



KADIR HAS UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
NEW MEDIA DISCIPLINE AREA

**WHAT SHOULD OTT BRANDS POST TO ENGAGE
WITH CONSUMERS ON INSTAGRAM?**

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MASTER'S THESIS

ISTANBUL, DECEMBER, 2018

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Submitted to the Graduate School of Social Sciences of Kadir Has University in partial fulfillment of the requirements for the degree of Master's in the Discipline Area of New Media under the Program of New Media.

ISTANBUL, DECEMBER, 2018

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Hereby confirm that this Master Thesis is my own work and that I have quoted from other studies the sources of quotations in accordance with the rules.

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ABSTRACT

BESLİ BERSU. WHAT SHOULD OTT BRANDS POST TO ENGAGE WITH CONSUMERS ON INSTAGRAM?, Masters Thesis, Istanbul, 2019

This study analyzes the most engaging content categories on Instagram. In order to understand and analyze the digital consumer engagement, Instagram content shared by two OTT brands, Netflix and BluTV will be examined. The aim of the study is to introduce an understanding on what factors indicate the essentials of a branded Instagram content created as a digital content marketing effort of an OTT brand in terms of digital consumer engagement by means of relational content analysis. The analysis takes the digital engagement metrics as a consumer feedback on the brands available on the branded Instagram content. This thesis tries to indicate whether the entrance of a new perception of social networking sites brings the brand - consumer interactivity notion to digital content marketing processes. The purpose of this thesis is to understand how should brands produce their content on Instagram in order to create high levels of digital consumer engagement. It aims to see which category of content determines the influence of the interactivity in Instagram marketing by picking two brands in OTT industry.

Key Words: Digital Content Marketing, Digital Consumer Engagement, Social Network Sites, Engagement, Instagram, Netflix, BluTV

ÖZET

BESLİ BERSU. WHAT SHOULD OTT BRANDS POST TO ENGAGE WITH CONSUMERS ON INSTAGRAM?, Yüksek Lisans Tezi, İstanbul, 2019

Bu çalışma OTT markalarını takip eden Instagram kullanıcılarının en çok etkileşime geçtiği içerik kategorilerini ortaya çıkarmayı hedeflemektedir. Dijital tüketici bağlılığı ve katılımını anlamak ve analiz etmek için, iki OTT markası olan Netflix ve BluTV tarafından Instagram içerikleri incelenmiştir. Markaların dijital mecralarda sürdürdüğü içerik pazarlaması çabalarının bir ürünü olan Instagram içeriklerini dijital tüketici etkileşimi bağlamında inceleyen çalışma, içerik analizi yöntemini kullanarak, bu markaların içerik planlamaları için temel bir anlayış geliştirmeyi planlamaktadır. İçerik analizi, Instagram dijital etkileşim metriklerini tüketici geri dönüşü olarak ele almaktadır. Bu tezin amacı, OTT markalarının yüksek etkileşim seviyelerine erişebilmek için ne tür içerikler paylaşabileceklerini ortaya koymaktır. Bu endüstride yer alan markaların paylaşımları arasında hangi içerik kategorilerinin dijital tüketici etkileşimi bağlamında iletişimin interaktif olmasına katkıda bulunduğunu görmeyi amaçlamaktadır.

Anahtar Sözcükler: Dijital Tüketici Etkileşimi, Dijital İçerik Pazarlaması, Sosyal Medya, Instagram, Netflix, BluTV

INTRODUCTION

From a marketing point of view, the ways of communication and collaboration between brands and the consumer has been transformed since the advent of Web 2.0 (Enders et al. 2008). Social Networking Sites (SNSs) are a contemporary way for brands to communicate with their existing and potential consumers on online territories. Consumers increase their participation in technology-based social networks while more brands are using SNSs to strategically communicate with consumers (Hall-Phillips et al. 2016, Davis, Piven, and Breazeale, 2014). As they are interactive platforms, SNSs enable brands to connect with the consumer on a daily basis (Tafesse, 2016). Brand pages on SNSs are a dedicated and brand-moderated platform for brand communication and customer interaction. (De Vries et al., 2012). Deep and lasting customer-brand relationships are possible to be built by enhancing customer engagement on social media (Kumar, 2010). The brand-generated content is the primary mechanism through which brands connect with consumers in social media (Ashley and Tuten, 2015). Furthermore, consumers can interact with brand posts in real-time using built-in response options, such as “likes” and “comments” (Kabadayi and Price, 2014); although the feed-back types may vary in different SNSs.

In order to increase brand awareness, brand loyalty and brand-consumer interaction online, the first step for brands that seek to increase consumer engagement is their communication efforts on SNSs. Hence, brands seek for the most effective

strategies to increase consumer engagement through their own social network profiles (Schamari and Schaefer, 2015). Accordingly, it has been proved that consumers engaging with brands on SNSs, feel stronger connection with the brand (Calder, Malthouse & Schaedel, 2009; Chang & Fan 2017). Therefore, the SNS consumers are more likely to participate in brand communities (Algesheimer et al., 2005) so they are more likely to provide feedback for innovation to the brand (Kumar et al. 2010).

Recent studies suggest that SNSs are perceived as a platform to make online purchases in addition to simply communicating with firms and brands by the consumer (Barnes 2014, Chen and Shen 2015, Haslehurst et al. 2016, Bianchi et al. 2017). The majority of the academic studies laid their focus on the medium Facebook when it comes to digital marketing, especially social media marketing (Goor, 2012). On the contrary, industry practices urge academic-proven research on Instagram marketing under the reality that the number of brands utilizing Instagram has raised significantly (Stelzner, 2014). Moreover, Stelzner (2014) added that industry practices urge academic-proven research focusing on marketing efforts on Instagram as a result of the number of brands utilizing Instagram increased significantly.

In creating an effective content marketing strategy on SNSs, especially on Instagram where the branded content have a very high impact as consumers are in an active and voluntary manner interact with the brand page, consumer engagement in brand profiles on SNS: Instagram. As suggested in Hollebeek et al. (2014) DCE, must be studied to understand the motives of consumers to engage with brands in SNSs.

For Academic Research focusing on the marketing point of view in the field of Digital Consumer Engagement (DCE), the focus is mostly on the adoption to digital environments (Gavilanes, Flatten & Brettel, 2018; Brodie et al., 2011; Calder, Malthouse & Schaedel, 2009; Chu and Kim, 2011).

Even though Digital Content Marketing (DCM) related studies have attempted to classify content, only a few have done so from the perspective of profit-oriented brand communication. For instance, José Manuel Gavilanes, Tessa Christina Flatten & Malte Brettel (2018) conceptualized a model of categorization of digital content in terms of DCE for Facebook content to indicate the most successful categories to share on the platform to reach higher levels of engagement.

Although the previous research indicates the essentials to a successful Facebook content, it is important to establish what leads to an engageable content on another SNSs such as Instagram where responses of the consumer to brand messages become more interactive and more visible. Moreover, the academic research remains limited on observing DCM assets of brands on Instagram, not mentioning expanding the analysis deeper into a specific business environment such as over-the-top media (OTT) industry.

This thesis attempts to expand current Instagram knowledge into the DCE context of brand-customer relationship by taking brand-customer public interactions into consideration. Gavilanes, Flatten & Brettel (2018)'s approach of measuring DCM efforts of brands will be a path to examine the DCE on Instagram for branded content in terms of DCE in this thesis.

The relationship of DCE and DCM, in practice, will be examined by using the public

data of two brands in the OTT industry, Netflix and BluTV, under corresponding Instagram metrics (likes, comments, engagement rates) on branded posts as engagement measures.

The engagement metrics of branded content categories suggested in José Manuel Gavilanes, Tessa Christina Flatten & Malte Brettel (2018) for Facebook content will be applied to Instagram content. This research will contribute to the academic work in this area by questioning content marketing endeavours of brands on Instagram while expanding the content analysis practices into specific business environments and in the same industry relationally. Moreover, the academic literature will be expanded through the content analysis on Instagram usage of brand by identifying the DCE levels created via brand experience presented in branded content on Instagram profiles when taking into consideration the theoretical background of this research. To create a map for the structure of this thesis, the chapters are explained below.

Chapter 1, Review of Literature, provides information about the background of the study, definition of key terms, marketing in digital era, SNSs as an instrument of digital content marketing, previous literature indicating the (DCM) and Digital Consumer Engagement (DCE) fields regarding SNSs.

In Chapter 2, the theoretical frameworks DCM and DCE will be examined in terms of digital content marketing and then as a medium Instagram, is introduced. The general information about the application and its role in marketing will be discussed in this chapter.

Furthermore, Chapter 3, provides a detailed description of the research methodology followed in the current study. The chapter is divided into three sections. The first

section presents the objectives of the study where hypothesis and research question are formed. Secondly, the brands as focus of the study, Netflix and BluTV, are described briefly with the reason why they are being chosen. The third section concentrates on research, frameworks, tools and methods of analysis and limitations. Findings are revealed in Chapter 4, where the statistical analysis of the data collected on Instagram for both brands Netflix and Blu TV

Finally, a summary of the results is given in Chapter 5 with overall discussion in regard to the main approaches addressed in the literature review



CHAPTER 1

REVIEW OF LITERATURE

The research on application of social media regarding branding efforts in marketing is rapidly accumulating (Gensler et al., 2013). Although the number of researches in this field rapidly growing, far-reaching answers to some fundamental questions are still missing, such as what content elements make a digital content effective in terms of brand strategy (Lamberton and Stephen 2016). This thesis aims to take a step further in the research gap by taking customer-brand interactions into consideration by examining branded content shared on their Instagram accounts in terms of engagement regarding the content categories. This burgeoning body of research can briefly be summarized along two dominant theoretical perspectives: Digital Content Marketing (DCM) and Digital Consumer Engagement (DCE)

1. MARKETING IN A DIGITAL ERA

The shift to social media is bigger than ever and influential individuals, brands are rapidly emerging in the area with no global restrictions and has caused fundamental changes in the landscape of marketing and social media platforms have now become a natural part of companies' marketing strategies (Kaplan & Haenlein, 2010; Zahoor & Quereshi, 2017)

Advertising is the point where creativity, business interest, needs of the consumer and regulation meet (Lohana, 2011). It is an effort to persuade customers and to actively

attempt to change or modify their attitude towards the brand (Solomon, 2002). Since the very beginning, advertisers are confronted with two main challenges reaching consumers: scarce resources and competition for attention. Scarce resources are often understood as advertising budgets that put practitioners under pressure to make efficient allocations to specific channels or media (Naik and Peters 2009; Vakratsas and Ma 2005); yet it also refers to the time and effort to create, manage, optimize and distribute quality branded content.

The spread of social media has changed consumer buying behavior as well as the way in which information is exchanged between companies and consumers (Sudha & Sheena, 2017; Virtanen, Björk & Sjöström, 2017; Zahoor & Quereshi, 2017). It can be said that one of the major changes on traditional marketing was determined by the emergence of digital marketing which required a reevaluation of the marketing strategies of companies willing to remain competitive in the new digital era.

2. SNSs: AS AN INSTRUMENT OF DIGITAL MARKETING

With the advent of Internet and after the SNSs, the setting of daily interactions of people have quite changed. To some, social media started as early as 1996, with the creation of the instant messaging system ICQ where people could send and receive text messages online. (Borders, 2009). It is surely beyond hope that ICQ was offering an entrance to a whole different social setting; yet with the invention of “Web 2.0” SNSs such as Friendster in 2002 started to change that setting more and more (Borders, 2009). According to Kaplan & Haenlein (2010), Web 2.0 is the technical foundation and platform of Social Media development.

On the other hand, it can be said that the actual rise was when Mark Zuckerberg

founded Facebook in 2007. After the invention of Facebook, numerous SNSs such as Tumblr, Pinterest, Twitter, Instagram, Youtube, Google+, LinkedIn, Snapchat, Reddit, 4Chan, Flickr and more began to dominate the everyday life throughout the world. SNSs serve a variety of functions combining the interpersonal and mass communication formats all together. There is a free flow of information detached from the geographic boundaries and the usage has been experiencing a major growth every year. According to Raacke & Bonds-Raacke (2008), are the most popular and fastest growing types of internet sites (Nielsen-Wire, 2010): Social network sites (SNS).

Kaplan and Haenlein (2010) defined social media as “a group of internet-based applications that build on the ideological and technological foundations of Web 2.0, which allows the creation and exchange of user-generated content” (p. 61). To Danah Boyd, SNSs are “social network sites as web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system. The nature and nomenclature of these connections may vary from site to site.” (Boyd, 2007, p. 211). The “others” can also refer to brands on SNSs such as Instagram, Facebook, Twitter and YouTube.

Moreover, Jue et al. (2010:4) defines social media as referring “... to the many relatively inexpensive and widely accessible electronic tools that enable anyone to publish and access information, collaborate on a common effort, or build relationships.” Social media, as online channels for sharing and participating in a variety of activities, represent an increasingly important way for brands to

communicate with attractive audience segments (Murdough, 2009).

In fact, customers use social media over the purchasing process to collect information, to evaluate alternatives or even over the post purchase interaction such as posting their own experience on the social media (Drews and Schemer, 2010). According to Powers et al. (2012), above 20% of customers stated that social media is a key information source in the process of purchasing new products.

The focus attention on social media research is how such applications executed and adopted with success (Billings, 2014; Hardin, 2014; Hutchins, 2014). According to Hutchins (2014) understanding the role of social media over different contexts is important to contribute literature by expanding it through such important assets of social media. Dwivedi et al. (2015) mentioned that the vast majority of social media studies were observed to be within the marketing area. Tuten and Solomon (2015, p. 21) stated that the utilization of social media technologies, channels, and software is to create, communicate, deliver and exchange offerings that have value for an organization's stakeholders."

Indeed, the social media concept has been adopted over a wide range of different contexts. Yet, as the focus of the current study is the implication of social media in the marketing context, there is a need to address it by marketing perspective. Therefore, in this thesis, social media is defined as "a dialogue often triggered by consumers/audiences, or a business/ product/services that circulate amongst the stated parties to set in motion a revealing communication on some promotional information so that it allows learning from one another's use and experiences, eventually benefitting all of the involved parties" (Dwivedi et al. 2015, p. 291).

