



Suma de Negocios

ISSN: 2027-5692

ISSN: 2215-910X

Fundación Universitaria Konrad Lorenz

Sánchez-Torres, Javier A.; Montoya, Luz Alexandra; Potes-Arce, Paul

Behind the likes, content and brand on Instagram

Suma de Negocios, vol. 9, no. 19, 2018, January-June, pp. 17-24

Fundación Universitaria Konrad Lorenz

DOI: 10.14349/sumneg/2018.V9.N19.A3

Available in: <http://www.redalyc.org/articulo.oa?id=609964272008>

- How to cite
- Complete issue
- More information about this article
- Journal's webpage in redalyc.org

UDEM  redalyc.org

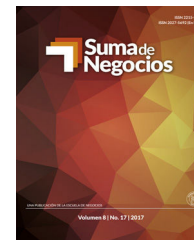
Scientific Information System Redalyc

Network of Scientific Journals from Latin America and the Caribbean, Spain and Portugal

Project academic non-profit, developed under the open access initiative



# SUMA DE NEGOCIOS



## Research article

# Behind the likes, content and brand on Instagram



Javier A. Sánchez-Torres<sup>1</sup>, Luz Alexandra Montoya<sup>2</sup> and Paul Potes-Arce<sup>3</sup>

<sup>1</sup> Business doctor, Professor Business and Marketing, Instituto Tecnológico Metropolitano, Medellín-Colombia.  
Email address: [Javiersanchez@itm.edu.co](mailto:Javiersanchez@itm.edu.co). ORCID: 0000-0002-8217-2177

<sup>2</sup> Doctora en Ciencias Económicas, Associate professor – Facultad de Minas, Universidad Nacional de Colombia, Medellín-Colombia.  
Email address: [lamontoyar@unal.edu.co](mailto:lamontoyar@unal.edu.co). ORCID: 0000-0002-4896-1615

<sup>3</sup> Magister en Diseño, Professor- Desing and publicity, Universidad Antonio Nariño, Cali-Colombia. Email address: [polokostudio@gmail.com](mailto:polokostudio@gmail.com)  
ORCID: 0000-0002-1793-7532

## ARTICLE HISTORY

Received on February 15th 2018  
Accepted on April 4th 2018  
Available online on May 1st 2018

### JEL classification:

M30, M31, M37, M39

### Keywords:

Brand engagement; Culture;  
Advertising; Instagram;  
Social media

## ABSTRACT

The objective of this study was to identify the characteristics of messages in photographs posted on Instagram. We analysed four famous sports brands to determine which type of photographs generate the greatest number of “likes” based on engagement with and admiration for a brand. The researchers themselves undertook a data collection and analysis through a netnographic process. We randomly analysed a total of 100 publications from the fan pages of each sports brand and then performed an analysis to determine the relation between the number of likes and the variables proposed as generators of engagement with and admiration for a brand. The results show that the publications with the highest number of likes by brand followers on Instagram present content related to brand identity and products; additionally, the brands generate specific content for the market segments in which they compete.

## Detrás de los “likes”, contenido y marca en Instagram

## RESUMEN

El objetivo de este artículo fue identificar las características de las publicaciones fotográficas en Instagram mediante el análisis a cuatro marcas de deporte reconocidas, a fin de determinar, cuáles características presentan más “likes”, relacionándose con el compromiso y la admiración a la marca. La recolección y el análisis de los datos se realizaron a través de un proceso netnográfico realizado por los propios investigadores. En total se analizaron aleatoriamente 100 publicaciones de cada una de las cuentas oficiales de cada marca deportiva. Seguidamente, se realizó un análisis para determinar la relación entre el número de “likes” y las variables propuestas como generadores de compromiso de la marca por parte de los seguidores. Los resultados muestran que las publicaciones con mayor número de “likes” presentan contenido relacionado con la identidad de marca y el producto, al igual que las marcas generan contenido específico para los segmentos de mercado donde compiten.

### Palabras clave:

Compromiso con la marca;  
Cultura;  
Publicidad;  
Instagram;  
Redes Sociales

## Introduction

Along with the digital age, the possibility of bringing a brand directly to the customer has increased. This has created a context in which customer contact has moved from the physical store and commercial media to the multitude of interaction possibilities that the Internet offers. Marketers have identified social networks as spaces that maximize contact with the brand; virtual social networks are defined as a set of applications based on the ideological and technological foundations of the Web that allow the creation and exchange of user-generated content (Kaplan & Haenlein, 2010). Complementing this definition, a virtual social network gives users the opportunity to use multimedia: they can interact through audio, video, and 3-D channels while being both a transmitter and a receiver (Sánchez-Torres & Arroyo-Cañada, 2016), and they offer brands the possibility to have a more direct, specific, and dynamic relationship with their customers. Above all, the customers are those involved in the creation, production, and dissemination of all the information related to the brand. It is vital to understand the new role that consumers are adopting (Brodie, Ilic, Juric, & Hollebeek, 2013).

For marketers, virtual social networks offer several opportunities to promote their brands. In particular, social networks can be considered as one of the most useful tools to establish close ties with the client (Hanna, Rohm, & Crittenden, 2011; Phua, Jin, & Kim, 2017), especially in generating communication with the virtual community and having positive impacts (identification, showing affection for the brand, monitoring fidelity, and intention to buy brand products) (Lin & Rauschnabel, 2016).

