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*The relation between content typology
and consumer engagement in Instagram*

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Abstract

Title: The relation between content typology and consumer engagement in Instagram

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The use of social media channels has been growing significantly, bringing a third of the worldwide population online. Thus, brands' presence in online channels has become critical to communicate and engage with consumers through brand pages such as Instagram accounts. For brands to stand out in Instagram, their content marketing strategies must be consistent with the brand's mission and relevant to attract their target audience. Therefore, to grasp consumers' attention, content needs to be original, unique and appealing. This dissertation aims to study the relation between content delivered by brands and consumer engagement in Instagram. Three hypotheses were proposed regarding whether consumer engagement was impacted by different content types, human presence and reposting on Instagram. Content typology was based on a theoretical framework, which subdivided content into different categories (Brand Awareness, Corporate Social Responsibility, Customer Service, Engagement, Product Awareness, Promotion and Seasonal). Consumer engagement was measured by users' reactions (number of likes and comments) on posts of two fashion accessories brands. Results showed that content typology has a significant impact on consumer engagement, and that there was a linear trend between all types of content, being Brand Awareness the content which raised higher engagement. Additionally, consumer engagement was higher when posts showed only the product itself and were original content from the brands rather than reposts.

Keywords: engagement, social media, content typology, content marketing, Instagram

Sumário

Título: A relação entre tipologia de conteúdo e envolvimento do consumidor no *Instagram*

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O uso de plataformas de redes sociais tem aumentado significativamente nos últimos anos e já reúne um terço da população mundial online. Desta forma, a presença das marcas nas redes sociais é fundamental para comunicar e interagir com os consumidores através de aplicações como o *Instagram*. Para as marcas se destacarem no *Instagram*, as estratégias de *marketing* de conteúdo devem ser consistentes com a missão da marca e relevantes para atrair o público-alvo. Para tal, o conteúdo publicado deve ser original, único e atrativo. Esta dissertação visa estudar a relação entre o conteúdo das marcas e o envolvimento do consumidor no *Instagram*. Foram propostas três hipóteses relacionadas com o impacto de tipos de conteúdo, a presença humana e o *reposting* no envolvimento do consumidor no *Instagram*. A tipologia de conteúdo utilizada foi baseada num quadro teórico que dividia o conteúdo em sete categorias diferentes: consciência da marca, envolvimento, responsabilidade social corporativa, consciência de produto, serviço ao cliente, promoção e sazonalidade. O envolvimento do consumidor foi medido através de interações nas redes sociais (número de gostos e comentários) de publicações de duas marcas na indústria de acessórios de moda. Resultados mostram que a tipologia de conteúdo tem um impacto significativo no envolvimento do consumidor e que existe uma tendência linear entre todos os tipos de conteúdo apresentados, sendo que conteúdos de consciência da marca despoletaram maior envolvimento. Adicionalmente, o envolvimento do consumidor foi maior quando o conteúdo mostrou apenas os produtos (sem presença humana) e quando era original das marcas (ao invés de ser *repost*).

Palavras-chave: envolvimento, redes sociais, tipologia de conteúdo, marketing de conteúdo, *Instagram*

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List of Abbreviations

CBR: Consumer-Brand Relationship

CEB: Customer Engagement Behaviour

CSR: Corporate Social Responsibility

EWOM: Electronic Word-of-Mouth

SM: Social Media

SNS: Social Networking Site

UGC: User-Generated Content

Chapter 1: Introduction

1.1. Background and Problem Statement

The development of Web 2.0, the growing mobile phenomena and the introduction of social media (SM) as the new element of the promotion mix (Mangold & Fauld, 2009) are components that are modelling the approach companies use to manage their brands and respective relationships with consumers. The appearance of SM revolutionized the way content was being designed, shared and discussed throughout the world, facilitating communication amongst peers, fomenting new ideas and enabling the presence of online communities that share interests in the same topics. With social networking sites (SNS), users can personalize their own profile, choose the type of information disclosed and how they want to be perceived by others.

Brands are no exception. With the adoption of social media channels (Dickey & Lewis, 2010) and the power to connect with millions of consumers with a click, brands had to implement the usage of brand pages into their marketing strategies. Through SNSs, brands can communicate with their consumers but also enable consumers to interact with each other (Mangold & Fauld, 2009). The online share of opinions, reviews and comments amongst consumers, known as the electronic Word-of-Mouth (EWOM), became so strong that it can affect how consumers perceive brands. Thus, the importance of a brand page relates to the influence that a brand should have to partly control what is being discussed online among consumers.

Brand pages (or brand communities) allow for the interaction and communication between brands and consumers through the delivery of stimulating content (Jahn & Kunz, 2012). Consumers decide to participate in a brand webpage for several reasons: to express oneself and to self-promote among peers, to seek opinions and information by exploring a brand, to have fun with enjoyable content provided in the webpage and lastly, but most importantly, to stay in touch with the brand and create a sense of community (Wave 7, 2013).

One example of a SNS is Instagram, a mobile-based application created in 2010, which is a photo and video-sharing app that allows users to upload their own content, edit it and complement it with other elements (tags, location, description, emojis, among others). In June 2018, there were more than one billion active users on Instagram (Statista, 2018), making a brand's presence in this platform a *must* for companies. With the development of Instagram Business in 2016, brands can easily create their profiles and use the platform for raising

awareness and building a brand community. Around 60% of Instagram users state that they have found out about new brands through the platform. Thus, brands can choose to be online if their goals aim at raising awareness and gaining new customers.

The Instagram app promotes benefits for consumers such as presenting readily information about products and events that brands may have, exclusive online share of promotions, discounts and prizes, and personalized answers to consumers (Tsimonis & Dimitriadis, 2014). When it comes to brands, using SM is also very beneficial as it leads to a higher number of interactions with consumers and the building and maintenance of fan/followers' community, which can influence brand commitment (Jahn & Kunz, 2012) and loyalty to a brand (Algesheimer et al, 2005). Since Instagram is mostly a photo-sharing platform, visual content is the most important element for marketing purposes. De Vriers and Carlson (2014) state that if content is functional and hedonic, users will increase their intensity when interacting with brands' webpages. Therefore, if brands deliver useful, entertaining and creative content, then it can increase brand awareness among consumers and consequently augment customer's satisfaction and loyalty.

Hence, it is vital that brands understand what type of content drives engagement, particularly in the type of SM that promotes the need for visual content (Bakshi, Shamma & Gilbert, 2014). Some researchers have focused on textual content engagement or media richness impact (texts posts with photos or videos) (Sabate et al., 2014; De Vries et al., 2012), but little attention has been paid to what makes online visual content socially engaging, especially on Instagram. Thus, the problem statement of this dissertation concerns understanding and classifying the content typology on Instagram which could enable a better comprehension, implementation and usage of SM tools in a marketing context by influencing consumer engagement.

1.2. Aim and Scope

The aim of this dissertation is to classify content typology posted on Instagram by brands and understand which typology increases consumer-brand engagement. This engagement level can be analysed through SM interaction metrics, which for this dissertation, translates into the number of likes and comments made by Instagram users.

On a first stage, content typology is defined with support of previous conceptual frameworks and it is used to analyse its influence on number of likes and comments. The purpose here is to study the relation between post content typology and consumer engagement in Instagram. Additionally, this dissertation aims to explore how users perceive (*i*) the human presence in

content and (ii) the role of reposts from an influencer in Instagram. To achieve the overall goal, the following specific research questions are analysed:

Research Question 1: *Does different content typology have different impacts in consumer engagement?*

Research Question 2: *Is consumer engagement on Instagram impacted by human presence in content?*

Research Question 3: *Is consumer engagement on Instagram impacted by reposts?*

Using support from theoretical background on content marketing and social media networks, the following hypotheses were formulated in order to answer the research questions.

H1: *Different post contents influence differently consumer engagement.*

H2: *Content with human presence drives higher consumer engagement than content without human presence.*

H3: *Content in form of a repost drives higher consumer engagement than an original post.*

By stating consumer engagement, this study is focusing on the engagement consumers have with brands on SM, more specifically, Instagram. Engagement can be depicted through consumer actions besides purchasing from brands. The Instagram metrics selected to measure engagement are the number of likes and comments.

1.3. Research Methods

This dissertation follows a descriptive approach, based on primary data, and an exploratory approach in terms of characterizing content. Firstly, data was collected from the Instagram profiles of the brands *Parfois* and *Acessorize*. The data collected contained a three-month sample of profile posts in which it was registered the post type, number of likes, number of comments, if there was a model or not and if the post was an original post or a repost. This was followed by a descriptive analysis to understand the impact of post typology on consumer engagement. Secondly, the analysis focused on the effect of human presence and reposting on consumer engagement.

1.4. Relevance

Content is one of the main drivers of SM and for brands to raise awareness and engage with consumers, it is vital that they know what makes content attractive, shareable and viral. There are still many brand marketers and SM managers who are not aware of the different types of content that can be delivered to consumers in Instagram and that these will get different feedback and have different impact on engagement. Additionally, to the best of my knowledge, literature on content typology has focused either on other SNSs such as Facebook, Pinterest and YouTube or on user-generated content (UGC) instead of focusing on content posted by brands (firm-generated content).

Hence, this dissertation aim is two-fold: helping brand marketers and SM managers to understand (1) which types of content exist, and (2) which content typology and characteristics increase engagement with the brand's target audience. Marketing strategies should become more focused and precise on the type of content identifiable by the target audience. This should enable brands to (i) understand which content increases consumer interactions thus improving engagement on SM, and (ii) decrease costs of future online ad campaigns since advertising should attract the right target audience.