Above all, understanding social media represent an attractive field to both professionals and researches (Gironda and Korgaonkar, 2014). So as to examine marketing efforts, numerous studies have addressed the role of social media in predicting the advertising activities (De Keyzer et al., 2015; Rejón-Guardia et al., 2016; Lee and Hong, 2016; Lin and Kim, 2016; Okazaki and Taylor, 2013; Swani et al., 2016; Wu, 2016). The brand perspective of SNS usage is investigated by Bernritter et al. (2016); Moro et al., 2016; Shi et al., 2016; Harrigan et al., 2017; Karaduman, 2013; Luo et al., 2015; Nguyen et al., 2016; Enginkaya and Yılmaz, 2014; Saboo et al., 2016; Saboo et al., 2015.

The customer point of view in terms of social media adoption is also a popular area in the field (Alarcón-del-Amo et al., 2016; Poba-Nzaou et al., 2016; Putzke et al., 2014; Lacka and Chong, 2016; Shokery et al., 2016; Gironda and Korgaonkar, 2014; Gummerus et al., 2012). The customer relationship management is tested by the practices of usage of the social media. (Maecker et al., 2016; Agnihotri et al., 2016; Xu, 2017).

Another approach of marketers examined the influence of social media in terms of electronic “word of mouth” (Teng et al., 2017; Viglia et al., 2016).

Indeed, there are a number of studies that have examined the relevant issues of social media over the consumer behavior context (Hamilton et al., 2016; Zhu et al., 2016; Bianchi and Andrews, 2015; Gironda and Korgaonkar, 2014; Wang et al., 2012). Yet, less attention has been paid to examine the role of social media from the marketing management perspective as mentioned by Bianchi and Andrews (2015) and Leeflang et al. (2014).

1.3 DIGITAL CONTENT MARKETING

Digital marketing is a use of digital technologies to create channels to reach potential recipients to achieve the business goals through more effective fulfillment of the consumer needs.

According to Rowley (2004), marketing communications in online environments is associated with creating presence, creating relationships, and creating value. The pressure of digital presence leads the marketers to one conclusion and content marketing has become the key of a successful online marketing campaign and the most important tool of the digital marketing as mentioned at Gong, Stump and Maddox (2013, p. 220) “over the past decades, content marketing has become one of the most efficient forms of marketing by leading brands”.

Content marketing can be defined as a management process where a firm identify, analyze and satisfy customer demand to gain profit with the use of digital content through electronic channels (Rowley, 2008), and the purpose of it is to “draw in leads and supplement brand credibility” (Silverman, 2012; p 14). According to Patrutiu Baltes (2015, p. 117), “content marketing is the present and especially the future of digital marketing and inherently to marketing in general. Therefore, a digital marketing strategy cannot be successful without having a quality content marketing.” Godin (2007, p. 34) notes that content marketing “is the only marketing left”. It has recently become a fast-growing market strategy with the help of technological

developments.

Nowadays, “content marketing” is a term one cannot escape from yet indeed, “content marketing” is a relatively young term. The term "content marketing" was used by John F. Oppedahl in 1996. (Patrutiu Baltes, 2015) In 1999, author Jeff Cannon stated that “in content marketing, content is created to provide consumers with the information they seek” (Gupta, 2015).

As explained at Du Plessis (2015) until the emergence of digital marketing the term content marketing was not actually referring the marketing efforts since the digitalization of marketing allowed companies to use a pull marketing strategy in digital platforms. As a matter of fact, the concept first mentioned made by Pulizzi and Barret (2009; p8) as: “it is the blend of both content and the marketing of that content that enables customer behavior.” Some of the relevant terms they included are: branded content, branded storytelling, information marketing, info-content. etc.

The first academic research which concentrates on digital field content marketing was made by Holliman and Rowley (2014). On the other hand, until their academic approach, there have been several surveys (Handley and Chapman, 2011), and books offering advice on digital marketing (Handley and Chapman, 2011; Wuebben, 2012; Rose and Pulizzi, 2011).

According to Joe Pulizzi from Content Marketing Institute, “content marketing is the marketing and business process for creating and distributing relevant and valuable content to attract, acquire, and engage a clearly defined and understood target audience - with the objective of driving profitable customer action” (Pulizzi, 2012, p.1). Odden (2012) defined content marketing as a type of strategic marketing means that

encompasses creating and disseminating relevant and consistent content for the target population with the aim of driving profitable customer action.

Content marketing is a marketing and business process with the aim of profitable consumer action by creating and distributing valuable and challenging content to attract, acquire and engage a perfectly defined target audience (Pulizzi, 2013). According to Du Plessis (2015), content marketing can be defined as a strategic brand storytelling technique targeting at affecting consumer behavior and engaging them with the brand conversations in earned media and the author adds that with the spread of content marketing, brands were able to publish compelling brand stories on various media channels.

Nowadays, brands are curious about engaging the use of the content marketing tool in their marketing policies, regarding the limitations of the traditional marketing communication strategy on the contrary the huge opportunities brought by the dynamics of digital marketing channels. They are looking forward to benefit using digital channels to achieve their business goals in reaching new customers and enhancing current experience. In today's digital world, content marketing is practiced by small and medium sized brands as well as large corporations such as Apple, Google, Microsoft etc.

A content marketing strategy has different aspects to success. First one is to match the message and content with the companies target audience to achieve customer engagement (Kilgour, Sasser, & Larke, 2015). However, to generate content which appeals a clearly defined audience is a process that involves an ongoing analysis of the consumer (Järvinen & Taiminen, 2016). On the other hand, brands use content

marketing to build a deeper relationship with customers using the modern digital channels by focusing on communicating (Royle & Laing, 2014) and the number of brands adding the usage of SNSs to their marketing efforts is increasing. Brands use content marketing to engage and retain existing customers, capture new readers and enhance relationships. Similarly, according to Corley II, Jourdan and Ingram (2013), the purpose of content marketing is to attract and retain customers. Besides, it offers relevant content with the aim of enhancing the consumer behavior.

The concept of DCM, the marketing of products where both the entity and the delivery of the product are digital was introduced by Koiso-Kanttila (2004). Swatman et al. (2006) refer to this as the “digital content market”. Rowley (2008, p. 518), mentions that “such digital content is an increasingly important part of the commercial landscape”.

Consequently, if brands seek to establish mutually satisfying long-term relationships with the consumer, they should seek to develop digital relationships using digital strategies that emphasize the co-creation of content and meaning. Brands, by marketing efforts, have always talked to their customers; the critical difference between past and present in this regard is that now, online communication tools allow customers to respond to brands (Mangold & Faulds, 2009).

At the beginning, companies used social media to share their advertisements, however, social media is now beyond the point to be a platform to share advertisements and more of a two-way communication platform (Kilgour, Sasser, & Larke, 2015). Digital content can be seen both as an instrument in marketing communication whereas it can be a product of the marketing mix. The interaction of the consumer with the shared

brand messages in digital era, leads to an increase in demand for content marketing” (Kosio- Kantilla, 2004; Pulizzi & Barrett, 2009).

Most noticeably, social media is a cost-effective medium allowing interactivity, collaboration and co-creation above two-way communication; integrating the communication and its distribution; providing opportunity to customization; and lastly delivering remarkable speed to the delivery of information communication and feedback (Shilbury, Westerbeek, Quick, Funk, & Karg, 2014).

Social media communication is more interactive and individualized for target audience. According to Verissimo & Borges Tiago (2014)’s conclusion, one of the marketing directors define the most important factor for the involvement of companies in digital media is that there are low investment requirements of the digital media when compared with traditional media. The cost-effective return helps the brand to achieve its marketing goals more efficiently and successfully compared to traditional tools of marketing (Leeflang et al., 2014). Moreover, digital marketing is mostly used on social media channels that today have a bigger audience compared to other traditional media channels (Forouzandeh, Soltanpanah, & Sheikahmadi, 2014).

The aspects of content on social media were defined by Peters et al. (2013, p. 287) as:

“(1) content quality, subsuming content characteristics (e.g., interactivity, vividness), content domain (e.g., education, entertainment, information), and narrative styles; (2) content valence, subsuming emotions (e.g., anger, anxiety, joy) and tonality (e.g., positive, negative); and (3) content volume, subsuming counts and volumes.”

The technological developments in the past decades have led to change the way brands communicate with their customers, there have been a shift from a one-way to a two-way communication (Rahim & Clemens, 2012; Malthouse, 2007); Therefore Rowley

(2008) indicates that content marketing is delivered through electronic channels and is way more interactive with the audience by mostly using a two-way communication compared to other marketing strategies.

Two-way communication is different from one-way communication in more than one points. First of all, it is more personalized than one-way communication, which focuses more to the mass De Pelsmacker, Geuens, & Van den Bergh (2018), it can be said that it is more familiar to interpersonal communication. Secondly, a two-way communication enables feedback and input from the audience De Pelsmacker, Geuens, & Van den Bergh.

Furthermore, the audience has an easy direct contact with the brand publishing content on the digital channels. Therefore, two-way communication enables more interaction, and higher engagement between a customer and a company (Kilgour, Sasser, & Larke, 2015). The effortless interactions in content marketing allow the consumer to be a part, and influencing the narrative content (Cronin, 2016). This enables companies to take advantage of the interactive platform and use the participatory interaction media to deliver content to the targeted audience (Kilgour, Sasser, & Larke, 2015). It can be said that the key attractor was interaction in other words, engagement.

Social media provides a platform where content marketing connects with the target audience (Ashley and Tuten, 2015). According to Halligan and Shah (2010), the use of content marketing implicates creating valuable content from the needs of potential buyers, who actively have engaged in searching information about the commodity. Therefore, creating content and using the social network channels to reach target audiences on platforms where the consumer is readily active, makes it easier to reach

your long term marketing goals such as brand awareness, brand loyalty and brand-consumer interactivity.

Today, any brand trying to be or to stay in the harsh competition on the digital market, must develop marketing content to its target audience and distribute the quality content with the help of the right social networks. This study will research the effective branded content on Instagram. According to Bartussek (2001), digital content producers must identify and serve customer needs since to Rowley (2008; p519), “DCM is the management process responsible for identifying, anticipating, and satisfying customer requirements profitably in the context of digital content”. Escobar (2016; p23) states that “to be able to identify the needs of a brands customer, active listening is required.”. Because social media feedback poses much greater and more immediate repetitional risk, it is even more important for companies to listen to it Than to call center or other traditional customer service interactions. (Smith, Wollan and Zhou, 2011).

Content marketing is a modern way to develop a long-term relationship with companies’ target audiences (Halevi & O'Hanlon, 2016). Monitorization of social media, analysis of feedback and comments, helps companies to define customer needs and interests (Järvinen & Taiminen, 2016). The metrics of engagement in Social Network Sites can be categorized as brand - consumer engagement. As explained in Ashley and Tracy (2014), “engagement is determined by the needs of consumer, and is important since customers are participants of the content created at the same time.”. According to Kilgour et al. (2015) content is correlated to attention and engagement. Moreover, and more importantly, content marketing differs from advertising in terms

of engagement, which is about engaging the potential customers in every possible way to help them solve their problems” (Ley, Pratt, & Wang, 2016). Therefore, marketing professionals should understand what specific content that is most effective for the target audience to achieve customer engagement. This leads to an increase of brand awareness, loyalty, and positive word-of-mouth for the company (Ashley & Tracy, 2014).

Despite the fact that content is one of the key points of marketing efforts in terms of effectiveness (Bertrand et al. 2010), research in the field is short when examining the relative effectiveness of branded content published on SNS platforms.

Marketers will benefit from understanding whether the creative appeals common in traditional advertising campaigns apply to branding in social media and, if so, what message strategies are most effective in achieving consumer engagement (Ashley et al., 2015).

Nguyen et al. (2015) while examining the role of social media in terms of brand innovation, mentioned that the knowledge created through social media platforms predicts brand innovation and it is assured in the study that the importance of social media as a strategic mechanism that could contribute to brand innovation.

Although the previous studies step up on understanding the fundamental aspects which should be taken into consideration by professionals and researchers on DCM over the social media platforms, there are some areas of the concept in need of investigation on researches related the effectiveness of marketing efforts addressing target audience on SNSs such as Facebook, Twitter, Youtube and Instagram. There is an obvious need to examine the impact of various research methods to provide a clear picture about social

media advertising in other words, DCM (Mangold and Faulds, 2009; Okazaki and Taylor, 2013; Steyn et al., 2011). The effect of the formats used on SNSs previously analyzed by Sabate et al. (2014) in terms of effectiveness. Similarly, de Vries, Gensler, and Leeflang (2012) studied how the vividness and interactivity of a post affects its popularity. The authors also looked at informational and entertaining content. Positive and negative types of content were differentiated in Tirunillai and Tellis (2012). The impact of the branded posts on SNSs regarding user engagement is studied by a few researches, the researches were taken likes, comments, and shares as metrics of evaluation (Lamberton and Stephen, 2016; Calder, Malthouse & Schaedel, 2009; Gavilanes, Flatten & Brettel, 2018; Cvijikj and Michahelles, 2011).

On the other hand, some studies offered a classification of the content on social networks yet the marketing perspective of profit-oriented brand communication or advertising is scarcely examined. Smith, Fischer, and Yongjian (2012) examined the consumer point of view. Other studies categorizing the types of content companies use on social networks are listed as: (Men and Tsai 2011; Parsons, 2013; Wallace, Wilson, and Miloch, 2011) yet none of the studies examine the categories of content in terms of digital consumer engagement.

One of the main focuses prior to social media marketing research is the role of attitudes and its dimensions. (Mir, 2012; Jung et al., 2016; Lee et al., 2016; McCaughey et al., 2016). This specific area of the field leads us to the conclusion that future studies should not ignore the importance of attitudes in their attempts to examine customer behavior and customer feedback on social media marketing activities (Alalwan et al., 2017).

It is stated that the hedonic aspects are a critical factor to motivate the consumer to engage in the marketing efforts on social media as examined by Carrillat et al. (2014) and Gummerus et al. (2012). Additionally, engagement has been another important asset regulate the level of consumer engagement in the social media environment. Hence, As Alalwan et al. (2017) suggested,.future studies should consider examining how such factor could have an influence on the customers' feedback for the marketing actions in SNSs.

4. DIGITAL CONSUMER ENGAGEMENT

According to Higgins (2006), engagement is a second phase of experience beyond the hedonic source of experience resulting from a motivational force to action or no action. Customer engagement is behavior-based, extends beyond purchase, and has a brand or firm focus (Doorn et al., 2010). Dessart et al. (2016) suggests that consumer engagement captures consumers' psychological and behavioral predispositions to interact with brands and other users in social media.

