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# DEVELOPING AN INSTAGRAM MARKETING SERVICE

– content marketing on Instagram



BACHELOR'S THESIS | ABSTRACT

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# DEVELOPING AN INSTAGRAM MARKETING SERVICE

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The purpose of this thesis was to examine different possibilities for fashion and clothing brands to execute content marketing on Instagram. The most effective ways were productized for a marketing company to utilize with their future clients.

The research was executed in three stages; literature review, benchmarking, interviews and a survey. In the literature review the authors first focused on Instagram's different features and ways a brand can utilize them, statistics and content marketing opportunities. The most important component in Instagram marketing is to achieve customer engagement. Emotion based connection to a brand influences even when logical reasoning or need don't support a purchase decision. Building a strong connection with a customer is essential for developing and maintaining a loyal customer relationship. Relationship development requires for a brand to be consistently present in the customer's daily life through social media.

The benchmarking examined content marketing of fifteen successful brands on the field. The authors gathered qualitative and quantitative data by conducting two interviews and a consumer survey. At first a Finnish fashion and design retailer was interviewed for their goals and challenges on Instagram. Next the retailer's Instagram follower was interviewed regarding her opinions on the brand in question as well as fashion brands in general. On the grounds of these interviews an online survey on fashion and design brands' Instagram behavior was conducted. The survey was shared through the authors' personal social media channels and to students of Turku University of Applied Sciences via email.

It was discovered that it would be beneficial for the marketing company to create a service product: a visual Instagram manual based on an interview and the current brand image. Additionally, a workshop that offers the brand's employees responsible for social media tips and ideas as well as practice and confidence for content creation. A content calendar was also found useful for the brand's Instagram strategy and content planning. The service product should be comprised of smaller service components to be able to individualize the product to a client's specific needs and assure cost-effectiveness for the client.

## KEYWORDS:

content marketing, Instagram, customer engagement, productization, social media

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# INSTAGRAM -PALVELUTUOTTEEN KEHITTÄMINEN

## - sisältömarkkinointi Instagramissa

Tämän opinnäytetyön tarkoitus oli tarkastella erilaisia mahdollisuuksia muoti- ja vaatetusalan brändien sisältömarkkinoinnin toteuttamiseen Instagramissa. Tutkimustyön pohjalta tehokkaimmat keinot tuotteistettiin markkinointiyrityksen hyödynnettäväksi tulevaisuudessa asiakassuhteissaan.

Tutkimustyö toteutettiin kolmessa eri vaiheessa; kirjallisuuskatsaus, esikuva-analyysi ja haastattelut sekä kysely. Kirjallisuuskatsauksessa selvitettiin ensin Instagramin eri ominaisuuksia, niiden tuomia mahdollisuuksia brändille sekä statistiikkaa ja sisältömarkkinoinnin keinoja. Instagram-markkinoinnissa merkittävin tekijä on saada asiakkaat sitoutumaan, tunnepohjainen sitoutuminen brändiin vaikuttaa jopa silloin, kun järki tai tarve ovat ostopäätöstä vastaan. Vahvan yhteyden luominen asiakkaaseen on tärkeää lojaalin asiakassuhteen muodotumiseen sekä säilyttämiseen. Suhteen muodostuminen edellyttää brändiltä jatkuvaa läsnäoloa asiakkaan päivittäisessä elämässä sosiaalisen median välityksellä.

Esikuva-analyysin avulla selvitettiin 15 alalla menestyneen brändin sisältömarkkinointia Instagramissa. Tämän jälkeen hankittiin sekä kvalitatiivista että kvantitatiivista dataa kahden haastattelun sekä kyselyn muodossa. Ensin haastateltiin suomalaista muoti- ja designalan jälleenmyyjää heidän tavoitteistaan sekä haasteistaan Instagramissa. Tämän jälkeen haastateltiin yrityksen Instagram-seuraajaa hänen näkemyksistään sekä kyseisen yrityksen että muoti-brändien Instagram-läsnäolosta yleisellä tasolla. Haastatteluiden pohjalta luotiin online-kysely muoti- ja vaatetusalan brändien Instagram-käyttäytymisestä. Kysely jaettiin kirjoittajien henkilökohtaisissa sosiaalisen median kanavissa sekä sähköpostitse Turun ammattikorkeakoulun opiskelijoille.

Todettiin, että markkinointiyrityksen olisi kannattavaa luoda palvelutuote, joka sisältää haastattelun sekä nykyisen brändi-imagon pohjalta suunnitellun visuaalisen Instagram-ohjekirjan. Myös työpaja, jossa brändien sosiaalisen median vastaavat saavat neuvoja ja ideoita Instagram-markkinoinnin toteuttamiseen, harjoitusta ja itsevarmuutta sisällön luontiin. Sisältökalenterin katsottiin myös olevan tehokas apu brändien sosiaalisen median suunnittelussa. Tuotteen tulisi muodostua pienemmistä palveluosioista, jotta palvelun yksilöiminen asiakkaan tarpeen mukaan olisi mahdollisimman yksinkertaista sekä kustannustehokasta asiakkaalle.

## ASIASANAT:

sisältömarkkinointi, Instagram, asiakkaan sitoutuminen, tuotteistaminen, sosiaalinen media

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## **LIST OF ABBREVIATIONS (OR) SYMBOLS**

SME	Small and medium-sized enterprise (European Commission)
UGC	User-generated content
CE	Customer engagement

# 1 INTRODUCTION

Social media platforms and content marketing have developed into an affordable and trackable way for companies to market products, strengthen their brand image and connect with their customers (Tsai 2013). The reach of 1 billion (growth of 200 million since May 2018) users on Instagram (Mathison 2018) can provide a substantial following for a brand with the correct strategies, making a) content b) tools to get notice and engagement c) demographic on Instagram, the key subjects of this research; how brands can, in this case fashion retail, build a community and generate value using Instagram.

## 1.1 Research motivation

Authors' motivation for this research is based on interest in visual social media platforms such as Instagram and how to use that interest to benefit a marketing company in service productization. Authors aim to develop their professional skills in content marketing by researching visual marketing and combining that expertise with a study of Instagram as a platform and its tools. The goals are to:

- a) develop knowledge on how media types (photo, video) work as tools for marketing
- b) how visual content marketing affects customer purchase decision
- c) how a company is able to build a following, or rather a community around their brand.

## 1.2 Case company introduction

Company X is a Finnish visual marketing start-up established in the spring of 2018 founded by two members. Company X targets small and medium size enterprises (SMEs) and brands retailing fashion and design. Company X aims to develop their service product portfolio and study Instagram as a marketing channel and a viable service for their clients. Company X aims to find out how to create noticeable marketing and branding on Instagram for their client segment that would utilize full potential of the platform, generate engagement and funnel consumers to purchase.

### 1.3 Research purpose and objectives

The purpose of the thesis is to develop a possible service product for Company X. To create a good service product, for this research it is important to explore the best practices of doing content marketing on Instagram and identify the pain points of Company X's target clients in visual Instagram marketing. Authors aim to collect sample data for Company X to create a service product through finding out the answers to the following research questions/objectives:

1. What does a consumer look for in visual content marketing in social media?
2. Identify most commonly used practices to gain more visibility, engagement and brand value to improve sales.
3. Identify best practices to implement content marketing on Instagram.
4. Find out the resources and actions Company X's target clients need for efficient Instagram marketing for Company X to develop essential services.
5. How to productize the marketing service product?

The main objective of this research is to develop a in depth knowledge of content marketing on Instagram and how to utilize the platform most efficiently, acknowledging its strengths, to productize a social media service product for Company X. For the purposes of this research paid marketing is not taken into account and the authors are concentrating only on earned media. Through literature review authors study engagement and relationship marketing strategies and frameworks that could be utilized on social media. During this part of research the authors also compile information about Instagram tools and features that companies are able to use in order to get consumers to purchase, develop brand image, generate engagement, build a following and find new customers.

As fashion industry and Instagram are both strongly influenced by visual triggers; authors also research the topic of creating visually appealing marketing content. Authors aim here to unravel what should be considered in creating visual marketing and how company get viewers to remember their content among many other triggers.

Through benchmarking the industry leaders in fashion and design the authors is study implementations to drive engagement and visibility. Authors also aim to test and test the validity of arguments found during the literature review. The data is analyzed and then compared to the small and medium sized companies in Finnish retail that fit the client



segment of Company X. With further primary data collection for the client segment, authors aim to develop the knowledge that Company X can utilize in developing their product portfolio and understanding from both consumer and company point of view.

#### 1.4 Structure of the thesis

Following part presents the literature review in which authors go into detail on Instagram marketing: a) defining Instagram as a platform and what it is used for from a business perspective b) defining the beneficial tools, features and ways to market and gain visibility on Instagram. The research literature aim is to provide coverage on tools and benefits in implementing Instagram marketing as part of companies' B2C marketing and brand building strategies as well as developing sustainable relationships through Instagram as a social platform.

Literature review is followed by research methodology that is applied in the thesis. In this chapter authors explain the means and methods for data collection for this research. Lastly, authors conclude research findings and analyze the data to provide a viable service product solution(s) for Company X and the key findings that commissioning company is able to benefit from when performing sales and marketing the service product to their clients.

## 2 CONTENT MARKETING ON INSTAGRAM

### 2.1 Consumer decision journey

Consumer decision journey is often displayed as a linear funnel in which consumer starts with consideration amongst few brands, narrowing down options as they move down the funnel (McKinsey 2009). However, constant exposure to marketing messages and triggers are continuously shifting consumers' decision making process. As smartphones have made the information available to us everywhere we go and the content can be created by almost anyone, and consumers receive constant reminders affecting their evaluation of brands. (McKinsey 2017; Frawley 2015, 4-5) Before, expensive direct marketing and TV ads equaled revenue for companies (Godin 2009, Frawley 2015) – today, digital channels are levelling the field as online media offers more affordable ways for brands to communicate with consumers (Frawley 2015, 4-5).



Figure 1 Consumer decision journey (McKinsey 2017)

McKinsey (2017) suggests that depicting consumer decision journey with a funnel is dated and a “loyalty loop” pictures current situation better (Figure 1). As social networks, and influencers there (family, friends, celebrities), have become a constant reminder of consumers’ access to large number of brands to choose from, companies’ goal would be to enter the loyalty loop and consumers’ decision journey early on. But, as long-term loyalty isn’t a given due to many distractions, companies should also be able to remain on the journey until the consumer is ready to purchase. (McKinsey 2017) In fact, Frawley (2015, 7-11) also argues against the former linear customer journey and suggests it being “more of a decision space, where consumers enter and leave based on their readiness to buy”. Similarly to McKinsey (2017), Frawley (2015) anticipates that the word ‘campaign’ in marketing may not no longer apply, and content marketers should rather focus on achieving short-term goals while developing deeper customer connections. Furthermore, creating and sharing valuable content is the first step in giving your customers and prospects a chance to interact with you and an opportunity to purchase (Goodman and Goodman 2012, 31-32).

## 2.2 Social media and content marketing

CIPR Social Media Panel (CIPR, 2011) describes: “Social media is the term commonly given to Internet and mobile-based channels and tools that allow users to interact with each other and share opinions and content. As the name implies, social media involves the building of communities or networks and encouraging participation and engagement.” Based on the definition social media could be used as a channel for companies just to broadcast their message, however, social channels should be utilized by brands to encourage their customers and prospects to participate, engage and to share and create user-generated content. Social media has abled amplification of brands’ voice through advocacy when social media users share their opinions and liking about companies products and content, which in turn has started to appeal to marketers, as brand mentions by a social media users in social channels is visible for their social media community. (Chaffey et al. 2017, 225-227)

In 2018 people are living in the so called Digital Revolution (Zeewy 2016). Technology has dramatically changed people’s habits in communicating with each other and finally, how people communicate with businesses and brands. The revolution has allowed the consumers to compare brands and their products, followed by making purchasing

decisions without ever having to see or evaluate the products in real life. (Zeewy 2016) Through content marketing brands are able to position their brand, attract potential customers and, most importantly, inspire change in consumer behavior. (Chaffey 2017)

The Content Marketing Institute (2018) suggests that “content marketing is a strategic marketing approach focused on creating and distributing valuable, relevant and consistent content to attract and retain a clearly defined audience – and, ultimately, to drive profitable customer action”. Behind successful content marketing is always a well-documented content marketing strategy and should be a part of all company’s marketing endeavours. (Content Marketing Institute 2018.) “First, content resides on owned or earned media. If there’s a media buy involved, it’s advertising, not content marketing. Second content marketing is a pull, rather than a push, strategy. Content doesn’t interrupt, it attracts.” (Lieb 2012) Halligan and Shah (2014) argue, that marketing your product should, rather than being disruptive direct marketing, be engaging and companies should create ever more valuable content for their niche in social channels to lead consumers to their business. It is further accounted, that consumers are able to unsubscribe, block and ignore the messaging they are not interested in; it should be acknowledged that this is the time of consumer empowerment (Halligan and Shah 2014, 4-5; Frawley 2015, 11).

Chaffey et al. (2015, 237) encourages brands to plan six core social media marketing activities:

1. Listen and manage reputation
2. Transform the brand through social media
3. Acquire new customers
4. Increase sales to existing customers
5. Deliver customer service
6. Harness insights to develop the brand using social media optimization.

Via developing an understanding of the platform, your market environment and planning actions, brands are more likely to perform successfully in social media platforms. In content marketing the content should be valuable and relevant for the customers, and therefore have an understanding of what your customers value. Through social channels you want to engage consumers, create reactions and participation to further add buzz around company’s brand and pull new prospects in. Ultimately you want to make it easier

for your customers to make the purchase and utilize the platform tools while using content to educate consumers about brand's products and services. (Chaffey et al. 2017)

### 2.3 Instagram

Instagram is a community of people around the globe capturing and sharing the world's moments (Coles 2017). Instagram has gathered around 1.1 billion users worldwide since its launch in October 2010 ranking it third biggest social media platform, right after YouTube and Instagram's owner Facebook (Clarke 2018). Instagram is a social media platform that gives its users a way to share their lifestyle and life occasions through visual content like picture or video leaving text content in the background. The social aspect of the platform is participating in engagement i.e. by commenting on the content someone has posted, giving a like or tagging a friend to either your content or content that could interest them. Users posting content that is visually attractive and interesting, i.e. portraying a desired lifestyle, are creating themselves a following outside their regular surroundings and day-to-day acquaintances gaining an opportunity to influence Instagram users globally (Coles 2017).

Number of businesses on Instagram has grown rapidly over the years from 1.5 million, since its launch to 25 million businesses by the end of November (Statista 2017). However, over 80 percent of Instagram users are following their favorite brand on Instagram (Instagram Business Team 2017) and for a brand to get notice amongst the 800 million users and 95 million daily posts (Rob Mathison 2018) it requires more than an occasional post to stand out from the crowd. The technological development of cameras and smartphones to be easily accessible to a wide audience as well as the fast evolution of social media platforms has made capturing and sharing images easier than ever before. According to Statista (2018b) in June of 2018 the number of photos posted by Instagram users was 49,380 per minute and 2,083,333 snaps per minute shared by Snapchat users.

Figure 2 showcases that the majority of Instagram users are between 18-34 years old covering 62 percent of all Instagram users. Millennials (those born in 1982-2004) cover 28 percent of Finnish population at 1.5 million individuals (Findikaattori 2017). Millennials trust their social media networks, friends and influencers, when evaluating whether a product is worth purchasing or not. (Zeewy 2016) Later in chapter 2.7 authors go into further detail on social influence and word of mouth. Only 5 percent of Instagram users

are 55 years or older making it the smallest sector. Between ages 18-24 and 25-34 is a minor difference between female and male users; 16 percent men and 15 percent women in both. In all other age groups there are 1 percent more female users than male. These statistics are especially beneficial when creating an Instagram marketing strategy and making sure Instagram is the best platform to use for a brand's niche.

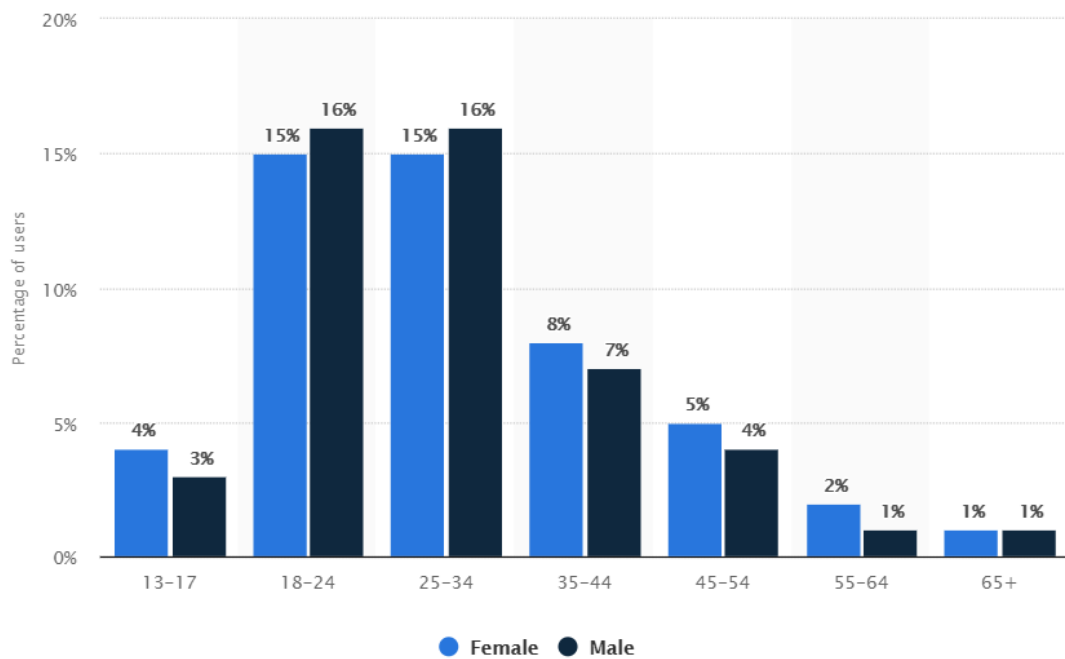


Figure 2 Distribution of Instagram users worldwide as of October 2018, by age and gender (Statista 2018a)

On Instagram, the main focus is on the visual content in the form of either photographs or video. There are numerous facts that verify the importance of visual marketing; 65 percent of population are visual learners, of all the information that comes to the brain is 90 percent visual, the brain processes visual images 60,000 faster than text, etc. (Visual Teaching Alliance 2018) Additionally “people can remember the content of 2500 pictures with over 90 percent accuracy 72 hours later after looking at them for only 10 seconds”. 63 percent of the participants were able to still recall those same images a year later. In comparison, students only remembered 10 percent of written material after 72 hours from the delivery. (Maccracken 2017) Due to its visual attributes Instagram is an ideal platform for fast processed marketing content.