1.5. Dissertation Structure

This dissertation is built on five different chapters. The present chapter serves as an introduction of the problem background and statement and the thesis aim, scope and relevance, including research questions to be analysed. In Chapter 2, a literature review is presented on prior research of the important topics such as social media, consumer engagement and content typology applied on SNS; from this chapter arises a framework from Coursaris et al. (2013) used for this dissertation. Chapter 3 is dedicated to explaining the methodology and data collection conducted, which consisted in the primary collection of likes and comments from Instagram posts of two brands and its analysis using both descriptive and explanatory approaches; data analysis was based on univariate One-Way ANOVA and independent-samples *t*-tests. In Chapter 4, the results are presented, which show a significant effect of content typology on engagement as well as linear trend between the content types; moreover, original posts from the brand and posts without human presence showed higher engagement. Chapter 5 addresses the main conclusions of these findings, for instance, the preference for Brand Awareness content, with emphasis on the implications for marketers and SM managers for Instagram content strategies. Lastly, limitations of this dissertation and suggestions for future research are also regarded.

Chapter 2: Literature Review

The present chapter serves as a guiding summary of the topics relevant to the purpose of this dissertation, containing detailed prior research from various journals in the fields of study. This theory chapter is divided in three main sections, with several subsections.

2.1. Consumer-Brand Relationship

The relationship between brands and consumers dates back centuries ago and the terms and conditions of this relationship have not stopped changing until now. Brands used to focus on products that would be mass marketed and imposed on consumers. Now, brands intimately study their customers – their needs, desires and resources – to understand their behaviours and decisions in order to build customer loyalty; this customer centricity leads to both efficiency and effectiveness at the customer level (Sheth et al., 2000).

However, is this relationship bi-directional? Aaker (1997) suggested that it is: consumers engage with brands with the action of anthropomorphising, or so-to-say, they attribute human characteristics to brands such as personality, perceiving therefore brands as they perceive people (Patterson et al., 2006). Later, Fournier (1998) proposed that consumers perceived brands' marketing elements and actions as traits, which eventually contributed to creating this idea of brand personality. Thus, it is important that brands reflect on the marketing decisions as these contribute to the consumer-brand relationships.

In the consumer-brand relationship, engagement is the central behavioural aspect of the relationship, in which a customer's behavioural manifestation towards a brand is beyond purchasing actions and is based on motivational drivers (Doorn et al., 2010). These motivational drivers can be translated into positive actions such as giving positive feedback to a brand or negative actions like manifesting against a brand.

2.1.1. Consumer-Brand Engagement

Engagement is comprised of all the actions between a consumer and a brand other than purchasing, and these actions can take place in different online and offline channels. Consumers can choose to voice towards brands by reacting, interacting, complaining, or recommending it. Through the online channels, consumers can use SNSs to connect not only to brands, but also to other fellow consumers via the world wide web in brand communities, blogs and other platforms. Consumers are able to rate products and services, make suggestions of improvements, help co-create ideas, products and services with brands, and be voiced in both positive and negative engagement. Ultimately, a consumer may choose to exit

(leave) engagement with a brand (i.e. decrease or stop consumption; Doorn et al., 2010). The psychological side of consumer engagement tells us that consumers act based on their self-brand connection and customer-brand relationship, the first being the strength to which one's self is connected to a brand and the second the relationship with the brand. However, more than psychological constructs, engagement is fuelled by behaviours, thus called customer engagement behaviour (CEB).

The conceptual model built by Doorn et al. (2010) explains that behaviours by consumers can be expressed in five different dimensions: valence, form/modality, scope, nature of impact and customer goals. Valence regards whether the customer actions are felt by the brand as a positive or negative engagement. Form and modality reflect the different ways in which a customer can engage (for example: with time and/or with money). The dimension scope refers to whether the engagement is a temporary or an ongoing action; the more ongoing engagement gets, companies can monitor and address that specific customer engagement. Nature of impact includes all aspects of the engagement impact on the firm – immediacy, intensity, breadth and longevity. Finally, customer goals reflect the purpose of the customer when engaging with the firm; this purpose includes to whom the engagement is directed, the planning of the engagement and the alignment of goals between the firm and the customer; if the goals are aligned, then CEB should create positive consequences for the companies.

Ghuneim (2008) states that engagement is a consumer-based measurement reflecting interactions with an aspect of brands and can include online actions such as creating and posting content, subscribing, favouring, adding friends, bookmarking, emailing, streaming, distributing, networking, among others. Brands should master the ability of marketing to engage consumers by offering web 2.0 services such as social networks and media sites.

2.2. Social Media and Social Networking Sites

2.2.1. Social Media

This gigantic social phenomenon has brought 2.34 billion people using SM and this number is expected to grow to 2.95 billion by 2020. Considering that the world population is roughly 7.6 billion people, 30% uses SM (Statista & Ignite Visibility, 2018). However, what really is SM? Kaplan and Haenlein (2010) stated that SM arises from the ideological and technological foundations of Web 2.0 and is composed of Internet-based applications that allow users to create and share their own content, UGC. Evidence shows that there are different types of applications that constitute SM: blogs (e.g. personal blogging), collaborative projects (e.g.

Wikipedia), content communities (e.g. YouTube), social networking sites (e.g. Facebook) and virtual game and social worlds (e.g. World of Warcraft, Second Life).

Kietzmann et al. (2011) explained that SM is a series of highly interactive platforms that, with the use of mobile and web-based technologies, allow individuals and communities to share, co-create, discuss and change UGC. Therefore, the major difference of this new model of communication with the traditional media and the Web 1.0 Internet relies on content generated by the users (Mangold & Faulds, 2009). Additionally, unlike traditional communication media, SNS uses its interactive images to make content more informative and representational (Ting et al., 2015, as cited as Gilbert et al., 2014).

Panahi et al. (2012) summarizes SM features related to knowledge sharing into four categories: UGC, peer-to-peer communication, networking and multimedia oriented. SM allows for the share of UGC and users can “contribute in creating, editing, commenting, annotating, evaluating, and distributing original contents in SM space.” (Panahi et al., p.3, as cited in Lerman, 2007). Peer-to-peer communication regards the fact that users can connect with each other interactively, at real time and regardless of their location in the world. Users can interact with each other in networks by building communities, connecting with new people and discussing different interests and ideas. Finally, SM supports different formats such as text, image, audio and video, allowing for the easy and fast storage and share of this content on the web.

2.2.2. Social Networking Sites

Social Networking Sites (SNS) are a form of SM and have rapidly become crucial social platforms in everyday life (Lin & Lu, 2011). Taking for example Facebook, which has over 2.23 billion monthly active users worldwide, of which 1.15 billion are mobile active users (Facebook, 2018). SNS are applications in the web environment that enable users to create their own personal profiles, create and share any type of content such as text, photos, videos and audio files with the remaining members of the site (Lin & Lu, 2011; Kaplan & Haenlein, 2010). In these sites, users connect with each other by following each other profiles or inviting others to have access to the profiles, linking them. Thus, the creation of SNS allowed for the satisfaction of users’ need for a sense of community (Dickey & Lewis 2010).

Kaplan and Haenlein (2010) classify types of SM based on two fields: the type of media research and the social processes. Media research splits between social presence and media richness. Social presence regards the intimacy and immediacy to which media is shared between two communication partners – the higher the social presence, the larger the social

influence between the two; media richness is about erasing of any type of ambiguity or uncertainty in the information shared between two communication partners. When it comes to social processes, these are sub-divided into self-presentation and self-disclosure, meaning that when an individual has online presence, he/she decides how to be perceived by other and what personal information is disclosed to match their given perceived image. For example, SNS are classified as medium in the field of social presence and media richness and high in self-presentation and self-disclosure.

Jahn and Kutz (2012) claimed that the motivation for consumers to use SNSs rely on relationship, content acquisition and distribution, and self-presentation. Concerning relationship, the focus is on the interactions of the user in having an online social life; the second motivation relates to creating, sharing and obtaining content; and finally, self-presentation, is related to discovering the user's personal identity in a social context.

2.2.3. Brands on Social Media

SM allows brands to actively engage with consumers in a timely and direct way, while incurring in low costs and high levels of efficiency – being more advantageous than traditional communication tools (Kaplan & Haenlein, 2010).

Brands can use SM to not only talk with their consumers but also let consumers talk with one another (Mangold & Faulds, 2009). EWOM is the share of opinions, comments and reviews of brands, products and services by SNS users via digital platforms. EWOM that is perceived as credible, scale-sufficient and of high-quality will impact purchase intention of a brand (Bataineh, 2015).

Even though brands cannot directly control how consumers perceive them, it is possible for brands to influence what is being discussed online (Mangold & Faulds, 2009). Brands should provide networking platforms to engage with customers without dropping the traditional promotional tools; they should also provide useful information and the exclusivity feeling to consumers, while being daring and outrageous; create products that will be resonant with consumers' self-images, as well as using the power of storytelling; finally, brands should support causes that are important to their customers.

Consumers can then choose to be part of and participate in brand fan pages, brand community or company social networks, which are “a group of people (followers, fans) connected to a company or brand within the boundaries of a social network site” (Tsimonis & Dimidiatris, 2014, as cited in Martins & Patricio, 2013, page 568). Fan pages are then a way to interact

and communicate with customers by delivering a variety of interesting content (Jahn & Kunz, 2012). In a study of 2013 conducted by UM, Wave 7, results show that consumers follow a brand community for recognition, learning, diversion and relationship reasons. The main reasons for recognition purposes are self-promotion, expressing oneself and earn respect. For learning purposes, consumers want to seek opinions, learn more about and explore a brand. Lastly, for diversion and relationship related purposes the goal is having fun when interacting with content, is to belong, and to stay in touch with a brand.

Nowadays, SM and SNS's are vital to the building of consumer-brand relationships. Brands face the challenge of balancing the creation of content and long-lasting relationships with their customers while trying to control the inevitable viral word-of-mouth, which may be positive or negative.