Within the broader context of social media, 'engagement' of consumer as a concept, is gaining attraction (Gavilanes, Flatten & Brettel 2018, Calder, Malthouse, and Schaedel 2009; van Doorn et al. 2010) in the literature in marketing research for consumer brand interactivity (Brodie et al. 2011).

"DCE" and "consumer engagement" concepts have been studied under different descriptions such as: customer engagement, customer brand engagement, advertising engagement, online engagement, digital consumer engagement (Gavilanes, Flatten &

Brettel, 2018; Calder, Malthouse, and Schaedel, 2009; Hollebeek, 2011; Brodie et al., 2011).

Hollebeek et al. (2014; p154)), defined consumer engagement, as “positively valenced brand-related cognitive, emotional and behavioral activity during or related to focal consumer/brand interactions”. Another definition of consumer engagement is when consumers are driven to interact with a brand in order to strengthen their emotional, psychological, or physical investment with it (Chaffey, 2007).

Social media has been described as an effective mechanism contributing brand objectives and strategy especially in customer relationship management and involvement of the customer (Filo et al., 2015). Usage of social media by brands to is also an area in the field for information interactivity, promotion and enhancing the customers buying behaviors (Zeng and Gerritsen, 2014).

Indeed, social media is widely considered as a main source of information that consumer “could return when he is in a process to take a purchasing decision” (Hamilton et al., 2016; Zhu et al., 2016; Erkan and Evans, 2016). Moreover, “Customer Engagement” is defined by Brodie et al. (2011) as a psychological state that occurs by advantage of interactive environment, co-creative customer experiences shared with a brand.

From a behavioral point of view, Calder and Malthouse (2008) distinguish media engagement from mere liking, implying that engagement is a stronger state of connectedness between the customer and the media rather than liking alone. Consumer engagement encompasses both a motivational state that leads to a heightened involvement in online brand activities (Baldus et al., 2015). It is understandable that

brands tend to use online channels where return on advertising investment can be tracked more accurately with instant feed-back (Breuer, Brettel, & Engelen, 2011). Moreover, it has powerful implications as it transpires behaviors and actions that translate into favorable brand outcomes (Jahn and Kunz, 2012). On contrary, some studies conclude that modern consumer is more active rather than passive, roles and behaviors in specific brand-based processes have changed (Ramani and Kumar, 2008; Pagani, Hofacker, and Goldsmith, 2011).

The use of information communication technologies offers numerous benefits to consumer such as efficiency, convenience, richer and more importantly, participative information, competitive pricing, cost reduction and product diversity (Bayo-Moriones & Lera-López, 2007). SNSs tends to enhance the benefits of their usage as the user is able to communicate proactively as a consumer. Therefore, a variety of interactive practices and mechanisms have been developed by organizations to enhance their brand identity as well as their marketing performance (Leeflang et al., 2014; Filo et al., 2015; Schultz and Peltier, 2013).

Consumer engagement in SNSs leads to a stronger connection to the brand (Calder, Malthouse & Schaedel, 2009; Chang and Fan 2017). On the other hand, conventional marketing offers mostly a brand message in the flow of information with its channels consisting of print, television and radio where the feed-back is weak. However, digital channels, by their nature, offer an interactive communication, creates a platform to encourage a conversation between the brand and the consumer. As reported by Van Doorn et al. (2010) customer engagement is behavior-based, extends beyond purchase, and has a brand focus. Whereas, current literature suggests that activity on social

networks must be user-centered vs. message centered, the way can a brand effectively get its message across to the consumer while gratifying the consumer needs” (Chi, 2011, p.44-61).

In everyday life, branded contents on SNSs provide extra touch points to encourage the consumer-brand interactivity. The deepened relationship provided by SNSs helps marketers to discover common themes in consumer reactions, and influence consumers to engage with online content” (Murdough, 2009). In addition to this, according to Keller (2009) the touch-points for the brand-consumer interaction may include thoughts, emotions, perceptions, images and experiences and they create a set of brand memory on consumer perception.

Social media has changed the communication from company-to-consumer and added a consumer-to-consumer communication channel which has become very vital in marketing (Chu and Kim, 2011). Therefore, the users can seek after other consumers’ opinions about goods and services brands provide. In doing so, consumers have been shown to value peer judgments more than firm promotions, indicating a shift in the ground of persuasive power (Berthon, Pitt, Plangger, & Shapiro, 2012).

The increase in the usage of SNSs defines a fulfilling of consumption related needs for consumers such as joining a brand community, looking for product-related information, and finding support or advice while making purchase decisions (Mangold and Faulds, 2009). On the other hand, marketers have several aspects for branding within the social media landscape. These can be paid advertising, participating in social networks as a brand persona, developing branded engagement opportunities for customer participation within social networks, and publishing branded content (known

as content marketing or social publishing) in social channels (Tuten & Solomon, 2013). Additionally, the consumer is able to share their opinions on and/or share the branded content with their followers as a sign of digital consumer engagement.

SNSs such as Instagram, are platforms where consumers spend considerable time to position themselves in the intense competition environment so as to “share their voice” (Corstjens and Umblis, 2011). Although the SNS user’s main motivation is self-presentation (Kaplan and Haenlein, 2010), they share information about their brand preferences and brand related experiences via their likes, comments etc. (Wang, Meng, and Dong, 2012); the behavioral and cognitive responses, is not limited with “liking” and “commenting” on brand posts they are sharing the brand experience by creating user-generated content (Simon et al., 2013; Smith et al., 2012).

Besides the context of engagement, Hollebeek (2011) described three more facets of customer–brand engagement which are “dimensions, levels, and phases”. Moreover, the study added that engagement levels represent a specific engagement state at different phases of a relationship between companies and consumers (Hollebeek, 2011). The intensity of consumer engagement is highly dependent on the contextual conditions, such as the type of media (e.g., social networks), situational variables (e.g., advertising), and involved subjects (e.g., brand communities) (Brodie et al. 2011).

Hence, DCE is used in reference to consumers’ interaction with a brand in an online environment (Close-Scheinbaum, 2015). It is obvious that examining consumer engagement leads to a better understanding of how and why people interact with brands in SNSs (Hollebeek, Glynn, and Brodie, 2014). Moreover, the adoption of consumer engagement to digital environments have been studied in numerous

studies.(Bouvier, Lavoue, and Sehaba 2014; Brodie et al. 2011; Calder, Malthouse, and Schaedel 2009; Chaffey 2007; Chu and Kim 2011).

The prior social media literature examines the impact of social media on consumer behavior such as attitudes, purchase decision and perception. (i.e. Hamilton et al., 2016; Girona and Korgaonkar, 2014; Zhu et al., 2016; Erkan and Evans, 2016). Drews and Schemer (2010), considered the dependency of consumer to social media platforms as a source of information in their purchasing process. On the other hand, another point of view in the field concentrates on how social media influence customer attitude and purchase decision. For instance, Duffett (2015) discussed the performance and effectiveness of social media advertising activities predominantly depending on how customers could perceive and formulate their attitudes toward such activities.

Among the consumer behaviors in the engagement levels that result in a brand mention shared to the person's network, called influence impressions, are among the most desirable" (Li & Bernoff, 2008). In social media environments, consumers participate and share while engaging.

DCM efforts focusing on SNSs are crucial to a brand's digital marketing strategy. Therefore, a vast of research is focused on the brand usage of SNSs by marketing researchers (Gavilanes, Flatten & Brettel 2018; De Vries et al., 2012; Lee et al., 2016;; Mangold and Faulds, 2009; McCaughey et al., 2016; Okazaki and Taylor, 2013; Swani et al., 2016; Wu, 2016; Gensler et al., 2013; Kaplan and Haenlein, 2010) mostly concluding as a support to the role of social media in enhancing the impact of promotional activities on the customer's perception and awareness.

In a digital environment where brands seek to reinforce branding and relationship

building (Fournier & Avery, 2011), the usage of social media for branding issues was also the focus of interest for a good number of marketing researchers (i.e. Bernritter et al., 2016; Moro et al., 2016; Shi et al., 2016; Popp and Woratschek, 2016; Harrigan et al., 2017; Gensler et al., 2013; Kaplan and Haenlein, 2010). According to Filo et al. (2015), using social media platforms contributes to the ability of firms to attach customers to their own brands more. Such trend has recently received a considerable interest in many marketing studies. Muk and Chung (2014) points out the factors motivating consumer to follow a brand page; they found out that kind of utilities such as hedonic and factional are the main factors for consumer to join brand community online. De Vries et al. (2012) noted that the acceptance of the brand posts by users are strongly contributed by “vividness, the post position, and interactivity”.

The information about the brand on SNSs must be relevant to the consumer if brands seek to encourage consumer to engage with it in self-relevant ways (Schmitt, 2012). Therefore, the vast majority of the researchers in marketing field support social media as a new tool that could help organizations to sustain their relationship with their targeted customers (Alalwan et al., 2017).

According to Carrillat et al. (2014), to have positive customer attitudes and provide the consumer more intimate and pleasurable experience, hedonic aspects have to be carefully addressed in social media promotional activities. Kim and Ko (2012) examined consumer engagement on brand loyalty level by social media usage and the results showed that marketing activities on SNSs have an influence on purchase intention, customer loyalty, value equity and relationship equity; as significant positive effects.

Since the consumer use of a brand media reflects the consumer engagement with the brand (Hollebeek et al., 2014), a brand's social network site-driven gratitude is expected to work as a driver of engagement with the brand page (Simon and Tossan, 2018). Gensler et al. (2013) suggests that it is an interesting issue for marketers social media technologies enabling brands to co-create brand stories with, an among, active networked consumer through higher levels of customer-brand interaction. Recently, customer engagement research in branding and relationship marketing, which has been argued to act as a vehicle for enhancing consumer relationships, profitability and growth (Brodie et al., 2011; Hollebeek, 2011).

The ways to enhance the relationships for brands regarding consumer engagement on Facebook is examined by Gummerus et al. (2012). According to the study, there are two kinds of customer engagement behaviors – they were community engagement behaviors and transactional engagement behaviors. Furthermore, in the research, Gummerus et al. (2012) proposed social benefits, hedonic benefits and functional benefits were all proposed as key relationship benefits that customers could have from engaging with the brand on Facebook.

Another study, Pereira et al. (2014), conducted a research on how involvement of the consumer on Facebook intended to explain the impact of using Facebook on the tie between customers and brands posted on the Facebook. They added that although customers seem to be excited to follow brands on Facebook, they are less interested in keeping contact with these brands as well as to share the branded content on their own pages.” Gamboa and Gonçalves (2014) has also studied the role of Facebook on enhancing customer loyalty.

Another example on a different social networking site, Twitter, was conducted by Kim et al. (2014) examining the impact of customer brand interactivity to the extent of how much the customer involving by re-tweeting brand messages on Twitter and concluded that the consumers more likely to retweet branded message has an extent level of brand trust, brand identification, Twitter usage frequency, intention to be a member in the community, and community commitment.

The customer perspective in terms of behavior and perception has taken the attention of a good number of articles in the digital marketing field. Leung et al. (2015) notes that the behavioral intention of customer to purchase is predicted by the attitude of the customer is related to Twitter, Facebook and other organizations. Moreover into the debate, Williams and Chinn (2010), noticed that customer experience could be contributed by using social media platforms assisting brands to provide a positive presentation of their brands by contacting and interacting more with the consumer.

In line with the discussion, as Wang et al. (2012) states, the dimensions pertaining to the high degree of interactivity and personalization have contributed to both customers' experience as well as the information resources needed by customers in their purchasing decisions; indicating that the intention of the consumer in terms of purchase decision is significantly predicted by the role of involvement. Wang et al. (2012) added that consumer involvement was largely enhanced by using social media. "Whether these interactions can provide value for consumers and favor engagement with brand-hosted social media remains unclear." (Simon and Tossan, 2018 p. 175).

Gavilanes, Flatten & Brettel et al. (2018) examines the Social Network Advertising (SNA) content in terms of Digital Consumer Engagement on branded content shared

on Facebook.

Set of DCM - Content Categories Based on Previous Literature

Category	Definition	Previous Research
New product Announcement (NP)	Shows or announces new products or services (text and/or picture)	Gavilanes, Flatten & Brettel et al, 2018; Cvijikj & Michahelles, 2011
Current Product Display (CP)	Displays current product assortment and/or product characteristics (text and/or picture)	Gavilanes, Flatten & Brettel et al., 2018; Cvijikj & Michahelles, 2011; Men & Tsai, 2011; Wallace, Wilson, and Miloch 2011
Customer Feedback (CF)	Asks customers to provide input such as rating, rankings, feedback on products or issues, user-generated content, etc.	Gavilanes, Flatten & Brettel et al., 2018; Cvijikj & Michahelles 2011; Men and Tsai 2011; Smith, Fischer, and Yongjian 2012
Infotainment (IT)	Delivers information and/or entertains users with new, factual, useful, educational, and/or interesting information, funny videos or pictures, boulevard news, seasonal postings and wishes, etc.	Gavilanes, Flatten & Brettel et al., 2018; Cvijikj & Michahelles 2011; de Vries, Gensler, & LeeFlang 2012; Men & Tsai 2011; Smith, Fischer, & Yongjian 2012; Zhang, Sung, & Lee 2010
Organization Branding (OB)	Highlights organization or brand (logo, slogan, general company information, organization attributes, store network, employees, etc.)	Gavilanes, Flatten & Brettel et al., 2018; Men & Tsai 2011; Smith, Fischer, & Yongjian 2012; Wallace, Wilson, & Miloch 2011

Table 1. Set of DCM

Table 1 above indicates the definitions of previous research for the categories of content used in to classify branded content shared on SNSs applied the set of categories prepared for Facebook content to Instagram content (Gavilanes, Flatten & Brettel et al, 2018; Cvijikj and Michahelles 2011; Men and Tsai 2011; Smith, Fischer, and

Yongjian 2012; Wallace, Wilson, and Miloch 2011; Zhang, Sung, and Lee 2010). Originally, Gavilanes, Flatten & Brettel et al. (2018) evaluated seven categories of SNA content including current product display, new product announcement, sweepstakes, sales, customer feedback, infotainment, and organization branding. Yet the data used in this thesis included only five without sweepstakes and sales.

This research will contribute to the academic work in this area by questioning content marketing endeavours of brands on Instagram while expanding the content analysis practices into specific business environments and in the same industry relationally. Moreover, the academic literature will expand through the content analysis on Instagram usage of brand by identifying the DCE levels created via brand experience presented in branded content on Instagram profiles when taking into consideration the theoretical background of this research.