Fan pages are an especially valuable tool; interested customers may become a "fan" of a page by linking their personal profile to the fan page (Lin & Rauschnabel, 2016). To be effective, it is necessary to generate brand fans in order that they 'like' daily content as this engenders a significant increase in the interactions with the brand (Dholakia & Uusitalo, 2002). Brands have an interest in publishing content on their social networks that shows positive feedback from their followers; several studies have analysed content type and the impact this has on the followers of fan pages (Ashley & Tuten, 2015; Kim, Seely, & Jung, 2017; Latiff & Safiee, 2015; Lee, Lee, Moon, & Sung, 2015; Phua, Jin, & Kim, 2017).

Furthermore, very few studies have analysed the factors that generate followers' active participation in social networks; only aspects related to the presence of the brand logo have been researched. Delgado-Ballester, Palazón, and Pelaez-Muñoz (2017) found in their study that the design of publications on social networks must take into account specific factors such as the position of the brand logo in the post, the interactivity that this generates with the client, and other followers' positive comments. The latter was reinforced by Lin and Rauschnabel's (2016) study in which social influence was found to influence participation; however, they did not explain whether the content provided by the brand generates more or less customer participation.

Moreover, there have been an insufficient number of studies exploring why consumers use Instagram and that identify the gratification or benefit that they receive from doing so (Ruediger-Kaufmann, Correia-Loureiro, & Mamarioti, 2016).

This study focuses on analysing the photographic content contained on official Instagram pages for four leading sports brands to determine what type of content produces the greatest impact on followers and which marketing patterns these companies could adopt to generate this type of content on their fan pages.

## Theory

### *Brand love and social media*

The close relationship between the consumer and the brand that is generated by positive emotions and attitudes towards the brand is called "brand love" (Delgado-Ballester et al., 2017), which is an indicator of satisfaction and loyalty (repurchase) and less sensitivity to changes in price. It also leads to the rejection of information that has a negative impact on the brand that, in turn, generates positive longterm commitment (Ruediger-Kaufmann et al., 2016). Brand love is different from interpersonal love; while interpersonal love is altruistic and unconditional, brand love is related to a passion for and emotional attachment to a brand (Batra, Ahuvia, & Bagozzi, 2012). When a brand represents values that are congruent with the consumer's own belief system (characteristics that enhance the consumer's self-image and social substance), or when the customer relates it to having strong and meaningful mental representations, the relationship between the brand and the consumer can be strong, enduring, and powerful (Ashley & Tuten, 2015; Moon et al., 2017; Rageh Ismail & Spinelli, 2012).

According to Batra et al. (2012), the following are brand love generators: a) facilitating passion-driven behaviours, that is, actions that generate frequent interaction with the brand; b) building brands that symbolize or facilitate the integration of the brand with the client's self-identity, including aspects such as the client's important values and meanings they give to life (self-identification values): marketing communications could integrate and emphasize these aspects; c) creating positive connections towards the brand, which is more than just generating positive feelings: it is considering the brand as an old friend; d) developing the brand as a valuable and trustworthy resource, generating a source of experience and advice; and e) fostering the sense of a future long-term relationship with the brand, which is facilitated by social media.

Social networks allow these interactions with the brand within the virtual world. Several studies have researched social media and shown that it provides a great value factor in modern marketing: not only as a motivator of consumption through the influence of the virtual community (Brodie et al., 2013; Casaló, Flavián, & Guinalíu, 2013; Cheung, Lee, & Rabjohn, 2008; Kaplan & Haenlein, 2010; Li & Tang, 2010; Sánchez-Torres & Arroyo-Cañada, 2016) but also because of its technological characteristics. These allow client

behaviours to emerge that are associated with hedonistic enjoyment as well as the possibility of generating positive or negative experiences with the brand (Lin & Rauschnabel, 2016). In this process, consumers receive and decode information and integrate it with their cognitive schemata to make decisions at a later time; it is possible for consumers to code (comment, like, and/or share) the messages on their social networks (Phua et al., 2017).

Brands are paying attention to users' activity and experiences on social networks, especially those related to a specific brand (Straker & Wrigley, 2016); the content of social media marketing influences brand loyalty positively, so campaigns on social networks must pay particular attention to brand-associated content (Ashley & Tuten, 2015; Balakrishnan, Dahnili, & Yi, 2014).

Fans and "followers" are an indicator of the positive relationship between brands and customers on social networks. Also, the likes, or positive measures of interaction with the fans of the fan page on social networks, are significant since the number of these units of recognition is considered to be the same as the number of followers who pay attention to a publication or post (Ashley & Tuten, 2015; Demangeot & Broderick, 2010). They can be seen as customers' first messages about their attitudes towards the brand and are in effect an "eWom" mechanism due to their visibility within the brand's virtual community (Luna, 2017; Rauschnabel, Praxmarer, & Ivens, 2012). Taking the above into account, the number of likes generated by a publication on a social network will be an indicator of the level of love that the followers (potential customers) have for the brand (Berthon, Pitt, Plangger, & Shapiro, 2012).