Visual communication can refer to anything from pictures, videos, art to even dreams, memories and imagination. Even a text, a textual output, has several visual traits; font size and colour, background, the text itself is an image of sorts. Everything we experience with our eyesight, either partially or as a whole, can be considered as visual communication. (Machin 2014, 29) Serafinelli proposes that photo sharing is a new and innovative practice in visual marketing. Photographs and images are an effective way of influencing the consumer's mood in addition to showcasing products thus making Instagram an optimal platform for boosting user engagement. (Serafinelli 2018, 106-107) In addition Instagram is mainly used on mobile as posting content, which is only available on mobile devices, hence, bringing into question of the habits of social media consumption on mobile (DeMers 2017). In a similar situation, Facebook has found, a person scrolling through their Facebook News Feed on mobile spends on average 1.7 seconds on a single post (Facebook 2016, para 1), making it crucial for businesses to know how to influence viewers, more importantly the right viewers and stand out from the crowd.

#### 2.4 Optimizing customer engagement

Rise of social media has made marketers understand that customer value is not only in their purchase value, but also in other contributions aiding the company to get notice from audiences – this has brought the term Customer Engagement (CE) to marketing (Palmatier et al. 2018, 1-2). Furthermore, Godin (2009) and Tsai (2013, 56-57) argue that there is no more valuable customer than one that is engaging in conversation about your brand. Tsai (2013, 54) also reminds, how social platforms allow companies to access engagement information and gain insight into finding out what is interesting to their consumers – that consumer data should be further utilized to generate engagement in their customers.

Customer engagement, as Palmatier et al. (2018, 4) explain, is often confused with other types of customer relations such as customer satisfaction or customer commitment, they suggest that customer engagement has evolved from relationship marketing theory and measures the level of engagement a consumer has with a firm. Palmatier et al. (2018, 4) further clarify the grounds of CE theory and how consumers can affect company's cashflow by bringing value either 1) directly, when customer is satisfied in the company, by making a purchase or 2) indirectly, when the customer is emotionally invested in the

company or their products, by endorsing the company to others. Research shows that consumers who are actively engaged with a company generate more revenue than their inactive counterparts. However, studying CE measurements suggests that a consumer directly contributing to company's revenue, but, not having an emotional attachment is liable to switch to a brand offering more value. Therefore, consumer relationships should be nurtured with more personalized value in communication and products, to promote the attachment between the company and consumer. (Palmatier et al. 2018, 9-11)

Frawley (2015) believes consumer to be more in charge of today's communication, marketing content should be integrated with consumer's lifestyle. Thus, brands should make efforts to appeal to consumers' emotions, optimize their content and actively ignite and facilitate conversations – encourage commenting, asking and answering questions (Frawley 2015, 7-11). When getting the chance to communicate with your consumers you have only so much time to answer in today's high-paced world – the opportunity should be used before customer's attention is lost. (Goodman and Goodman 2012, 43). Widely available data and knowledge through social channels has enabled not only the consumer but also companies to use it. Frawley (2015, 7-11) encourages businesses to utilize the information to learn more about their consumers, create more consumer-relevant content and use the content to appeal to customers emotions in today's 'me-economy'.

Brands are able to analyze their content via actions consumers make online – engagement allows brands to understand how popular certain content is by analyzing how much engagement their content gets. Interested consumer is engaged and starts following the brand when they are willing to learn more about company's message. When a consumer agrees to receive messages, the task is to keep the consumer engaged until they are ready to purchase (Goodman and Goodman 2012, 79-80). Consequently, consumers are now more in charge of the information they choose to see and sources they choose to follow. On Instagram you are able to use business account metrics to optimize the content for your following; existing customers and potential new customers. Business account on allows the company to boost individual posts for better visibility, track kind of posts which create wanted reactions in followers and drive traffic to a web page or get viewers to buy products directly by adding links to Instagram stories. (Chacon 2017)



### 2.4.1 Instagram Insights

Instagram has a feature only available for business profiles, Instagram Insights. Instagram Insights is an analytics program that gives a company a comprehensive view on how users are reacting and interacting to the brand's Instagram profile and posts. Therefore, Instagram Insights allows brands to better understand their followers, customers and measure their content's effectivity. (Gotter 2018) Instagram Insights is currently divided under three subheaders: Activity, Content and Audience.

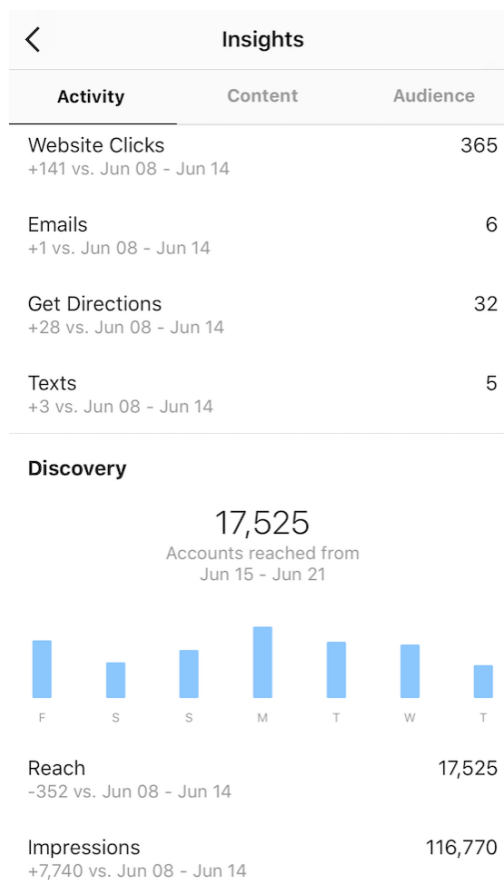


Figure 3 Insights Activity-tab (Zimmerman 2018)

Activity-tab gives information on how many unique users have visited your profile, how many unique users have seen your posts and how many times your posts have been viewed in total during the past week see (Figure 3). Additionally, Activity-tab compares data from the past week to the week before. When analyzing, a business could identify what kind of content brought the biggest traffic to a brand's Instagram page. (Zimmerman 2018) Insights also shows brands how many times a user has followed a link to their web

page from Instagram. Website clicks through brand's Instagram profile can lead directly to a purchase which insinuates that well executed Instagram marketing can directly effect positively the brand's revenue. (Hearn 2018)

Under Content-tab a company can find a considerable amount of valuable information on their content and posts individually. Content-tab shows how much engagement and interaction each post on feed or Instagram Stories has reached. Brands are also able to see how many users have visited their profile through a specific post and where the users seen the post have found it: on their feed, the brand's profile, Explore-page or other. This data is particularly useful when understanding which hashtags to use to allure traffic to the brand's profile or a specific post. The brand is also able to see whether the users seen their post were already following them or not which also indicates on how many new users the specific post has reached (Gotter 2018)

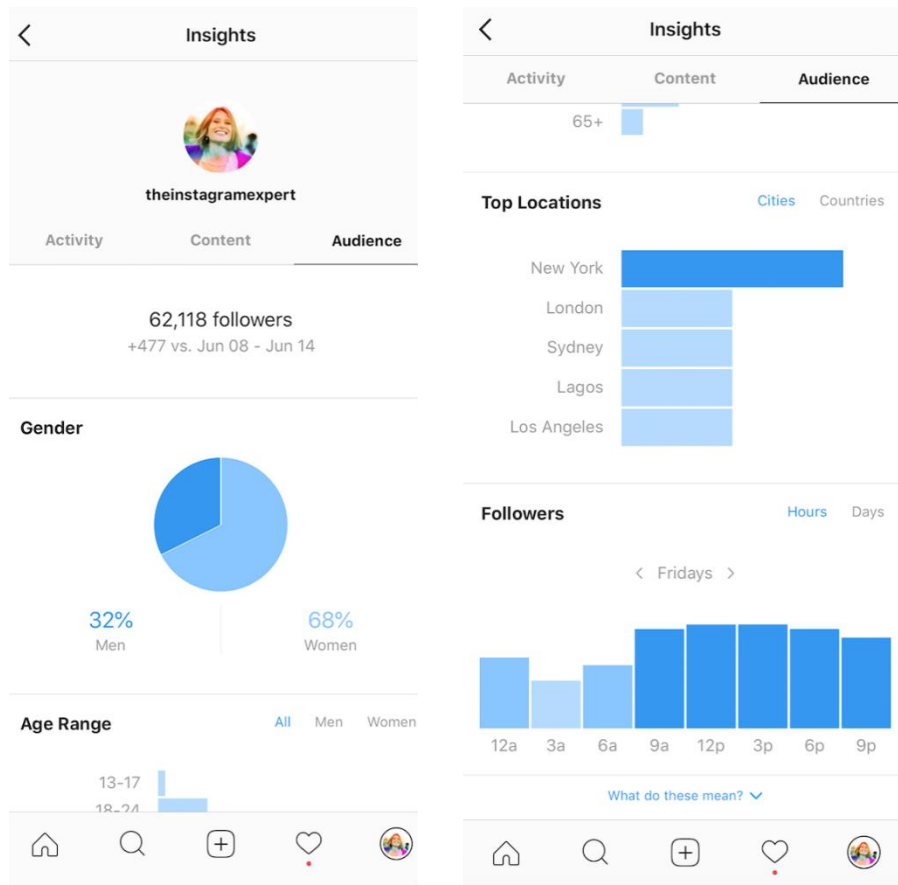


Figure 4 Insights Audience-tab (Zimmerman 2018)

Audience-tab (Figure 4) gives a brand insight on the users viewing their content and whether they have achieved in reaching users from their set target group. The brand is

able to see if they are connecting with people within their area and people from their target age group. This again can verify whether the content posted is correct and effective for the brand's segment. (Hearn 2018)

To sum up, Instagram Insights is a data-driven tool for businesses to utilize in order to create content that meets their goals and marketing strategies.

## 2.5 Discovery

As social platforms similar to search engines, are increasingly ranking content visibility based on the engagement data, means that buzz around your content creates more visibility and making it more important to utilize social platforms to develop engaged communities. However, companies need to be on the pulse, as social channels constantly tweak their platforms to make them more useful by tweaking their algorithms, adding functions and optimizing actions which have impact on visibility. (Goodman and Goodman 2012, 73). Via creating a content that consumers like, share and comment on, ultimately creates more discussion around your brand, it further becoming visible for the engaged consumers' network. (Chaffey et al. 2017, 266-268; Goodman and Goodman 2012, 5) On Instagram you want to be found on the Explore page. Every time a brand's followers engage with their content – brands are able to receive likes and ignite conversation – brings the brand closer in discovering new potential customers and their content being visible for more people. Essentially, Explore page is a highlight reel of ever-changing, popular content based on each user's interest and content they like on Instagram. Using hashtags and location tags tells Instagram algorithm what the content is about, improving the chances content is discovered by interested consumers. (Carter 2018)

Hashtags are a combination of letters, numbers and emojis preceded by the symbol # and are commonly used on social media platforms for example in Instagram, Twitter and Facebook. The main purpose of hashtags is to make it easier for the right audience to discover your post along with categorizing your social media content. The most popular posts by hashtag are shown higher up on the hashtag page. (Aynsley 2018) Brands can use hashtags strategically to meet different goals, for example getting new followers, better discoverability or community engagement. A study shows that a post with at least one hashtag received 12,6 percent more user engagement than a post without hashtags. (Simply Measured 2014) However, a hashtag needs to be well thought out in order to

bring wanted results and reach the right audience. Branded hashtags are often used for promotions, events, product launches, contests or customer targeting. Branded hashtags as a part of campaign encourages visibility-boosting user-generated content as well as new followers hoping to see their posts shared on the brands Instagram page. Another way for a brand to build a strong community is to post meaningful content paired with thoughtful hashtags that appeal to their followers' values and to increase relatability. (York 2018) Figure 5 shows that nine hashtags gives a post the best engagement rate. The hashtags used still need to have a strong connection to the brand and speak to their following. By tracking how much engagement the most popular posts by hashtag gain a company is able to estimate which hashtags to use in order to be shown amongst the most popular posts.

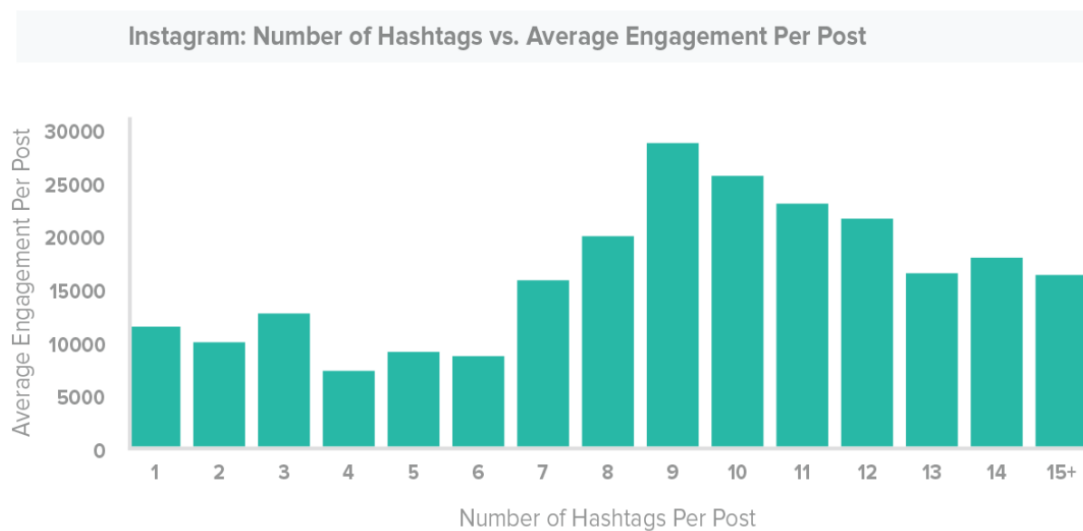


Figure 5 Number of hashtags versus average engagement per post (York 2018)

Relationship development with consumers is largely important, claims Frawley (2015), and people establish more trust in whom they share more time and information compared to acquaintances where the communication is limited – building trust requires time, effort and connecting. Consequently, in content marketing, brands should also focus on the frequency and timing they publish content. With no or too little communication, making a connection becomes impossible and people tend to forget. (Frawley 2015, 46) Goodman and Goodman (2012, 31-32) point that in keeping consumer relationships alive, not only is your name going to stick, but it also motivates repeat sales.

Optimizing the schedule for when to publish something on Instagram, on which weekdays and what time of day people are most active, aid companies gain the best

possible consumer engagement. A research by York (2016) see (Figure 6), the best time of day for a fashion or design company to post on Instagram would be around noon. The highest user engagement for posts on consumer goods is on Saturdays, first peaking at 9 am and then again around 11 am and 1 pm. The overall lowest daily engagement rates occur on Mondays and Tuesdays. Well scheduled Instagram posts generate the highest impact for a brand with minimal effort.

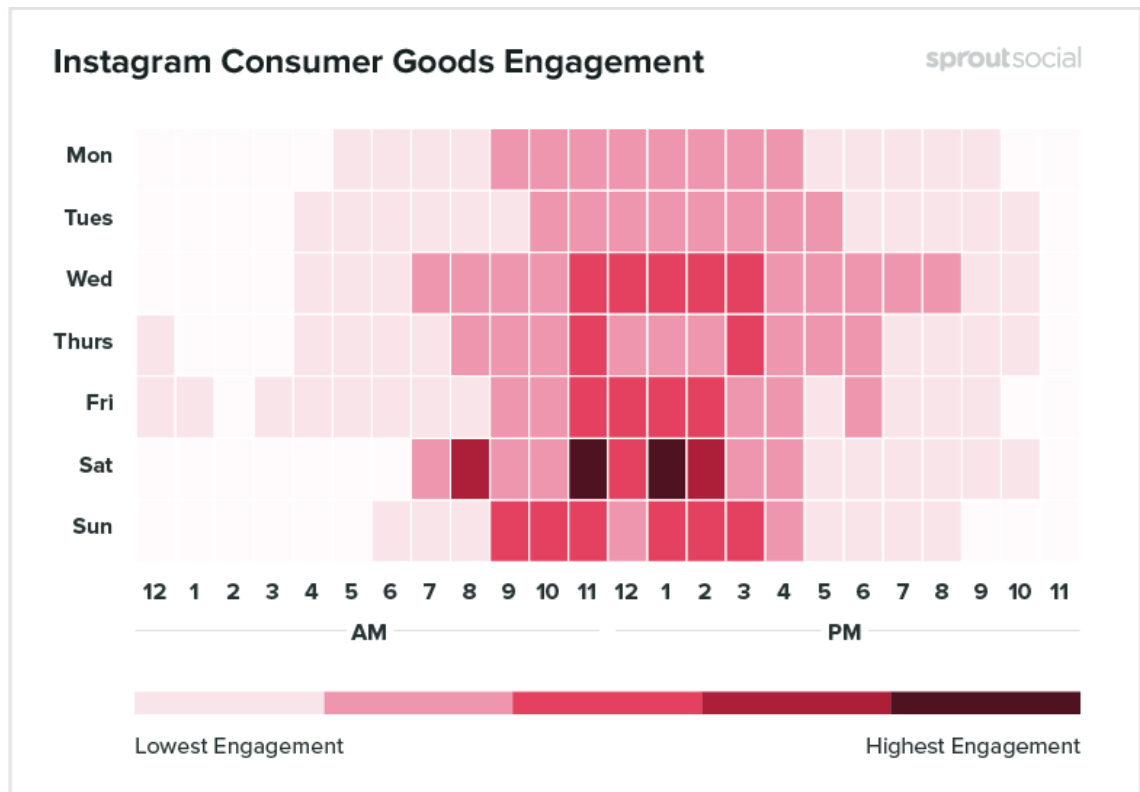


Figure 6 Instagram consumers goods engagement (York 2016)

## 2.6 Emotional connection with brands

Social media has allowed consumers more opportunities to stay in touch with each other and companies. Humans form relationships either to receive something we desire (to be wanted or loved) or because we have something to contribute, ultimately, to preserve relationships and to stay in the loop. Humans need attention and to be connected – otherwise our minds instinctively let us forget. Social media allows us to form relationships over geographical boundaries, and it makes easier to connect more often

and feel closer even if we are not directly in communication with each other. Moreover, consumers are able to form similar relationships with companies, as they are forming with their friends; we personify organizations acting in a similar way on their social accounts as private persons. (Thibeault & Wadsworth 2014, 47-49)

In August 2016 Instagram introduced a new feature, Instagram stories. The stories feature let users take videos and photos, add text, filters, tags and stickers and have them available for viewing for 24 hours at a time. (Bradford 2018) After 24-hour period any content posted on the user's Instagram stories disappears which gives brands a unique opportunity to share more raw, authentic, unedited material they don't feel is thought enough for their Instagram feed. Stories allows brands to be playful and adventurous with their content for its one-off nature; brands can post fun material without worrying over the content fitting into their Instagram marketing strategy. Instagram stories also gives followers a chance to peak behind the scenes and even see some of brands' day-to-day operations. (Constine 2016)

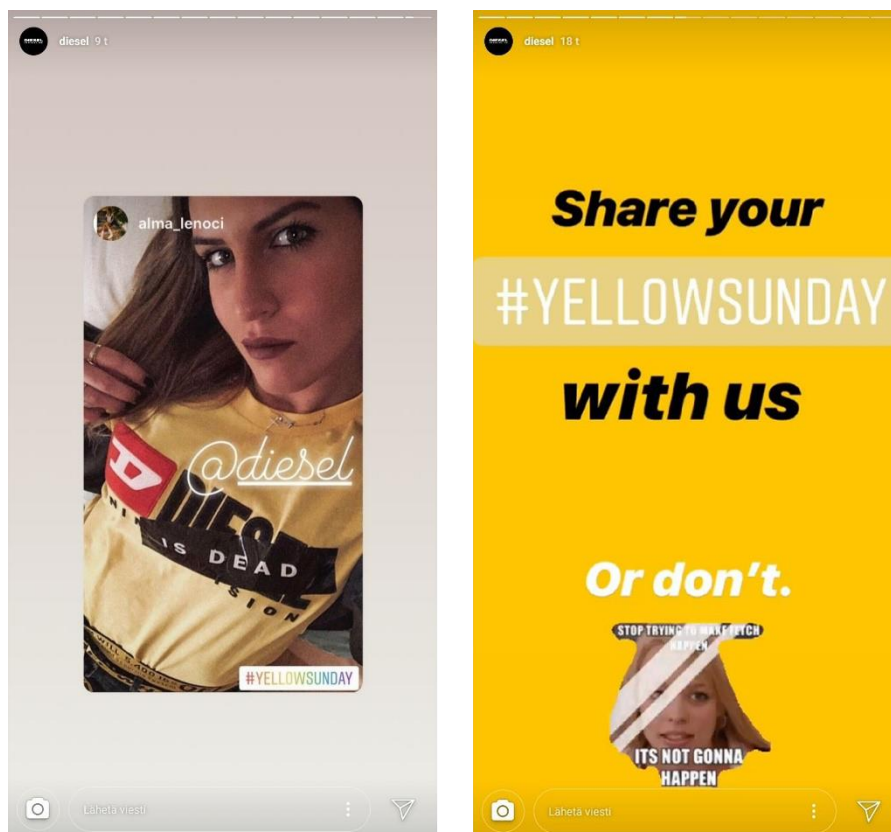


Figure 7 Diesel Instagram story posts (Instagram 2018a)

Figure 7 from clothing brand Diesel's Instagram stories showcase a few attention-grabbing methods for marketing through Instagram stories. Diesel combined hashtag #yellowsunday with striking yellow colour with a request for followers to post a photo of them wearing an item from Diesel's line with the mentioned hashtag added to the post. The user-generated content was shared on the brand's Instagram stories. A chance to see their post on a brand's Instagram page urges followers to post a picture with the brand's product and hashtag, follow the brands profile in hopes of seeing their picture shared and building a community within the brand.