2. OBJECTIVES OF THE STUDY

As Ashley and Tuten (2014) suggested, branded social content can be used as advertising to influence consumer brand attitudes, in other words digital consumer engagement, and also provides consumers with content to share with their own networks. Additionally, it is proved in Gavilanes, Flatten & Brettel (2018) that DCE is an applicable form of social networks and by using relational content analyzing and operationalized to measure with a quantitative analysis method.

In order to do so, DCE measurement techniques evaluated by Gavilanes, Flatten &

Brettel (2018), DCE is operationalized to enable quantitative analysis in measuring the concept on Instagram content. As concluded at the study, “the “likes” on a post could measure whether the branded content is being received with a positive attitude and so will increase cognitive and affective elaboration.” (Gavilanes, Flatten & Brettel, 2018, p. 11). Moreover, as mentioned at Vakratsas and Ambler’s (1999) a high level of elaboration leads to a more engaged type of action, such as comment on Instagram.

It is known that branded content with different intensities lead to different levels of DCE as measured by clicks, likes, and comments (Gavilanes, Flatten & Brettel, 2018; de Vries, Gensler, and Leeflang 2012; Sabate et al. 2014). In this thesis, all users are accepted to have neutral consuming since the data covers the engagement of the consumer after being exposed to the brand message.

For the consumer clicking the “like” button is a form of rating the branded content positively. As mentioned in Gavilanes, Flatten & Brettel (2018; p8), “despite requiring little time or effort, clicking the “like”button represents more emotional investment from the consumers’”. Furthermore, user-to-content interactions such as “liking” are consequently classified as a middle level of online activity (Muntinga, Moorman, and Smit, 2011). In brief, liking can be considered as a positive emotional state toward the brand or the content.

As cognitive and affective processing, comments should be taken into consideration since commenting on a branded content involves “consuming the post, forming a

(positive, neutral, or negative) position about the post, deciding to express that position with a contribution, formulating an appropriate contribution, and posting the comment.”(Gavilanes, Flatten & Brettel (2018; p8)) Commenting obviously requires more time and effort than a “like” and stronger cognitive processing of the branded input (Vakratsas and Ambler, 1999). All kinds of expressions, no matter which emotion it contains, represent emotional engagement with the content (Heath, 2007). As a result, Gavilanes, Flatten & Brettel (2018) describe commenting as moderate to strong DCE, in which consumers cocreate content in a limited brand environment.

Another data set is used for examining the content categories: Engagement Rate Total. To get an idea of the magnitude of engagement per post, the number of likes and comments of each post is weighted with the size of the brands audience. Engagement rate total is calculated via the formula below to create a general meaning of the data itself.

$$\text{ERT} = [(\text{number of likes} + \text{number of comments}) / \text{number of followers}] \times 1000$$

In addition to the measurement metrics, consumer engagement theory states that the level of engagement depends on the context (Brodie et al. 2011). Moreover, different media types exhibit different levels of interactivity, expressed through the degree to which users can influence the form and content of the media environment (Steuer, 1992).

As a platform, Instagram offers the possibility to share photos and videos. According

to Daft and Lengel (1986), these media types represent different level of media richness which is commonly referred to as vividness of online content. Video content can attract more attention than photographic content since “a video is more vivid than a picture because the former stimulates not only sight, but also hearing.” (de Vries et al., 2012, p.85).

Vividness can be enlarged on social media, for instance by including videos, audio or animation (Coyle & Thorson, 2001). Adding vividness to a content stimulates different senses, influencing in turn one’s attitude and behavior (Petty & Cacioppo, 1989).

Making an analogy between the branded content shared on Instagram brand pages, a positive effect of vividness is expected, thus formulating the following hypothesis:

H1: The higher the level of post vividness, the higher the engagement level is.

SNS users are rather willing to engage with products on social networks when those products relate to their interests and hobbies (Harris and Dennis, 2011). As we know that the users of SNSs which are a part of online brand community on Instagram will be exposed to branded-content since they choose to follow the brand, they will be pleased to learn more about the existing and new products relating to their interests.

It is assumed that users engage more in OTT brand Instagram accounts as an entertainment industry brand at the weekends since they would have more time to spend on watching the provided product. Moreover, according to Iskandar and Arden (2016), the most popular day is Friday to post on Instagram. Therefore, a significant impact of Friday to consumer engagement is expected.

H2: Posts created on Friday result in higher level of engagement.

Kumar et al. (2016) suggested brand posts with current product information positively affect deeper stages of the purchasing funnel. Moreover, the authors mention current product related branded content has a significant positive effect on likes and comments. However, in OTT industry brands, current product announcements might be considered as old information. Therefore, a lower level of DCE is expected when current product displays are examined. Despite that, a positive impact on DCM metrics is expected for new product announcements (Gavilanes, Flatten & Brettel, 2018). Therefore, H3 and H4 are produced:

H3: Instagram branded-content announcing New Products has higher level of engagement compared to compared to one or more categories.

H4: Instagram branded-content that display current products has low levels of engagement.

While trying to create a positive relationship relying on brand-consumer interactivity, besides commercial oriented content, posts would lead to non-monetary gratification should also be created (de Vries, Gensler, and Leeflang, 2012). Users will be expecting entertaining or informative content, so they will visit the brands page more often and build stronger positive relationships with the brand (Foster, Francescucci, and West 2010); hence, a positive effect on likes and comments regarding the infotainment content is expected. The role of content in digital marketing in terms of the social media strategy is crucial when considering that consumer reaction to a product or price-related post might be different than an educational or entertaining post (Rishika

et al. 2013).

Social media introduces a 'new avenue' for two-way communication and creates 'possibilities' for more interactions between buyers and sellers if used properly (Agnihotri, R., et al., 2015). In addition to its interactive nature, social media has an interpersonal form, so normative and informative influences may work for advantage or against the objectives of the brand, depending on consumer engagement (Mangold & Faulds, 2009).

The hedonic needs, the need for an escape, aesthetic gratifications, are the robust motivators of entertainment; informativeness (need for resources and helpful information); and as a demotivation, irritation (Luo, 2002). Moreover, according to Taylor, Lewin, and Strutton (2011), the user can find branded content on SNSs such as Facebook as informative and entertaining”.

Therefore, a positive impact on likes is expected (Gavilanes, Flatten & Brettel; 2018). Moreover, if the positive attitude enough to motivate users to engage further such as comments on such posts to engage with the fun factor and escape from everyday problems, hence a positive response is expected. (Calder, Malthouse, and Schaedel 2009).

H5: Instagram branded-content that inform or entertain (Infotainment) users have the highest level of engagement.

SNS's by their nature, provide a space to brand-consumer relationship where consumer is proactive. Brand posts online are where the brand creates a conversation

where the consumer will feel more participant. Although the point of views of Gavilanes, Flatten & Brettel (2018) and de Vries, Gensler, and Leeflang (2012) in the category of customer feedback included mostly company posts with questions, another popular way of stimulating users to react to the post and at the same time gather customer feedback was taken into consideration in this thesis. According to Burmann (2010), User Generated Content is suggested as a main asset in terms of managing the consumer feedback. Moreover, this UGC might represent the customer complaint or brand fan dedication. (Burmann, 2010). Moreover, consumers may share their own opinions and/or share a branded content with their network (Ashley and Tuten, 2014). As stated by Musser and O ' Reilly (2006), in the participatory world of Web2.0 millions of users have started publishing their own brand-related content. While examining the interaction in the content category of consumer feedback, the User Generated Content re-shared by the brand was taken into consideration. Therefore, H6 is created:

H6: Instagram branded-content category Customer Feedback has high levels of engagement on digital consumer engagement.

Social media is also actively being used by brands to promote overall company and organization awareness; yet when the organizational information is not useful to end-users, the engagement rates are negatively affected. As Kelly, Kerr, and Drennan (2010) have argued that organizational branding content can be perceived as intrusive and leading to negative affective responses (Lu, 2016). Especially when the information related with the organization is not useful to consumer. On the other hand,

if a positive response is clear in terms of DCE on content category of organizational branding, an engagement level of brand loyalty level can be suggested as a rational. Since Sinha et al. (2011) found that when the knowledge of the consumer about a brand increases through social media, regardless of whether content of the brand's social communications was functional or emotional in nature, the emotional attachment increases. Therefore, Organizational Branding contents is expected to have an effect on digital consumer engagement.

H7: Instagram branded-content for organizational branding on Instagram have an impact on digital consumer engagement.

The purpose of the study is to identify the most effective types of branded-content on Instagram with the effort of content marketing in order to see which factors in a content determines the influence of the interactivity by means of digital consumer engagement.

By analyzing two brands regarding their Instagram content, this research will contribute to the academic work in this area by questioning content marketing endeavours of brands on Instagram while expanding the content analysis practices into specific business environments and in the same industry.

The academic literature will expand through the content analysis on SNS usage of brands by identifying the DCE levels created via brand experience presented in branded content on Instagram profiles when taking into consideration the theoretical background of this research.

CHAPTER 3

INSTAGRAM

Instagram is a mobile application giving photo sharing service which can be used by on smartphones and tablets. The company was launched in October 2010 by a programmer, Kevin Systrom and a software engineer, Mike Krieger.

Instagram is an online mobile platform where the users can capture, manipulate, and upload visuals. On the other hand, it is a networking service. Images are uploaded through mobile devices only, although there is a web version. Instagram recently launched the upload feature for mobile web browser only (Monckton, 2017).

As a social media platform with access to millions of future consumers, after its reveal, only in three months, December 2010, the application had one million users. Two years later the application was sold to Facebook for one billion US dollars. (Facebook Newsroom, 2012). The growth of Instagram is fueled by this rapid adoption of devices with high- functioning cameras (Salomon, 2013) since Instagram is dedicated to mobile experience.

The increase in the count of the users of Instagram have been increasing dramatically since then. Below is a diagram giving information on the number of monthly active Instagram users as of June 2018 (Statista, 2018).

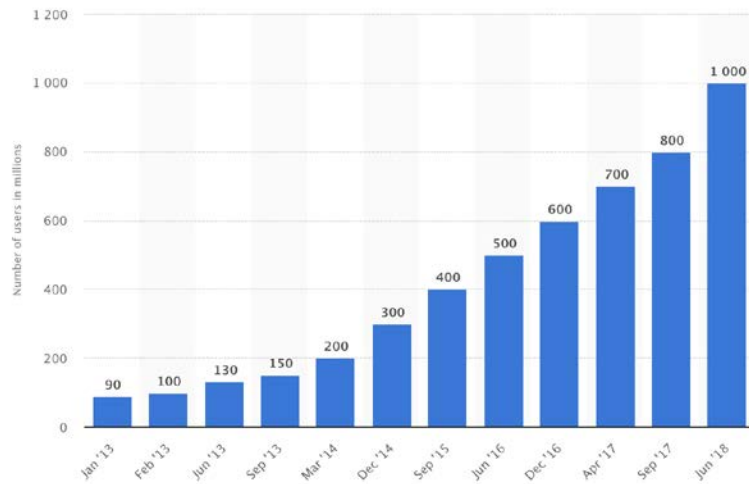
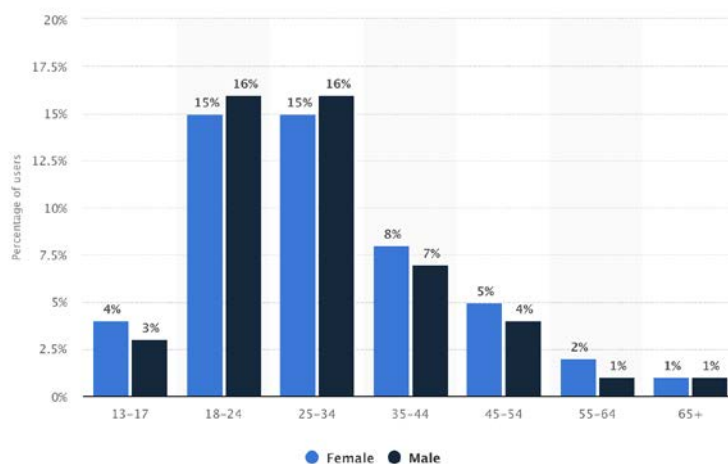


Table. 2 Monthly active Instagram users as of June 2018

Lee et al. (2015) state that Instagram has become an empowering and social networking medium that is popular among young consumers. According to Statista (2018) the most active Instagram users 21 as of October 2018, are women in the ages of 18-24 and 19-34 years are also active (Statista, 2018).

Table. 3 Gender Distribution of Instagram Users



Instagram can be thought as an online photo album. A basic Instagram content contains a text message, a visual and hashtag(s). Each user creates a personal profile on

Instagram where they can instantly share photos and or video clips from their photo album. The user can edit the photos through the application, add a caption and one or more hashtags, so-called keywords to highlight the content. All users are able to search hashtags to learn about the trends under that keyword. In the front page called the flood, is listed with the most engaged users' content. Once you follow an account, their posts are automatically appear on this page. All activities of the followed accounts can be tracked on the "following" section. The "explore" page is personalized for your account to serve similar content based on your likes/followed accounts. Additionally, users can share their photos from Instagram to other SNS.

According to Miles (2014, p. 12), "(1) Instagram is the first social network that grew to massive scale without a desktop version. It's a mobile native. (2) Instagram can easily be your entry into mobile marketing. (3) Instagram is a social media platform that doesn't require very much conversation. (4) Instagram uses the hashtag system of categorization, similarly to what Twitter, Google+, and Pinterest use."

According to Lee et al. (2015), Instagram serves as a channel where users, both consumers and brands, communicate with others through images rather than text. As one of the SNS, Instagram allows customers to reveal themselves highly while sharing variable forms of media (Kaplan & Haenlein, 2010), including images, videos, texts. According to Phua, Jin and Kim (2017), Instagram is one of the fastest growing social media platforms and compared to other platforms it has highest engagement levels. SNS' connectivity, referring to the user interactions which are connected like conversations, (Larson & Watson, 2011), enables interactions among brands and their networked customer communities on Instagram. Instagram users seem likely to talk to

others about stimulating content (Wallsbeck & Johansson, 2013). Therefore, it is of importance for marketers to understand the specific motives consumers have regarding their Instagram usage, how a brand can satisfy consumer needs and thereby reinforce the consumer-brand relationship (Lee et al. 2015).