### *Instagram and branding*

Instagram is a mobile application that has more than 400 million active users around the world. Approximately eighty million photos are shared daily (Kim et al., 2017); the majority of active users live in the United States (25%), Europe (16%), and the Asia-Pacific region (16%) (Lee et al., 2015).

Instagram focuses on an image, video, and textual content that allows a connection with fans of the brand. In a study conducted by Lavoie (2015), content related to a brand that is generated on Instagram is associated with the brand through emotions represented by funny images and positive messages. This, it is possible that feelings of connection and happiness can be transmitted through Instagram (Erdogmus & Cicek, 2012) since reality embodied in images greatly satisfies and influences followers of social networks (Xun & Reynolds, 2010).

Extended brand identity, understood to be the link between the identity of an image or identity with the essence of the brand, must be defined clearly within a communication programme (Latiff & Safiee, 2015). With respect to this, the brand name is the aspect that has the highest visibility and element of connection with the customer because it allows the product to be identified as something unique to customers and describes the product's core emotional brand

benefits (Swani & Milne, 2017). It should be easy to pronounce and spell, should be usable around the world, should avoid cultural mismatches, and must ultimately feel good in a subjective sense (Latiff & Safiee, 2015).

The simplicity and creativity that Instagram offers allows a photograph to express the brand message more clearly than words. Instagram has been used by big brands, such as Victoria's Secret, Adidas, and Starbucks to engage their customers (Lee et al., 2015). Followers on social networks seek to identify with the values represented in various contents, which culturally reinforce their use. This means that, regardless of their type of culture (collectivist or individualist), people tend to use the platform and be encouraged by it (through documentation, self-promotion, social interaction, and creative expression) (Brown & Tiggemann, 2016).

Instagram publications related to clients' interests regarding types of sport, lifestyles, and social and cultural values (national, ecological, tribal, and fan associations) will have a positive effect; for example, publications containing images of celebrities associated with sports generate considerable attention from fans and associates regarding their perceptions of the brand (Brown & Tiggemann, 2016). The study conducted by Kim et al. (2017) related the use of traditional language symbols in the hashtag to the generation of positive emotional affection towards a brand and linked it directly to the cultural values associated with this language.

Based on the above, we propose the following hypothesis:

H1: The photographic content on Instagram associating content with feelings, values, social groups of influence, brands, and culture will generate a high positive impact on followers, which will be reflected in the number of likes.

---

## **Study**

### *Procedure*

The existence of digital "footprints" of historical data streamlines the process of transcribing field data, allowing the availability of digitally archived data to substantially strengthen the possible breadth and depth of research through netnographic observation (Sánchez-Torres & Ortiz-Rendón, 2017; Xun & Reynolds, 2010).

By directly observing the Instagram profiles of each of the photographic publications that received the most likes, based on a minimum of 1,000 likes (videos were excluded as they have different characteristics), we performed a netnographic revision by taking all the images published during the period from the profile creation date until September 2017 and then analysing the visual content of each photograph.

The development analysis was a two-stage process: first, we undertook an observation process for each of the brand's

accounts that were analysed and the data were coded as 'one' when some of the characteristics of the brand appeared in the photo and 'zero' otherwise. Finally, to perform the analysis, the data were ordered based on the total number of likes that each photograph received.

The observation process involved the following steps:

- (1) We selected a sample of the official profiles of four sportswear market-leading brands: Adidas, Nike, Reebok, and Under Armour.
- 2) For each publication on Instagram, we identified those that had more than 1,000 likes.
- 3) We analysed each of the variables that were presented in terms of the publication's relation with:
  - the brand (whether the official logo was present in the picture);
  - famous people (the presence of images of famous actors, singers, politicians, or athletes);
  - the target audience or tribes (the approach and the idea of publishing, the content of the photograph, and the official text related to new urban sports, lifestyles, ecology, and the environment);
  - cultural and country symbols (symbols belonging to local or national teams, countries, flags, or specific cultural traits);
  - classic sports (soccer, football, basketball, baseball, and athletics);
  - various sports (wrestling, skating, cycling, and gymnastics).

### Information collection

Based on the proposed netnographic methodology, we examined each official Instagram account, observing each photograph to see whether there were any categorization characteristics, granting the value 1 when they were present and 0 when they were absent. We also noted each photograph's total number of likes in order to analyse the results.

## Results and Discussion

### Adidas

Adidas has the second-largest number of followers: totalling 16.4 million (@adidas, September 2017). In addition to its main account, Adidas has several official accounts associated with specific segments (e.g. Adidas basketball @adidashoops, classic Adidas @adidasoriginal, and Adidas women @adidaswomen), and different country accounts: the most important being the United Kingdom (@adidasuk).

Adidas' publications have highly exposed brand visibility; specifically, the brand's products, logos, colours, and traditional images are constantly present in up to 73% of its photographs. The highest value in publications have more than 150,000 likes. The next factor appearing in Adidas' photographs is classic sports, with particular emphasis placed on soccer. Its photographs also contain famous football

players, important sports teams, etc. However, the famous people are not always explicitly linked to soccer; they may include artists, singers, actors, and other famous athletes, such as tennis players, or those who have advertising contracts with the brand.