The information shared online steadily switching from publisher-centric to consumer-centric has led businesses to discover new ways to get closer to their audience with different marketing approaches. In its most simple definition, user-generated content or UGC can refer to any type of content (e.g. photos, videos, reviews, blogs, etc.) created or produced by nonprofessionals and shared through an online channel. For example competitions are a great way to activate UGC generation online and get consumers to interact with a company they value. (Moriuchi 2015, 2)

With the switch from publisher- or product-centric to a more consumer-centric media exposure the online platforms need to be personalizable and tailored to fit the consumers' interests and needs. The consumer has more knowledge and power over the content they are willing to receive than ever before. User-generated content as well as word-of-mouth marketing are a marvelous opportunity for a company to better understand their audience's values, needs, decision-making process and gives the opportunity to build relationships based on mutual respect (Moriuchi 2016, 17, 22-23.)

As mentioned in chapter 2.2, branded hashtags and campaigns are great tools for gaining new followers, strengthening followers' sense of community or gaining visibility with user-generated content. A study conducted in 2012 shows that UGC scored higher than professionally-produced content when discussing emotional intensity, key message communication and relatability. However, content combining UGC and professional content reached highest scores in all categories. (Comscore 2012)

Frawley (2015, 92) argues emotional connection having a meaningful impact in today's markets, and that companies able to develop real connections would reach sustainable advantage over their competitors. Connecting and communicating with your existing, socially engaged consumers is widely important. Not only do they want answers quickly in today's environment, as you do not want to lose the customer, but social media has

become a part of customer experience for the consumer. Furthermore, adding importance on how you manage public conversations with consumers online; whether you receive positive or negative feedback, it is important to handle communication with consumers well as online conversations affects social proof. Chaffey et al. (2017) suggest that companies should also reflect in their social media followers' behavior to examine and analyze why certain consumers are more engaged and aim to recreate similar behavior in other, less engaged customers and prospects. Further explaining that brands should focus on the behavior of creators, whom share content related to your brand, and critics, that are encouraging discussion on platforms as they have become an asset in creating social proof online (Chaffey et al. 2017, 235-237).

Goodman and Goodman (2012) discuss engagement marketing being reconnecting with consumers via creating enticing and relevant content (action) that is aimed to ignite an reaction in the consumer. You want to pull people in with interesting content to engage and encourage the engagement with calls to action (Goodman and Goodman 2012, 49). Engaged and socially involved consumers are knowingly more valuable for the brand. Study by Frawley (2015, 22) shows that any social engagement from a customer brought 1-7 times increase in sales and commenting resulted more than twice the sales when comparing to a consumer that is not engaged with the brand. Emotional connection also affects to consumers purchase habits. Frawley (2015, 85-89) found that emotional connection is seen more important than logical reasoning in making purchase decisions; higher the emotional connection with a brand customer has the higher their share of wallet is and outweighs factors such as price and convenience see (Figure 8). Emotions continue to be an important factor even when logical reasoning might pass emotion, and those emotionally connected consumers are less likely to be drawn to low prices. However, a bad experience in the customer relationship can have an immediate negative effect. (Frawley 2015, 85-89).



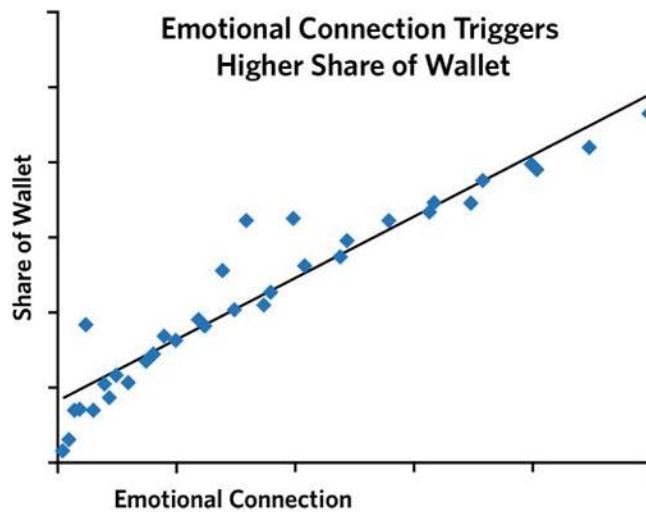


Figure 8 Consumer emotional connection in relation to share of wallet (Frawley 2015)

## 2.7 Influencing on social channels

More than other forms of marketing, recommendations have greater influence on purchase decision, thus, developing sustainable relationships with consumers and influencers becoming beneficial. Phillips et al. (2013) present that there are three motivators to spark conversations, word of mouth, around brands:

- 1) people seeking to understand functionality of something new
- 2) people using social signaling to express their personality, reputation or uniqueness, and
- 3) attributes that evoke emotional conversations, playing a major role in word of mouth.

Everything being out in the open on social media, word of mouth is mostly used to spark conversations signaling uniqueness to friends and followers, and second, sharing functional information. However, emotionally driven conversations mostly spark our conversations offline, in an online environment emotion gets lost in translation, making it least likely to spark conversations in social media. (Phillips et al. 2013, 45-55)

Likes, shares and comments create social visibility and social proof. Traditionally, recommendations between friends and family were shared at social gatherings, has changed now into word-of-mouth referrals that are visible on social media sites. Engagement marketing aims to leverage referrals from satisfied customers to drive social

proof and social visibility. Recommendations create social proof that forms assumptions of being the right behavior in a given situation, combining the connection with a friend to power of endorsement. In turn, witnessing how you interact with your existing customers can encourage more potential customers to interact with you and ultimately trust to buy from you – active social media presence lets your prospects to get to know your brand. (Goodman and Goodman 2012, 73-86) Engaged consumers are on the tip of the spearhead spreading word about your brand for their networks that most likely are full of like-minded potential customers. Moreover, testimonials from your customers feel more credible to the audience and 90 percent of consumers trust recommendations from people they know whereas only 14 percent trust advertising Consumers' networks form a filter for what kind of content they see which also helps consumers to navigate through the information overload. As one's friend, family or co-worker might recommend a hotel, you trust their opinion rather than the business' advertising. (Goodman and Goodman 2012, 76)

“Movements aren't about the product conversation; they're about the passion conversation” (Phillips et al. 2013). Sharing an interest is a powerful way people connect, and people have need to tell about their passions. Advocates develop when a company is able to inspire and connect with the consumer's passion, get to know their customer and earn their trust, turning the customer into a spokesperson for brand's message. (Phillips et al. 2013, 45-55) Keller and Fay (2016, 2) describe influencers as “everyday consumers who are substantially more likely than the average to seek out information and to share ideas, information and recommendations with other people”. Influencer marketing should not only concentrate on collaborating with celebrities as influencers. All our networks' include influential people; Keller and Fay (2016) research found, that influencer marketing plans should include ordinary consumers as well. Instagram and other social platforms are full of users, people are drawn to because of their relatability and content quality. Influencers are creators sharing their lifestyle through creating content that brands could further utilize in their content marketing. Furthermore, their followers are inspired by them and look at them for information – online influencers develop relationships with their followers accounting to more trust in the recommendation. (Keller and Fay 2016, 2-3) Although, word of mouth conversations happen more often and have a bigger impact offline, Keller and Fay (2016) suggest that the internet still has the biggest impact on sparking conversation around brands – all together, marketers should not think just online, but attempt to get access to people that

influence offline, too. Influencers like to be on trend and be in the know, they like to share their experiences.

Brands should nurture influencer connections by engaging in a meaningful dialogue, acknowledging their expertise and share insight with them to develop and benefit from those relationships further. (Keller and Fay 2016, 2-3) Being known to your most vocal customers also gives a way for the brand to develop those relationships further and strengthening the bonds. Not only can you utilize the influence and credibility they behold among their social circle and followers but social media praise allows you identify important consumers that amplify your brand voice. (Goodman and Goodman 2012, 5). These vocal customers and influencers are more likely to talk about brands on Instagram (+90 percent) and more likely to talk about brand related topics they have seen on social media (+30 percent). (Keller and Fay 2016, 2-3) Frawley (2015, 64-66) agrees the loudest of your customers are the most important to care for in the social channels. Especially the really good or really bad experiences are shared, and in this internet-era those shared experiences are there to be seen for everyone. (Frawley 2015, 7-11) Nurturing relationships with the loudest can create a very successful loud speaker for the brand, utilizing individuals that are passionate about your brand and is willing to promote it. The content brand produces should be relevant, reliable and create an emotional connection with the customer – in that a brand ambassadors can be helpful too. (Frawley 2015)

## 2.8 Productizing marketing services

Authors' aim is to provide information which helps Company X to develop an Instagram marketing service and provide suggestions for commissioning company to create the service. Service design process is strongly based on developing practical service implementations for clients (Hiltunen, 2017) and developing knowledge on productization authors' goal is to provide information for Company X to develop marketing services for small and medium size enterprises.

Tuominen et al. (2015) define productization as a process that crystalizes the services and their usabilitys into service packages that answer to clients' needs and expectations, picturing productization process as a continuous cycle in which the client is in its center. see (Figure 8), productization can be divided into

- 1) external productization that comprises the elements of services and
- 2) internal productization which describes everything going in to creating a service from its procedures to areas of responsibility (Tuominen et al. 2015, 6-7).

Miettinen and Koivisto (2009, 13-14) point out that experts might present their productization and service design processes with different steps and terms. However, the service design process is starting to find its form; identifying users, understanding business environment, conceptualizing the format, co-creating through participation, and measuring and optimizing profitability before the implementation when the service starts to take its true form. Parantainen (2011, 29-30) encourages service providers to sell their service before developing them too far. By prototyping services early on company saves time and resources not developing a service without a real need or function – if the service crashes and burns, it is better to happen before a large investment. (Parantainen 2011, 29-30)

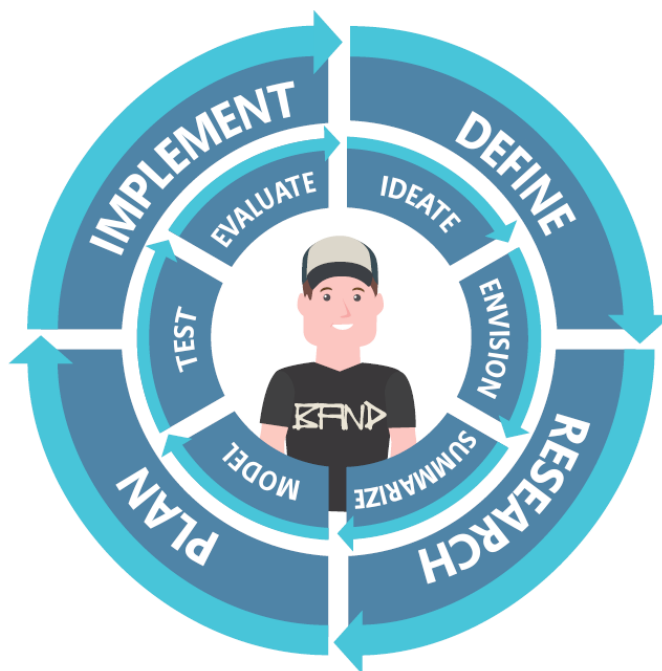


Figure 9 Productization cycle (Hiltunen 2017)

Hiltunen (2017) describes the productization process as developing an action plan that comprises an unified service model to produce the service. Service design concentrates on developing services that from customers point of view are wanted and useful but also beneficial for the service provider to produce (Miettinen and Koivisto 2009, 34). Service design process starts on the basis of client needs, based on which service producers

start developing solutions and a vision for the service. Service vision is developed into a documented service concept, which is then tested in practice and further developed based on experience and evaluation see (Figure 9). (Hiltunen 2017, 6-7)

Service productization aims to identify recurring, beneficial elements that can be standardized into processes to increase productivity and profitability (Tuominen et al. 2015, 13-14). Parantainen (2011, 7) argues productization generating better margins by simplifying the processes and enabling sharing of knowledge allowing companies to grow. Other than driving productivity and profitability, productization enables companies to standardize their service quality and service repetition. Through documentation productization enables more transparent information flow sharing knowledge internally. As the productization process starts to crystalize service offerings, it also helps with marketing and promoting services to consumers comprehensively. (Tuominen et al. 2015, 11-12) When client is able to quickly tell what the service includes and how much it costs, Parantainen (2011, 38) argues, it providing a more trustworthy picture of the offering and makes it easier to buy.

Parantainen (2011, 13-14) describes productization being successful if a new set of employees are able to produce exactly the same service couple weeks after old employees leave – when the service production from planning to contracts and visual image is well documented, any competent person should be able to replicate the service.

The challenge in productizing services is to find a balance between stiff, standardized and flexible, tailored services. Depending on the nature of the service, different types of services include different levels of tailored elements. (Tuominen et al. 2015, 11) Tuominen et al. (2015, 11-13) argue, that productization has its risk when services become too standardized; too rigid standardization can demotivate employees by leaving too little room for individual adaptation, innovation can deteriorate in developing the services further and client perspective might be forgotten with lack of client and employee involvement. Standardization of services, even well planned, should not be too rigid and allow some flexibility to serve customer needs yet to surface. Service product should be an ever-changing organism that develops through time and feedback lead by experience. Service design should be lead by reframing and rethinking the obvious to make successful changes into processes and structure, developing services into more sustainable, beneficial solutions that fill in the gaps of need. (Miettinen and Koivisto 2009, 35) Parantainen (2011, 16) advises to standardize services in a way that

clients are able to build service packages out of different components. This way clients are able to buy services based on their needs, giving a feeling of customizable services.

Miettinen and Koivisto (2009, 64) believe that one of the most important qualities of designing services is through co-creation process. Service design is a cycle involving prototyping, testing, analysis and refining work in progress. Experiences throughout the process allows the company to gather data and feedback, creating value through co-creation between stakeholders. Through communication and relationships with end users, companies are able to benefit from customer perspective; service designers can utilize the information to develop, test and launch sustainable, and more personalized services creating more value to consumers. (Miettinen and Koivisto 2009, 12; Tuominen et al. 2015, 10-11) Developing a multi-disciplinary team and co-creating services together with consumers allow innovation and creative thinking head into more beneficial value proposition when the needs are understood. Not only is service design about establishing processes but also dependant on human behavior. Ultimately, customer behavior makes the determination between a failure and success of the service, whilst employee behavior, expertise and attitudes are forming consumers' service experience. (Miettinen and Koivisto 2009, 41) Furthermore, utilizing service design processes and design thinking via observation, learning about business environments through prototyping and user experiences, potentially new service solutions arise that people did not already know they needed. (Miettinen and Koivisto 2009, 72)

Productization and service design begins with research and ideation of solutions for client needs and by developing the vision. Service vision answers to an existing need or a problem. The vision includes establishing target groups, service content, understanding is there a profitable market for it, describing how it is unique and how is it produced. In the process lean canvas is a helpful tool that can assist the productization process by helping to recognize possible challenges and gaps in information, also to reveal different perspectives from various target groups. Parantainen (2011, 24) explains, that constantly trying to acquire new target groups make standardization difficult; needs for services change and processes need to be adjusted.

### 3 METHODOLOGY

The main thesis objective is to study the possibilities of Instagram marketing and how to implement marketing on the platform and what service products should company X offer for their clients.

The authors used exploratory studies to gain insight to content marketing from literature and previous studies. Extensive literature review helped develop a base knowledge of how content marketing should be implemented on the platform, i.e. content types to be used, how to create engagement, how actively should a company post on Instagram, etc. Due to the fact that social media platforms develop their platforms constantly, the information that is studied about Instagram tools should be very current data, hence, Instagram tools and features will be studied from various online sources such as Instagram Business and their blog.

In addition to literature review the authors researched crucial datapoints with a goal to gather data by benchmarking the social media habits of leaders in the fashion and design retail. 15 different size brands were divided into three categories by their follower count, their content on Instagram feed was analyzed over a two-week period and content on Instagram stories was analyzed over a seven-day period. The authors studied the brands' publishing frequency, engagement and evaluated their utilization of the platform in terms of Instagram's social nature and features provided. The aim was to find quantitative and qualitative data that could be evaluated and compared to findings in the literature review through benchmarking. With the information gathered in benchmarking the researcher continued with primary data collection of both quantitative and qualitative data from Finnish companies within the client segment of company X.

The Primary data collection interviews with the Finnish companies were conducted to answer the following questions:

- a) how Instagram marketing is done in the Finnish market?
- b) what are the painpoints that the companies have regarding visual marketing and branding on Instagram?