In addition to the obvious popularity of the medium, the social media users are spending quite a lot time on the application itself. According to Nielsen Mobile Netview survey, people spend approximately one minute in every five minutes while using a mobile device on two applications: Instagram or Facebook. (Instagram Business Team, 2016) Moreover, Pew Research Center's Social Media Update 2016 stated that around one-third of all online adults use the platform with six-in-ten aged between 18 – 29. Around half of all the users of Instagram access the application on a daily basis and 35 percent access it several times per day (Greenwood, Perrin and Duggan, 2016).

Instagram marketing refers to a set of customer-oriented activities under digital marketing as a means of content marketing designed to maximize the brand's profit and achieve sustainable competitive advantages through Instagram as a communication channel to create a relationship between the consumer and brand. Instagram is a critical social network site to digital marketing strategies.

According to a study by Elliot (2014) for Forrester, according to business marketing and technology management specialists, Instagram were found to be the leading big social networking site in terms of social engagement. Elliot mentioned Instagram as the "king of engagement" in the study although the engagement rates declined till today, yet the medium is still powerful in terms of creating a relationship and

interaction between the user and brand in terms of engagement. According to Rival IQ's latest research comparing Facebook, Instagram and Twitter in terms of engagement on numerous industries, Instagram still has the highest engagement rates. Instagram remains a user database of more than 1 billion active users monthly as of October 2018 and "a high engagement rate" according to Maeve Duggan (2013), which makes marketing effects immediate. It is important to remember the fact that the majority of users on the site check in on a daily basis; According to Instagram, 500 million+ Instagram accounts worldwide are active every day. (Instagram Business Team, 2018).

Youtube is not included in this research since it is easier to create a content for the brand to publish on Instagram compared to Youtube, as a result the frequency of published contents are higher on Instagram. As explained in Miles (2014, p. 43), "in terms of influencing followers, Instagram's image-based sharing is not nearly as powerful as video messages, yet it is much simpler to take a nice product shot than it is to shoot and edit a video."

The platform particular can give customers a personal view into the company and can create a sense of community among the followers since it is the user's choice to follow a brand's account. Moreover, to create a sincere relationship among the consumer - brand, for example "on Instagram is easy to share the brand story and give a behind the scenes look at how the company is managed." (Zimmerman, 2013, p. 293).

When Instagram related studies considered, there is also a small number of academic researches so far. The general point of view to field includes the general usage, cultural indications of Instagram, and marketing efforts and public relations. Most of the

related work concentrates on cultural impacts rather than commercial efforts.

Yuheng Hu (2014) examined general usage in terms of classifying the photo content and user types. The user behavior is examined by Silva et al. (2013) characterizing the user on Instagram as a participatory sensing system to understand cultural behaviors. The future of professional photojournalism under widespread usage of mobile and instant photo sharing applications are discussed at Alper (2013). Hochman & Schwartz (2012), presented how Instagram could be used to predict individuals' activities in particular locations and time periods in aspects of society, culture, and politics. Hochman (2013) after the first study, provided a framework to analyze the location based visual information flow on Instagram. Morlot (2013) discussed Instagram from a photographic perspective by comparing Instagram photography and analog photography.

Although Instagram is a part of daily lives of the brands and the consumer, the academic research concentrated on digital marketing on Instagram is limited. The Instagram related studies can be classified into three perspectives: the application of traditional branding strategies to Instagram: a comparison of brand types (Goor, 2012; Hassan, 2014), what types of content should be posted on Instagram profiles of brands (Wallsbeck and Johansson, 2014; Bern and Niman, 2014) examined the issue based on consumer preference and finally the third: how brands have been utilizing Instagram commercially in general (Bergström & Bäckman, 2013). As a conclusion, the Instagram academic research in the marketing perspective is concentrated on the brand usage of Instagram or user preferences. Studies remain limited in examining the effectiveness of different types of content.

CHAPTER 4

METHODOLOGY OF RESEARCH

The new ecosystem with the advent of internet and the development of its technologies such as SNSs, “the convergence of different mediums has also changed the audience's approach to television.” (Ünal, Binark & Çetindağ, 2018; p22).

4.1 THE FOCUS

Curtin (2009; p12) describes television in the digital era as a matrix media and the definition has notes on the complexity of online platforms which are way more interactive in exchanges, they offer multiple sites of productivity and diverse modes of interpretation and use. Even though the exact timing of consumer's shift from television to online channels such as Netflix is hard to pinpoint, modern television on online channels “can be understood as an era of matrix media where viewing patterns, branding strategies, industrial structures, the way different media forms interact with each other or the various ways content is made available shift completely away from the television” (Curtin, 2009; p12).

To Jakob Bjur (2012), the death of television remains in theory. In contrast, the television audience becomes even more individualized, and this individualization has

increased steadily with network technologies. In part, “the executives and creatives of TV industry needed to re-calibrate daily practices, audience measurement techniques and revenue-sharing formulas, but at a deeper structural level they needed to rethink the spatial logic of electronic media.” (Curtin, 2009; p12). In this ecosystem, the television industry now creates specific content for certain programs and directly interacts with viewers through social media platforms. (Ünal, Binark & Çetindağ, 2018).

Following this discussion, it can be said that television broadcasting is moving from classical television broadcasting to interactive television broadcasting (Ünal, Binark & Çetindağ, 2018). As well as the change in the production processes, the consumption processes have changed.

David Marshall (2010) has particularly drawn attention to the multi-platform structure of television broadcasting. With this structure, the viewing experience has changed, where a new viewing experience can take place at different times and different locations, with different screens. As one can understand profoundly, digital convergence reaches audience via different platforms. New mediums such as smartphones, tablets, and notebooks that enable multi-screen activity called social TV and new platforms of social media such as Twitter, Facebook, and Instagram constitute the main characteristics of this new media ecosystem (Ünal, Binark & Çetindağ, 2018).

Television broadcasting is positioned in the new broadcasting ecosystem now takes

place through multiple media platforms where television broadcasting in the new broadcasting ecosystem now takes place through multiple media platforms. (Ünal, Binark & Çetindağ, 2018). OTT is a medium used for delivering media content using the Internet. A service platform built on the Internet that provides video streaming (e.g., BluTV, Netflix) or communication service (e.g., line). For OTT TV as an example, the audience enjoys video application service through the Internet, which makes OTT TV a broadcasting platform independent of traditional means. Hence, OTT TV is an alternate for cable TV and vice versa, and its explosion or bust has effects on the number of cable TV subscribers and as follows, the revenue (Liu and Chuang, 2015).

As mentioned before, the television industry and all in all the home entertainment industry has changed significantly in the last few decades. “Newcomers in the fields of broadcasting and content delivery, OTT content means online delivery of video and audio without the ISP being involved in the control or distribution of the content itself. The traffic is not managed (Busson et al., 2016, p. 17)”.

As a result of the widespread use of internet and not to mention the improved attributes of the service (speed and reliability), consumers today have much more control over their content comparing before. Today OTT services provide access for consumers to most of the same digital content what traditional TV provides. but the provided service is significantly different.

Despite the fact that the OTT industry is similar with the Pay TV industry, especially

with the Internet Provided TV services using the network of telecom companies, it is not correct to categorize OTT services under the Pay TV services. According to Sheffer (2015), the essential difference is while Pay TV companies use their own networks or infrastructure to delivery their services, in OTT, content is delivered through the Internet using a network managed by another company. Therefore, there is a difference regarding their costs. OTT service providers mostly plan their costs to provide whereas Pay TV providers have significant costs related to their infrastructure as well.

Netflix and BluTV are good examples of OTT as it requires internet connection provided by the network operator, but the service is offered by a third party. Generally, OTT category includes several different services such as music or video streaming, and peer-to-peer services – however, this study will only focus on the video streaming segment.

As mentioned in Tekin Bilgin (2018; p102), “OTT services are among the most popular communication services that have created a long-lasting debate in scholarly articles, reports, and policy documentation processes”. Yet, the effectiveness of branded content of OTT industry on SNSs is a limited area in terms of academic research. Although Jacobs (2011) argues that digital television threatens the universal experience of television’s social function. Jenner (2014) concludes that social interactions is hardly gone as viewers are still likely to discuss their viewing experiences however, the socializing happens online as one’s viewing behavior is shared on SNSs.

4.1.1. NETFLIX

The American OTT service provider Netflix, Inc. is founded in 1997 in California by Reed Hastings and Marc Randolph. The company's primary business is its subscription-based streaming media service which offers online streaming of a library of films and television programs, including those produced in-house. (Lusted, 2012; Pogue, 2007).

Netflix's customers are segmented by their behaviors of viewing media as traditional DVD viewers and online streaming customer. In terms of demographic features, Netflix has a user group of young adults aged 18-24 as well as families. Thus, Instagram is an ideal marketing channel to reach this young adult group (Jenner, 2014). According to Netflix (2018), as of October 2018, Netflix has 137 million total subscribers worldwide.

Netflix builds its own brand, a premium online channel independent from more 'traditional' forms of channel branding in network and cable television with even smaller 'niche' audiences with the autonomy to build their own schedule (Jenner, 2014).

In the beginning, the company's model was consisting of online DVD rental and rental by mail. In 2007, Netflix announced the introduction of their video-on-demand services (Jenner, 2014). Moreover, Netflix entered the content-production industry in 2012, debuting its first series Lilyhammer. By 2016, Netflix launched its service

globally, simultaneously bringing its Internet TV network to more than 130 new countries around the world including Turkey (Netflix, 2016). As of November 2018 Netflix Turkey's Instagram account has 551k followers.

4.1.2. BLUTV

Two initiatives should be mentioned when it is a discussion about OTT services regarding web hosted video content developed in Turkey. "The first is Blu TV, which has been active since January 2016 and is owned by Doğan Holding and the second one is Puhu TV which has been active since December 2016 and is owned by Doğu Holding." (Ünal, Binark & Çetindağ, 2018; p128).

In the beginning, BluTV was free of charge, users could watch content both with or without a membership. Yet, to reach the content the user has to create a membership and pay 14.90 TL/month for the subscription. On the platform, one can watch Turkish and international content such as films, sports content, serials, lifestyle and adult content. The first exclusive content of BluTV is Masum, it is followed by other serials such as Yaşamayanlar, Bartu Ben etc. As of November 2018, BluTV has 412k followers on Instagram.

This thesis will examine the effectiveness of branded content of BluTV and Netflix on Instagram. Netflix is selected as an international OTT service recently produced a series in Turkey which is notable since it can be sign that they are planning to pay more attention to Turkish market. BluTV is selected as the OTT service developed in

Turkey instead of PuhuTV since it has more followers and its engagement rates determining the level of consumer engagement is higher compared to PuhuTV on Instagram.

Therefore, along with the hypotheses created, the types of branded-content contributing to the engagement levels of the branded content of OTT industry brands: in terms of DCE on Instagram will be examined.

4.2 RESEARCH

4.2.1 RESEARCH FRAMEWORK

This study tries to find “how” and “what” leads to digital consumer engagement and find out the patterns about improving content marketing efforts of brands on Instagram to engage customers. The researcher has no relation with brands’ Instagram accounts’ management processes, as well as available consumer behavior towards particular posts.

4.2.2 DATA ANALYSIS PROCEDURE

The unit of analysis was made on an Instagram post made by both brands on the official profile; the post could be an image or a video. While making the analysis both the image or video and its caption were taken into consideration.

The data utilized in this thesis were all directly from brands’ Instagram profiles. The

data collection was input manually from the information shared on each brands official Instagram accounts: BluTV and NetflixTurkiye. The collection process was done via Instagram app itself scraping. The period for collecting data was from June 2018 until November 2018.

The data was consisted of both video and photographs along with their text each creating the brand message. To examine each content category to evaluate them with their engagement metrics, both qualitative and quantitative methods were necessary. Due to the different data format, both qualitative and quantitative research methods were used in the thesis to understand complex phenomena.

4.2.3 QUALITATIVE ANALYSIS

Content analysis is defined as “a systematic, replicable technique for compressing many words of text into fewer content categories based on explicit rules of coding” (Stemler, 2001; p17). Content analysis has been widely used by marketers to analyze messages displayed to large audiences (Skalski, Neuendorf and Cajigas, 2017), and it is appropriate to quantify the cognitive consequences of communication through mass media on consumer behavior (Krippendorff, 1989).

The study will be based on relational content analysis. Relational content analysis is appropriate when the goal of the study is to structure qualitative data to make a thorough analysis of the meaning of the text and at the same deductively explore if relationships among concepts or variables, in this study DCM and DCE (Gavilanes,

Flatten & Brettel, 2018; Bansal and Corley 2011; Carley 1990; Neuendorf, 2017). Furthermore, relational content analysis is appropriate when the goal of the study is to structure qualitative data to make a thorough analysis of the meaning of the text and at the same deductively explore if relationships among concepts or variables (e.g., DCM and DCE) are present as predicted by hypotheses derived from previous research (Gavilanes, Flatten & Brettel, 2018; Bansal and Corley 2011; Carley, 1990; Skalski, Neuendorf and Cajigas, 2017).

Different from standard content analysis, in relational content analysis both quantitative and qualitative tools of research methods will be used. In other words, the qualitative data collected from each brand's Instagram account were analyzed to structure the content in categories for a conceptual analysis was made to examine the frequency of the given content categories. The primary characteristics to identify each digital content marketing effort were interpreted and coded with qualitative analysis methods for subsequent quantitative analysis. Therefore, the relation between each content category will be examined by its performance regarding DCM and DCE.

4.2.4. QUANTITATIVE ANALYSIS

The second stage of analysis is where the performance of each content category was examined by quantitative methods according to the digital consumer engagement metrics such as likes, comments and engagement rates. The engagement rate formula is presented in the measurement base on the number of followers, likes, and comments. In this stage, quantitative methods were used to analyze the relation between DCM

and DCE (Carley, 1990).

Quantitative methods are needed to enhance the research since Neuendorf (2017) concluded that to assess the influence of content on digital consumer engagement, content needs to be classified into stable categories that enable a quantitative analysis of the impact of that content on engagement metrics.

4.2.5. ANALYSIS METHODS AND TOOLS

This research will be picking up the theoretical frameworks DCM and DCE via content analysis in content marketing on Instagram. In this study, two brands in the same industry are analyzed by their content marketing efforts on their Instagram accounts.

A coder with professional background in content marketing coded the data set, additionally, the coder was trained on the coding instrument and the category set in details.

To facilitate coding, a coding instrument for Facebook content was prepared by Gavilanes, Flatten & Brettel (2018). The categorization is re-evaluated for OTT brands to examine the DCE levels of content types on Instagram, branded posts published for a six-month period were investigated in terms of DCM.