Although focusing mainly on the brand and soccer, Adidas does not neglect its relationship with other sports and cultural segments. Its photographs show themes related to countries, cultures, regions, minorities, combat sports, cycling, gymnastics, tennis, athletics, and basketball, etc. Other segments featured include new sports trends in cities. See figure 1 for an analysis of Adidas.

### Reebok

Reebok has two accounts on Instagram; its main account has 1.2 million followers, and the account that focuses on its classic line has 892,000 followers. Reebok emphasises the brand in its photographs, and approximately 67% of its photographs have more than 15,000 likes. However, the most significant aspect in Reebok's photographs is its orientation towards urban tribes and city sports, such as running, CrossFit, and fitness/wellness. Classic sports are, however, not left out: the brand leans more towards baseball – especially North American leagues. See figure 2 for an analysis of Reebok.

### Nike

Nike's official account on Instagram (@nike) is the largest with 74.2 million followers. Although it has other official accounts (@nikefootball, @nikelab, @nikesbm, and @nikesportewar), Nike simultaneously uploads the photos of its segment accounts on its main account, which fuels its overall profile.

Nike strategically includes all the aspects analysed in its photographic content. Other brands emphasize their brand identity and product presence in the photographs to a greater extent (64%) in their photos that exceed 150,000 likes. In addition – and given its position in several important sports – Nike associates the photos with soccer, American football, basketball, tennis, and athletics; however, it does not neglect other sports or the urban sports niche. Finally, Nike makes associations with cultural symbols from nature and modern lifestyles, as well as national sports teams and famous athletes, which comprise content in the photos that is valued by its followers. See figure 3 for an analysis of Nike.

### Under Armour

Under Armour has strongly entered the market, especially in the United States. It has over 3.4 million followers on Instagram (@underarmour, September 2017), and its photographs have over 30,000 likes.

Like other brands, Under Armour includes its logo, brand, and products in its photographs; it also attaches great importance to photographs with content related to culture, country symbols, teams, and classic sports, such as football,

## ADIDAS

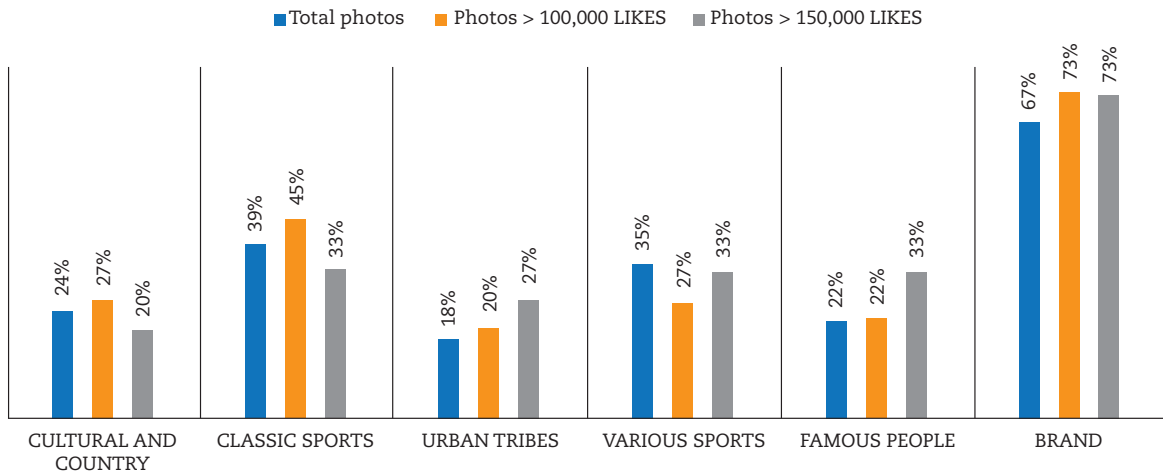


Figure 1 - Analysis of Adidas.

Source: Authors' own elaboration.

## REEBOK

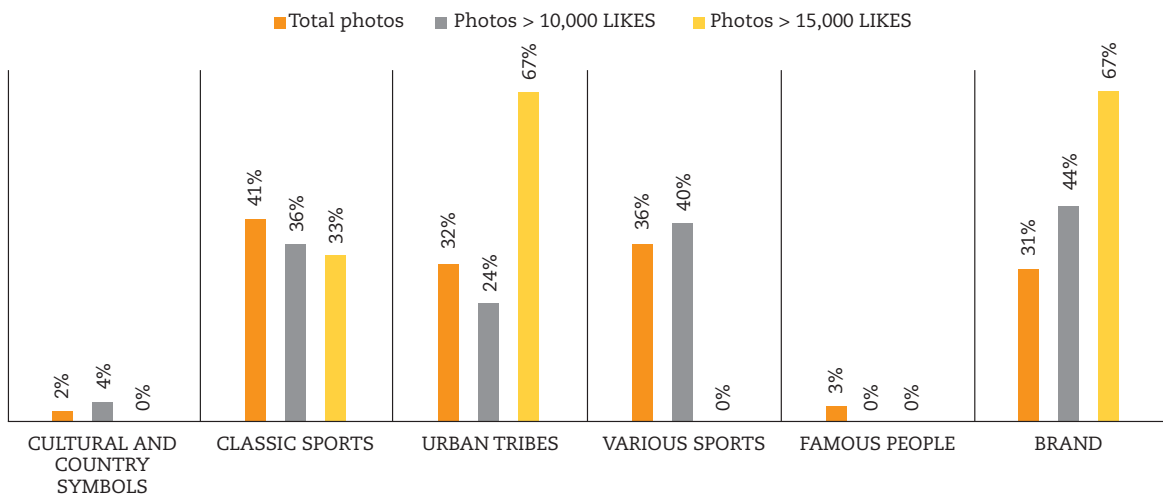


Figure 2 - Analysis of Reebok.