The goal with the interviews is to gain insight on the issues and deficiencies Finnish companies have in utilizing Instagram as a marketing channel.

### 3.1 Exploratory studies

As a research topic Instagram marketing is relatively new and continuously evolving and there is little information available and not many relevant studies carried out, partially due to its ever developing and transforming nature. In exploratory studies structured, comprehensive interviews are conducted “to find out what’s happening [and] to seek new insights” (Robson 2002, 59). According to Saunders et al. (2009) an exploratory research is appropriate when examining newer problems where there’s little to no previous studies provided on the topic. The three predominant steps of conducting exploratory research are reviewing literature, interviewing professionals in the field and smaller focus groups. The flexible nature of an exploratory research requires for the researchers to be open to change the direction of his/her exploration as a consequence of new-found data or discoveries. (139-140) The authors started their research by reviewing a vast variety of literature and sources of information, then conducted interviews and a survey based on these findings and finally drew conclusions from the tested theories.

### 3.2 Inductive approach

The research approach the authors found most suitable for this study was inductive approach. Some of the key characteristics of inductive research are theory often following collected data rather than testing priorly deduced hypothesis, focusing on collecting and analyzing qualitative data, flexibility in the aim as the research progresses. (Saunders et al. 2009, 126-127) The emphasis on this research was to find the most effective ways for fashion and design companies to strategize their Instagram marketing. The authors grasped that the most effective way to have a better understanding on the problem was to first collect data from various sources followed by formulating a theory. The most effective way to then test this theory was to conduct interviews to gain insight on the theory from different angles of view.

### 3.3 Qualitative and quantitative research

The authors chose to utilize both qualitative and quantitative research methods. The authors first interviewed a Finnish fashion and design company to gain insight on their Instagram marketing endeavors, then afterwards conducted an interview with one of the



company's Instagram profile followers. Consequently, the authors were able to discover whether the previously interviewed company's Instagram marketing strategies were effective or not from a viewpoint of somebody already interested in their business. The retailer chosen for the interview is a company the authors felt would be a potential customer for Company X in the future – therefore giving the case company plenty of beneficial information on their target group. Due to the company's strict timetable the interview questions were sent to the fashion retailer beforehand to ensure time-efficiency. Their Instagram follower was not shown the questions before the interview – the authors were hoping to keep the interview more discussion-based and enable the interviewee to choose her answers on the grounds of intuition. The retailer had yet to invest a lot of time and effort in their social media marketing which forced the authors to think whether a company with more experience in Instagram or content marketing could have provided them with more detailed information and thoughts on the subjects. Regardless, the retailer interviewed had done some analysis on their previous experiences on Instagram, acknowledged the potential and profits of well-executed Instagram marketing and were willing to share their challenges and expectations of content creation.

Using qualitative research methods is appropriate when answering questions regarding for example one's experiences, beliefs or opinions since those types of data is difficult to analyze in a numeric form. Qualitative methods can sometimes be taken as "lightweight" and somewhat biased since the researcher might interpret the collected data through individual experiences. It can also be argued that qualitative research samples such as interviews doesn't portray the opinions of larger segment of population. (Hammarberg at al. 2016) To collect as much data from as many sources and viewpoints as possible the authors also decided to conduct an online survey based on the previous interviews. The survey targeted the design company's potential new customers and Instagram followers.

Quantitative data alone can be argued to be not accurate enough if the research is not done in a big enough scale. Interpreting and analyzing quantitative data such as questionnaires or surveys can also be challenging without the opportunity for the participants to explain why they have chosen a specific alternative over another. However, analyzing quantitative data is simple and objective since it is based on numerics and mathematics. It is also easy to validate existing hypotheses or conclusions with quantitative methods. (McLeod 2017) By combining these both research methods the authors believe to have gained good understanding of the kind of Instagram

marketing strategies work well with a fashion and design company. For this research the authors collected quantitative data in the form of an online consumer survey. The goal of the survey was to gain knowledge on consumers' expectations for fashion and clothing brands' Instagram behavior. The survey was created on [www.kyselynetti.com](http://www.kyselynetti.com) over a five-day period and the link was shared through the authors' personal social media profiles and via email to students in Turku University of Applied Sciences. The survey reached 243 participants who were all somehow related or linked to the authors and for that reason easy for the authors to obtain. This type of sample selection technique is called convenience sampling, a technique that is rather common due to its effortlessness, swiftness and inexpensiveness. Convenience sampling however can be argued to be biased and restricted since the subjects are chosen solely for the ease of reaching them and not for representation of the entire population. Although convenience sampling might not be the best technique for generalizations of populations with great amounts of variety, it is ideal for generating hypotheses and pilot studies before investing resources in more thorough researches or experiments. (Saunders et al. 2009, 241) For the purpose of this study and the resources available, the authors felt convenience sampling would give specific enough results – in chapter 5.1 suggestions for future researches are proposed for more in-detail findings.

## 4 INSTAGRAM MARKETING IN FASHION (AND DESIGN) INDUSTRIES

### 4.1 Benchmarking: Working habits of industry leaders

In the research authors aimed to study the habits of successful brands in fashion industry by benchmarking, to reveal data about best manners to implement content marketing. Authors researched in total of 15 brands' content marketing on Instagram over a period of two weeks; their publishing frequency, engagement on different formats of content and evaluated their overall utilization of the platform in terms of Instagram's social nature and features provided (Appendix 1). Authors firstly chose and categorized companies in three pools based on their follower count (30 million to 10 million; 9.9 million to 1 million; 999 thousand to 100 thousand). In choosing companies authors also considered to choose both well-known (large companies) and lesser-known companies. Choosing different size companies authors aimed to extract differences and similarities in the communication on Instagram and develop knowledge how companies with different resources drive engagement and visibility. (Figure 10)

Brand	Established (year)	Annual revenue (million \$)	Instagram followers (million)
Gucci	1921	6,200	29.1
Zara	1975	18,900	28.8
Calvin Klein	1968	9,100	14.5
Vans	1966	2,300	13.4
Supreme	1994	-	11.8
Tommy Hilfiger	1985	7,400	9.1
Asos	2000	2,950	7.7
Daniel Wellington	2011	230	4.3
Patagonia	1973	209	3.6
NA-KD	2015	75	1.8
Fjällräven	1960	-	0.34
Neverfullydressed	2009	-	0.24
Alpha Industries	1959	77	0.2
Poppy Lissiman	2008	-	0.16
Zappos	1999	2,000	0.15

Figure 10 Benchmarked companies: year established, annual revenue, Instagram followers (Appendix 1, 1-3)

Benchmarking companies authors found that brands like Gucci, Zara and Calvin Klein which have established their market share way before Instagram existed are usually more distant from their followers on the platform and the content has less inclusion of follower community. In contrast, younger brands like Daniel Wellington and NA-KD were trying to ignite conversation and include their community in their communication on Instagram. However, older, well-known brands are still taking on Instagram and garnering a large number of followers because of their established status in fashion industry. Relation between annual revenue and number of followers go hand in hand, and shows that popular brands are able to gather followers in large numbers. Even though, large international brands like Gucci, Zara and Calvin Klein are not able to gain as large of an engagement rate in relation to their number of followers than some smaller brands – large brands are able to leverage their marketing budgets and publishing frequency for a possibility to reach more consumers and larger engagement in numbers see (Figure 11). The presence of major fashion names on the platform is inevitable and those are able to play their role differently from smaller, as the large brands receive much more mentions on the platform without having to create more buzz through their Instagram – for them it seems to be a game how much they want to put resources in and post to gain more visibility, like Calvin Klein managed to post over 7 times a day during the two weeks period.

			Gucci	Zara	Calvin Klein	Vans	Supreme
Posts	(14 days)	pcs	65	27	106	21	6
Publishing frequency	(posts per day)	pcs	4.64	1.93	7.57	1.50	0.43
Engagement	Total	pcs	5,613,124	2,248,879	3,908,487	2,459,097	1,518,138
	Per following	%	19%	8%	27%	18%	13%
	On average per post	pcs	86,428	83,417	36,873	117,291	253,486
	Average on post per following	%	0.30%	0.29%	0.25%	0.88%	2.15%
#brandname used		pcs	52,559,668	28,818,460	4,605,128	18,842,452	16,620,000

Figure 11 Publishing frequency, engagement and mentions (Appendix 1)

Many large brands continuing the habit of olden days marketing – with communication going one way from company to consumer – Vans with over 13 million followers shows more inclusivity in their content marketing and presence on Instagram. Taking advantage of consumer generated content shared via #MyVans and otherwise including multiple demographics into their community see (Figure 12). The company generated better rates of engagement and more mentions by hashtag than Calvin Klein which, to date, holds more followers. Rather than seeming more exclusive from the outset – like Calvin Klein with much of their content consisting of models and celebrities – the way Vans opens

themselves for the community, they also generated more than 3 times the discussion (comments), in which Vans takes part in, compared to Calvin Klein. Seizing the opportunity to engage with their consumers Vans might be on their way to build trust, better customer relationships and customer retention.

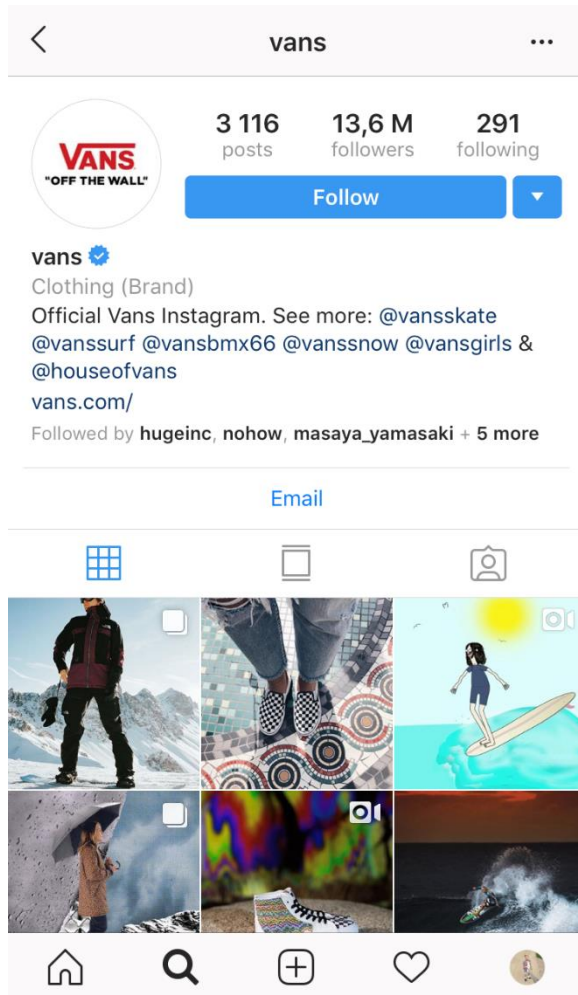


Figure 12 Vans Instagram profile (Instagram 2018b)

Overall, smaller brands usually utilized better the tools and access Instagram provides; ability to share information about the brand in profile description, shop in-app feature, igniting conversation and engaging in conversation or assisting with queries. (Figure 13) In comparison, larger brands like Gucci and Zara as well as Supreme, which has risen globally into a cult status in fashion (Sullivan, 2017), seem to be able to rely on their mentions (hashtags, Instagram username) on Instagram and other channels to drive traffic to their business. Larger brands more often include editorial, professionally produced content they could use in other channels and celebrities in their posts when

smaller brands are able to fair well with good quality photos taken on mobile phones and content produced by their affiliates, other influencers or customers, including brand's follower community – and still, performing better in their rate of engagement (likes and comments divided by number of followers). Majority of the content authors benchmarked could be considered in many cases, influencer, affiliate or customer generated content as professional grade since those stakeholders often produce content in business purposes.

Brand	Shop in-app	Stories (pcs of content in one week)	Answering comments	Encouraging engagement
Gucci		0		
Zara		11	rarely	
Calvin Klein	yes	19		yes
Vans		13	yes	yes
Supreme		10		
Tommy Hilfiger		22	yes	
Asos	yes	67	yes	rarely
Daniel Wellington	yes	19	yes	yes
Patagonia	yes	0		
NA-KD	yes	70	yes	yes
Fjällräven	yes	0	yes	yes
Neverfullydressed	yes	58	yes	rarely
Alpha Industries		6		
Poppy Lissiman	yes	12	rarely	
Zappos	yes	6	yes	rarely

Figure 13 Utilization of Instagram: features and social platform characteristics (Appendix 1, 4-6)

During the benchmarking it was difficult to indefinitely determine visual cues generating better engagement and visibility from less engaging content. Hence the content (image or video and caption combined) could be very unique to the style of the brand and their ideology, portraying variety of messages and brand voices between different companies; reasons of gained engagement varied from multiple brands utilizing celebrities and popular influencers in their content, popularity of certain products, content appealing to brand's consumers' passions, or brands like Daniel Wellington and NA-KD portraying relatability towards their consumer segment through combination of image portrayal, its caption and themselves engaging in conversation in the comment section. What authors noticed, however, was that content throughout all companies benchmarked was largely in unison with the brand style – whether it was editorial, more rugged or either professionally or consumer generated. For example Daniel Wellington utilized Instagram pictures in their online store mentioning the Instagram users in the images, and NA-KD had similar lifestyle images from day to day life both on Instagram and their online store.

Zara also used editorial content in their Instagram content, similarly to their website see (Appendix 5).

#### 4.1.1 Brand accounts with 10 to 1 million followers

In comparing brand accounts from 10 million to 1 million followers authors took a closer look into Daniel Wellington and NA-KD as their rate of engagement and total engagement outperformed others in that spectrum see (Figure 14). Patagonia was not taken into consideration as their frequency of posts differs drastically from the others. What was noticeable is that even though younger brands, Daniel Wellington and NA-KD, trails Tommy Hilfiger and ASOS by 10 times in their annual revenue, and in their follower count, however those trailing in other factors, were able to garner larger engagement.

			Tommy Hilfiger	Asos	Daniel Wellington	NA-KD
Established	year		1985	2000	2011	2015
Annual revenue (\$)	billion		7.4	2.95	0.23	0.075
Followers	million		9.1	7.7	4.3	1.8

<b>Posts</b>	(14 days)	pcs	36	31	42	56
<b>Publishing frequency</b>	(posts per day)	pcs	2.57	2.21	3.00	4.00
<b>Engagement</b>	Total	pcs	1,260,306	408,350	1,667,531	1,313,971
	Per following	%	14%	5%	39%	73%
	On average per post	pcs	35,032	13,173	39,703	23,464
	Average on post per following	%	0.38%	0.17%	0.92%	1.30%

Figure 14 Engagement versus revenue (Appendix 1, 2)

Daniel Wellington's and NA-KD's Instagram profile, authors were able to pick up very clear consistency and strategy in their communication. Both brands not only are detailed on how many times a day they publish content but the content itself follows a theme: the brands carry quite consistent visual and color palette throughout their content and their content revolves around lifestyle images in an urban environment or themed around travel, with content captions that are relatable to young adults, mostly women. See (Figure 15) Furthermore, Daniel Wellington's content tells a story of a desired lifestyle from everyday situations to travel with well composed images in which the story and environment is the star which their watch or accessory is part of – it is rather product placement than product photos. Daniel Wellington exclusively utilizes outsourced content that could be produced by an independent influencer, affiliate, partnership or a consumer and has been able to, through relationships, utilize the platform in producing



quality content. It is clear they have paid partnerships and affiliate programs with influencers; however, they also encourage consumer engagement promoting and using hashtag #DWPickoftheDay sharing a customer photo each day.

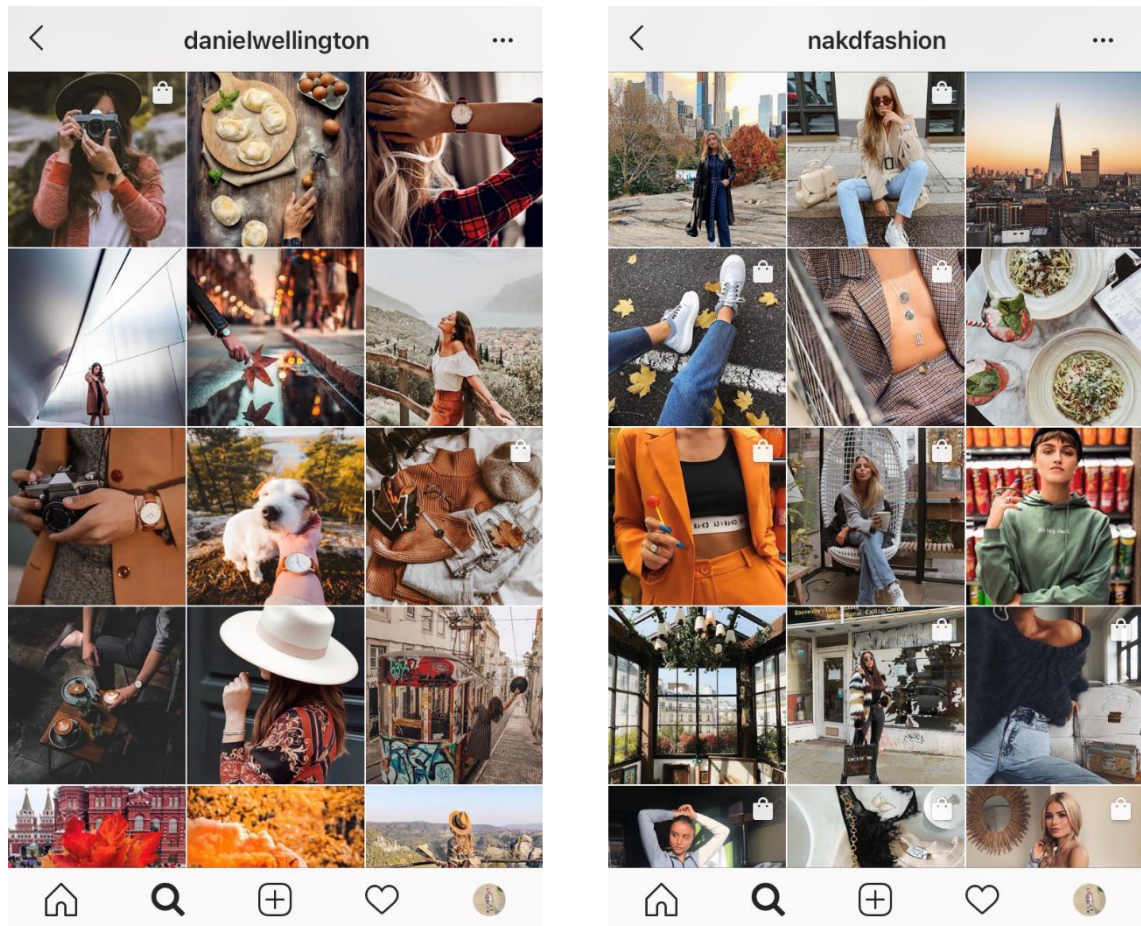


Figure 15 Daniel Wellington's and NA-KD's Instagram feed (Instagram 2018c; Instagram 2018d)

Daniel Wellington and NA-KD, both aim to encourage engagement with their consumers in their own manner or brand voice. Both brands aim to open conversation in comments by captioning their content including relatable thoughts or simple questions, which was noticeable throughout the benchmarking. When questions were asked, more followers are interested in commenting, thus, igniting more conversation where brand has ability to continue the discussion. However, both successful brands used different, yet effective approaches to involve their followers in conversation: Daniel Wellington being more conservative in tone and helping commenters with their queries, communication style of NA-KD was in tune with 20-something year-old young woman answering to comments



of her peers with a burst of emojis. Therefore, indicating that through community involvement brands are gaining more visibility in relation to their peers.