According to Ashley and Tuten (2015) in social media, a two-month window is long enough for a wide variety of brand posts to be observed. Tafesse (2016) concluded

that two months' worth of brand posts would provide a reasonably accurate picture of the sample brand pages. Yet, to examine the engagement levels of content types on Instagram deeply, branded posts published for a six-month period (i.e., September and October 2018) will be analyzed.

In total, 426 posts were coded and they were all attributed to at least one of the proposed categories, confirming that the coding scheme was comprehensive and that proposed the categories were well specified. Noting that accessible data of brands were limited with the information shared in public about the branded content especially comments and likes.

The IBM SPSS (Statistical Package for the Social Sciences) Statistics program were used to code the material gathered in the content analysis. IBM SPSS Statistics is a program where researchers performs analyses and draws conclusions more accurately when working with complex relationships with data (IBM, 2012). It covers numerous tests of statistical analyses, filtering and preparing data for the analysis, builds various charts and more important than others, analyses relationships between two and more variables, classifies data and creates clusters. For data visualizations, the open source software R is used, due to its powerful visualization capabilities. R offers an environment for statistical computing and graphics, widely used for it's benefits worldwide, additionally it is gathering important attention of social scientists nowadays. The ggplot2 package of R ise used for constituting graphics of the data analysis in the thesis.

All transformed quantitative data is transferred to SPSS afterwards in order to construct a categorized structure.

4.2.6 LIMITATIONS

Due to Instagram's API restrictions, the information shared in public about the user posts is limited with comments and likes. Shared brand posts cannot be tracked due to medium's boundedness therefore brand advocacy could not be examined in the thesis.

The scope of the study can be extended in subsequent research examining the impact created on the consumer, directly from individuals affected by situation by the contents of the selected brands on Instagram. Also as Srinivasan, Rutz, and Pauwels (2016) further argued that online consumer activity metrics are both marketing levers and outcome metrics in the path to purchase, the return of the marketing effort in terms of sales could be an asset to deeply understand the success of the content marketing strategy of the brands.

CHAPTER 5

FINDINGS

5.1 INTRODUCTION

Regarding the data collected from each brands' Instagram accounts, there are five content types shared, the content types are video and photograph.

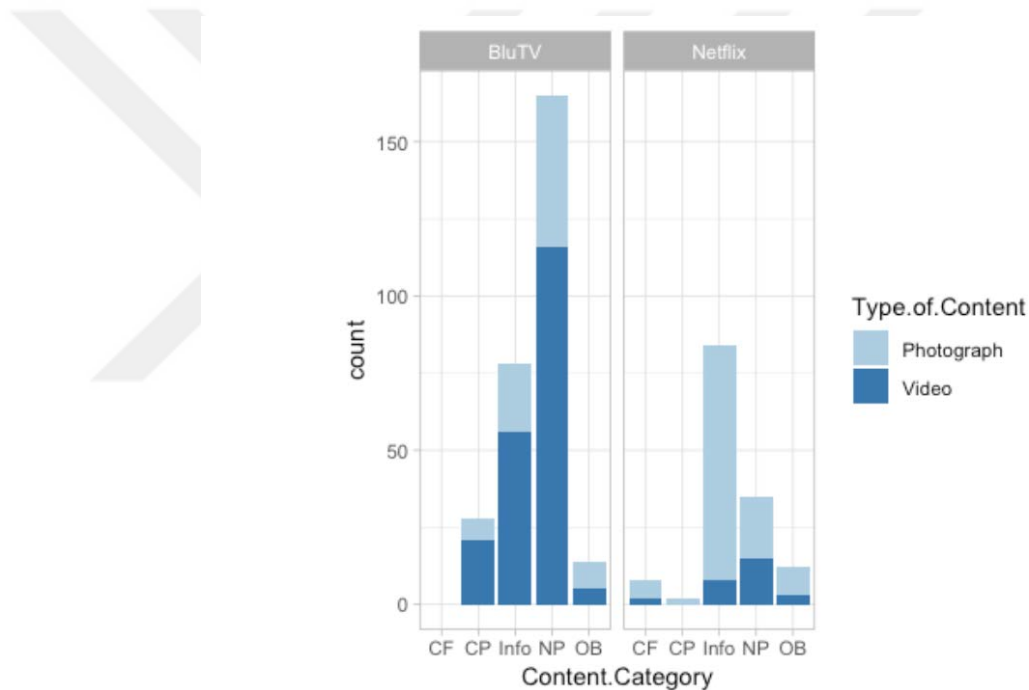


Figure 1. Type of Content

Moreover, there are 150 content for Blu TV and 84 content for Netflix shared during the week-days (Monday - Thursday), 135 content for Blu TV and 57 content for Netflix shared during weekend (Friday-Sunday) with grand total, 426 content were examined.

There are 5 categories of content shared by brands which are New Product, Infotainment, Organizational Branding, Customer Feedback and Current Product. There are no available data for Customer Feedback on BluTV's account. As it can be seen from Figure 1, the most frequent content category shared by BluTV is New Product where as it is Infotainment for Netflix. The engagement rate distributions of the content categories for each brand is showed in the **Figure 2** below.

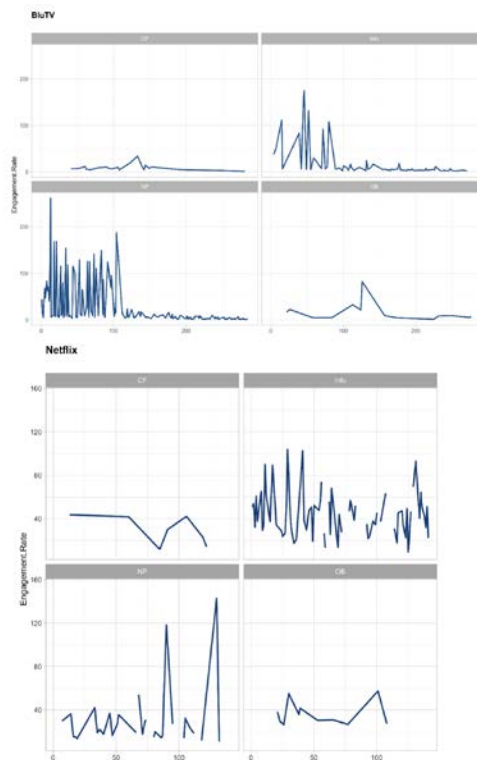


Figure 2. Content Categories Engagement Rate Distributions

By looking at their engagement rate means in the industry total, it can be said that Infotainment is the most engaged content. It is followed by Customer Feedback, New Product, Organizational Branding and lastly Current Product. (See Table 4.)

Descriptive Statistics

Dependent Variable: Engagement Rate

Content	Mean	Std. Deviation	N
Organization Branding	25.5392	19.38195	26
Infotainment	32.1564	32.61507	162
New Product	26.2931	42.37363	200
Customer Feedback	27.4959	13.79466	8
Current Product	9.9722	7.06264	30
Total	27.3500	36.09963	426

Table 4. Industry Total Engagement Rate of Content Categories

5.2 BLUTV VS. NETFLIX

Estimates

Dependent Variable: Engagement Rate

Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
Netflix	39.029	2.986	33.159	44.899
BluTV	21.149	2.064	17.091	25.207

Table 5. Standard Errors of Engagement Rates of Blu TV and Netflix

Table 5 above gives the means and standard errors of the engagement rates of Netflix and Blu TV. Beside the 95% confidence intervals with the means are also included in the table. Therefore, it can be said that it is 95% confident that the real mean of Netflix are between 33.159 and 44.899 and for BluTV this confidence revival is between

17.901 and 25.207. As a conclusion, BluTV has lower levels of DCE compared to Netflix.

Pairwise Comparisons

Dependent Variable: Engagement Rate

(I) Group	(J) Group	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	
					Lower Bound	Upper Bound
Netflix	BluTV	17.880 [*]	3.630	.000	10.744	25.016
BluTV	Netflix	-17.880 [*]	3.630	.000	-25.016	-10.744

Based on estimated marginal means

*. The mean difference is significant at the .05 level.

b. Adjustment for multiple comparisons: Bonferroni.

Table 6. Engagement Rate Comparison of BluTV and Netflix

Table 6 above shows a comparison of the the mean engagement rates of Netflix and BluTV. The result of this comparison shows that there is a statistically significant difference between the two groups and since the significance values are $0.00 < 0.05$, it can be said that there is a statistically significant difference between the two groups.

In the following table (Table 7), the overall mean of the engagement rates, the standard error and the 95% confidence interval of the overall mean of the engagements are given. As a result, it can be said that we are 95% confident that the

real mean of the overall engagement rates are between 26.521 and 33.657.

2. Grand Mean

Dependent Variable: Engagement Rate

Mean	Std. Error	95% Confidence Interval	
		Lower Bound	Upper Bound
30.089	1.815	26.521	33.657

Table 7. Overall Means of The Engagement Rates

5.3. VIVIDNESS

The distribution of both photograph and video content shared in all content categories are shown by the Figure 3 below.

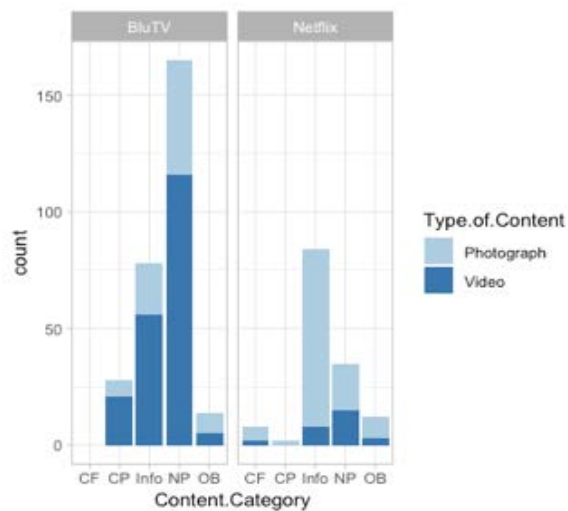


Figure 3. Content Types

Additionally, in this analysis, the effect of the independent variables of Group (Netflix and BluTV) and the impact of the day content published on the engagement rates are also checked. Week_Set 1 included Monday-Friday, Saturday-Sunday whereas Week_Set2 include (Monday-Thursday, Friday-Sunday)

According to Table 8, all data available for both brands included 200 photographs and 226 videos in total. As the results of the table suggest, the Media variable does not have any statistically significant effect on the engagement rate. ($p=0.576>0.05$).

	Value Label	N
Medi 1	Photograph	200
a 2	Video	226

Media	Mean	Std. Deviation	N
Photograph	28.3927	25.10660	200
Video	26.4274	43.61474	226
Total	27.3500	36.09963	426

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	409.815 ^a	1	409.815	.314	.576	.001
Intercept	318865.416	1	318865.416	244.287	.000	.366
Media	409.815	1	409.815	.314	.576	.001
Error	553443.133	424	1305.290			
Total	872511.520	426				
Corrected Total	553852.948	425				

a. R Squared = .001 (Adjusted R Squared = -.002)

Table 8. The Impact of Media Type to Engagement Rates

H1 is not supported by the data of BluTV and Netflix, meaning there is no significant difference between content types in the means of video and photograph?

Accordingly, **H1**: *The higher the level of post vividness, the higher the engagement level is.*, is not correct statistically.

5.4. BEST DAY TO POST

Engagement Rate			
	BluTV	Netflix	Grand Total
Weekday			
CF	-	6	6
CP	9	-	9
Info	23	46	69
NP	108	23	131
OB	10	9	19
Weekday Total	150	84	234
Weekend			
CF	-	2	2
CP	19	2	21
Info	55	38	93
NP	57	12	69
OB	4	3	7
Weekend Total	135	57	192
Grand Total	285	141	426

Tests of Between-Subjects Effects						
Dependent Variable: Engagement Rate						
Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	42698.264 ^a	3	14232.755	11.750	.000	.077
Intercept	332824.278	1	332824.278	274.774	.000	.394
Group	29382.432	1	29382.432	24.258	.000	.054
Week_Set2	5173.828	1	5173.828	4.271	.039	.010
Group * Week_Set2	3479.228	1	3479.228	2.872	.091	.007
Error	511154.684	422	1211.267			
Total	872511.520	426				
Corrected Total	553852.948	425				

a. R Squared = .077 (Adjusted R Squared = .071)

2. Grand Mean

Dependent Variable: Engagement Rate			
Mean	Std. Error	95% Confidence Interval	
		Lower Bound	Upper Bound
30.089	1.815	26.521	33.657

Estimates

Dependent Variable: Engagement Rate				
Week_Set2	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
Weekday	33.840	2.371	29.179	38.502
Weekend	26.337	2.749	20.934	31.740

Table 9. Engagement Rate Distribution of Content Category & The Impact of Publish Date to Engagement Rates

As it can be seen from Table 9, the frequency of published content category changes

when weekend and weekdays compared.

Descriptive Statistics
Dependent Variable: Engagement Rate

Group	Week_Set2	Mean	Std. Deviation	N
Netflix	Weekday	39.7040	26.89426	84
	Weekend	38.3538	18.59739	57
	Total	39.1582	23.82439	141
BluTV	Weekday	27.9766	44.93591	150
	Weekend	14.3209	31.25320	135
	Total	21.5081	39.58420	285
Total	Weekday	32.1865	39.75816	234
	Weekend	21.4557	30.13085	192
	Total	27.3500	36.09963	426

Table 10. Engagement Rates of Weekdays and Weekends.

Table 10 above, shows the overall average of engagement rate, standard error and the 95% confidence interval both for weekdays and weekends only for Week_Set2., the grand mean, and std.error, with 95% confidence intervals and also for week-days and weekends on Week_Set2.

As seen on the table below (Table 11), the means of weekday and weekend Is compared in terms of their engagement rates (sig. 0.039<0.059) for both brands, engagement rates are affected by week-day and weekend variables.

The result suggests that there is a statistically significant difference between the

weekday and the weekend ($p=0.039<0.05$). So, the engagement rates are affected by weekday and weekend variables for both brands.

Pairwise Comparisons

Dependent Variable: Engagement Rate

(I) Week Set2	(J) Week Set2	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	
					Lower Bound	Upper Bound
Weekday	Weekend	7.503 [*]	3.630	.039	.367	14.639
Weekend	Weekday	-7.503 [*]	3.630	.039	-14.639	-.367

Based on estimated marginal means

*. The mean difference is significant at the .05 level.

b. Adjustment for multiple comparisons: Bonferroni.