Source: Authors' own elaboration.

## NIKE

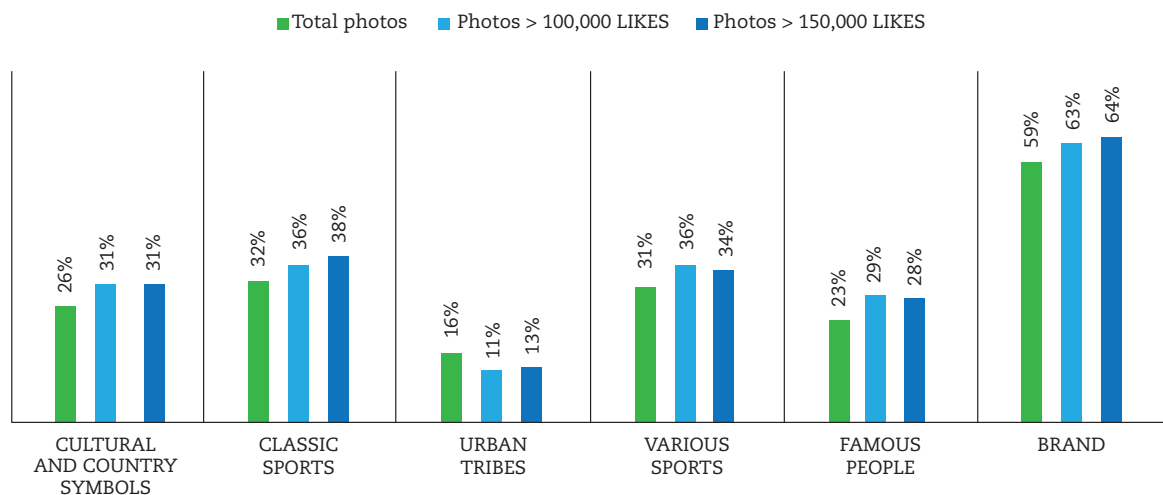


Figure 3 - Analysis of Nike.

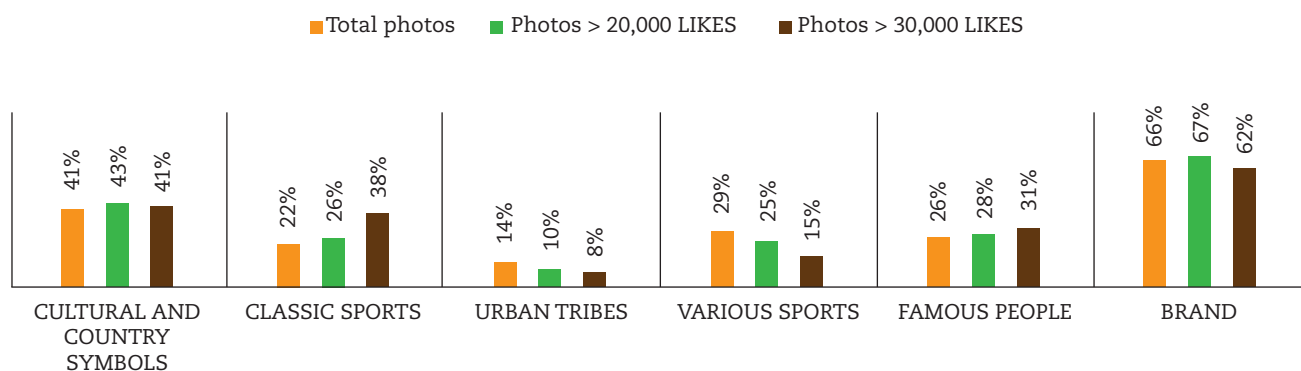
Source: Authors' own elaboration.



baseball, golf, and basketball. Under Armour also adds photographs of city sports, fitness/wellness, running, and wrestling. The presence of celebrities in its photographs is directly rela-

ted to the sports listed above and personalities representing urban tribes such as singers or actors, who demonstrate its brand values. See figure 4 for an analysis of Under Armour.

## UNDERARMOUR



**Figure 4 - Analysis of Under Armour.**

Source: Authors' own elaboration.

### Similarities between brands

To determine whether the four brands present similar behaviour in their publications, we performed a cluster test using the Euclidean squared distance (table 1). The results show that Adidas and Nike are close in terms of distance and, therefore, that their content has similar characteristics; the Pearson's correlation tests

reinforces these results (table 2). Another cluster is formed when adding Under Armour to these. Reebok is the brand that moves away from the others in terms of the content of its photographs; the Pearson's correlation tests shows that there is a significant correlation between the characteristics of the photos related to different sports as well as cultural aspects (national) and the number of likes (table 3) (figure 5).