#### 4.1.2 Content in Instagram Stories

The themes in Instagram Stories content revolved around brand products but companies also introduce behind the scenes footage for consumers to get more knowledge into what the companies are working on. Brand behavior utilizing Instagram Stories mirrors the behavior on company's Instagram behavior overall when otherwise active brands are more active also in their Stories. Content used by larger brands in their stories was mostly professional content, a mixture of professional and mobile-generated. Professionally shot content in most cases was a commercial video or photo content that could be in any other media, but many brands throw in mobile content that is rather posted in the moment and glimpses from behind the scene. Brands that allow themselves to post content that is not the most polished or are sharing community content are more active and offering their followers more information on what the brand is about.

#### 4.2 Business and consumer perspective

For the company interview the authors chose a Finnish fashion retailer that functions both online and in a traditional store location. The interview was conducted on November 14<sup>th</sup> 2018 in a face to face meeting with two of the company's owners. The interview lasted exactly one hour – the authors decided to send the interview questions beforehand to ensure time efficiency during the conversation. The interview was semi-structured; a list of questions was followed and all the questions were answered but the order of the questions asked was changed when seen more valuable for the conversation flow. Most of the questions were open-ended to ensure comprehensive answers and results; the authors also added two tasks of which the other requested the interviewee to arrange certain topics in the order of importance and the other to rate certain matters in a scale from one to five.

The company retails Finnish brands and aims to bring visibility to smaller brands and options for consumers (Appendix 2). The company employs in total 6 people; 4 full-time and 2 part-time. One of the employee's main responsibility was to plan their content management on Instagram, in addition to other work. The retailer admitted recently

having let their social media presence and strategy to be left on the back-burner, when time is short. Retailer described their customers varying a lot in age, background and profession and said their customer base can be better explained as consumers that support Finnish brands and high-quality products. This also reflects into their values of being an honest and transparent operator emphasizing quality. They estimate their customers consisting more of women and the main age range to fall into consumers from 30 to 50 years of age.

During the interview authors established with the retailer that the biggest challenges currently are, besides the lack of time, “establishing a clear Instagram strategy and a framework around their content strategy to be able to immerse themselves into content creation” as well as taking the time to further develop their own visual style. Their social media strategy and management now relies on one employee and the owners, but they hire a freelancer for graphic design work when needed and they receive material from partner brands, i.e. product photos. The retailer was aware of their social media presence lacking at the moment, but their goal is to develop their strategy and Instagram visibility as soon as possible and aims they develop an easy manual to aid them in creating content, implementing content marketing strategy and develop their own style. They aim to generate content that can be differentiated from competition and wants to share content that describes their style of being fun and relaxed but, still, wants to keep the content informative to the consumer.

At the moment, retailer bases their Instagram content mostly on informing consumers about new products and brands through Instagram Stories. During the interview we also established that the company has formed an overall knowledge on what kind of content helps them to get reactions, but they are not currently utilizing full potential of Instagram in activity or using business account insights to optimize their content further. However, the interviewee stated that “posts with human faces, content with a light-hearted tone and being authentic in Instagram content generates more engagement” and have also noticed from discussions with their customer that consumers sometimes arrive to their store based on products they saw on the retailer’s Instagram. Retailer sees the opportunities of utilizing Instagram in building a community and they have used the platform mostly in being involved with partners, keeping up with new brands and have managed to form business relationships through Instagram. However, they haven’t been concentrating on community building amongst consumers which they aim to change in the future. The retailer hopes to keep their marketing in-house and is “skeptical that an

outside party would be able to create content they would be satisfied with without a profound conception of the nature of their business” but does not exclude outsourced services in the form a partner that can fully level with them and understands their concept, style and image.

In the interview authors established on how the retailer rates the benefits gained through content marketing on Instagram based on different categories (Appendix 2, p 2). Retailer evaluated so far having received the best benefits through Instagram in developing their partnerships, developing consumer awareness, by increasing business to consumer engagement and helping to boost sales. Even though, retailer did not feel having gained much benefit in igniting conversation amongst consumers, getting mentions or having found new customers through Instagram, they feel there is potential to gain benefit, and prioritizes those factors on top of their list to improve.

#### 4.2.1 Interview with fashion retailer’s Instagram follower

After the company interview with the fashion retailer, the authors continued to interview one of the company’s Instagram followers to establish knowledge on how well the retailer’s thoughts on content marketing relates to customer’s wants and needs. Interviewing the follower, also established more information for the authors to develop a survey to test what is the popular stance about brands’ content marketing on Instagram. The interview was conducted on November 15<sup>th</sup> 2018 and the duration of the interview was around 90 minutes, the interviewee had not received or seen any of the questions beforehand. This interview was also semi-structured with open-ended questions, but had even more room for discussion than the previous interview since there weren’t any time restrictions. The interviewee was in her mid-20’s and an active Instagram user. She was not only interested in clothing and fashion but also works in the industry and said being a deliberate consumer.

The interviewee stated that she “enjoys the retailer’s content visually, is interested in the content about new brands and products and values content from behind the scenes” – that way getting closer to the brand. She explained initially to have decided to follow the retailer on Instagram because of the clothing brands they retail, and the values based on which the retailer chooses their brand selection. However, she stated that she would like to see the retailer to share content more often. She also would like to see more content

that is clearly recognizable to the retailer's visual image, explaining that there is room for improvement which in turn would affect her experience on the retailer's brand for better.

Interviewee explained that she "prefers brands being quite active in publishing content to stay in touch with the consumer"; being inactive in sharing content lets people to forget and flooding the feed with too many posts is unnecessary. She also commented that Instagram is the main platform she receives fashion knowledge and inspiration, followed by Pinterest. Other than brands staying in touch via activity with their consumers she expects brands to have their content in relation to their brand image so that it is recognizable to the brand visual. Similarly, on choosing to follow other brands, when asked why she chooses to follow fashion brands on Instagram she ranked in order, style inspiration, products and information about news and events as the main reasons to follow brands and retailers in fashion industry, followed by brand knowledge and trends. She also added to start following brand accounts, based on a gut feeling, that are visually pleasing and because wants to stay updated on the brands and retailers she's interested in.

When asked about the themes she wishes to see from the brand account she follows, the interviewee brought up similar answers to the previous motifs discussed. She stated that being inspired by the Instagram content is the most important factor followed by visual beauty of the content. Furthermore, the interviewee commented that the brand values are not the main characteristics she looks for in the brand content, however, it is something to include in content when the important values are otherwise what the brand lives and breathes for. The interviewee prefers to see content in the feed as pictures that are eye-catching and spends the time to read photo captions on posts she's interested in, and adds to like content to have variation but should clearly relate to the brand. Videos on the feed, however, interviewee felt more confusion with as there is two messages (video and the caption) that might distract the consumption of each other. On the contrary, the interviewee preferred to see video content and more behind the scenes material in the Instagram Stories that immerses the consumer further in the brand and receives more information through that. Additionally, she stated that on Instagram Stories she prefers to see more authentic and raw content rather than very thought-out material.

The interviewee easily engages by 'liking' content that is visually pleasing and is uplifting to her, but only seldom comments on brand's content. When asked about features on Instagram Stories which enable the users to add buttons (i.e. 'yes or no') for questions, she felt that brands don't utilize the feature that much. However, she stated the feature

would make her engage more easily and give an answer, explaining that she still would answer truthfully when given option to choose between two answers (i.e. which product do you like more) and leave unanswered if does not prefer either. She further explained that she might leave a comment if she feels she can make an impact on the matter with a brand which she is interested. Although, she states that she does not feel that has much desire to get to impact the brand on social media or to engage in conversation with brands more.

Discussing further about brand communication she emphasized that brands should be answering to consumer queries on Instagram and expects the brand voice (either friendly or professional) to be in relation with the brand image. Interviewee can at times be engaged with brands on Instagram by tagging a brand whose products she enjoys in her published content which, however, is dependent on the brand, explaining on wanting to give her support for smaller brands via visibility. She stated that quality of the experience and company values affect on whether to share the experience. Her thought behind such recommendation is to share the positive experience had with the brand, their products or services with her community. In such cases she felt that it is an opportunity for a brand to utilize those relationships and develop their community by noticing users that has published content using their tag by commenting on the consumer-shared picture or ultimately sharing consumer's post on the brand account.

#### 4.3 Instagram behavior consumers survey

On the basis of the interviews conducted with a fashion retailer and their follower the authors created a survey for Instagram users. The aim of the survey was to cover all areas that the prior interviews may have had missed in addition to gaining as much data as possible of Instagram users' view on fashion brands and their Instagram behavior. The survey was shared in both of the authors' personal Instagram and Facebook pages along with students of Turku University of Applied Sciences via email. The duration of the survey was five days, from November 15<sup>th</sup> 2018 to November 19<sup>th</sup> 2018. The platform used was [www.kyselynetti.com](http://www.kyselynetti.com), an online questionnaire service free of charge for University students in Finland.

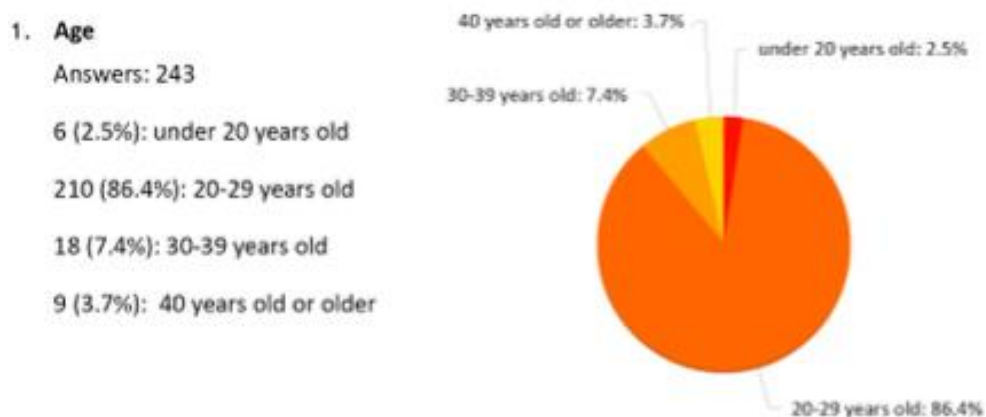
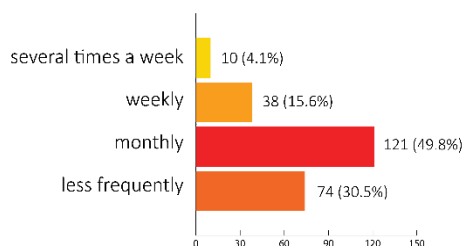


Figure 16 Age division in the survey

The total count of participants in this survey was 243. The majority of the participants were between 20-29 years old, second biggest age group was 30-39-year-olds, 3,7 percent of the participants were 40 years or older and 2,5 percent from the youngest age group, younger than 20 years old see (Figure 16). This result is in line with previous studies on age division on Instagram that showed 65 percent of all Instagram users being from age group 18-34 years old (chapter 2.3). However, due to the platforms chosen for the distribution of this survey, the age distribution did not come as a surprise; the authors themselves fall into the '20-29 years old' -category and the majority of their social media followers are very likely to be from similar age group. 70 percent of the participants were female audience which is in line with the results of previously discovered statistics; 68 percent of all Instagram users are females (Omnicores Agency 2018). The preponderance with 49,8 percent of the participants were students, employed participants came close second with 47,3 percent. Students commonly have less resources than employed citizens which can have a notable effect on their purchasing habits and drive them to spend money more sparingly. Only 1,2 percent of all participants answered "no" when asked whether they use Instagram or not. This statistic shows that the gathered material is accurate in terms of presenting the opinions of the demographic the authors were targeting. 54,3 percent of participants said they do currently follow fashion and clothing brands on Instagram. Over 80 percent of users follow at least one brand on Instagram (Clarke 2018) and in this survey more than half of the participants were following at least one fashion or clothing brand which indicates that fashion brands have obtained a notable position amongst all brands on Instagram.

### 6. I post on my Instagram feed..

Answers 243



### 7. I post Instagram stories..

Answers 243

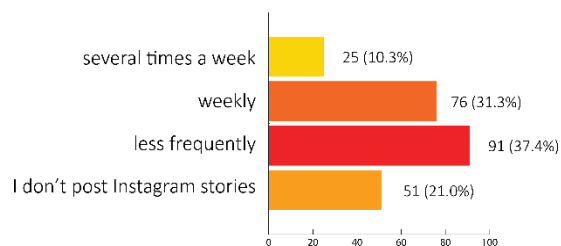


Figure 17 Consumer Instagram activity: publishing content

Only 4,1 percent stated that they post on their Instagram feed several times a week, 15,6 percent at least once a week, the majority with 49,8 percent said they post on a monthly basis and 30,5 percent even less frequently. The results for Instagram stories were somewhat different; 10,3 percent post Instagram stories multiple times a week, 31,3 percent approximately once a week, 37,4 percent publish stories less frequently than on a weekly basis. Around fifth of the participants said they do not post on their Instagram stories. On the contrary 84,4 percent said they view other users' Instagram stories daily, 2,1 percent does not watch Instagram stories at all see (Figure 17). This question however did not specify whether the participants are watching brands' Instagram stories or all users in general but all participants following brands on Instagram will very likely see the brands' posts when viewing Instagram stories in general. These questions indicated that for an average user Instagram is mainly used for viewing others' content than sharing own posts.

The follower of fashion retailers on Instagram (discussed in the previous chapter) mentioned she prefers to see a lot of variety in brands' content. The authors wanted to find out which kind of content the participants want to see from brands by rating the following options in a scale from 1-5, 1 being 'not important' and 5 being 'extremely important':

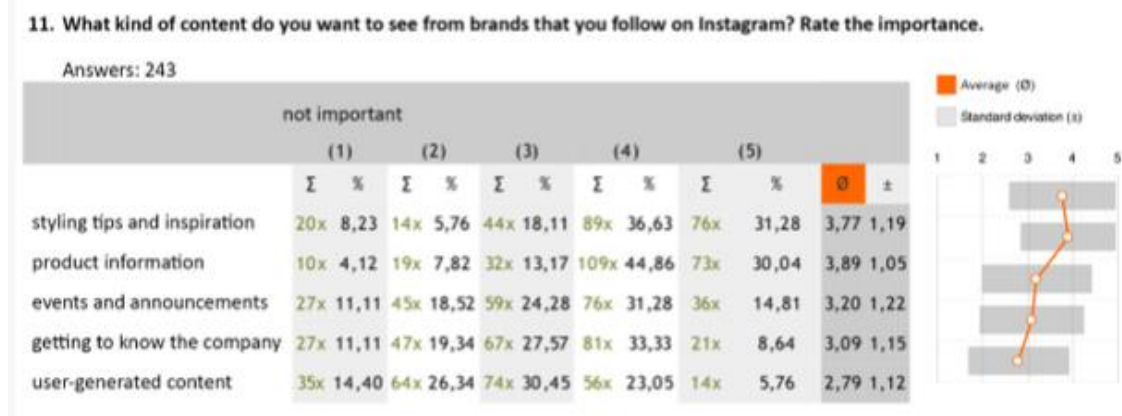


Figure 18 Content consumers wish to see from brands

The option rated with the highest importance was product information by 3,89 out of the maximum 5 points, second most important was styling tips and inspiration 3,77 even tho this option got the most votes for 'extremely important'. Events and announcements 3,20, information about the brand 3,09 and finally 2,79 for user-generated content which also got le biggest number of votes for 'not important'. The option 'user-generated content' and everything it entails might have been difficult for the participants to understand correctly. A study (BrightLocal 2014) resulted in 82 percent of participants trusting online reviews and as much as personal recommendations, additionally it has been found that millennials (born roughly between 1980-2000) trust recommendations through UGC on a company website more than recommendations from friends and family (Bazaarvoice 2012). However, this can happen mainly on a subconscious level or perhaps consumers prefer seeing UGC on the users' or influencers' on accounts rather than posted by a brand. Thus, the participants might either value UGC higher if not shared by the brand itself or value UGC even on a brand's own site without realizing the impact. In conclusion with the previous interviews, content showcasing a fashion and clothing brans's products and offering consumers indeas and inspiration on how to style create looks using products from their own line. Nevertheless, variety in content is important in retaining followers' interest in the brand.

The authors also were interested in understanding what matters do consumers want brands to bring forth in their Instagram content.



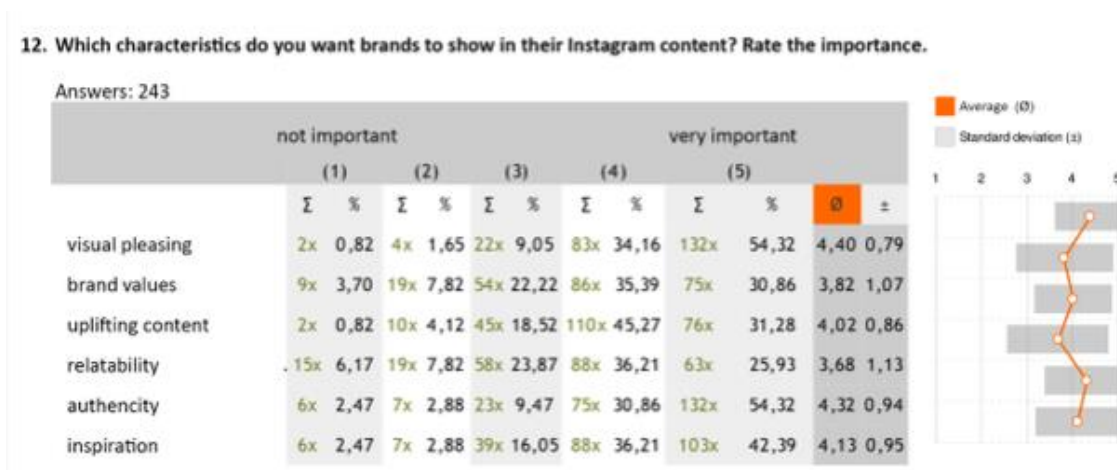


Figure 19 Content characteristics consumers appreciate in brand content

Visuality was voted with the highest importance with 4,40 out of the possible 5, authenticity came second with 4,32. The essence of Instagram above anything else is based on visually appealing content and therefore this result did not come as a major surprise. Authenticity being highly valued shows that consumers don't want to see traditional advertising from brands but being honest with their content, showcasing products and letting consumers decide whether they feel the product is worth buying. The interviewee chose inspiration as her second most important option and surprisingly enough she chose authenticity second to least important. This data however is not entirely comparable to the survey since the interviewee was asked to organize the options by importance and the survey required evaluating each option individually. Inspiration and uplifting content were also rated with high importance, inspiration. The least highly valued options were brand values and reliability. Instagram can therefore be considered as a platform for light, mood-based content that is visually pleasing to scroll through and gives users inspiration for creativity. Similarly, the interviewee explained she prefers seeing eye-catching content on Instagram above anything else but reads the captions too if the picture arouses her interest.