Tests of Between-Subjects Effects

Dependent Variable: Engagement Rate

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	13110.861 ^a	4	3277.715	2.552	.039	.024
Intercept	70933.055	1	70933.055	55.226	.000	.116
Content	13110.861	4	3277.715	2.552	.039	.024
Error	540742.086	421	1284.423			
Total	872511.520	426				
Corrected Total	553852.948	425				

R Squared = .024 (Adjusted R Squared = .014)

Table 11. The Impact of Week sets to Engagement Rates

Unlike Week_Set1, Week_Set2 has a significant effect on the dependent variable Engagement Rate. As the results of the table suggest, the variables, week_Set2 ($p < 0,05$) and the interaction between group and week_set2 ($p < 0,10$) have all statistically significant effect on the engagement rate. (See Table 12). So, from all these results it can be inferred that the day creating the difference is “Friday”. Therefore, the content published on Friday has higher engagement rates, and **H2**: “*Posts created on Friday result in higher level of engagement.*” is proved Table 11.

5.5.CONTENT CATEGORY

Figure 4 shows the distribution of content published on Instagram by BluTV and Netflix in terms of numbers. For BluTV, New Product has the highest frequency with 165 content whereas the least frequent category is Organizational Branding with 14 content.

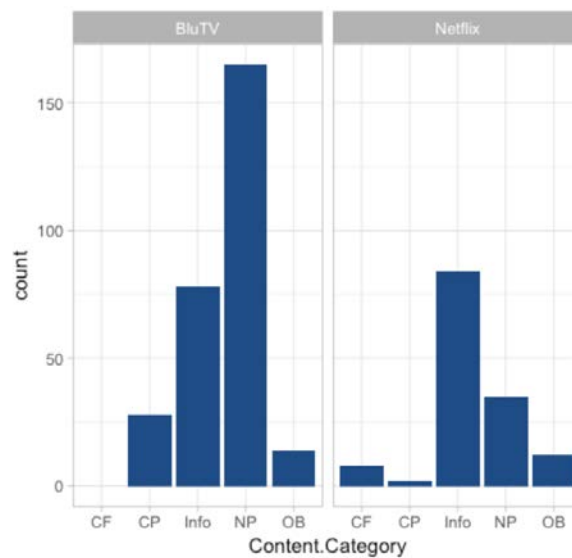


Figure 4. Content Category Distribution - Netflix and BluTV

Moreover, there is no content on Customer Feedback category for BluTV, it is only shared on Netflix. On the other hand, Netflix's star content category is Infotainment with 84 in total whereas the least frequently shared content category is New Product with 35 frequency.

To examine the impact of the content in terms of DCE based on engagement rates, the groups (BluTV and Netflix) are taken out of the context. Content category variable has significant impact on engagement rates. The content categories show a significant difference is OB and CP, IT and CP, NP and CP, CF and CP. Therefore, the category creating the difference is CP.

Multiple Comparisons

Dependent Variable: Engagement Rate
Games-Howell

(I) Content	(J) Content	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Organization Branding	Infotainment	-6.6172	4.5842	.603	-19.578	6.3435
	New Product	-.7539	4.8400	1.000	-14.349	12.8407
	Customer Feedback	-1.9567	6.1834	.998	-20.847	16.9338
	Current Product	15.5670*	4.0139	.004	3.9415	27.1924
Infotainment	Organization Branding	6.6172	4.5842	.603	-6.3435	19.5780
	New Product	5.8633	3.9426	.572	-4.9460	16.6726
	Customer Feedback	4.6605	5.5093	.911	-13.059	22.3795
	Current Product	22.1842*	2.8686	.000	14.2821	30.0862
New Product	Organization Branding	.7539	4.8400	1.000	-12.841	14.3485
	Infotainment	-5.8633	3.9426	.572	-16.673	4.9460
	Customer Feedback	-1.2028	5.7240	1.000	-19.183	16.7774
	Current Product	16.3209*	3.2619	.000	7.3508	25.2909
Customer Feedback	Organization Branding	1.9567	6.1834	.998	-16.934	20.8472
	Infotainment	-4.6605	5.5093	.911	-22.380	13.0586
	New Product	1.2028	5.7240	1.000	-16.777	19.1830
	Current Product	17.5237*	5.0447	.049	.0972	34.9502
Current Product	Organization Branding	-15.5670*	4.0139	.004	-27.192	-3.9415
	Infotainment	-22.1842*	2.8686	.000	-30.086	-14.282
	New Product	-16.3209*	3.2619	.000	-25.291	-7.3508
	Customer Feedback	-17.5237*	5.0447	.049	-34.950	-.0972

Table 12. Content Category Comparisons Based on Engagement Rates

Deeper in the analysis, all the content categories were examined based on their likes, and comments. For likes, when multiple comparisons are examined for the content variable below, it is seen that there is a statistically significant difference between IT and NP and between IT and CP since the significance values are smaller than 0.05.

Multiple Comparisons

Dependent Variable: Like

Tukey HSD

(I) Content	(J) Content	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Organization Branding	Infotainment	-2743,68	2352,182	,771	-9188,14	3700,78
	New Product	1622,04	2321,072	,957	-4737,18	7981,27
	Customer Feedback	-2170,50	4501,362	,989	-14503,24	10162,24
	Current Product	6152,97	2983,203	,238	-2020,36	14326,29
Infotainment	Organization Branding	2743,68	2352,182	,771	-3700,78	9188,14
	New Product	4365,72*	1176,841	,002	1141,44	7590,01
	Customer Feedback	573,18	4032,349	1,000	-10474,57	11620,93
	Current Product	8896,65*	2212,935	,001	2833,69	14959,60
New Product	Organization Branding	-1622,04	2321,072	,957	-7981,27	4737,18
	Infotainment	-4365,72*	1176,841	,002	-7590,01	-1141,44
	Customer Feedback	-3792,54	4014,281	,879	-14790,79	7205,70
	Current Product	4530,92	2179,839	,231	-1441,36	10503,20
Customer Feedback	Organization Branding	2170,50	4501,362	,989	-10162,24	14503,24
	Infotainment	-573,18	4032,349	1,000	-11620,93	10474,57
	New Product	3792,54	4014,281	,879	-7205,70	14790,79
	Current Product	8323,47	4430,190	,330	-3814,28	20461,21
Current Product	Organization Branding	-6152,97	2983,203	,238	-14326,29	2020,36
	Infotainment	-8896,65*	2212,935	,001	-14959,60	-2833,69
	New Product	-4530,92	2179,839	,231	-10503,20	1441,36
	Customer Feedback	-8323,47	4430,190	,330	-20461,21	3814,28

Based on observed means.

The error term is Mean Square(Error) = 123957348,747.

*. The mean difference is significant at the ,05 level.

Table 13. Content Category Comparisons Based on Likes

All content shared in each categories, are examined and the results show that Organizational Branding and Customer Feedback is not significant. Infotainment, New Product and Current products have a significant effect on likes Meaning the significant ones are creating the difference.

Descriptive Statistics

Dependent Variable: Comment

Group	Content	Mean	Std. Deviation	N
Netfli x	Organization Branding	408,25	229,488	12
	Infotainment	472,02	449,391	84
	New Product	390,54	504,314	35
	Customer Feedback	193,62	150,022	8
	Current Product	320,00	46,669	2
	Total	428,42	437,752	141
BluT V	Organization Branding	107,00	239,649	14
	Infotainment	84,87	176,129	78
	New Product	131,96	306,447	165
	Current Product	69,93	86,605	28
	Total	111,75	258,054	285
Total	Organization Branding	246,04	276,573	26
	Infotainment	285,62	395,729	162
	New Product	177,21	361,315	200
	Customer Feedback	193,62	150,022	8
	Current Product	86,60	105,278	30
	Total	216,57	360,388	426

Table 14. Content Category Comparisons Based on Comments

When all means of likes in each content considered, Infotainment has the highest mean; it is followed by Current Product and Organizational Branding and then Customer Feedback in order. The impact of content categories on comments is also

examined and the results are in order, Infotainment, Organizational Branding, Customer Feedback and New Product.

5.5.1 NEW PRODUCT

New Product announcing content also has a statistically proven impact regarding likes, comments and engagement rates. When all content in data announcing New Product without considering the groups, it is shown that this type of content has higher means of engagement rates compared to OB, and CP but lower level of engagement compared to Infotainment and CF.

Tests of Between-Subjects Effects

Dependent Variable: Like

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	861110039 ^a	1	861110039,5	5,688	,018	,013
Intercept	42968062452	1	42968062452	283,811	,000	,401
NP	861110039,5	1	861110039,5	5,688	,018	,013
Error	64192164463	424	151396614,3			
Total	1,089E+11	426				
Corrected Total	65053274502	425				

a. R Squared = ,013 (Adjusted R Squared = ,011)

Parameter Estimates

Dependent Variable: Like

Parameter	B	Std. Error	t	Sig.	95% Confidence Interval		Partial Eta Squared
					Lower Bound	Upper Bound	
Intercept	8637,455	870,048	9,928	,000	6927,311	10347,599	,189
[NP=0]	2848,819	1194,521	2,385	,018	500,900	5196,739	,013
[NP=1]	0 ^a	.	.	.	.	.	.

a. This parameter is set to zero because it is redundant.

Table 15. New Product Impact on Likes

Therefore, Instagram branded-content announcing New Products has higher levels of

engagement compared to other categories and the H3, *Instagram branded-content announcing New Products has higher levels of engagement compared to compared one or more other categories.* is true.

Tests of Between-Subjects Effects

Dependent Variable: Comment

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	583763,170 ^a	1	583763,170	4,532	,034	,011
Intercept	19491355,68	1	19491355,68	151,319	,000	,263
NP	583763,170	1	583763,170	4,532	,034	,011
Error	54615141,49	424	128809,296			
Total	75178609,00	426				
Corrected Total	55198904,66	425				

a. R Squared = ,011 (Adjusted R Squared = ,008)

Parameter Estimates

Dependent Variable: Comment

Parameter	B	Std. Error	t	Sig.	95% Confidence Interval		Partial Eta Squared
					Lower Bound	Upper Bound	
Intercept	177,215	25,378	6,983	,000	127,333	227,097	,103
[NP=0]	74,174	34,842	2,129	,034	5,689	142,660	,011
[NP=1]	0 ^a	.	.	.	.	.	.

a. This parameter is set to zero because it is redundant.

Table 16. New Product Impact on Comments

5.5.2. CURRENT PRODUCT

Content displaying current products was expected to have lower levels of engagement. According to the Post Hoc Tests, it is found that the category producing the difference is Current Product since all means of the other content categories are higher than

Current Product (See Table 17.)

Multiple Comparisons

Dependent Variable: Engagement Rate

Games-Howell

(I) Content	(J) Content	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Organization Branding	Infotainment	-6.6172	4.5842	.603	-19.578	6.3435
	New Product	-.7539	4.8400	1.000	-14.349	12.8407
	Customer Feedback	-1.9567	6.1834	.998	-20.847	16.9338
	Current Product	15.5670 [*]	4.0139	.004	3.9415	27.1924
Infotainment	Organization Branding	6.6172	4.5842	.603	-6.3435	19.5780
	New Product	5.8633	3.9426	.572	-4.9460	16.6726
	Customer Feedback	4.6605	5.5093	.911	-13.059	22.3795
	Current Product	22.1842 [*]	2.8686	.000	14.2821	30.0862
New Product	Organization Branding	.7539	4.8400	1.000	-12.841	14.3485
	Infotainment	-5.8633	3.9426	.572	-16.673	4.9460
	Customer Feedback	-1.2028	5.7240	1.000	-19.183	16.7774
	Current Product	16.3209 [*]	3.2619	.000	7.3508	25.2909
Customer Feedback	Organization Branding	1.9567	6.1834	.998	-16.934	20.8472
	Infotainment	-4.6605	5.5093	.911	-22.380	13.0586
	New Product	1.2028	5.7240	1.000	-16.777	19.1830
	Current Product	17.5237 [*]	5.0447	.049	.0972	34.9502
Current Product	Organization Branding	-15.5670 [*]	4.0139	.004	-27.192	-3.9415
	Infotainment	-22.1842 [*]	2.8686	.000	-30.086	-14.282
	New Product	-16.3209 [*]	3.2619	.000	-25.291	-7.3508
	Customer Feedback	-17.5237 [*]	5.0447	.049	-34.950	-.0972

Table 17. Comparison of Engagement Rates of Content Categories

Tests of Between-Subjects Effects

Dependent Variable: Like

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	1178244746 ^a	1	1178244746	7,821	,005	,018
Intercept	6036901806	1	6036901806	40,073	,000	,086
CP	1178244746	1	1178244746	7,821	,005	,018
Error	63875029756	424	150648655,1			
Total	1,089E+11	426				
Corrected Total	65053274502	425				

a. R Squared = ,018 (Adjusted R Squared = ,016)

Parameter Estimates

Dependent Variable: Like

Parameter	B	Std. Error	t	Sig.	95% Confidence Interval		Partial Eta Squared
					Lower Bound	Upper Bound	
Intercept	4106,533	2240,898	1,833	,068	-298,118	8511,185	,008
[CP=0]	6500,015	2324,231	2,797	,005	1931,566	11068,463	,018
[CP=1]	0 ^a	.	.	.	.	.	.

a. This parameter is set to zero because it is redundant.

Table 18. Current Product Impact on Likes

Both on comment, like and engagement rate levels are lower for Current Product category. (See: Table 18).

H4: Instagram branded-content that display current products has lower levels of engagement. is correct.

Tests of Between-Subjects Effects

Dependent Variable: Comment

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	545121,553 ^a	1	545121,553	4,229	,040	,010
Intercept	2732296,032	1	2732296,032	21,197	,000	,048
CP	545121,553	1	545121,553	4,229	,040	,010
Error	54653783,11	424	128900,432			
Total	75178609,00	426				
Corrected Total	55198904,66	425				

a. R Squared = ,010 (Adjusted R Squared = ,008)

Parameter Estimates

Dependent Variable: Comment

Parameter	B	Std. Error	t	Sig.	95% Confidence Interval		Partial Eta Squared
					Lower Bound	Upper Bound	
Intercept	86,600	65,549	1,321	,187	-42,242	215,442	,004
[CP=0]	139,812	67,987	2,056	,040	6,179	273,444	,010
[CP=1]	0 ^a	.	.	.	.	.	.

a. This parameter is set to zero because it is redundant.

Table 19. Current Product Impact on Comment

5.5.3. INFOTAINMENT

Infotainment content has a significant impact on likes and comments. In each DCE metric (likes and comments), Infotainment has the higher means. Based on engagement rate, Infotainment category has the highest rankings.