2.2.4. Instagram

Among the ocean of SNS's, there is Instagram, a photo and video-sharing social networking service that enables users to upload editable content, introduction of other profiles' tags and information about locations. The core feed is mainly visual, composed of photos and videos, from which users follow what they like, comment or share what they want. In 2015, the app added the feature "Stories", in which users can share the same type of content at any time and place, being accessible by others only for 24 hours. In 2010, two months after being created, Instagram had already had one million of registered users, and in October 2015, over 40 billion photos had been uploaded to the site.

The app is shrinking the distance between businesses and customers according to Marne Levine, Instagram's Chief Operating Officer, since about 80% of the users connect to at least one brand voluntarily (Monllos, 2017). The indicators, in June 2018, showed that the SM platform had attracted more than one billion active users (Statista, 2018). It is then inevitable to say that Instagram plays a significant role in the lives of many consumers and brands should not stay behind.

In May 2016, the brand created Instagram Business, designed to help other brands settle in Instagram, gain awareness and build their branding image. The Instagram Business website shares that there are already more than 25 million business profiles in the site and that around 60% of Instagram users state that they find new brands on Instagram. The tool allows businesses to get real time indicators of posts and stories throughout the day, obtain statistics about followers and interaction metrics and specify useful information such as working hours and days, address and contacts. Additionally, brands profile pages can have options such as

“Call” or “Shop” for immediate actions. Consumers can also repost content in the app. Reposting has the same purpose as the sharing option on Facebook and is the act of posting a photo/video from someone else’s Instagram account and share it in their own account while tagging the original publisher (Pixlee). This option is mostly used by brands to repost content created by brand influencers. Brand influencers are digital users who frequently share their brand experiences and significantly influence members of specific communities with the same interests (Uzunoğlu & Kip, 2014).

So why do consumers engage with Instagram? Like Facebook and other SNSs, Instagram users are on the app for personal gratification and entertainment (Ting et al., 2015). In other words, being on Instagram satisfies one’s own desire and indulgence, as well as finding joy and amusement in using the platform. Engagement on Instagram takes place in the participation and conversation within the online community, through the “liking” of the content, sharing it and commenting on it (Thomson & Greenwood, 2017). This engagement is largely influenced by three factors: the posting user’s account, the post’s context such as posting date and/or location, and content-specific features of the post. Additionally, the researchers identified three major motivations which are (1) integration and social interaction, (2) information and (3) entertainment. The first motivation reflects the motivation to use the platform to monitor friends and colleagues, keep up with their lives and maintain social relationships; additionally, users may want to keep parasocial interactions (psychological relationships) with aspirational figures (i.e. celebrities). Information regards the users who use the platform as a surveillance tool, seeking for news, trends, tragedies and conflicts at a global scale. Entertainment was also perceived as a motivation for using Instagram, as users see the platform as a diversionary tool, to break away from routine and pass time.

2.2.5. Engagement in Social Media

SNSs provide an essential channel for building a consumer-brand relationship (Chu & Kim, 2011), and can bring relational benefits and costs for users (Tsimonis & Dimitriadis, 2014). A brand fan page (or brand community page) is a profile created on a SNS, which is created to represent the brand as an online identity. These online brand profiles are usually followed by brand fans (Jahn & Kunz, 2012), identifying themselves as brand enthusiasts and emotionally engaged with the brand. Brand pages allow the development of four relationships, which are the relationship of customer-brand, customer-firm, between customer-product in use and between customers (McAlexander et al., 2002). Tsimonis and Dimitriadis studied that

consumers retrieve from SM brand pages benefits such as social, information, time and effort, economic and personal treatment benefits.

Table 1

SM brand pages benefits by Tsimonis and Dimitriadis (2014)

Benefits	Description
<i>Social benefits</i>	Development of friendships with members of fan pages
<i>Information benefits</i>	Learn all the news about their favourite brands: new/upcoming products and services, price reductions, future events, CSR events
<i>Time and effort benefits</i>	Less trouble looking for information as everything is in the brand fan page and information is readily available
<i>Economic benefits</i>	Benefited from promotions, discounts or special prizes offered exclusively through social media brand pages
<i>Personal treatment benefits</i>	Being treated exceptionally, getting fast and personal answers, better service

Thus, by using SM brand pages and creating interactions within the community identifiable with their consumers, brands can lead to both community engagement and brand loyalty (Algesheimer et al., 2005). Additionally, being involved on an online community augments brand commitment (Jahn & Kunz, 2012, as cited in Kim et al., 2008).

To translate consumer engagement into a SM context, it can be said that it is the “interactive and integrative participation in the fan-page community” (Jahn & Kunz, 2012). Online customer engagement can come in the form of a view, an impression, reach, a click, a comment, or a share, among many others. Consumers will increase their participation and usage intensity in brand pages if the functional and hedonic content of the brand is interesting enough (De Vries & Carlson, 2014). Accordingly, content needs to be “practical, helpful and useful, which is entertaining, fun and pleasant.”

2.3. Content on Social Media and Instagram

With the development of Web 2.0, the growth of SM and the mobile phenomenon, digital content has become very popular among consumers. Brands have had to rethink their marketing strategies, adapting to these changes and make content a vital feature of any SM strategy. Content marketing is “a marketing technique of creating and distributing valuable, relevant and consistent content to attract and acquire a clearly defined audience” (Content

Marketing Institute). Nowadays, different types of content include text, image, infographics, webpages, podcasts, videos and books (Forbes, 2014).

Users of SNSs want to create, share and consume digital content, particularly if this content is about oneself (Shamma et al., 2014). The same researchers reached findings that show that consumers tend to 'like' and comment more on content that shows human faces and that image editing and filtering that increases warmth, exposure and contrast also increases overall consumer engagement. In contrast with other sites, Instagram has proven to be superior in photo editing and sharing – users can share additional information about themselves along with photos. Content which is perceived as original, new or unique brings factors of enjoyableness and satisfaction in consumers, significantly increasing the intention to interact on Instagram (Casaló et al. 2016). Increased participation in the communities and increased consumer recommendations are outcomes of brands using content which is useful and pleasant in their platforms.

3.1. Content Typology

The research on content typology on SNSs is very rich and there are research frameworks designed for sites such as Facebook, but few studies have focused on brand content typology specifically focused on Instagram.

Sabate et al. (2014) studied the impact of content's richness and time frame on the number of comments and likes in Facebook and found out that inclusion of images and videos increases the impact of the post regarding likes, as well as proper publication time can significantly influence the impact of the post in terms of comments.

Rauschnabel et al. (2012) analysed posts on Facebook to see the impact of posting size, amount of text and number of media elements in a post in the number of likes of posts. Results showed that all the variables influenced the number of likes and that the presence of pictures and smaller amounts of text lead to higher user interactions.

The following table depicts research that was more thoroughly analysed in order to understand content typology and the different dimensions that have been studied:

Table 2*Prior literature on content typology analysis*

Authors	Content Typology Framework	Social Networking Site
Caseiro and Barbosa (2011)	Advertising/Services/Campaign Information Offers/Contests/Hobbies	Facebook
Coelho, Oliveira and Almeida (2016)	Advertising Fan Events Information Promotion	Facebook Instagram
De Vries, Gensler and Leeflang (2012)	Information Entertainment	Facebook
Shen and Bissel (2013)	Event Product Promotion Entertainment Other	Facebook
Coursaris, Van Osch and Balogh (2013)	Brand Awareness Corporate Social Responsibility Customer Service Engagement Product Awareness Promotional Seasonal	Facebook
Cvijikj and Michahelles (2013)	Entertainment Information Remuneration	Facebook
Swani, Milne and Brown (2013)	Corporate branding Emotional content Calls to purchases	Facebook

Swani et al. (2013) analysed the impact of *corporate branding*, *emotional* content and *calls-to-purchases* on Facebook likes and discovered that *emotional* content significantly increases brand engagement, whereas direct *calls-to-purchases* are not perceived well by consumers.

De Vries et al. (2012) conducted a more generalized study on the factors driving brand post popularity in Facebook. In the conceptualized model, the researcher included post content as either *information* or *entertainment*, but neither were shown to have an impact on the post popularity (which was measured in terms of comments and likes).

Caseiro and Barbosa (2011) also used Facebook to study the impact of post typology on number of comments. Post typology was divided in *advertising/services/campaigns, information* and *offers/contests/hobbies*. Due to the small sample size, conclusions were quite limited.

Other pair of researchers, Cvijikj and Michahelles (2013), analysed the factors that influence customer engagement (measured by likes, comments and shares) in Facebook. The study included media type, content type, posting day and time. Content type was divided into *entertainment, information* and *remuneration* (adding one more type compared to De Vries et al., 2012). Results showed that content type was significantly relevant for consumer engagement in Facebook and that *entertainment* content was the only type having significant impact over all engagement indicators (likes, comments and shares), despite the other two types also being impactful in number of likes.

Coelho, Oliveira and Almeida (2016) choose a different set of typologies to study the impact of post type in two interaction metrics (likes and comments): *advertising, fan, events, information* and *promotion*. Furthermore, this study analysed not only Facebook posts but also Instagram posts. The findings regarding Instagram showed that posts that were *events* and *promotion* lead to greater engagement with consumers. In Facebook, posts that were *events* influenced positively the number of likes.

Shen and Bissel (2013) conducted a content analysis on the Facebook pages of six beauty brands, using likes, comments and shares as dependent variables. Post types used in this study included *event, product, promotion, entertainment* and *other*. The type *entertainment* was shown to have an impact on the number of comments in four of the brands.

Finally, Coursaris et al. (2013) constructed a multi-grounded theory study based on Facebook pages from 110 companies, from which seven messaging categories were obtained: *brand awareness, corporate social responsibility, customer service, engagement, product awareness, promotional* and *seasonal*.

