined segments. Products related to specific apps are also mapped and tied up by the brand so that people using the app are considered interested in app-related products. For example, people using health apps may be interested in buying health products, so any app promotion of protein products could be interested to a segment of people using health apps.</p>
<p>10. Content Marketing</p>	<p>It denotes creating and promoting content assets to generate brand awareness, traffic growth, lead generation, and customers. The channels that can play a part in your content marketing strategy include Blog posts, ebooks and whitepapers, Infographics, Online brochures and look books.</p>

<p>11. Web analytics</p>	<p>It is the process of analysing the behaviour of traffic on websites and search engines through measures that will promote and attract more traffic. It is the analysing part of digital traffic through which human behaviour on the platform is studied and used for research so that a more valued concept is brought to suit traffic. There are two common categories: onsite and offsite web analytics.</p>
<p>12. Marketing Automation</p>	<p>Marketing automation is the software that automates your basic marketing operations. Many marketing departments can automate repetitive tasks they would otherwise do manually, such as Email newsletters, Social media post scheduling, Contact list updating, Lead-nurturing workflows, Campaign tracking and reporting.</p>
<p>13. Pay Per Click (PPC)</p>	<p>PPC drives traffic to your website by paying a publisher every time your ad is clicked. One of the most common types of PPC is Google Ad Words, which allows you to pay for top slots on Google's search engine results pages at a price "per click" of the links you place. Other channels where you can use PPC mainly include Paid ads on Facebook.</p>

<p>14. Online PR</p>	<p>The practice of securing earned online coverage with digital publications, blogs, and other content-based websites. It is much like traditional PR but in the online space. The channels you can use to maximise your PR efforts include reporter outreach via social media, Engaging online reviews of your company, and Engaging comments on your website or blog.</p>
<p>15. Remarketing</p>	<p>Remarketing plays a significant role in digital marketing. This tactic allows marketers to publish targeted ads in front of an interest category or defined audiences, generally called searchers in web speak; they have either searched for particular products or services or visited a website for some purpose.</p>

TABLE 2 - COMPARISON BETWEEN WEB 1.0, WEB 2.0 AND WEB 3.0

Source: Choudhury, 2014

Web 1.0	Web 2.0	Web 3.0
1996-2004	2004-2016	2016 +
Hipertext Web	Social Web	Semantic Web
Tim Berners Lee	Tim Dale Dougherty	Tim Berners Lee
Read Only Web	Read and write Web	Executable Web
Milions of Users	Bilions of Users	Trillions of Users +
Eco System	Participation & Interaction	Understanding Self
One Directionnal	Bi-Directionnal	Multi User Virtual Enviroment
Connect Information	Connect People	Connect knowledge
Companies share content	People share content	People create applications through actions such as interacting and publishing content
Static content and one way publishing information	Dynamic content and two way communication through social media	Yet to be defined, features artificial intelligence and 3D
Personal Websites	Blogs and social profiles	Semiblogs and Haystack

Web Forms	Web Applications	Semantic Digital Libraries
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TABLE 3 - RELATION BETWEEN THE RESEARCH HYPOTHESES AND THE SURVEY QUESTIONS BY QUESTIONNAIRE

Source: Own elaboration

Hypotheses	Method	Primary Data
H1	Survey by Questionnaire	Group II Question 6; Question 7
H2	Survey by Questionnaire	Group II Question 8; Question 9; Question 10; Question 13
H3	Survey by Questionnaire	Group II Question 11
H4	Survey by Questionnaire	Group III Question 14; Question 15; Question 16; Question 17.