**Table 1 - Proximity-dissimilarity matrix**

Case	Euclidean distance squared			
	Adidas	Reebok	Nike	Under Armour
Adidas	,000	1624,000	138,000	647,000
Reebok	1624,000	,000	1894,000	3027,000
Nike	138,000	1894,000	,000	391,000
Under Armour	647,000	391,000	391,000	,000

Source: authors' own elaboration.

**Table 2 - Pearson Correlation Adidas-Nike**

	BRAND	LIKES
BRAND	Pearson correlation Sig.	1 0,0

(\*\* correlation significant 0.01)

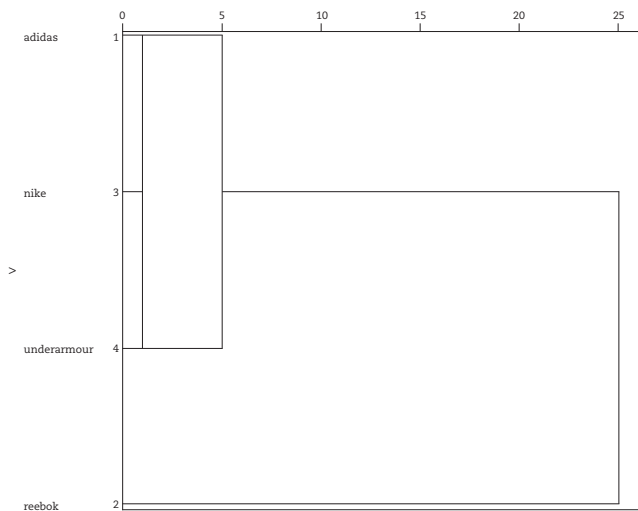
Source: authors' own elaboration.

**Table 3 - Pearson Correlation Reebok-Under Armour**

	VARIOUS SPORT	LIKES
VARIOUS SPORTS	Pearson correlation Sig.	1 0,0
	CULTURAL	LIKES
CULTURAL	Pearson correlation Sig.	1 0,0

(\*\* correlation significant 0.01)

Source: Authors' own elaboration.

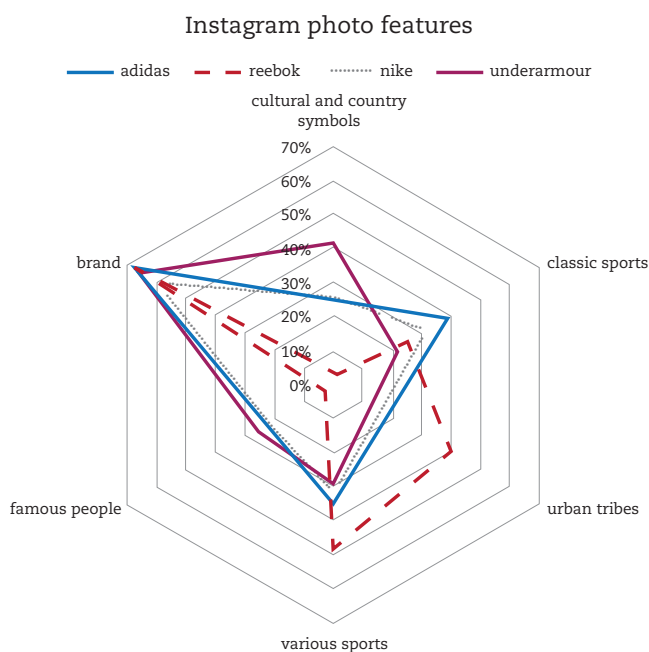


**Figure 5 - Dendrogram through an average link (between groups)**

**(Cluster combination of re-escalation distance)**

**Source: Authors' own elaboration.**

This study aimed to analyse the photographic content shown on the leading sports fashion brands' official Instagram pages to determine whether the number of likes from their fans are related to special content. The results show that the four leading brands maintain clear alignment in terms of the publication of photographs in which their brand symbols are present. Adidas and Nike pay most attention to the most important and Olympic sports. They also place celebrities in their photographs (figure 6).



**Figure 6 – Instagram photo features.**

**Source: Authors' own elaboration.**

These results show that, when a brand displays content on Instagram that identifies with the values, meanings, and interests of its customers, they positively accepted it and the relationship can be strengthened (Swani & Milne, 2017).

On the other hand, Reebok and Under Armour show other notable trends. Reebok offers content associated with new sports or very niche sports, without neglecting the important sports in which it is a leader, such as baseball or American football. It also pays particular attention to urban themes, such as CrossFit and fitness/wellness, especially for women. Under Armour tends to behave like Adidas and Nike, but it also associates its photographs with cultural symbols, such as sports teams (figure 6).

## Conclusions

The results show that the publications with the greatest number of likes for all the brands have several elements that do not allow specific characteristics to be associated with them. The results confirm that the brand's logo positively influences the number of likes from followers (Delgado-Ballester et al. 2017). The presence of brand symbols associated with any of the other aspects, depending on each brand's trends, is always observable; for example, the photos with the greatest number of likes for Adidas are associated with famous soccer players, while those for Under Armour are linked to sports teams, for example basketball or American football teams.