Having conducted a deep research on content typology studies, it is investigated which framework fits this dissertation the best and should be applied for the categorization of post types on Instagram. Shen and Bissel (2013) propose an interesting and simple typology of posts when compared to the remaining researchers. However, the definition and explanation of each category is short and not very informative, which may reveal itself a problem when applying this typology. Coelho, Oliveira and Almeida (2016) conducted their research using a framework that presents *advertising* as posts to promote the brand in SM and posts with

entertaining content, which proves difficulty in separating the two categories when analysing the effect of typology in engagement. Finally, Coursaris et al., (2013) presented a more sophisticated categorization of message typology that, although being originally made for Facebook, it can be applied to different SNSs, such as Instagram. Therefore, the classification used to categorize content in this research will be the one from Coursaris et al. (2013) that includes the following categories (and can be seen in detail in Appendix 1):

Brand Awareness – posts that build company and attentiveness in digital consumer market.

Corporate Social Responsibility – posts that build a brand image of being involved in supporting and strengthening the community, primarily among socially conscious consumers.

Customer Service – posts that aim to build consumer knowledge about product, industry, and brand changes.

Engagement – posts that build consumer connections/communities through direct interaction with the brand.

Product Awareness – all posts which build product knowledge, understanding, and existence.

Promotional – posts that are designed to stimulate immediate or near future purchases through monetary incentives.

Seasonal – posts that remind and inform consumers of seasonal and annual events and related products by the brand.

2.4. Summary and Research Hypotheses

Depending on the brand's marketing decisions, consumers can give a brand its own personality (Aaker, 1997; Fournier, 1998; Patterson et al. 2006) and engage with brands other than through purchasing actions (Doorn et al. 2010). Consumer-brand engagement is acted out through CEB which can occur in multiple channels, online and offline. Being present in SNSs brings benefits to brands such as easy and direct communication with consumers (Kaplan & Haenlein, 2010), giving them a platform to discuss but also allowing brands to influence what happens online (Mangold & Faulds, 2009). Instagram, a popular photo and video-sharing SNS, allows brands to share content of their own and have options for users such as shopping or calling as immediate actions. Users of the app want social integration and interaction, as well as information and entertainment (Thomson & Greenwood, 2017). Therefore, the content delivered should be perceived as original, new and unique (Casaló et al. 2016), leading up to more community participation and recommendation of the brand. Several studies about content typology have been conducted, mostly on Facebook, revealing

certain content types are more impactful regarding engagement than others. The more impactful content types were *emotional* content in Swani et al.'s study (2013), *entertainment* content for the study of Cvijikj and Michahelles (2013), *events* and *promotion* content in Coelho et al. study (2016) and *entertainment* content again in Shen and Bissel's study (2013). However, this typology may not be specific enough in today's world, where a whirl of content is being displayed by both consumers and brands. In this sense, the following hypothesis was formulated to study the relation between content typology and consumer engagement in Instagram, with the help of the framework developed by Coursaris et al. (2013):

H1: Different post contents influence differently consumer engagement

In addition to this, I thought it would be interesting to characterize the content preferred by consumers in two dimensions: human presence and reposting.

The first dimension concerns Instagram's core content relying on photos and videos, making the app mostly visual. Consumers seem to like and comment more often on content which shows human faces (Shamma et al., 2014). Thus, the following hypothesis was created to analyse the impact of human presence in posts on consumer engagement:

H2: Content with human presence drives higher consumer engagement than content without human presence.

The second dimension relates with brands sometimes using the app to repost content. Reposting is the act of posting content from someone else's Instagram and share it in own profile, while tagging the original publisher. Most reposting content used by brands is created by brand influencers who are digital users sharing their experiences online, ultimately influencing their followers (Uzunoğlu & Kip, 2014). This happens frequently when brands work with brand influencers in order to increase EWOM and community engagement. For this reason, the last hypothesis was formulated to study the impact of reposts on consumer engagement:

H3: Content in form of a repost drives higher consumer engagement than an original post.

Chapter 3: Methodology

This chapter regards the methodology applied for this dissertation, starting with a description of the research objectives, followed by the research approaches taken and finalized with data collection, measurement and analysis.

3.1. Research Objectives and Approaches

The research objective of this dissertation is to study the influence of content typology on consumer engagement in Instagram users. Firstly, to answer to the first research question, it was defined in the literature review, the framework that best fitted to the purpose of this dissertation, specifically the approach from Coursaris et al., (2013) that defines seven types of content: Brand Awareness, Corporate Social Responsibility, Customer Service, Product Awareness, Engagement, Promotional and Seasonal. Posts of the brands *Parfois* and *Accessorize* were categorized according to the different typologies and analysed to test the effect of the post typologies on the number of likes and comments using a descriptive approach. To examine the proposed research questions, descriptive analyses, One-Way ANOVA, and independent-samples *t*-tests were employed.

3.2. Primary Data

A descriptive research was used as research approach and can be defined as “to portray an accurate profile of persons, events or situations” (Saunders, p.140, 2009, as cited in Robson, 2002). In this step, primary data was collected from the Instagram profiles of *Parfois* and *Accessorize*, both companies of the fashion accessories industry. Two brands of the same industry were selected since this will allow for broader conclusions, not specific to the brand. *Parfois*, founded in 1994, is a Portuguese women’s accessories brand, selling fashion accessories such as jewellery, wallets, sunglasses, belts, handbags, scarfs, watches, etc. It is present in over 65 countries and has about 900 stores. Their vision is to be the best fashion accessories brand wherever they decide to operate. The target audience are young female adults, 25-35 years old, urban, early adopters and followers of fashion trends, who love discovering new things, dress for themselves and not for others. *Parfois*’s Instagram profile currently owns 650K followers with 2965 posts.

Accessorize (also known as *Moonsoon Accessorize*), founded in London in 1984, is a chain of stores selling jewellery and fashion accessories. Nowadays, the brand is present on the five continents, with over 60 markets. The brand’s mission is in delivering natural beauty,

positivity and endless discovery to customers while being ethical in trade and commerce, as well as being sustainable. The Instagram profile of *Accessorize* currently has 541K followers, with 3285 posts.

3.2.1. Data Collection

A total of 472 post from Instagram, divided into two different brands, *Parfois* (213) and *Accessorize* (259) were collected manually for the period of August to October 2018. The data collection process had the duration of four days. Each post was given a drop-down option of the seven types of content: Brand Awareness, Corporate Social Responsibility, Customer Service, Engagement, Product Awareness, Promotional and Seasonal. These categories were drawn by the theoretical model (Coursaris et al., 2013; Appendix 1) and are supposed to be mutually exclusive, hence only one categorization was given to each post. Examples of content classification can be seen in Appendix 2.

Content classification was performed by two independent judges in order to reassure that the classification process was unbiased. The preliminary results comparing the classifications from the first and second judge showed that they agreed on 80% of the classification. Afterwards, the 100% agreement rate was reached by the two judges when discussing the categorization and on which was based the final content classification.

3.2.2. Independent Variables

The objective of the first research hypothesis is to study the influence of content typology in consumer engagement. Thus, the main independent variable concerns the content type (categorical), categorized into seven different theoretical types, assuming consequently seven different levels.

For the exploratory analysis, two other independent variables were categorized in the study: human presence and repost. The human presence variable is a binary variable and states when there is any human presence (vs. no human presence) in the post. If no human presence seen in the content, the post was attributed “0”; if there was human presence, the post was attributed “1”. Posts with human presence had a sample size of 291 and posts without human presence gathered 181 posts as sample size. The repost variable is also binary and represents whether a post is a repost (vs. original) from an influencer. The recording process for this variable followed a binary scheme where “0” meant original post and “1” meant repost. Reposts had a sample size of 102 posts while original posts had a sample size of 370 posts.

The following table shows the different independent variables included in the study developed by this dissertation:

Table 3

Independent variables of the dissertation

Variable	Description	Notation
Brand Awareness	Posts that build company and attentiveness in digital consumer market.	1 = “Brand Awareness”
Corporate Social Responsibility	Posts that build a brand image of being involved in supporting and strengthening the community, primarily among socially conscious consumers.	2 = “Corporate Social Responsibility”
Customer Service	Posts that aim to build consumer knowledge about product, industry, and brand changes.	3 = “Customer Service”
Engagement	Posts that build consumer connections/communities through direct interaction with the brand.	4 = “Engagement”
Product Awareness	Posts which build product knowledge, understanding, and existence.	5 = “Product Awareness”
Promotional	Posts that are designed to stimulate immediate or near future purchases through monetary incentives.	6 = “Promotional”
Seasonal	Posts that remind and inform consumers of seasonal and annual events and related products by the brand.	7 = “Seasonal”
Model	Posts which have the presence of a model wearing a product.	1 = “Model”
Repost	Any post which is a repost from a brand influencer.	1 = “Repost”

3.2.3. Dependent Variable

Since this research aims to measure the impact of content typology in consumer engagement on Instagram, it is important to define the metrics that measured engagement. For this dissertation, the dependent variable was the consumer engagement, comprised of the number of likes and the number of comments together. The nature of these dependent variables is metric. Because these two variables assume extremely distinct values, as users are more prone to click the like button than they are to make comments, I standardized both variables and averaged them in order to compute the consumer engagement variable.