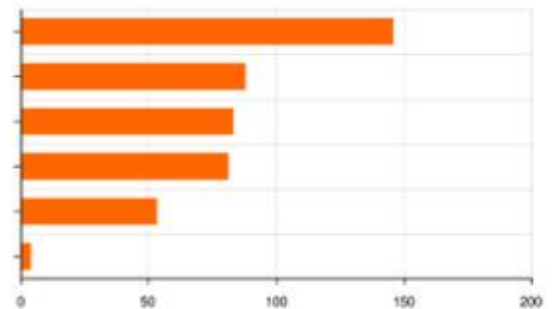
67,5 percent of the participants said they have found a new, intriguing brand through an Instagram influencer. This result further verifies the significance of UGC and the impact Instagram can have on a consumer's opinion about a brand. 86,8 percent said they have also visited a brand's online store, store or event on the influence of Instagram and 61,7 percent have made a purchase from a brand's online store, store or event. This verifies the positive impact a brand's Instagram presence has in their customer flow and is indeed a notable platform for brands to spend resources in.

When asked about consumers' behavior towards brands on Instagram, it was revealed that 16,5 percent of participants 'like' brands' posts on a daily basis, 26,3 estimated to react by 'liking' on a weekly basis, 36,2 percent even less frequently and 21 percent said they do not 'like' brands' content. 'Liking' a post on Instagram does not require a lot of time for consideration but is more intuition-based. The interviewee also stated that she 'likes' posts that visually pleasing and uplifting rather easily without giving it too much thought.

**17. In what kind of situations would you communicate with a brand on Instagram or comment on their post?**

Answers: 243

146 (60.1%): competition  
 88 (36.2%): opportunity to influence the brand  
 83 (34.2%): a question from the brand  
 81 (33.3%): need for customer service  
 53 (21.8%): I wouldn't communicate with a brand on Instagram  
 4 (1.6%): Other



**Comments:**

Consumer habits, global changes in fashion industry, sustainability.  
 Opinions, on if a brand owns similar values.  
 Compliments.  
 Small brand whose values reflect my own. Local or friendly with the owner: to boost visibility.

Figure 20 Situations when consumers would communicate with brands on Instagram

On the contrary, as many as 73,7 percent said they would not comment on a brand's post on Instagram. However, when introduced different options in which the participants would comment or communicate with a brand, only 21,8 said they would not want to comment. This result shows that contests often are the best way to activate Instagram followers yet it usually doesn't help with building relationships or provoke conversation between a brand and a consumer. Additionally, these results evidences that it takes a lot for consumers to communicate with a brand on Instagram.

19. If you answered 'yes' to the previous question, why?

Answers: 171

119 (69.6%) recommending a brand or a product to friends

103 (60.2%): willingness to show your support to a brand

50 (29.2%): building a better relationship with a brand

56 (32.7%): brand requesting to see posts from followers

9 (5.3%): other, what?

Comments:

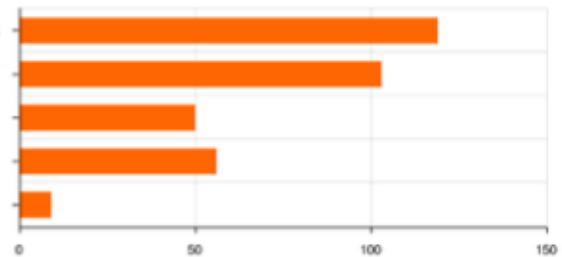


Figure 21 Reasons consumers would share content mentioning a brand

70,8 percent of participants thought they would mention a brand in their own Instagram post. Recommendations to friends and showing support to a brand got undoubtedly the biggest shares of votes. Both of these options refer to either exceptionally good quality of e.g. a product or service or a product that is somehow special and unique. Showing one's support towards a brand implies that the customer is has a sense of connectedness with the brand and its values.

Finally, the participants were asked whether a brand has succeeded in changing a follower's perception of them through Instagram. 14,8 percent felt their opinion on a brand has changed somehow by the influence on the brand's Instagram content, some of the responses listed below:

- *Increased the interest in the brand's products.*
- *By voicing their values. Have made me realize more what's behind the brand.*
- *I didn't think multiple brands being so ethical but found out otherwise on Instagram.*
- *Have gotten a bigger picture of the whole brand.*
- *By telling about the brand's background which makes the brand more approachable.*
- *Introducing makers behind the products, transparency.*
- *Some brands develop their image well by not just their products but a whole lifestyle.*

These comments imply that consumers value 'behind the scenes' -content that allows them to connect on a more personal level with brands. Instagram allows brands to be more playful and experimental with their content especially in the form of Instagram stories.

From the consumer survey and the Instagram follower interview the authors concluded that the participants valued highly real, authentic content from brands on Instagram. Instagram is mainly used to find information about products but also to get a more comprehensive view on the brand's functions, values and attitudes. Transparency is appreciated above traditional advertising and consumers feel the need to create more personal relationships with brands. Instagram is above anything else a platform for visually pleasing, eye-catching content and fashion brands are expected to provide followers inspiration and new ideas in terms of clothing and styling tips. Brands were expected to provoke conversation on Instagram, an opportunity to influence a brand's actions or a question asked by the brand appeared to be the best ways for that. Most participants were also prepared to mention a brand in their own content if the brand's products or values met with the participant's expectations. Two thirds of the survey participants had discovered a new brand through Instagram which verifies why brands' Instagram presence is exceedingly important. The platform used to create the survey did not allow the authors to target the questionnaire to only those participants following fashion or clothing brands on Instagram. This consequently could steer one to question the reliability of the results when researching Instagram marketing specifically from fashion and clothing brands' point of view. However, the authors believe the behavior expected from fashion brands does not differ significantly from the actions people want to see from brands on Instagram in general.

## 5 CONCLUSION

### 5.1 Key findings

Benchmarking different size companies with very different brand images and helped the authors during the process of identifying commonalities in different habits of engaging with consumers. In each category brands aiming to communicate with consumers – rather than only advertising their brand and products – performed better in their rate of engagement, faring well to utilize and engage their following at a higher rate.

Brands like Vans, Daniel Wellington and NA-KD that constantly utilized their possible reach better to get discovered outside their followers on the platform. By brands utilizing and noticing their community in their Instagram presence, aiming to ignite conversation and taking part in discussion in the comment field with consumers, authors suggest that sense of community plays a large part in developing better visibility, brand image and establishing more engaged followers that remember the brand when they are ready to purchase. Furthermore, Instagram is full of users for companies to befriend, that are able to influence their own community of followers, friends and family to enhance and spread brand name. On the other hand, smaller brands also boosted their engagement arranging giveaways that cost them prizes but, in every case, largely increased their content engagement – consequently improving visibility as the comments were flooded with users mentioning their friends and brands reaching new, potential customers.

Difficulty in benchmarking was to establish clear and concise evaluation of visual marketing that should be implemented on Instagram – but visually appealing content being on the top of the criteria for consumers in our research, brands should put effort in that. Instagram is forgiving in terms of image quality and resolution, in which engagement on lower quality image via mobile is able to get as much engagement as a high-resolution professional photo. Authors believe that, accessibility of taking pictures has allowed more people to express their creativity through images and learn photography, reducing the skill gap between professional and amateur photographers; allowing even smaller brands to use their pocket-sized smartphones to create content worthy of gaining consumers attention without large investments in photography equipment. Furthermore, authors found during benchmarking, that apart from the content in the feed brands usually shared more authentic, ‘in the moment’ content which, based on consumer

interview, was appreciated – it goes in line with consumer being interested to learn more about the company when they follow a brand, and visual appeal did not play such a big part in Instagram Stories content.

Other than visually appealing content, consumers want almost equally to see authentic content that is inspiring and uplifting – therefore, suggesting that to follow a brand, consumer wants the content to feed their interests and create emotions. Based on all the research and consumers appreciating authentic, inspiring and uplifting content close to visual appeal, authors suggest, that what is in the image (focal point, center of attention) is as important as how it is represented (composition, creativity, colors), accompanied by caption, for brands to focus on when creating content that engages consumers. Although respondents in the survey were not exclusively consumers following brands in fashion and clothing industry, authors believe that behavior expected from fashion brands does not differ significantly from actions that people want to see from brands on Instagram in general.

Authors suggest that future research on this topic would include research on how Instagram fairs compared to other social channels in consumers forming their image of brands and making their purchase decision for companies to locate their marketing resources better. Working closely with a company future researchers could try measure to find out the financial value of a follower. Further research could also try to reveal what does the future look like; where do consumers born in this millennium learn information to form their opinions on brands, and how brands should take over Instagram TV, if at all.

## 5.2 Results: productization

In the research authors were aiming to develop an Instagram marketing service for Company X that would benefit small and medium size companies in the Finnish fashion industry by finding answers to following research questions and objectives:

1. What does a consumer look for in visual content marketing in social media?
2. Identify most commonly used practices to gain more visibility, engagement and brand value to improve sales.
3. Identify best practices to implement content marketing on Instagram.

4. Find out the resources and actions Company X's target clients need for efficient Instagram marketing for Company X to develop essential services.
5. How to productize the marketing service product?

In our research we found that on Instagram consumers want to see content that is visually pleasing, authentic and uplifting, content that brings inspiration. By providing content that is interesting to consumers brands are able to catch consumers' attention. Large international brands are able to gain followers, thus, a way to communicate on the platform, only by trusting mentions and their established fame around the world. Smaller brands need to better utilize Instagram tools, features and the nature of social platform to gain more engagement and, consequently, more visibility and opportunities to find new potential customers. No matter the company size, brands are able to generate more engagement on the platform by being active in sharing content, publishing follower-inclusive content, communicating with consumers and developing the feel of community amongst their followers.

In interview with the fashion retailer authors found that smaller companies can struggle with their resources to plan and develop their content marketing strategy and, consequently, have difficulties in being active on Instagram if brand's social media goals and visual image are not totally clear. However, opportunities and benefits of content marketing – as well as platform functionalities – can be familiar to business owners at some level, but lack of confidence in creating and sharing content can feel daunting without some guidance; is the content in line with the brand image and if it is in tune with their brand message. Lack of time for smaller companies with limited resources for marketing can push determining the content strategy and visual image further and further into the future, and there could be a solution in an outsourced service that would help those companies to create content. However, knowledge and connection with the brand was a very important factor for the interviewed retailer which should be considered in productization of the service product. Authors suggest that Company X would develop a service product in which they would create

- 1) a visual style guide based on a brand interview and existing brand image,
- 2) goals for content marketing with the company,
- 3) a workshop in which the employees responsible for managing Instagram would learn pointers in photography, practice and develop confidence in creation, and create a content calendar (frequency, themes, campaigns) for their company.

Level of knowledge in content marketing on Instagram, and the abilities to use needed tools in content creation should be considered based on different companies. A basic handbook of Instagram marketing can be created with workshop templates, but a level of customization should be included. When working with multiple clients and various company sizes which allow different input of resources, Company X should divide the service product into smaller service packages which can be utilized based on clients' needs, to further the possibility of customization and making pricing more reasonable for smaller clients also.

### 5.3 Own thoughts and learning

Through the process of researching and writing the thesis the authors have learned how content marketing and relationship development works – not only on Instagram, but overall on how online platforms today allow brands to keep in touch with their consumers and enabling to them to develop bonds with consumers based on mutual values and interests. Sustainability being a constant topic in consumption, therefore many consumers making their purchase decisions more deliberately, developing business to consumer relationships which propose brands to keep their customers in the loop, interested in the products and values could offer long-term success and is an effective tool to voice brand image. Content marketing on Instagram on its own does not, however, answer to every need for a company to be found as Instagram pages and content don't seem to show on Google search when searching products in general terms – consumers have familiarized themselves with using Google to find answers, but Instagram discovery relies more on connections and content about similar interests indicated with hashtags. As Instagram develops their platform technologies such as image recognition may simplify the process of discovery and being discovered easier for the consumers and brands.



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Appendix 1 Evaluation of brands' Instagram presence, engagement and content themes (1)

	Gucci	Zara	Calvin Klein	Vans	Supreme
<b>General</b>					
Established	1921	1975	1968	1966	1994
Annual revenue (\$)	6.2 billion	18.9 billion	9.1 billion	2.3 billion	-
Instagram handle	<a href="#">gucci</a>	<a href="#">zara</a>	<a href="#">calvinklein</a>	<a href="#">vans</a>	<a href="#">supremenewyork</a>
Followers	29,100,000	28,800,000	14,500,000	13,400,000	11,800,000
	29,1m	28,8m	14,5m	13,4m	11,8m
Description utilized	no	minimally	yes	minimally	minimally

Content							ALL BRANDS' AVERAGE	
Posts	<i>total</i>		5160	2129	3320	3093	1223	3133
	<i>14 days</i>		65	27	106	21	6	33
<b>Publishing frequency</b>	<b><i>(posts per day)</i></b>		<b>4.64</b>	<b>1.93</b>	<b>7.57</b>	<b>1.50</b>	<b>0.43</b>	<b>2.35</b>
Content	Content	pcs	65	27	106	21	6	33
	Photo	%	92%	81%	83%	86%	67%	84%
		pcs	60	22	88	18	4	28
	Video	%	8%	19%	17%	14%	33%	14%
		pcs	5	5	18	3	2	4
	Infograph	%	0%	0%	0%	0%	0%	1%
	pcs	0	0	0	0	0	0	
Engagement	Photo	%	94%	91%	91%	90%	61%	87%
		pcs	5,258,760	2,054,018	3,555,417	2,204,342	925,589	1,242,008
	Video	%	6%	9%	9%	10%	39%	10%
		pcs	354,364	194,861	353,070	254,755	592,549	153,119
	Infograph	%	0%	0%	0%	0%	0%	3%
		pcs	0	0	0	0	0	2,259
	Total	pcs	5,613,124	2,248,879	3,908,487	2,459,097	1,518,138	1,397,386
	<b>Per following</b>	%	<b>19%</b>	<b>8%</b>	<b>27%</b>	<b>18%</b>	<b>13%</b>	<b>22%</b>
Average Engagement	Likes on average	pcs	85,965	82,889	36,780	116,757	251,833	48,917
	Comments on average	pcs	391	403	93	343	1,190	283
	Engagement on average	pcs	86,428	83,417	36,873	117,291	253,486	49,258
	<b>Engagement rate on post per following</b>	%	<b>0.30%</b>	<b>0.29%</b>	<b>0.25%</b>	<b>0.88%</b>	<b>2.15%</b>	<b>0.92%</b>

Appendix 1 Evaluation of brands' Instagram presence, engagement and content themes (2)

	Tommy Hilfiger	Asos	Daniel Wellington	Patagonia	NA-KD
<b>General</b>					
Established	1985	2000	2011	1973	2015
Annual revenue (\$)	7.4 billion	2.95 billion	230 million	209.9 million	75 million
Instagram handle	<a href="#">tommyhilfiger</a>	<a href="#">asos</a>	<a href="#">danielwellington</a>	<a href="#">patagonia</a>	<a href="#">nakdfashion</a>
Followers	9,100,000	7,700,000	4,300,000	3,600,000	1,800,000
	9,1m	7,7m	4,3m	3,6m	1,8m
Description utilized	yes	yes	yes	yes	yes

<b>Content</b>							<b>ALL BRANDS' AVERAGE</b>	
Posts	<i>total</i>		2684	7524	5986	2141	3596	3133
	<i>14 days</i>		36	31	42	10	56	33
<b>Publishing frequency</b>	<b><i>(posts per day)</i></b>		<b>2.57</b>	<b>2.21</b>	<b>3.00</b>	<b>0.71</b>	<b>4.00</b>	<b>2.35</b>
Content	Content	pcs	36	31	42	10	56	33
	Photo	%	47%	90%	98%	80%	100%	84%
		pcs	17	28	41	8	56	28
	Video	%	53%	10%	2%	20%	0%	14%
		pcs	19	3	1	2	0	4
	Infograph	%	0%	0%	0%	0%	0%	1%
	pcs	0	0	0	0	0	0	
Engagement	Photo	%	65%	95%	99%	85%	100%	87%
		pcs	814,182	389,562	1,649,412	305,744	1,313,971	1,242,008
	Video	%	35%	5%	1%	15%	0%	10%
		pcs	446,124	18,788	18,119	54,835	0	153,119
	Infograph	%	0%	0%	0%	0%	0%	3%
		pcs	0	0	0	0	0	2,259
	Total	pcs	1,260,306	408,350	1,667,531	360,579	1,313,971	1,397,386
<b>Per following</b>	<b>%</b>	<b>14%</b>	<b>5%</b>	<b>39%</b>	<b>10%</b>	<b>73%</b>	<b>22%</b>	
Average Engagement	Likes on average	pcs	34,900	13,073	39,576	35,910	23,010	48,917
	Comments on average	pcs	109	100	127	148	453	283
	Engagement on average	pcs	35,032	13,173	39,703	36,058	23,464	49,258
<b>Engagement rate on post per following</b>		<b>%</b>	<b>0.38%</b>	<b>0.17%</b>	<b>0.92%</b>	<b>1.00%</b>	<b>1.30%</b>	<b>0.92%</b>

Appendix 1 Evaluation of brands' Instagram presence, engagement and content themes (3)

			Fjällräven	Neverfullydressed	Alpha Industries	Poppy Lissiman	Zappos	
<b>General</b>								
Established			1960	2009	1959	2008	1999	
Annual revenue (\$)			-	-	77.8 million	-	2 billion	
Instagram handle			<a href="#">fjallravenofficial</a>	<a href="#">neverfullydressed</a>	<a href="#">alphaindustries</a>	<a href="#">poppylissiman</a>	<a href="#">zappos</a>	
Followers			339,000	244,000	196,000	160,000	148,000	
			339k	244k	196k	160k	148k	
Description utilized			yes	yes	yes	yes	minimally	
<b>Content</b>								
							<b>ALL BRANDS' AVERAGE</b>	
Posts	<i>total</i>		612	1328	2295	3750	2151	3133
	<i>14 days</i>		5	27	9	30	23	33
<b>Publishing frequency</b>			<b>0.36</b>	<b>1.93</b>	<b>0.64</b>	<b>2.14</b>	<b>1.64</b>	<b>2.35</b>
Content	Content	pcs	5	27	9	30	23	33
	Photo	%	100%	70%	100%	93%	78%	84%
		pcs	5	19	9	28	18	28
	Video	%	0%	22%	0%	3%	9%	14%
		pcs	0	6	0	1	2	4
	Infograph	%	0%	7%	0%	3%	9%	1%
	pcs	0	2	0	1	2	0	
Engagement	Photo	%	100%	86%	100%	60%	83%	87%
		pcs	30,562	39,726	22,157	48,678	18,005	1,242,008
	Video	%	0%	13%	0%	2%	8%	10%
		pcs	0	5,807	0	1,698	1,819	153,119
	Infograph	%	0%	2%	0%	38%	9%	3%
		pcs	0	844	0	31,176	1,862	2,259
	Total	pcs	30,562	46,377	22,157	81,552	21,686	1,397,386
<b>Per following</b>		%	<b>9%</b>	<b>19%</b>	<b>11%</b>	<b>51%</b>	<b>15%</b>	<b>22%</b>
Average Engagement	Likes on average	pcs	6,096	1,671	2,450	1,947	905	48,917
	Comments on average	pcs	16	47	12	772	38	283
	Engagement on average	pcs	6,112	1,718	2,462	2,718	943	49,258
	<b>Engagement rate on post per following</b>		%	<b>1.80%</b>	<b>0.70%</b>	<b>1.26%</b>	<b>1.70%</b>	<b>0.64%</b>