Follower reactions to the brands may show that brand love relates the brand to the feelings of passion and admiration that their customers have for their sports teams and famous athletes as well as associating the brand with their customers' experiences within their own urban tribes. For example, Reebok has signed a contract with the famous singer Ariana Grande, thus, it associates itself with the values the singer represents: "It is an honor to associate with a brand whose mission inspires people to become the best possible version of themselves" (Instagram: @Reebok, September 2017).

The results show that each brand strives to have a following as the content of its official Instagram profile contains photographs focused on the segments and niches in which it has market positioning and, therefore, these are considered to be valued very positively by its followers. Brand love (the number of likes) is reflected by fans following the brand daily on social networks (Moon et al., 2017). In addition, more recently, with the possibility of including videos on Instagram, brands have begun to experiment with replacing photos with videos, which generate a higher number of likes and followers than photos; therefore, it is necessary in future studies to take into account the possibility that the use of multimedia to garner followers on social networks may have greater potential to generate positive effects than photographs.

Finally, the results allow us to suppose that the followers of a brand react positively to photographs that contain content associated with their values, feelings, and belonging to tribes. Moreover, the brand plays a fundamental role as



an element that followers associate with the content and, therefore, there may be a positive effect between brand publications on Instagram and customers' brand love although this is not analysed in this study. Another aspect that is not considered in this study but that we propose for future exploration is the comments that followers make concerning each publication in which they can express the emotions, feelings, and perceptions (Lee & Chau, 2017) regarding their relationship with the brand.