Table 4

Dependent variable of the dissertation

Variable	Description	Notation
Consumer Engagement	Mean of standardized likes and standardized comments	Consumer_Engagement

3.3. Data Analysis

Since the dependent variable is metric, and the independent variables are non-metric, it was possible to run a One-Way ANOVA test to determine whether there are any statistically significant differences between the means of the independent variables. In order to do so, the required assumptions to run One-Way ANOVA were analysed. The dependent variables are metric and measured at the ratio-level and the independent variables consist of seven categorical independent groups which verifies two of the assumptions to run One-Way ANOVA. Each post can only be liked once and is not connected with any other post, thus meeting the independence of observations assumption. Two other assumptions are verified as there are no significant outliers and the dependent variable has been normally distributed for each category of the independent variable. Finally, homogeneity of variances was verified when the analysis was conducted.

After running a factorial ANOVA test, a trend analysis is tested to verify linearity, as well as two independent-samples *t*-tests for the additional analyses.

Table 5

Summary of tests applied

Hypothesis	Tests applied
<i>H1: Different post contents influence differently consumer engagement.</i>	Univariate ANOVA Linear Trend Analysis
<i>H2: Content with human presence drives higher consumer engagement than content without human presence.</i>	Independent-samples <i>t</i> -test
<i>H3: Content in form of a repost drives higher consumer engagement than an original post.</i>	Independent-samples <i>t</i> -test

Chapter 4: Results and Discussion

The following Chapter aims to analyse the data in order to answer the research questions mentioned in Chapter 1, as well as testing the proposed hypotheses.

4.1. Main Analysis

To test whether content type was linked to consumer’s engagement, a One-Way Factorial ANOVA was conducted. Content type (Brand awareness vs. CSR vs. Customer Service vs. Engagement vs. Product Awareness vs. Seasonal) was entered as the between-subjects factor (as each post was categorized only once and with only one theoretical category) and consumer engagement was entered as the dependent variable. Results showed a statistically significant main effect of content type on consumer engagement, $F(5, 471) = 3.06, p = .010$. I used simple pairwise comparisons to explore the mean differences across categories. Brand Awareness showed higher engagement ($M = 0.33, SD = 1.62$) followed by Product Awareness ($M = 0.09, SD = 0.85$), Engagement ($M = -0.13, SD = 1.02$), Corporate Social Responsibility ($M = -0.24, SD = 0.4$), Customer Service ($M = -0.34, SD = 0.42$) and finally, Seasonal ($M = -0.48, SD = 0.3$). Results can be seen in Appendix 3.

The following graph represents the results for consumer engagement per content type:

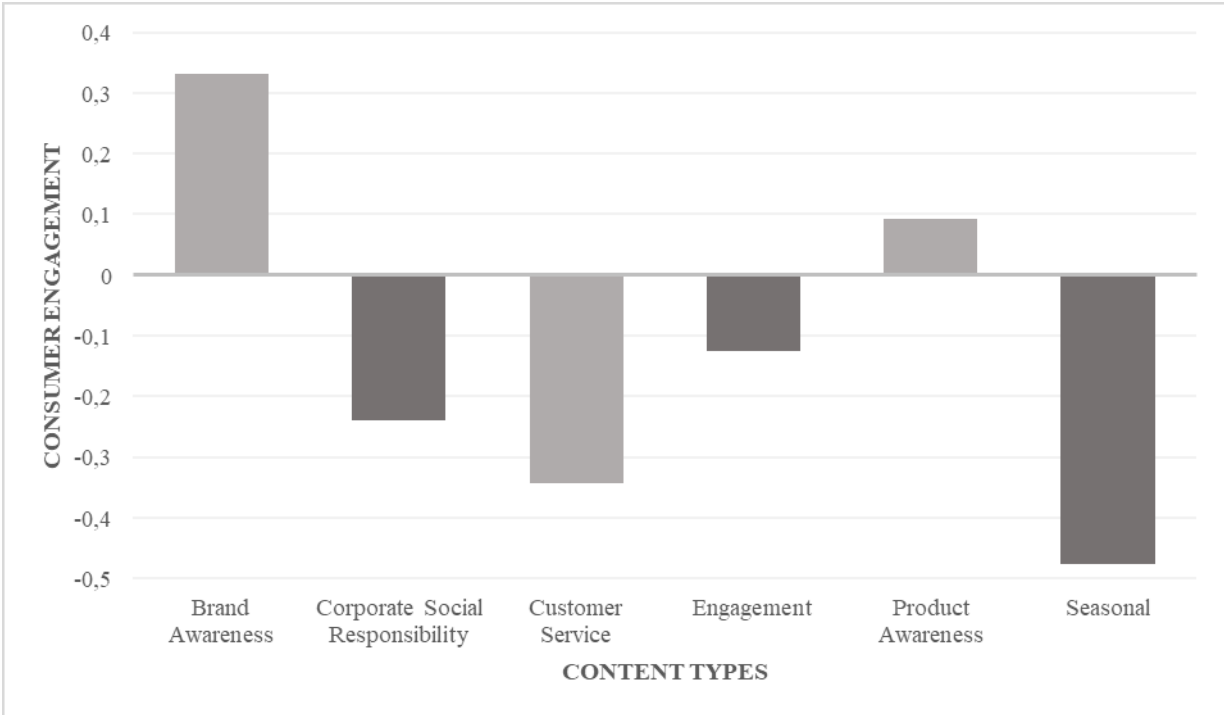


Figure 1. Consumer engagement results per content type

The simple pairwise comparisons table showed a mean difference for consumer engagement between Product Awareness and Seasonal content, with *Mean Difference* = 0.57 and *p* = .050. Additionally, it is also relevant to mention the *Mean Difference* = -0.81 and *p* = .106 between Brand Awareness and Seasonal, which shows a tendency that Brand Awareness content can potentially bring higher consumer engagement than Seasonal content. No further mean differences were shown between content types.

Given that the overall effect of content typology on consumer engagement was statistically significant, I decided to explore whether the data assumed a linear trend. This means that the categorical levels will assume a ranked position, with Brand Awareness being the first and with the highest consumer engagement, proportionally followed by Product Awareness, Engagement, CSR, Customer Service and Seasonal respectively. A linear trend means that for each category level, consumer engagement increases (or decreases) in the same proportion (Field, 2009). Results revealed that there is a linear trend across these categories, $F(1, 471) = 8.52, p = .004$, meaning that if brands want to promote these strategies, they should not neglect any of them, but invest in each of them complementarily. Brand awareness seems to be the most profitable when it comes to consumer engagement, followed by Product Awareness, Engagement, CSR, Customer Service and Seasonal content. Therefore, what this linear trend suggests is that all of them contribute to augment consumers' engagement.

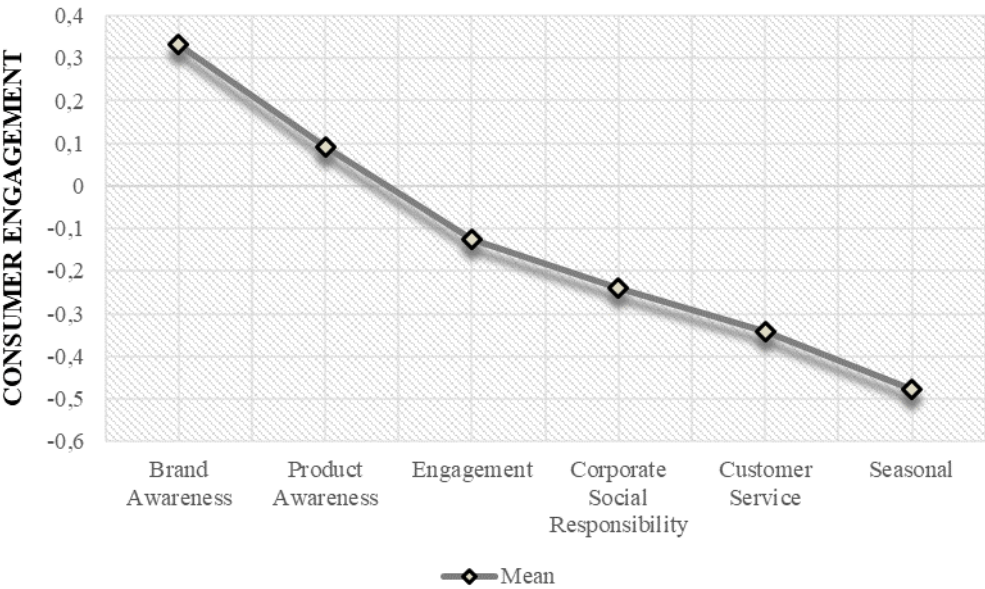


Figure 2. Linear trend of content types' impact on consumer engagement

4.2. Additional Analysis

4.2.1. Human Presence Analysis

The first additional analysis is conducted to understand whether human physical presence in the content has any impact on the level of consumer engagement. An independent *t*-test was conducted to analyse the hypothesis 2: *Content with human presence drives higher consumer engagement than content without human presence*. Results showed that when users were not exposed to human presence in posts, they engaged more with the content ($M = 0.28$, $SD = 1.11$) than when users were exposed to posts with human presence ($M = -0.17$, $SD = 0.71$, $t(273.17) = 4.85$, $p < .001$). Thus, the difference between the means is statistically significant and posts without human presence raise higher consumer engagement.