Tests of Between-Subjects Effects

Dependent Variable: Like

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	2129824521 ^a	1	2129824521	14,351	,000	,033
Intercept	45978447376	1	45978447376	309,819	,000	,422
IT	2129824521	1	2129824521	14,351	,000	,033
Error	62923449981	424	148404363,2			
Total	1,089E+11	426				
Corrected Total	65053274502	425				

a. R Squared = ,033 (Adjusted R Squared = ,030)

Parameter Estimates

Dependent Variable: Like

Parameter	B	Std. Error	t	Sig.	95% Confidence Interval		Partial Eta Squared
					Lower Bound	Upper Bound	
Intercept	13003,179	957,119	13,586	,000	11121,891	14884,467	,303
[IT=0]	-4605,929	1215,818	-3,788	,000	-6995,711	-2216,147	,033
[IT=1]	0 ^a	.	.	.	.	.	.

a. This parameter is set to zero because it is redundant.

Table 20. Infotainment Impact on Likes

Therefore, as an examination of entertainment industry specifically in OTT Brands, Infotainment content category has the highest levels in terms of digital consumer engagement. Therefore, **H5: Instagram branded-content that inform or entertain (Infotainment) users have the highest level of engagement.** is correct.

Tests of Between-Subjects Effects

Dependent Variable: Comment

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	1246429,24 ^a	1	1246429,240	9,795	,002	,023
Intercept	21225945,58	1	21225945,58	166,810	,000	,282
IT	1246429,240	1	1246429,240	9,795	,002	,023
Error	53952475,42	424	127246,404			
Total	75178609,00	426				
Corrected Total	55198904,66	425				

a. R Squared = ,023 (Adjusted R Squared = ,020)

Parameter Estimates

Dependent Variable: Comment

Parameter	B	Std. Error	t	Sig.	95% Confidence Interval		Partial Eta Squared
					Lower Bound	Upper Bound	
Intercept	285,617	28,026	10,191	,000	230,530	340,705	,197
[[T=0]	-111,424	35,601	-3,130	,002	-181,401	-41,447	,023
[[T=1]	0 ^a	.	.	.	.	.	.

a. This parameter is set to zero because it is redundant.



Table 21. Infotainment Impact on Comments

5.5.4 CUSTOMER FEEDBACK

Results of the statistical analysis showed that Customer Feedback is the second most engaged content category due to engagement rates; meaning the percentage of users engaging with the content is higher than NP, OB and CP. In terms of likes, CF preserves its place at second most liked; yet if the higher levels of engagement metrics, comments, considered, the category comes third after Infotainment and Organizational

Branding. Even though the results may not indicate Customer Feedback in the categories creating difference statistically, the intensity of feedback on the contents of this category is undeniable.

Therefore,

H6: Instagram branded-content for customer feedback on Instagram has higher levels of DCE levels.

is not statistically correct since BluTV has no content available in the time period of contents examined.

5.5.5 ORGANIZATION BRANDING

H7: Instagram branded-content for organizational branding on Instagram has an effect on DCE levels. Organizational Branding may not be in the categories which significantly affect the DCE yet regarding its effect on likes and comments, the category is worth noting. For Organizational Branding, means of likes are higher than NP and CP and in addition to this, means of comments are higher than NP, CF and CP. It can be said that OB is more engageable than current product for both BluTv and Netflix's target audience; yet again is not proved statistically.

CHAPTER 6

OVERALL DISCUSSION

Social media is unique in bringing both types of insight together to characterize performance and the value derived from social media efforts. (Murdough, 2009)

The large and growing number of researches and articles that have addressed the related issues of social media marketing obviously approved the considerable attention paid for such phenomenon over the recent years (Alalwan et al., 2016b). Closer look at the time frame that this phenomenon has taken place leads to notice that the significant part of these studies have been published from the year from 2014 to 2018 respectively (i.e Gavilanes, Flatten & Brettel, 2018,. Jung et al., 2016; Lee et al., 2016; McCaughey et al., 2016; Rejón-Guardia et al., 2016; Enginkaya and Yilmaz, 2014; Kim and Ko, 2012; Saboo et al., 2016; Saboo et al., 2015; Filo et al., 2015; Dwivedi et al., 2015). This, in turn, provides strong evidence that social media and their application should be the focus of attention for both practitioners' and researchers' perspectives.

First researches have aimed to examine how using social media application could contribute to the promotional and advertising efforts (i.e. Chang et al., 2015; De Vries et al., 2012; Jung et al., 2016; Lee and Hong, 2016; Lee et al., 2016; Lin and Kim, 2016). According to Cvijikj and Michahelles (2016; p855), "content planning was shown to be an important element of the posting strategy which significantly increases

the level of engagement.”

The statistical analysis shows that the effect of group into DCE is significant. The engagement rates, number of likes and comments for Netflix is higher than BluTV. By comparing their engagements calculated by RivalIQ (2018) metrics in order to set the benchmark average as a criterion, Netflix’s total engagement rates are over the Benchmark averages where BluTV is under.

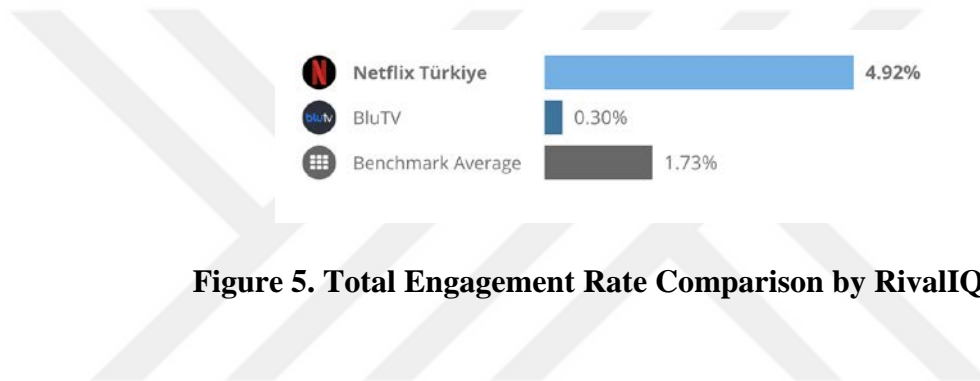


Figure 5. Total Engagement Rate Comparison by RivalIQ

According to a report created by a social media analyzing tool, RivalIQ, it is found that BluTV shares a lot more than Netflix which reaches the benchmark average in the industry. As they state, posting multiple times per day gives more chances to get in front of the target audience, followers; but more can lead to follower fatigue” (RivalIQ, 2018). Netflix has 4 days in a week with post where BluTV shares every day although the benchmark average is 3.8 days.

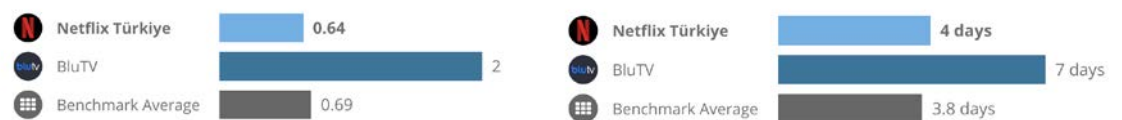


Figure 6. Post Frequency of Netflix and BluTV

The Infotainment content constitutes the highest percentage of Netflix's contents where BluTv shares New Product announcements mostly. To create engagement, reevaluation of the distribution of content categories could be suggested.

There is no significant difference depending on content types with the data examined hence there is no difference between photo and video contents by their engagement metric comparisons. The effect of vividness differs from the expected behavior yet, in order to find what makes the difference in terms of vividness as assets of DCM may be examined together. Such as:

(1) content quality including characteristics (e.g., vividness), domain (e.g., education, entertainment), and narrative (2) content valence, including emotions and tonality (3) content volume. (Peters et al., 2013)

Also, the result of statistical analysis may refer to the need of deeper analysis such as discourse analysis, sentiment analysis, image analysis etc. to examine vividness.

Based on their like means, content categories are listed respectively as: IT, CF, OB, NP and lastly CP. In the deeper "emotional" engagement levels, comments, the performance of the content categories can be alined as: IT, OB, CF, NP and lastly CP.

Infotainment is the king not just for likes as positive filtering but also, they do penetrate deeper levels of engagement with the highest means of comments. Infotainment posts are positively evaluated by users (likes), fostering both cognitive engagement

(comments). Moreover, in this content category, posts also tend to be a creative type of content with subtle branding. As seen on this content category, appeals such as humour, common ground, beauty, attractiveness, surprise, suspense, etc. can be used to arouse a certain emotion.

NP is an important asset to give the news in all levels of digital consumer engagements. As mentioned in Powers et al. (2012) social media is a key information source in the process of purchasing new products. The analysis resulted as while NP is more engageable for consumers, content displaying current products has lower levels of engagement. Therefore, Current Product may be old news. As people seek to find out information about the new products of OTT brands such as new series, films etc. and have a notification when a new episode of the series one follow. As results show, sharing current product by the OTT Brands has the lowest engagement levels statistically where New Product is relatively engaging.

As previous research suggested, entertaining and informative appeals were found to be among the key motivations for online engagement over brand-related content in the form of consumption, creation, and contribution (Muntinga et al. 2011). Entertaining and informing category of content, Infotainment, was found to be the most influential, by increasing the engagement on all individual levels liking, commenting and engagement rates. In many ways, Infotainment category has similarities with meme culture dominating the new era of entertainment industry, SNSs, as Shifman's Memes in Digital Culture cited in Silvestri (2014) "the contemporary meme is a symptom of digital culture's new attention economy". Essentially, every new social network is

another incubator of memes (Gleick, 2011) As Shifman (2014) argues “tracing the evolution of internet memes grants us access to “deep social and cultural structures” (p. 15). Furthermore, Calder, Malthouse, and Schaedel (2009) notes that the positive attitude will motivate users to further comment on such posts to engage with the fun factor and escape from everyday problems as in the context of Infotainment content.

Timing analysis divided into two week sets to know the most popular day to post in a week, comparing the frequency of posting to engagement metrics revealed the best time to post. As predicted, posting on Friday was found to be a significant factor for higher engagement level in terms of likes and comments ratios. Additionally, the frequency ratio of Infotainment category is higher on weekends for both brands. Moreover, the increase of the frequency of infotainment category may also have an impact on the higher engagement rates of content published. It is assumed that users engage more in OTT brand Instagram account as preparation for weekend activity.

There are no metrics available to classify the brand advocacy yet some content types can be perceived as a level of brand advocacy such as CF and OB. Regarding brand advocacy, new digital environments, such as social networks, have created new ways for consumers to engage with brands (Lamberton and Stephen 2016). For example, brand advocacy does not necessarily happen after purchase, because any type of branded content can be shared and further distributed to your friend's network.

Hence, when analyzing engagement in digital environments, brand advocacy should also be isolated from steps with lower engagement levels. When it comes to emotional bonding (comments), OB is better than CF. Yet CF is still a good performing content when it comes to get the attention of the consumer (likes).

On the other hand, the results may not indicate Customer Feedback in the categories creating difference statistically, the reason why customer feedback is not significant may be that BluTV has no available data in the category. Yet, it can be said that even OB is more engageable than customer feedback for Netflix's target audience.

"Users include branded content on their own walls so that it becomes part of their digital identity" (Gavilanes, Flatten & Brettel, 2018; p9). Here, the branded content may include posts such as User Generated Posts regarding the brand. In this manner, the consumer has an active role and can act as a credible source in distributing the branded content, so they co-create value for the brand, which is the strongest form of DCE (Brodie et al. 2013).

Moreover, from the brand perspective, UGC from customers is inexpensive to obtain (Krumm, Davies, & Narayanaswami, 2008), and most of them are created without any profitable expectation (Balasubramaniam, 2009). The sharing of UGC plus tagging the customer who created the content, might make generate a feeling of being valued, approved, and praised of the customer. These are all positive emotion towards the brand.

Organization Branding is not significantly affecting digital consumer engagement. Thus, due to the fact that the data is not able to fully confirm the hypothesis, by looking their number of likes and comments it is recommended to inform consumers about the brand to create a conversation. Despite that it is statistically not proved, the result of this thesis in terms of Organization Branding to some point, that this intensity "could be explained by the fact that product or brand related content is specific to the brand and perceived as valuable within the community" (Cvijikj and Michahelles, 2011;

p856). The reason could be that the content gives to the customers a sense of belonging as being one of the crowds. Previous research proved that advertising in social network sites can be seen as an antecedent of DCE using Facebook metrics. As suggested in Gavilanes, (2018; p17), the content categories “can be applied in other social networks due to the similarity of metrics used... For on Instagram you can measure likes and comments.”

In this study, the contribution of each content on digital consumer engagement is examined for Instagram content. Digital Consumer Engagement is tested over Instagram’s available metrics to analyze the impact of different content categories on DCE metrics.

Furthermore, the content is introduced as a moderator by conceptualizing five content categories and analyzing their impact on digital consumer engagement. Besides, the results show different content categories created different digital engagement levels. Moreover, the reader is able to distill attributes of successful content strategies to make relevant contributions to both theory and practice.

As a result, this study showed that not all digital content marketing asset is equal and that a correct answer to the question of a successful content is “it depends on the category.” The results of this study provide suggestions for best practices in digital content marketing strategies analyzed under scientific standards using data from two top performers in Instagram channel.

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CURRICULUM VITAE

BERSU BESLİ

Academic Background



Master in New Media Kadir Has University	2017 - 2018	I currently am in the process of completing my thesis. My research aims to investigate the impact of content marketing on consumer engagement.
Bachelor in Advertising and Public Relations Anadolu University	2011 - 2016	As a double major equivalent to B.Sc. I had courses including graphic design, consumer behaviour, persuasive communication, strategic communication, marketing management and corporate communication.
Erasmus in Communication Université Lumière Lyon II	2013 - 2014	During my Erasmus, I have taken courses in discourse and image analysis, marketing in print and visual media.
Bachelor in Communication Design and Management Anadolu University	2011 - 2015	I completed courses such as social psychology, communication ethics and non-verbal communications. I have delivered a group bachelor project aiming reintegrating elderly to social life, arranging trainings for the care of elderly and providing employment in the area.
International Baccalaureate Preparation TED Ankara College	2008 - 2009	I have successfully completed my preparation year.
Primary, Secondary and High School TED Ankara College	2002 - 2011	I graduated from Turkish & math class. I have worked as a student project leader on a project for European Union: Comenius Programme.