## REFERENCES

- Ashley, C. & Tuten, T. (2015). Creative strategies in social media marketing: an exploratory study of branded social content and consumer engagement. *Psychology & Marketing*, 32(1), 15–27. <https://doi.org/10.1002/mar>
- Balakrishnan, B. K. P. D., Dahnil, M. I. & Yi, W. J. (2014). The impact of social media marketing medium toward purchase intention and brand loyalty among generation Y. *Procedia - Social and Behavioral Sciences*, 148, 177–185. <https://doi.org/10.1016/j.sbspro.2014.07.032>
- Batra, R., Ahuvia, A. & Bagozzi, R. P. (2012). Brand Love. *Journal of Marketing*, 76(2), 1–16. <https://doi.org/10.1509/jm.09.0339>
- Berthon, P. R., Pitt, L. F., Plangger, K. & Shapiro, D. (2012). Marketing meets Web 2.0, social media, and creative consumers: Implications for international marketing strategy. *Business Horizons*, 55(3), 261–271. <https://doi.org/10.1016/j.bushor.2012.01.007>
- Brodie, R. J., Ilic, A., Juric, B. & Hollebeek, L. (2013). Consumer engagement in a virtual brand community: An exploratory analysis. *Journal of Business Research*, 66(1), 105–114.
- Brown, Z. & Tiggemann, M. (2016). Attractive celebrity and peer images on Instagram: Effect on women's mood and body image. *Body Image*, 19, 37–43. <https://doi.org/10.1016/j.bodyim.2016.08.007>
- Casaló, L. V., Flavián, C. & Guinalíu, M. (2013). La construcción de lealtad en comunidades virtuales de marca. *Revista Europea de Dirección Y Economía de La Empresa*, 22(1), 53–60. <https://doi.org/10.1016/j.redee.2011.10.001>
- Cheung, C. M. K., Lee, M. K. O. & Rabjohn, N. (2008). The impact of electronic word-of-mouth. *Internet Research*, 18(3), 229–247. <https://doi.org/10.1108/10662240810883290>
- Delgado-Ballester, E., Palazón, M. & Pelaez-Muñoz, J. (2017). This anthropomorphised brand is so loveable: The role of self-brand integration. *Spanish Journal of Marketing - ESIC*. (21(2), 89–101.) <https://doi.org/10.1016/j.sjme.2017.04.002>
- Demangeot, C. & Broderick, A. J. (2010). Consumer perceptions of online shopping environments. *Psychology & Marketing*, 30(6), 461–469. <https://doi.org/10.1002/mar>
- Dholakia, R. R. & Uusitalo, O. (2002). Switching to electronic stores: consumer characteristics and the perception of shopping benefits. *International Journal of Retail & Distribution Management*, 30(10), 459–469. <https://doi.org/10.1108/09590550210445335>
- Erdogmus, I. E. & Cicek, M. (2012). The impact of social media marketing on brand loyalty. *Procedia-Social and Behavioral Sciences*, 58(July), 1353–1360.
- Hanna, R., Rohm, A. & Crittenden, V. L. (2011). We're all connected: The power of the social media ecosystem. *Business Horizons*, 54(3), 265–273. <https://doi.org/10.1016/j.bushor.2011.01.007>
- Kaplan, A. M. & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of Social Media. *Business Horizons*, 53(1), 59–68. <https://doi.org/10.1016/j.bushor.2009.09.003>
- Kim, D. H., Seely, N. K. & Jung, J. H. (2017). Do you prefer, Pinterest or Instagram? The role of image-sharing SNSs and self-monitoring in enhancing ad effectiveness. *Computers in Human Behavior*, 70, 535–543. <https://doi.org/10.1016/j.chb.2017.01.022>
- Latiff, Z. A. & Safiee, N. A. S. (2015). New business set up for branding strategies on social media - Instagram. *Procedia Computer Science*, 72, 13–23. <https://doi.org/10.1016/j.procs.2015.12.100>
- Lavoie, K. A. (2015). Instagram and branding: A case study of dunkin' donuts. *Journal of Undergraduate Research in Communications*, 6(2), 79–90.
- Lee, C. & Chau, D. (2017). Language as pride, love, and hate: Archiving emotions through multilingual Instagram hashtags. *Discourse, Context and Media*. (22(1), 21–29.) <https://doi.org/10.1016/j.dcm.2017.06.002>
- Lee, E., Lee, J. A., Moon, J. H. & Sung, Y. (2015). Pictures speak louder than words: motivations for using Instagram. *Cyberpsychology, Behavior, and Social Networking*, 18(9), 552–556. <https://doi.org/10.1089/cyber.2015.0157>
- Li, Z. & Tang, S. (2010). An empirical research of impacts of review system on online shoppers' intention based on TAM. 2010 2nd International Workshop on Database Technology and Applications, DBTA2010 - Proceedings, 10–13. <https://doi.org/10.1109/DBTA.2010.5658991>
- Lin, C. A. & Rauschnabel, P. A. (2016). Social media marketing: Psychological insights, managerial importance, and future research directions. In I. Global (Ed.), *Encyclopedia of E-Commerce Development, Implementation, and Management* (pp. 2–17). Forthcoming. <https://doi.org/10.4018/978-1-4666-9787-4.ch154>
- Luna, G. (2017). The influence of symbolic consumption on experience value and the use of virtual social networks. *Spanish Journal of Marketing - ESIC*, 21(1), 39–51. <https://doi.org/10.1016/j.sjme.2016.12.005>
- Moon, M. A., Khalid, M. J., Awan, H. M., Attiq, S., Rasool, H. & Kiran, M. (2017). Consumer's perceptions of website's utilitarian and hedonic attributes and online purchase intentions: A cognitive-affective attitude approach. *Spanish Journal of Marketing - ESIC*. (21(2), 73–88.) <https://doi.org/10.1016/j.sjme.2017.07.001>
- Phua, J., Jin, S. V. & Kim, J. (Jay). (2017). Gratifications of using Facebook, Twitter, Instagram, or Snapchat to follow brands: The moderating effect of social comparison, trust, tie strength, and network homophily on brand identification, brand engagement, brand commitment, and membership intention. *Telematics and Informatics*, 34(1), 412–424. <https://doi.org/10.1016/j.tele.2016.06.004>
- Raghe Ismail, A. & Spinelli, G. (2012). Effects of brand love, personality and image on word of mouth. *Journal of Fashion Marketing and Management: An International Journal*, 16(4), 386–398. <https://doi.org/10.1108/13612021211265791>
- Rauschnabel, P. A., Praxmarer, S. & Ivens, B. S. (2012). Social media marketing: How design features influence interactions with brand postings on Facebook. In M. Eisend, T. Langner, & S. Okazaki (Eds.), *Advances in Advertising Research* (Vol. III): *Current Insights and Future Trends* (pp. 153–161). Wiesbaden: Gabler Verlag. [https://doi.org/10.1007/978-3-8349-4291-3\\_12](https://doi.org/10.1007/978-3-8349-4291-3_12)
- Ruediger-Kaufmann, H., Correia-Loureiro, S. M. & Mamarioti, A. (2016). Exploring behavioural branding, brand love and brand co-creation. *Journal of Product & Brand Management*, 25(6), 516–526. <https://doi.org/10.1108/IJEBR-02-2016-0064>
- Sánchez-Torres, J. A. & Arroyo-Cañada, F. J. (2016). La percepción de satisfacción de la Red Social Virtual, un análisis comparativo. *Esic Market Economics and Business Journal*, 47(1), 145–158. <https://doi.org/10.7200/esicm.153.0471.4e>
- Sánchez-Torres, W. C. & Ortiz-Rendón, P. A. (2017). La netnografía, un modelo etnográfico en la era digital. *Espacios*, 38, 28–41. Retrieved from: <http://www.revistaespacios.com/a17v38n13/a17v38n13p28.pdf>
- Straker, K. & Wrigley, C. (2016). Emotionally engaging customers in the digital age: the case study of "Burberry love." *Journal of Fashion Marketing and Management: An International Journal*, 20(3), 276–299. <https://doi.org/10.1108/JFMM-10-2015-0077>
- Swani, K. & Milne, G. R. (2017). Evaluating Facebook brand content popularity for service versus goods offerings. *Journal of Business Research*, 79(September 2016), 123–133. <https://doi.org/10.1016/j.jbusres.2017.06.003>
- Xun, J. & Reynolds, J. (2010). Applying netnography to market research: The case of the online forum. *Journal of Targeting, Measurement and Analysis for Marketing*, 18(1), 17–31. <https://doi.org/10.1057/jt.2009.29>