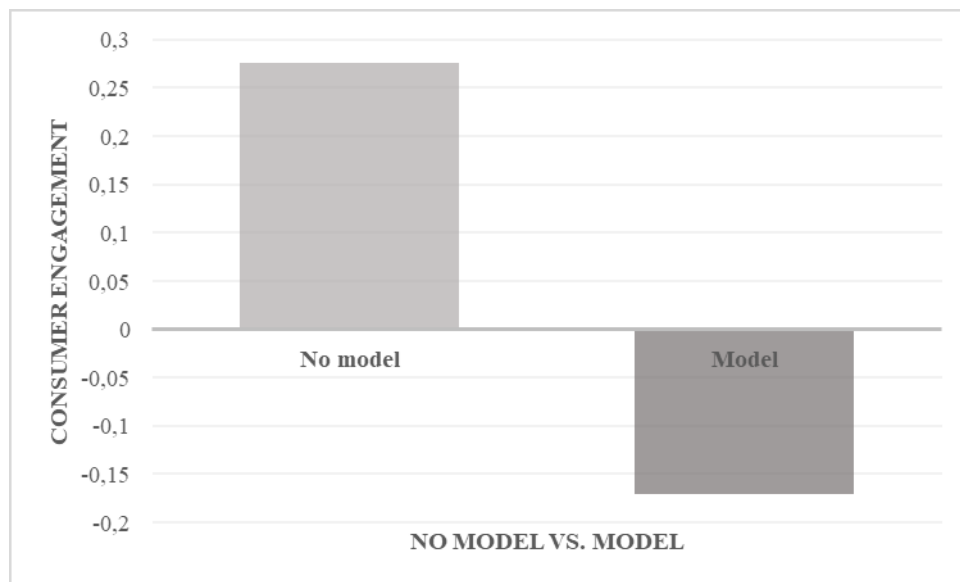


Figure 3. Consumer engagement results in No model and Model posts

From the graph above, it is possible to see that, on average, posts with no model raised higher consumer engagement than posts with model. Thus, consumer engagement is higher in posts with no human presence rather than posts with human presence.

4.2.2. Repost Analysis

As mentioned previously in Chapter 3, Engagement content included posts that were uploaded by the brands but were original posts from influencers using the products. These posts are called reposts. An independent *t*-test was conducted to analyse the hypothesis 3: *Content in form of a repost drives higher consumer engagement than an original post*. Results

showed that when users were exposed to original posts, they engaged more with the content ($M = 0.05$, $SD = 0.93$) than when users were exposed to reposts ($M = -0.19$, $SD = 0.81$, $t(179.93) = 2.63$, $p < .001$) Figure 4 shows the results from the sample analysed, where original posts raised on average a higher consumer engagement than repost posts. On average, consumer engagement is higher in original posts rather than reposts.

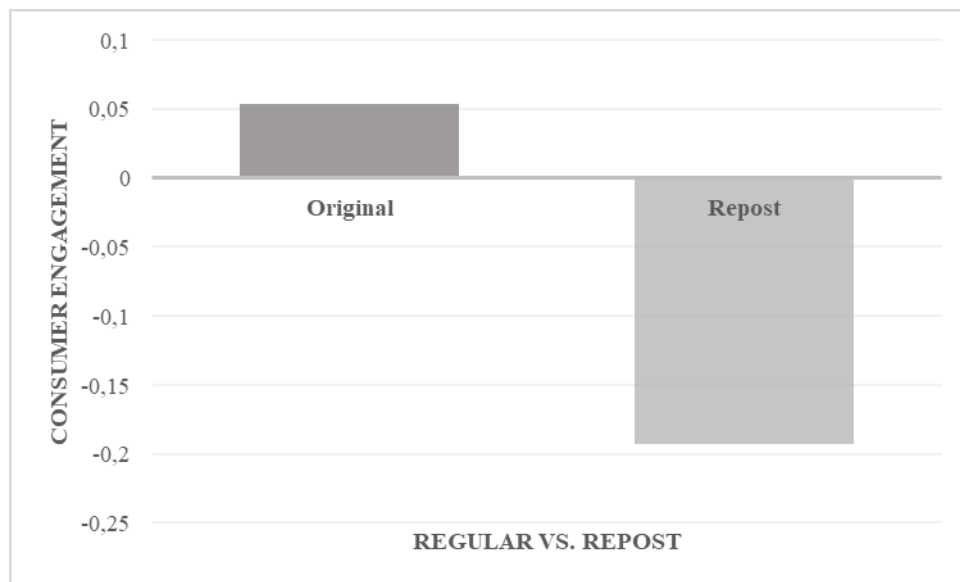


Figure 4. Consumer engagement results in Original and Repost posts

4.3. Discussion

H1: Different post contents influence differently consumer engagement

The results from the univariate One-way ANOVA showed that content typology has a statistically significant influence over consumer engagement on Instagram (this is, over the number of likes and comments left in posts) and therefore the hypothesis fails to be rejected.

The only statistically significant mean difference found was between Product Awareness content and Seasonal content, showing that the first raises higher consumer engagement in the communities. One explanation for this can be the low frequency of seasonal content, since it only occurs during special times of the year (i.e. summer, Halloween, etc.) whereas product awareness posts occur two-three times a day in both brands and are informative to consumers regarding products offered by the brands.

Furthermore, the trend analysis revealed that there is a linear trend between the categorical levels with the following rank: Brand Awareness, Product Awareness, Engagement, CSR,

Customer Service and Seasonal. All types seem to have an impact on consumer engagement and so, neither should be neglected. However, it should be considered that Brand Awareness content wins the consumer engagement game.

H2: Content with human presence drives higher consumer engagement than content without human presence.

The result from the independent-samples *t*-test showed a mean difference between posts with human presence (model) and posts with no human presence (no model). Posts showing no model gathered higher consumer engagement than posts showing models. However, this result paces towards the opposite direction that the one described in the hypothesis.

H3: Content in form of a repost drives higher consumer engagement than an original post.

The result from the independent-samples *t*-test showed a mean difference between original posts and reposts. Posts which content was original from the brand raised higher engagement than posts reposted from influencers, contrarily to the initial hypothesis

Table 6. *Summary of hypotheses and findings*

Hypothesis	Findings
<i>H1: Different post contents influence differently consumer engagement</i>	Post content typology has an impact on consumer engagement.
<i>H2: Content with human presence drives higher consumer engagement than content without human presence.</i>	Content without human presence drives higher consumer engagement than content with human presence.
<i>H3: Content in form of a repost drives higher consumer engagement than an original post.</i>	Original content (from the brand) drives higher consumer engagement than a repost post.

Chapter 5: Main Conclusions, Implications and Limitations

This closing Chapter presents the main conclusions and managerial implications regarding the influence of Instagram content typology on consumer-brand engagement. Additionally, limitations to the study are revealed and future research suggestions are proposed.

5.1. Main Conclusion

The scope of this research focused on content typology in Instagram and how brands can use different types of content to drive consumer engagement in SM. Additionally, the effect of content with human presence and the effect of reposts on consumer engagement were explored in order to portray the content that engages consumers the most.

Mainly, these findings suggest that consumer engagement on Instagram can be influenced by the type of content brands publish in posts; this result goes in line with research on content typology such as Swani et al. (2013), Cvijikj and Michahelles (2013), Shen and Bissel (2013) and Coelho et al. (2016). After understanding how to interact with their users, brands can make a better management of the content type they post on their webpage. Consumers react to different typologies. The type of content that engaged consumers the most was Brand Awareness, followed by Product Awareness and Engagement. On the other hand, even though Seasonal content drove the lowest engagement, followed by Customer Service content, they seem to play an important role when it comes to consumer engagement, however, they do not assume a central role as Brand Awareness. Brand Awareness content posted by both brands represented content which was not regularly posted such as fashion week inside looks, brunches, backstage events and other brand events. These types of content may illustrate a side of the fashion accessories industry that consumers do not generally see and thus, when shared in SM, raise engagement. Product Awareness content represented most part of the content posted by both brands delivering posts with fashion accessories. Engagement content was mostly represented by posts of influencers wearing a brand product or as a feature, as well as motivational quotes. Customer Service content relied on posts which informed consumers of information about the brand's products, for instance, products coming soon. Seasonal content had the lowest engagement from consumers and this content delivered posts that were either about specific times of the year (i.e. summer holidays and Halloween), or seasonal campaigns (fall winter campaign). Posts that touched CSR content related to the same topic in both brands (breast cancer support) which goes in line with Mangold and Faulds (2009) research that states that causes supported by brands should be important to their

customers; this content also attracted engagement and should perhaps occur more often. Lastly, Promotional content was not found in any of the two brands analysed, meaning these brands follow a SM strategy that avoids promotions and discounts on Instagram.

The same findings from reviewed literature were mostly of *entertainment* content (Cvijikj & Michahelles, 2013; Shen & Bissel, 2013) and *events* and *promotion* (Coelho et al., 2016). One could say Brand Awareness posts from this study are of the same nature as *events* and carry the goal of entertaining consumers, thus it goes in line with studied research. However, the lack of *promotion* content may be aligned with consumers not perceiving well direct calls-to-purchase (Swani et al., 2013).

Another finding allows us to state that the types of content are following a linear trend, this is, the engagement increase across different types of content in a linear way. All content types drove engagement up, and so, none should be disregarded. Nevertheless, special attention should be paid to Brand Awareness content.

Regarding the additional analysis conducted to characterize content which engages consumers the most, one finding shows that posts with no human presence drive higher engagement than posts with human presence. This is contrary to the research of Bakhshi, Shamma and Gilbert (2014), which stated that consumers tend to show higher engagement on content that shows human faces. This could mean consumers prefer to receive content which show fashion accessories only, instead of product placement in a model.

The other finding regarding characterization of content shows that original posts drive higher consumer engagement than reposted content. This is, consumers from these brands prefer posts that originate from the brands instead of posts from brand influencers reposted by the brands. This could either mean that the influencers working for the brands are not adequate for the target audience and thus, receiving less engagement than original posts, or the target audience of fashion accessories industry simply may not enjoy influence of purchase decision through influencers – which goes against the research of Uzunoğlu and Kip (2014).

5.2. Managerial Implications

With the growth of SM at an impressive rate, it is important to understand and classify brand strategies of SM marketing content. Doing so enables a better comprehension, implementation and usage of these tools in a marketing context which aim is to influence consumer engagement.