Appendix 1 Evaluation of brands' Instagram presence, engagement and content themes (4)

	Gucci	Zara	Calvin Klein	Vans	Supreme
<b>Content type</b>					
company culture					
products	x	x	x	x	x
lifestyle			x	x	x
style inspiration	x	x	x		x
entertainment	x				
bts	x		x		
offers					
contest/giveaways					
educational					
<b>Resources Used for Content</b>					
Editorial/photoshoot	x	x	x	x	x
Professional	x	x	x	x	x
Amateur/casual				x	x
CGC				x	
Influencer					
celebrity	x		x		
other influencer					
<b>Platform utilization</b>					
Website link	x	x	x	x	x
Contact info					
mobile and/or email	x	x	x	x	
Shop in-app			x		
<b>Engagement with Consumers</b>					
Answering comments		rarely		x	
Hashtags					
<i>in posts</i>	x	rarely		rarely	
Branded hashtags	x	x	x	x	
General hashtags			x		
#"brandname" used	52,559,668	28,818,460	4,605,128	18,842,452	16,620,000
<b>Call to Action</b>					
Visit website			x	x	
Encouraging engagement			x	x	
Other		x			



Appendix 1 Evaluation of brands' Instagram presence, engagement and content themes (5)

	Tommy Hilfiger	Asos	Daniel Wellington	Patagonia	NA-KD
<b>Content type</b>					
company culture					
products	x	x	x	x	x
lifestyle		x	x	x	x
style inspiration	x	x	x		x
entertainment					
bts	x				
offers					
contest/giveaways			x		x
educational				x	
<b>Resources Used for Content</b>					
Editorial/photoshoot	x	x	x		
Professional	x	x	x	x	x
Amateur/casual		x		x	
CGC		x	x	x	x
Influencer					
celebrity	x				
other influencer		x	x	x	x
<b>Platform utilization</b>					
Website link	x	x	x	x	x
Contact info					
mobile and/or email	x		x	x	x
Shop in-app		x	x	x	x
<b>Engagement with Consumers</b>					
Answering comments	x	x	x		x
Hashtags					
<i>in posts</i>	x	x	x	x	x
Branded hashtags	x	x	x		x
General hashtags				rarely	x
#"brandname" used	3,577,027	3,335,824	1,976,764	3,690,552	159,538
<b>Call to Action</b>					
Visit website		x	x	x	x
Encouraging engagement		rarely	x		x
Other					

Appendix 1 Evaluation of brands' Instagram presence, engagement and content themes (6)

	Fjällräven	Neverfullydressed	Alpha Industries	Poppy Lissiman	Zappos
<b>Content type</b>					
company culture					
products	x	x	x	x	x
lifestyle	x	x		x	x
style inspiration		x	x	x	x
entertainment					
bts	x				
offers		x			
contest/giveaways		x	x	x	x
educational		x			
<b>Resources Used for Content</b>					
Editorial/photoshoot			x	x	x
Professional	x		x	x	x
Amateur/casual		x		x	x
CGC	x	x		x	x
Influencer			x	x	
celebrity					
other influencer	x	x	x	x	x
<b>Platform utilization</b>					
Website link	x	x	x	x	x
Contact info	x	x	x	x	x
mobile and/or email					
Shop in-app	x	x		x	x
<b>Engagement with Consumers</b>					
Answering comments	x	x		rarely	x
Hashtags	x	rarely	x	x	rarely
<i>in posts</i>					
Branded hashtags	x		x	x	x
General hashtags	x	rarely			x
#"brandname" used	107,557	6,013	179,800	9,950	77,825
<b>Call to Action</b>					
Visit website	x	x		x	x
Encouraging engagement	x	rarely			rarely
Other		giveaway	giveaway	giveaway	giveaway

Appendix 1 Evaluation of brands' Instagram presence, engagement and content themes (7)

Instagram Stories		Gucci	Zara	Calvin Klein	Vans	Supreme
Stories posted	days	0	1	2	1	4
Story highlights						
Content format						
Photo	pcs	0	2	11	10	2
Video	pcs	0	9	8	3	8
<b>Content total</b>	<b>pcs</b>	<b>0</b>	<b>11</b>	<b>19</b>	<b>13</b>	<b>10</b>
CTA	*	0	0	0	1	0
Quality						
Mobile	*	0	0	2	1	4
Professional	*	0	1	1	1	0
Content type						
Products	*	0	1	2	1	0
BTS	*	0	0	1	1	4
Competition	*	0	0	0	0	0
Gamification	*	0	0	0	0	0
Celebrity	*	0	0	0	0	1
Influencer	*	0	0	1	0	0
Notes:						

\* days used in content

		Tommy Hilfiger	Asos	Daniel Wellington	Patagonia	NA-KD
Stories posted	days	4	4	5	0	6
Story highlights						
Content format						
Photo	pcs	11	53	17	0	13
Video	pcs	11	14	2	0	57
<b>Content total</b>	<b>pcs</b>	<b>22</b>	<b>67</b>	<b>19</b>	<b>0</b>	<b>70</b>
CTA	*	2	4	1	0	5
Quality						
Mobile	*	1	2	0	0	6
Professional	*	4	4	5	0	3
Content type						
Products	*	4	4	2	0	5
BTS	*	1	3	0	0	5
Competition	*	0	0	1	0	2
Gamification	*	2	2	2	0	0
Celebrity	*	2	2	0	0	2
Influencer	*	1	1	2	0	5
Notes:						

\* days used in content

		Fjällräven	Neverfullydressed	Alpha Industries	Poppy Lissiman	Zappos
Stories posted	days	0	7	3	5	1
Story highlights						
Content format						
Photo	pcs	0	12	5	10	0
Video	pcs	0	46	1	2	6
<b>Content total</b>	<b>pcs</b>	<b>0</b>	<b>58</b>	<b>6</b>	<b>12</b>	<b>6</b>
CTA	*	0	1	2	0	1
Quality						
Mobile	*	0	7	0	5	0
Professional	*	0	0	3	0	1
Content type						
Products	*	0	7	2	4	1
BTS	*	0	7	1	4	0
Competition	*	0	3	1	0	0
Gamification	*	0	0	0	0	0
Celebrity	*	0	0	0	0	1
Influencer	*	0	2	0	1	0
Notes:						

\* days used in content

### Company Interview with a Fashion Retailer

1. How did your company get its start?
2. How many people does your company employ?
3. How would you determine your customer group? (age, profession, etc.)
4. What is your company's value proposition?
5. How do you distribute the responsibility over content marketing?
6. What kind of an image are you aiming to give out through content marketing on Instagram?
7. How do you form your content creation process?
  - a. Do you outsource something in your content marketing?
8. How much resources are put in to your content marketing?
9. What kind of goals do you have for your Instagram content marketing?
10. How do you develop your content marketing?
  - a. What kind of metrics and tools do you use to evaluate effectiveness of your content marketing
  - b. How often do you evaluate and optimize your content marketing?
11. Rate the benefits you have achieved through content marketing.
  - a. What kind of actions and content have you gained the best benefits?
12. What are the factors that are most challenging in content marketing and content creation for your company?
13. How are you aiming to gain more engagement and reactions on Instagram?
  - a. How do you aim to increase the amount of conversation around, and mentions of your brand?
14. How do you utilize Instagram as a social platform to develop customer relationships and partnerships?
  - a. How do you keep track of the benefits and development of relationships that you have established on Instagram?

Rate the benefits you have achieved through content marketing on Instagram based on the following categories on a scale from 1 to 5

1. Increase in traffic/visits (online, offline)
2. Increase in sales
3. Increase in consumer and business communication (developing relationships)
4. Developing partnerships
5. Consumer retention (loyal customers)
6. Increase in consumer awareness
7. Increase in discussion about the brand (mentions, CGC)
8. Developing knowledge about consumers' wants and needs
9. Reaching new potential customers

Rate based on the same categories on which you aim to develop in the future (5 most important factors in order of importance)

1. Increase in discussion about the brand (mentions, CGC)
2. Reaching new potential consumers
3. Increase in traffic/visits (online, offline)
4. Increase in consumer awareness
5. Increase in sales

## Interview with fashion retailer's Instagram follower

1. How do you perceive the fashion retailers content marketing on Instagram?
2. For what reason have you chosen to follow the brand?
3. For what reason do you follow fashion brands on Instagram?
  - a. Style inspiration
  - b. Events and news
  - c. Products
  - d. Trends
  - e. Brand awareness
  - f. Other; what?
4. Which factors would you prefer a brand to include in their content?
  - a. Visual beauty
  - b. Values
  - c. Uplifting content
  - d. Relatability
  - e. Authenticity
  - f. Other; what?
5. What type of content would you prefer to see;
  - a. as photos
  - b. as video
  - c. as Instagram Stories?
6. What gets you to engage with content?
  - a. What kind of content you give a like?
  - b. On what kind of content do you comment to?
  - c. Do you participate in polls or do you participate by asking questions via brand Stories? Why?
    - i. want to influence on matters, interactivity in general
7. In what kind of manner do you expect a brand to communicate with consumers and followers on Instagram?
8. In what kind of situation would you take part in conversation with a brand?
  - a. i.e. what kind of expectations do you have on conversations, or what kind of a meaning does it have to engage with the brand
9. What kind of a brand and for what reason would you mention or recommend in an Instagram conversation or in your content? (quality of products, company values, competitions, uplifting content)
10. How does a company's Instagram presence affect your conception on them?
  - a. How would you evaluate brand image and how much does brand's Instagram content and presence weigh while making your evaluation on brand image?
  - b. On what basis?
11. Have you ever used the Instagram Shop In-App feature?
  - a. What is your outlook on it?
12. Has a brand ever been able to gain more trust or change your perception of them with the help of Instagram content marketing?
  - a. How?
  - b. How has your opinion of the fashion retailer evolved through Instagram?

# Appendix 4 Consumer survey about Instagram habits (1)

## Consumer survey about Instagram behavior and brand content

### 1. Age

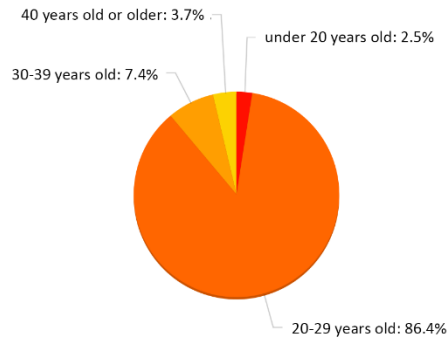
Answers: 243

6 (2.5%): under 20 years old

210 (86.4%): 20-29 years old

18 (7.4%): 30-39 years old

9 (3.7%): 40 years old or older



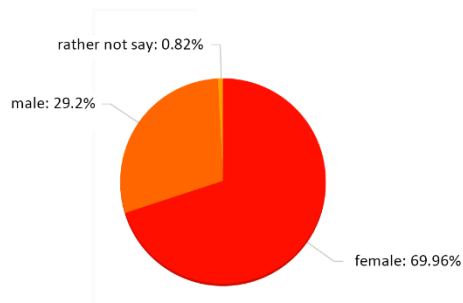
### 2. Gender

Answers: 243

170 (70%): female

71 (29.2%): male

2 (0.8%) rather not say



### 3. Employment status

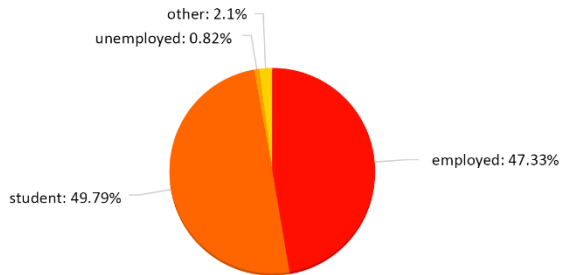
Answers: 243

115 (47.3%): employed

121 (49.8%): student

2 (0.8%): unemployed

5 (2.1%): other

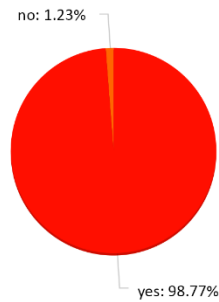


### 4. Do you use Instagram?

Answers: 243

240 (98.8%): yes

3 (1.2%): no



## Appendix 4 Consumer survey about Instagram habits (2)

### 5. Do you follow fashion and clothing brands on Instagram?

Answers: 243

132 (54.3%): yes

111 (45.7%) no



### 6. I post on my Instagram feed...

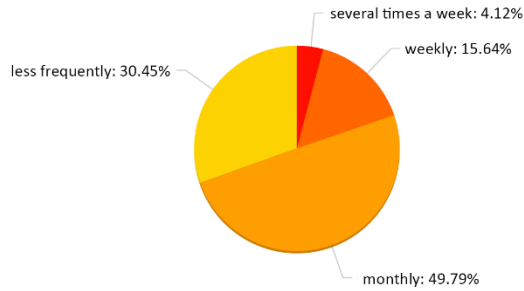
Answers: 243

10 (4.1%): several times a week

38 (15.6%): weekly

121 (49.8%): monthly

74 (30.5%): less frequently



### 7. I post Instagram stories..

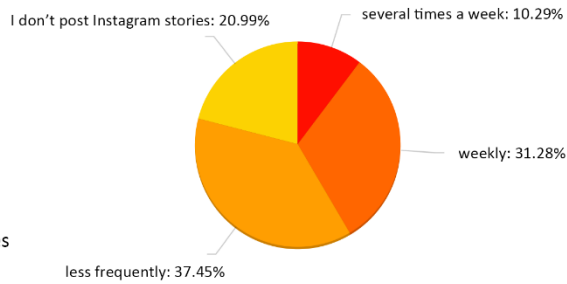
Answers: 243

25 (10.3%): several times a week

76 (31.3%): weekly

91 (37.4%): less frequently

51 (21.0%): I don't post Instagram stories



### 8. I watch others' Instagram stories..

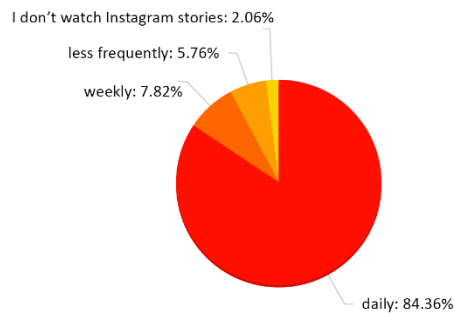
Answers: 243

205 (84.4%): daily

19 (7.8%): weekly

14 (5.8%): less frequently

5 (2.1%): I don't watch Instagram stories





## Appendix 4 Consumer survey about Instagram habits (3)

### 9. I leave a comment on brands' Instagram posts..

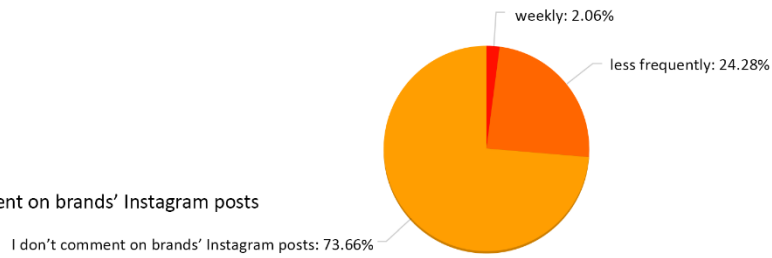
Answers: 243

0 (0%): daily

5 (2.1%): weekly

59 (24.3%): harvemmin

179 (73.7%): I don't comment on brands' Instagram posts



### 10. I react to brands' Instagram posts by 'liking' them..

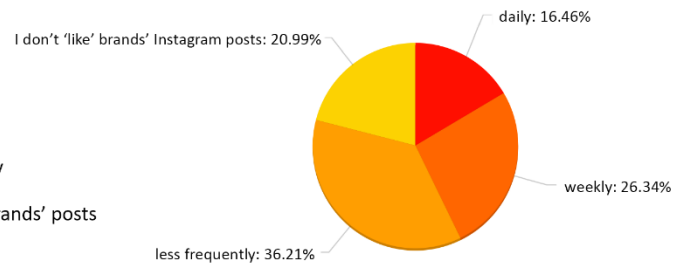
Answers: 243

40 (16.5%): daily

64 (26.3%): weekly

88 (36.2%): less frequently

51 (21.0%): I don't 'like' brands' posts



### 11. What kind of content do you want to see from brands that you follow on Instagram? Rate the importance.

Answers: 243

	not important										Average (Ø)	Standard deviation (±)
	(1)		(2)		(3)		(4)		(5)			
	Σ	%	Σ	%	Σ	%	Σ	%	Σ	%	Ø	±
styling tips and inspiration	20x	8,23	14x	5,76	44x	18,11	89x	36,63	76x	31,28	3,77	1,19
product information	10x	4,12	19x	7,82	32x	13,17	109x	44,86	73x	30,04	3,89	1,05
events and announcements	27x	11,11	45x	18,52	59x	24,28	76x	31,28	36x	14,81	3,20	1,22
getting to know the company	27x	11,11	47x	19,34	67x	27,57	81x	33,33	21x	8,64	3,09	1,15
user-generated content	35x	14,40	64x	26,34	74x	30,45	56x	23,05	14x	5,76	2,79	1,12

### 12. Which characteristics do you want brands to show in their Instagram content? Rate the importance.

Answers: 243

	not important					very important					Average (Ø)	Standard deviation (±)
	(1)		(2)		(3)		(4)		(5)			
	Σ	%	Σ	%	Σ	%	Σ	%	Σ	%	Ø	±
visual pleasing	2x	0,82	4x	1,65	22x	9,05	83x	34,16	132x	54,32	4,40	0,79
brand values	9x	3,70	19x	7,82	54x	22,22	86x	35,39	75x	30,86	3,82	1,07
uplifting content	2x	0,82	10x	4,12	45x	18,52	110x	45,27	76x	31,28	4,02	0,86
reliability	15x	6,17	19x	7,82	58x	23,87	88x	36,21	63x	25,93	3,68	1,13
authenticity	6x	2,47	7x	2,88	23x	9,47	75x	30,86	132x	54,32	4,32	0,94
inspiration	6x	2,47	7x	2,88	39x	16,05	88x	36,21	103x	42,39	4,13	0,95