**TABLE 4
FOLLOWERS AS OF JUNE 26TH, 2023**

Source: own elaboration

Channel	No. Followers
Instagram (@wearefamm.pt)	24.7k
Facebook (Famm)	25
TikTok (@wearefamm.pt)	616

TABLE 5 DESCRIPTION OF THE QUESTIONNAIRE SAMPLE

Source: own elaboration

	Absolute Frequency (n = 1633)	Relative Frequency %	Total of Answers
1. I accept to participate in this survey			
Yes	1625	99,51%	1633
No	8	0,49%	
2. Gender			
Feminine	1 495	94%	
Masculine	81	5%	1549
Other	5	0,32%	
Rather not answer	4	0,26%	
3. Age			
<18	51	3,29%	
18-24	895	57,78%	
25-33	520	33,57%	1549
34-39	33	2,13%	
40-45	20	1,29%	

45>	30	1,94%
-----	----	-------

4. Are you a user of social networks?

Yes	1425	98,21%	
No	26	1,79%	1451

5. Do you follow fashion brands online?

Yes	1243	89,17%	
No	151	10,83%	1394

6. Since the appearance of social networks brands have gained a higher recognition amongst customers

Strongly Agree	388	48,56%	
Agree	359	44,93%	
Neither Agree or Disagree	30	3,75%	799
Disagree	7	0,88%	
Strongly Disagree	15	1,88%	

7. Brands benefit from their presence on social networks

Strongly Agree	551	68,96%	
Agree	200	25,03%	799
Neither Agree or Disagree	14	1,75%	
Disagree	19	2,38%	

Strongly Disagree	15	1,88%
-------------------	----	-------

8. Do you prefer to see content from brands on social networks?

Yes	725	90,74%	799
No	74	9,26%	

9. If you answered yes.

Why?

I can have a full vision of the brands image before making a purchase.	302	41,54%
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easier to find brands that are present online.	201	27,65%	727
--	-----	--------	-----

It is better to keep up with the brand news and collections.	224	30,81%
--	-----	--------

10. By posting on Instagram easier for brands to create a brand love relationship with their customers.

Strongly Agree	291	41,63%	
Agree	354	50,64%	699
Neither Agree or Disagree	41	5,87%	
Disagree	4	0,57%	

Strongly Disagree	9	1,29%
-------------------	---	-------

11. The aesthetic of a brands Instagram is important on the final decision making of purchase.

Strongly Agree	199	28,47%	
Agree	341	48,78%	
Neither Agree or Disagree	123	17,60%	699
Disagree	28	4,01%	
Strongly Disagree	8	1,14%	

12. If you agreed. Why?

Its more pleasing to the eye.	205	18,95%
-------------------------------	-----	--------

I get less bored while scrolling through the brands feed.	58	5,36%
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Beautiful images are more appealing to the buyer.	285	26,34%	1082
---	-----	--------	------

An organized feed its easier to see the several products.	175	16,17%
---	-----	--------

It tells the brands story.	188	17,38%
----------------------------	-----	--------

Good photographs and design sell more.	171	15,80%
--	-----	--------

13. What makes you fall in love with a fashion brand?

The product	523	31,77%	
The price	311	18,89%	
Their social networks	35	2,13%	
Influencers that use the brand	60	3,65%	
The creator of the brand	70	4,25%	1646
The concept of the brand	319	19,38%	
The image of the brand online	124	7,53%	
The brand collections	204	12,39%	

14. Do you know the brand Famm?

Yes	622	89,24%	697
No	75	10,76%	

15. How do you Know the brand Famm?

Social Networks	453	73,42%	617
Friends/Family	6	0,97%	

Socia Media	1	0,16%
Fairs	1	0,16%
Influencers	156	25,28%

16. Have you ever made a purchase from Famm, for yourself or others?

Yes	95	15,40%	617
No	522	84,60%	

17. If Famm present online and shared through social networks I know the brand.

Strongly Agree	290	4,15%	615
Agree	217	35,28%	
Neither Agree or Disagree	63	10,24%	
Disagree	29	4,72%	
Strongly Disagree	16	2,60%	

18. Do you consider yourself a Famm lover?

Yes	405	65,85%	615
No	210	34,15%	