By analysing content typology on Instagram, this dissertation brings value to brand marketers and SM managers in first understanding that *(i)* there are different types of content and these

impact the level of consumer engagement on Instagram, (ii) within these types of content, some are more impactful than others in bringing visibility to the brand through likes and comments, (iii) Brand Awareness posts give an insight to the industry, hence driving higher consumer engagement, (iv) posts without human presence seem to engage consumers more than posts with human presence and finally (v) original brand posts seem to be more engaging than influencer reposts.

By observing the Brand Awareness posts, it is possible to say that users may enjoy these as they allow consumers to become part of the events which are often not public, and which lead to a connection in the brand community. Thus, when an event occurs, posts of Product Awareness content can be published alongside with posts of Brand Awareness of the event.

The previously mentioned conclusions allow for a more rigorous marketing strategy when creating and making a content plan for the brand. Strategies can be more precise and focused on the types of content that drives consumer engagement to its potential, leading to a decrease costs in future online ad campaigns. Ideally, delivering the right content can lead to ongoing engagement which in turn, leads to improved monitorization and personalization of consumer preferences (Doorn, 2010). All this leads to brand community and respective commitment and loyalty to the brand (Jahn & Kunz, 2012; Algesheimer et al., 2005).

5.3. Limitations and Future Research

This dissertation brings valuable findings for marketers and SM managers and contained a considerable sample size of posts from two brands in the fashion accessories. Despite this, population size is always a matter for a study as it can strengthen the findings the higher are the observations. Some content types had low sample sizing compared to others (i.e. seasonal posts), thus one limitation of this study was the three-month sample size. Ideally, further research should increase the number of brands to be analysed within the sector.

Regarding prior research, several studies addressed the topics related with content typology and categorization, however, many were focused on Facebook messages or content. This is presented as a limitation given that this dissertation aimed to analyse Instagram and finding a suitable framework to be applied.

This topic can be extended to a larger scale and studied further in many ways, for example, including more industries other than the fashion accessories. Understanding whether content categories differ on levels of impact on consumer engagement across industries could potentially help brands improving their content strategies.

Adapting or even creating a conceptual framework which is solemnly dedicated to content of Instagram is also an interesting path as this could overcome some difficulties this dissertation came across. For example, categorizing reposts was found to be a weakness in the previous research and creating a model which could embrace the influencer-type of content would improve further research programs.

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Appendices



Appendix 1

Proposed typology by Coursaris et al. (2013)

Categories	Subcategories	Definitions Examples
Brand Awareness		Posts that build company presence and attentiveness in digital consumer market
	Promotions	Posts that contain the use of celebrity and/or event sponsorship which mentions brand's name E.g., Wal-Mart public relations event: Jewel performs a special version of "The Supermarket Song," updated to "The Wal-Mart Song," from her new Children's album released in March.
	Heritage	Posts that seek to bring consumer into company's history; trivia and employee spotlights E.g., Delta post provides a photo album displaying uniforms for flight attendants over time; or a Delta post speaking to Delta's commitment to constant improvement ("Keep Climbing")
Corporate Social Responsibility	Operations	Posts that inform consumers about production processes and behind-the-scenes operations E.g., Delta posts a video to show the progress of the JFK airport renovations.
	Awareness	Posts that build a brand image of being involved in supporting and strengthening the community, primarily among socially conscious consumers Posts contain elements that support nonprofit organizations and/or raise awareness of causes E.g., Walmart post advertises Project 7's Save the Earth Fresh Mint Gum. Project 7 donates proceeds from the sale toward planting trees.
Customer Service	Fundraisers	Posts that showcase support for specific charity fundraisers E.g., category designed for posts with a specific fundraiser/charity endorsement such as March of Dimes of St. Jude's Children's Hospital.
	Openings	Posts that aim to build consumer knowledge about product, industry, and brand changes. Posts that contain store opening notifications E.g., Walmart posts about the opening of a new location.
	Outages	Posts that contain service outage notifications E.g., due to an electrical failure, there is a post that McDonald's will not be able to accept credit cards today.
Engagement	PSA	Posts that contain a consumer notice even if it was originally posted by another source E.g., Delta posts information about staying safe in the sun by packing sunscreen in 3-ounce flight approved liquid containers.
		Posts that build consumer connections/ communities through direct interaction with the brand
	Assistance	Posts that include advice, home improvement, cooking, life tips, recipes for the consumer E.g., Walmart posts a dinner recipe made with products sold instore.
	Community	Posts that encourage consumers to follow one of the brand's other social media platforms (e.g., Twitter, YouTube) E.g., Walmart posts about following @WalmartSpecials and Marvel tomorrow on Twitter for a tweetchat event.
	Likes	Posts that specifically point consumer to "Like" a message E.g., Walmart post request consumers "Like" the post if they are a fresh berry fan.
	Photos/Videos	Posts which direct consumers to look at new photo albums and/or videos posted by the brand E.g., the release of Delta's Sky magazine accompanies by photos from the newest issue.
	Polls	Posts that request information or prompts answers from the consumer through multiple-choice questions E.g., when preparing to migrate to Facebook's Timeline layout, McDonald's asked consumers what type of photo should be their first cover photo (selection from one of the provided examples).
	Questions	Posts that request information or prompts answers from the consumer through fill-in-the-blank or open-ended questions E.g., Walmart posts the question "What are you planting - veggies or flowers?" with an advertisement for gardening supplies.
	Appreciation	Posts that recognize and show gratitude for consumer support E.g., excited to reach 300,000 Likes in the community, Delta posts a special thank you with a 20% off Sky Club 30-day Membership.
	Directional	Post that direct a consumer to click/do something (except for Liking) E.g., McDonald's instructs consumers to watch a video of Kyle, a rising basketball player introduced by LeBron James.
Product Awareness		All posts which build product knowledge, understanding, and existence.
	Name Brands	Posts that mention products sold at the store but are not specifically produced by the posting brand E.g., Walmart advertises that they sell new Philadelphia Indulgence in a post.
Promotional	House Brands	Posts that mention products sold and produced by the posting brand E.g., McDonald's posts about their seasonal minty-green Shamrock Shake.
	Deal	Posts that are designed to stimulate immediate or near future purchases through monetary incentives. Posts include some form of instant reward for the consumer to make a purchase, such as discounts, coupons, limited time deals, and one-day specials E.g., Delta lets consumers know of their current 20% off selected tickets to Latin America and the Caribbean with a post.
	Chance	Posts contain incentives for consumers to make a future purchase by offering a potential reward, such as a contest, giveaway, or sweepstakes E.g., McDonald's is giving away a trip to the 2012 London Olympics Games! Share how you and your family enjoy cooking together in this post to be entered to win.
Seasonal		Posts that remind and inform consumers of seasonal and annual events and related products by the brand
	Holiday	Posts that mention or advertise specific holidays such as Valentine's, Christmas, or New Years E.g., Delta posts a Spring Break edition of their Tuesday Travel Tip to pack 3-ounce sunscreen to get through security at the airport.
	Season	Posts that reference a climatic or sports season E.g., McDonald's posts a video to advertise their McCafe Shamrock shake-down.
	Event	Posts that mention significant timely events that are not holidays, such as Graduation, tax day, Daylight Savings, or Spring Break E.g., Walmart posts a question to ask how consumers are enjoying the warm weather?

Appendix 2

Content classification examples

Posts	Classification
 <p>parfois, We asked @martacarrido to choose her favorites from our new collection. Curious? Swipe to see. #parfois #parfoisbackstage #parfoisandfriends #fw1819</p> <p>petuchagambotti Cuando se pueden comprar</p> <p>ritavilardamota quando é que estará o casaco disponível? obrigada 🙏</p> <p>...manolita @parfois, when will the yellow jacket be available?</p> <p>ansegarra Cuando estará disponible la chaqueta amarilla?</p> <p>mojy msb u r amazing 🙌🙌🙌🙌🙌🙌🙌🙌</p> <p>4 380 gustos</p>	<h3>Brand Awareness</h3> <p>Posts that build company and attentiveness in digital consumer market.</p> <p><u>Examples:</u> backstage event and brand executive brunch.</p>
 <p>accessorize Rainy days made better. ☔ @palmvaults #Accessorize #brunch #sundaybrunch #lunch</p> <p>samitags Lovely 🙌🙌</p> <p>.bilgi, Coffee goals ☕🙌</p> <p>alexaccorreia @nat_zaff Look this coffeee looks cool!</p> <p>nat_zaff @alexaccorreia this is on my list! Let's go soon 🙌🙌</p> <p>1 120 gustos</p>	<h3>Corporate Social Responsibility</h3> <p>Posts that build a brand image of being involved in supporting and strengthening the community, primarily among socially conscious consumers.</p> <p><u>Example:</u> World Breast Cancer Day.</p>



parfois_ • A seguir

parfois_ For those who like a #healthy #lifestyle, do physical activity and want to keep track of all their daily #activity. #parfois #activitywatch #parfoiswatch #smartwatch 155933

Ver todos os 9 comentários

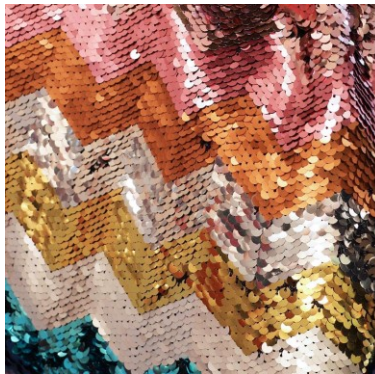
parfois_ @mriwa.azri Bonjour! vous pouvez trouver toutes les informations ici: <https://bit.ly/2ziz84>

parfois_ @mclibaberhouma Bonjour! vous pouvez trouver toutes les informations ici: <https://bit.ly/2ziz84>

ftgmagazine 🥰🥰🥰

2 172 gostos

Adicione um comentário...



accessorize • A seguir
London, United Kingdom

accessorize Coming soon! Up close and personal with this sequin number, soon to grace our new-in bags collection. #Accessorize

Ver todos os 12 comentários

zahra_negintaji @negin.knm

thebigdirty 🥰

originalsuk Ooooh looks a beauty 🥰

uberstyler Woah.