## Appendix 4 Consumer survey about Instagram habits (4)

### 13. I have found a new, interesting brand through an Instagram influencer.

Answers: 243

164 (67.5%): yes

79 (32.5%): no



### 14. The influence of Instagram content has made me visit a brand's..

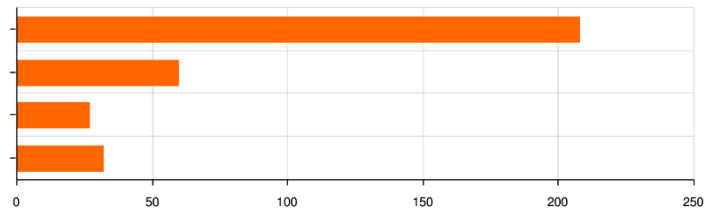
Answers: 243

208 (85.6%): online store

60 (24.7%): store

27 (11.1%): event

32 (13.2%): none of the above



### 15. The influence of Instagram content has made me purchase something from a brand's..

Answers: 243

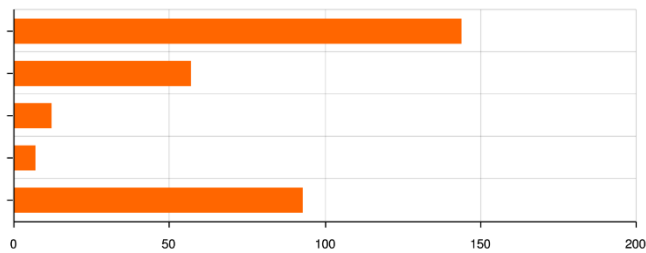
144 (59.3%): online store

57 (23.5%): store

12 (4.9%): event

7 (2.9%): feed (in-app purchase)

93 (38.3%): none of the above

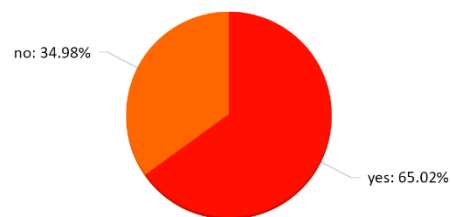


### 16. Do you wish that brands would aim to ignite conversation with consumers on Instagram?

Answers: 243

158 (65.0%): yes

85 (35.0%): no

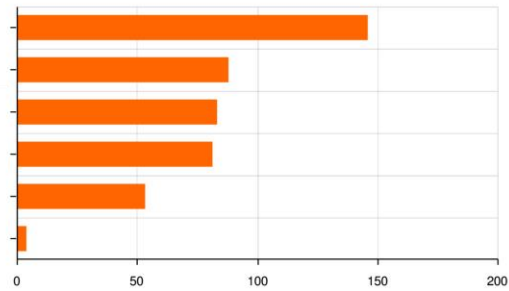


## Appendix 4 Consumer survey about Instagram habits (5)

### 17. In what kind of situations would you communicate with a brand on Instagram or comment on their post?

Answers: 243

- 146 (60.1%): competition
- 88 (36.2%): opportunity to influence the brand
- 83 (34.2%): a question from the brand
- 81 (33.3%): need for customer service
- 53 (21.8%): I wouldn't communicate with a brand on Instagram
- 4 (1.6%): Other



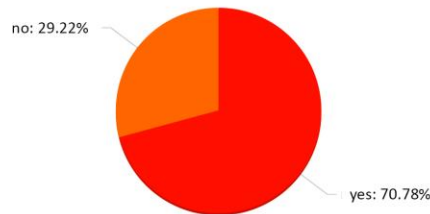
#### Comments:

Consumer habits, global changes in fashion industry, sustainability.  
 Opinions, on if a brand owns similar values.  
 Compliments.  
 Small brand whose values reflect my own. Local or friendly with the owner: to boost visibility.

### 18. Could you mention a brand (or brands) on your Instagram post?

Answers: 243

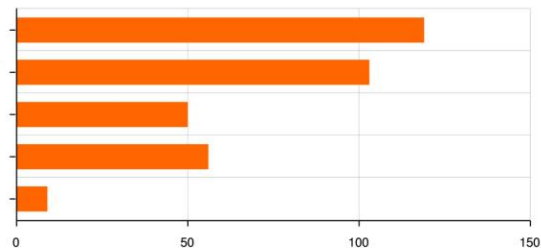
- 172 (70.8%): yes
- 71 (29.2%): no



### 19. If you answered 'yes' to the previous question, why?

Answers: 171

- 119 (69.6%) recommending a brand or a product to friends
- 103 (60.2%): willingness to show your support to a brand
- 50 (29.2%): building a better relationship with a brand
- 56 (32.7%): brand requesting to see posts from followers
- 9 (5.3%): other, what?



#### Comments:

If company values are worth sharing.  
 Sponsorship (for pay).  
 If I would benefit from that.  
 For receiving money, a product or service.  
 Money/a prize.  
 Brand values reflect my values.  
 Sponsorship deal.  
 I am responsible of multiple brands' social media channels in my work and I have boosted their visibility through my personal account in my stories. I do it for the brand receiving visibility and to share my work news with my own friends and followers  
 I have also mentioned other brands on my own account when I have had a positive experience with a brand, because I understand the effect of spreading positive message about a brand.

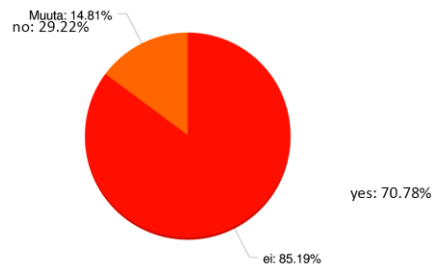
## Appendix 4 Consumer survey about Instagram habits (6)

### 20. Has a brand been able to change your perception of them through Instagram?

Answers: 243

207 (85.2%): no

36 (14.8%): yes, how?



#### Comments on how:

Increased the interest in company's products.

More ecological than originally thought.

Product did not work well and their customer service brought some image back.

Adidas

Tommy Hilfiger is not for so rich people than originally thought.

By voicing their values. Have made me to realize more on what is behind the brand.

I didn't think that multiple brands were so ethical, but found out otherwise on Instagram.

I.e. Brand that have separated themselves from political discussion in US, but have commented situations jokingly yet in a correct manner and have earned my respect.

Have gotten a bigger picture of the whole brand.

Product line size in the store.

By telling about the brands background which makes the brand more approachable.

More positive brand image via brands sharing positive content.

Much more outspoken on Instagram than otherwise.

Cannot name any in particular.

PureWaste

Company values have been more attainable. Could have had a worse image about the brand and opinion has shifted based on social media presence.

Introducing makers behind the products, transparency.

Have found Riva Clothing through Instagram.

Some brands develop their image well by not just their products but a whole lifestyle.

In a positive and negative sense.

Positively, by attractive visuals and marketing.

I have thought that a brand doesn't interest me at all but didn't know enough about their products and services before social media.

By explaining more about their products and the manufacturing process that I didn't know before.

Certain companies have brought up charities that they aim to help.

Clear and positive marketing.

Arkk Copenhagen, visual content has gotten me and my friends hyped up about the brand.

By communicating a positive image.

Good values.

Have learned more about the company and links to website to read more about the brand.

## Appendix 4 Consumer survey about Instagram habits (7)

### Comments on how (continuing from question 20)

Bettering previously made up image by being active on social media and taking part in discussion about social matters.

Publicly voicing their values.

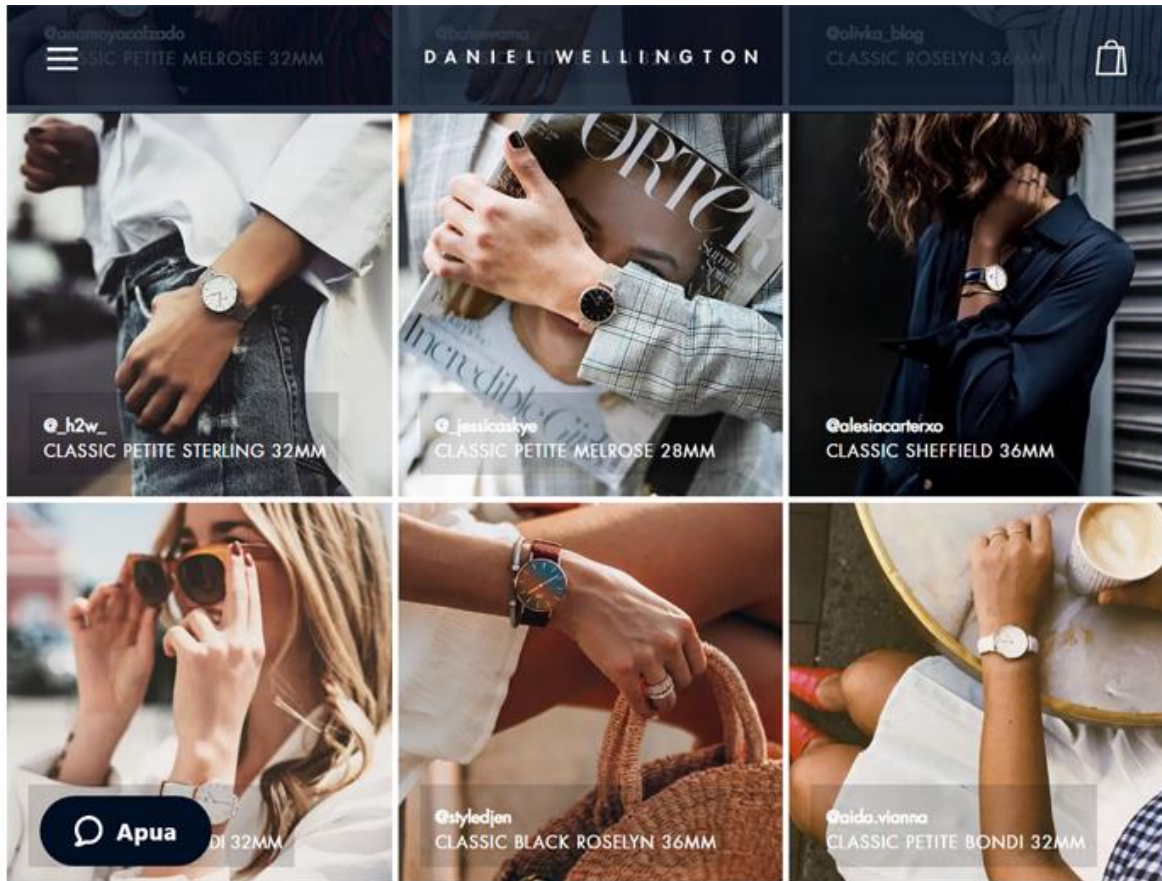
Have learned more about the brand and them supporting locality.

Negatively. Have stopped following a brand because they have posted too often and content has been all about brand's models.

I don't remember clearly, but I bet some brand has changed my image.

I pictured certain brand's clothing to be expensive only because of the brand name, but they only use organic and high-quality materials.

Appendix 5 Similarities in visual imagery: Content on website and Instagram (1)



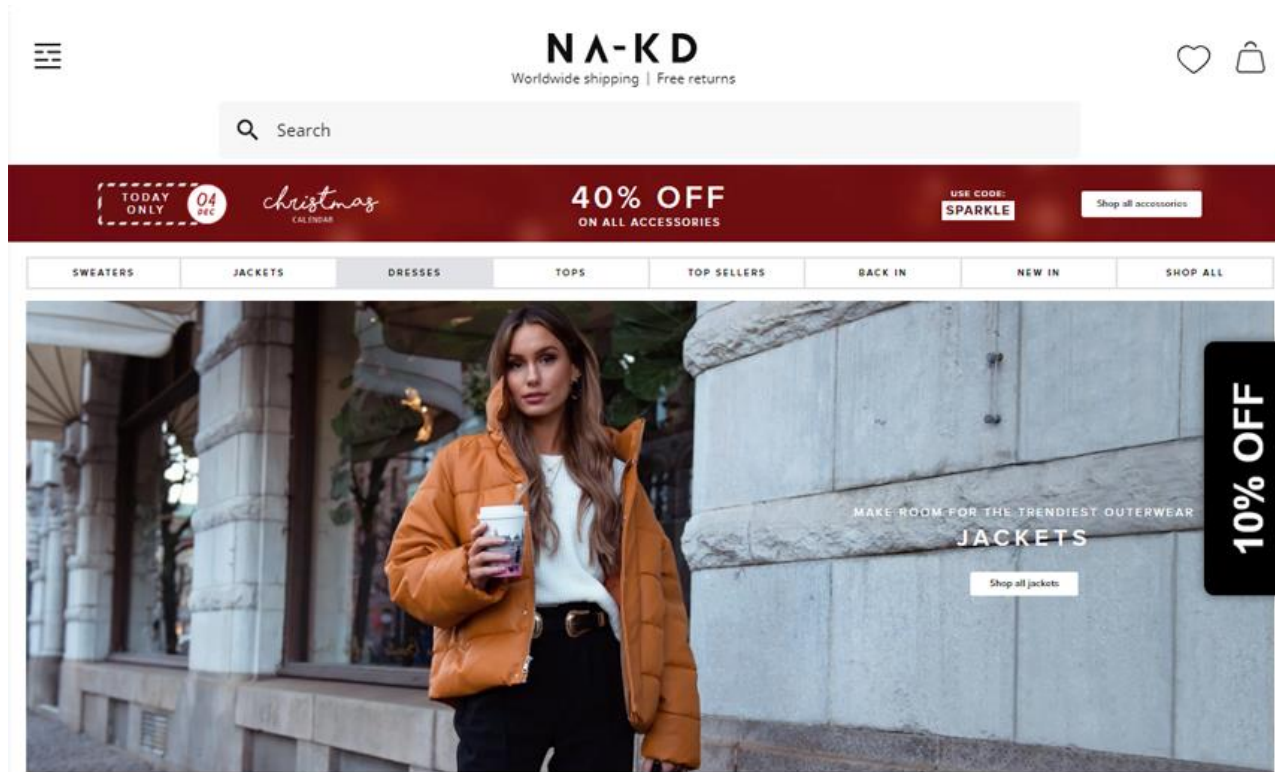
DANIEL WELLINGTON WEBSHOP  
<https://www.danielwellington.com/uk/shop-instagram-women/>



DANIEL WELLINGTON INSTAGRAM FEED  
<https://www.instagram.com/danielwellington/>



Appendix 5 Similarities in visual imagery: Content on website and Instagram (2)

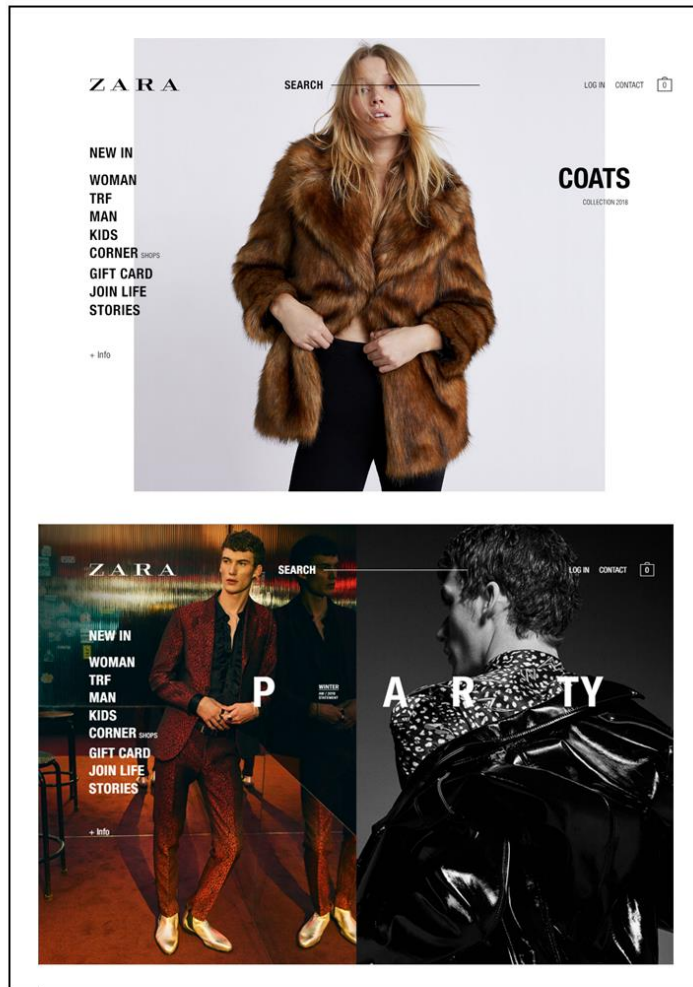


NA-KD website  
<https://www.na-kd.com/en>

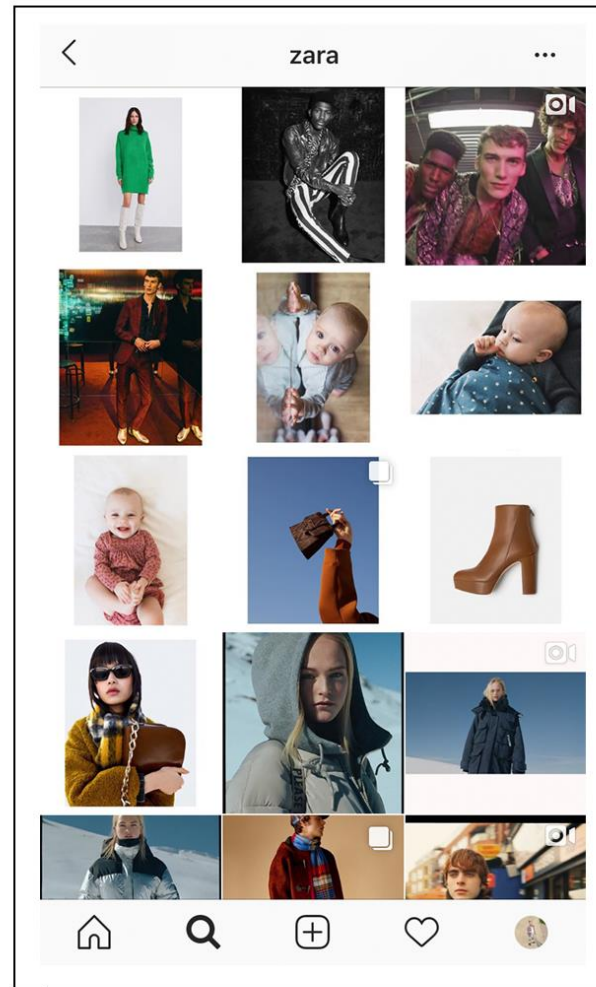


NA-KD Instagram feed  
<https://www.instagram.com/nakdfashion/>

Appendix 5 Similarities in visual imagery: Content on website and Instagram (3)



ZARA Website  
<https://www.zara.com/fi/>



ZARA Instagram feed  
<https://www.instagram.com/zara/>