1 670 gostos

Adicione um comentário...

Customer Service

Posts that aim to build consumer knowledge about product, industry, and brand changes.

Examples: Product launch of Activity watch and Coming Soon posts.



parfois_ • A seguir

parfois_ #repost @erealouro . #parfoisbackstage #parfoisandfriends #parfois

Carregar mais comentários

itsamirazaini 🥰🥰🥰🥰

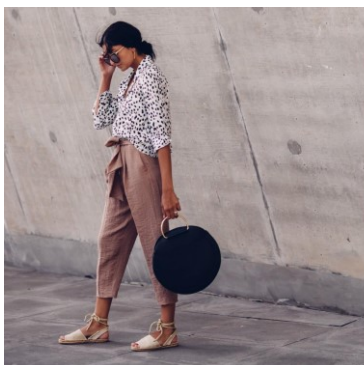
alasnita Y los botines de Marta?cuando salen??

anaramilau Cuando sale a la venta en españa es ????

anaramilau Me refero a la camisa cuando sale a la venta en españa !!!! @parfois_

Gostos: catarinapereira e 8 099 outras pessoas

Adicione um comentário...



accessorize • A seguir
London, United Kingdom

accessorize Round off your chic outfits this week, with our large circle bag in a soft faux-leather. 🥰 @y.a.t.f.i.

Tap the link in bio to shop now. #Accessorize

Ver todos os 5 comentários

emijane19 Hi where is this shirt ft howisafica love this post! 🥰

accessorize @emijane19 Hi there, we do not stock this shirt. It is most likely the model's own. Many thanks, Accessorize

bk_styling Lux this look 🥰

1 662 gostos

Adicione um comentário...

Engagement

Posts that build consumer connections / communities through direct interaction with the brand.

Examples: reposts from brand influencers.



parfois, • A seguir

parfois_ Autumn flowers.

#earrings 163475

#parfois
#jewelry
#accessories
#tw1819

Ver todos os 24 comentários

teresamperdigao @margarida_ruch
roika_gomi How much?
jojouna55 ❤️

4 291 outras pessoas

Adicione um comentário...



accessorize • A seguir
London, United Kingdom

accessorize Stay ahead of the trend with the mocha statement earrings: an exotic blend of resin stone and fun fringing. Tap the link in bio to shop now. #Accessorize

Ver todos os 14 comentários

selenanel_luxury_bags 🍷👏
dinasaad24 @rehamsaad
niharana_ @mishal_fatma01 love these
sgh5847 Hm

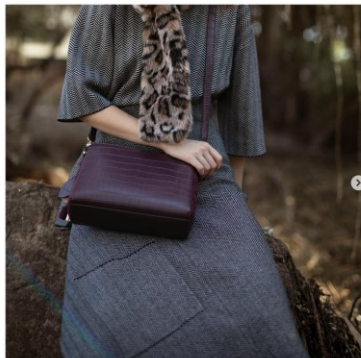
1 465 gostos

Adicione um comentário...

Product Awareness

All posts which build product knowledge, understanding, and existence.

Example: products on display.



parfois, • A seguir

parfois_ Halloween is creeping in 🍷
#dress 162705
#jacket 162706
#scule 162904
#parfois #parfoisaccessories

Ver todos os 12 comentários

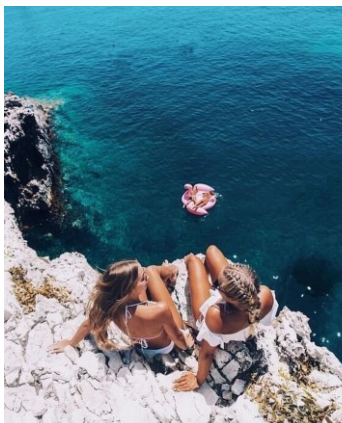
arapodiana @parfois_ the bag is not available anymore👏

parfois_ @arapodiana Hello! is still available in the online store and in physical stores. if you want we can see the availability in some store near you ☺️

parfois_ @pbmarroquin hola! Todavía está disponible en la tienda online y tiendas físicas. si quieres ver la disponibilidad en alguna tienda cerca de ti.

2 508 gostos

Adicione um comentário...



accessorize • A seguir
Mexico

accessorize Sun, sea and good company - all you really need. 🍷👏 #Accessorize #friends #summer #fun

anabelsvbf 🍷👏
michelle.hmr @lesho ❤️
fouzayaelirari 🍷👏 La La
molly_jessica_oneill 🍷👏

1 638 gostos

Adicione um comentário...

Seasonal

Posts that remind and inform consumers of seasonal and annual events and related products by the brand.

Examples: Halloween and summer.

Appendix 3

Results of dissertation

One-Way ANOVA

Descriptives

Consumer_Engagement

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum	Between-Component Variance
					Lower Bound	Upper Bound			
Brand Awareness	13	,3319	1,62098	,44958	-,6477	1,3114	-,80	4,07	
Product Awareness	294	,0917	,84892	,04951	-,0058	,1891	-,94	4,08	
Engagement	126	-,1260	1,01720	,09062	-,3053	,0534	-,89	5,83	
CSR	9	-,2394	,39707	,13236	-,5446	,0658	-,60	,70	
Customer Service	8	-,3427	,41349	,14619	-,6883	,0030	-,94	,15	
Seasonal	22	-,4770	,29626	,06316	-,6084	-,3457	-,87	,18	
Total	472	,0000	,90843	,04181	-,0822	,0822	-,94	5,83	
Model									
Fixed Effects			,89865	,04136	-,0813	,0813			
Random Effects				,13003	-,3343	,3343			,03284

ANOVA

Consumer_Engagement

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	12,363	5	2,473	3,062	,010
Within Groups	376,326	466	,808		
Total	388,689	471			

Multiple Comparisons

Dependent Variable: Consumer_Engagement

Tukey HSD

(I) type_new	(J) type_new	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Brand Awareness	Product Awareness	,24021	,25469	,935	-,4886	,9690
	Engagement	,45786	,26178	,500	-,2913	1,2070
	CSR	,57131	,38968	,686	-,5438	1,6864
	Customer Service	,67454	,40381	,552	-,4810	1,8301
	Seasonal	,80889	,31437	,106	-,0907	1,7085
Product Awareness	Brand Awareness	-,24021	,25469	,935	-,9690	,4886
	Engagement	,21765	,09569	,207	-,0562	,4915
	CSR	,33110	,30410	,886	-,5391	1,2013
	Customer Service	,43433	,32201	,757	-,4872	1,3558
	Seasonal	,56868*	,19863	,050	,0003	1,1371
Engagement	Brand Awareness	-,45786	,26178	,500	-,1,2070	,2913
	Product Awareness	-,21765	,09569	,207	-,4915	,0562
	CSR	,11345	,31006	,999	-,7738	1,0007
	Customer Service	,21668	,32765	,986	-,7209	1,1543
	Seasonal	,35103	,20765	,539	-,2432	,9452
CSR	Brand Awareness	-,57131	,38968	,686	-,1,6864	,5438
	Product Awareness	-,33110	,30410	,886	-,1,2013	,5391
	Engagement	-,11345	,31006	,999	-,1,0007	,7738
	Customer Service	,10323	,43666	1,000	-,1,1463	1,3528
	Seasonal	,23758	,35558	,985	-,7800	1,2551
Customer Service	Brand Awareness	-,67454	,40381	,552	-,1,8301	,4810
	Product Awareness	-,43433	,32201	,757	-,1,3558	,4872
	Engagement	-,21668	,32765	,986	-,1,1543	,7209
	CSR	-,10323	,43666	1,000	-,1,3528	1,1463
	Seasonal	,13435	,37102	,999	-,9274	1,1961
Seasonal	Brand Awareness	-,80889	,31437	,106	-,1,7085	,0907
	Product Awareness	-,56868*	,19863	,050	-,1,1371	-,0003
	Engagement	-,35103	,20765	,539	-,9452	,2432
	CSR	-,23758	,35558	,985	-,1,2551	,7800
	Customer Service	-,13435	,37102	,999	-,1,1961	,9274

*. The mean difference is significant at the 0.05 level.

Trend Analysis

ANOVA

Consumer_Engagement

		Sum of Squares	df	Mean Square	F	Sig.
Between Groups	(Combined)	12,363	5	2,473	3,062	,010
	Linear Term					
	Unweighted	6,881	1	6,881	8,520	,004
	Weighted	11,775	1	11,775	14,580	,000
	Deviation	,589	4	,147	,182	,948
Within Groups		376,326	466	,808		
Total		388,689	471			

Independent-samples t-test: Model

Group Statistics

	Model	N	Mean	Std. Deviation	Std. Error Mean
Consumer_Engagement	,0	181	,2754	1,10558	,08218
	1,0	291	-,1713	,71052	,04165

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Consumer_Engagement	Equal variances assumed	34,559	,000	5,345	470	,000	,44675	,08358	,28251	,61100
	Equal variances not assumed			4,849	273,171	,000	,44675	,09213	,26538	,62813

Independent-samples t-test: Repost

Group Statistics

	Regram	N	Mean	Std. Deviation	Std. Error Mean
Consumer_Engagement	,0	370	,0532	,92687	,04819
	1,0	102	-,1931	,81344	,08054

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Consumer_Engagement	Equal variances assumed	5,115	,024	2,438	470	,015	,24636	,10106	,04776	,44495
	Equal variances not assumed			2,625	179,931	,009	,24636	,09386	,06116	,43156

Source: SPSS

