

# **Social Media Engagement optimized**

## **A deep analysis of Facebook posts by beer brands.**

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**“Content is no longer something you push out.  
Content is an invitation to engage with your brand.”**

By Cammie Dunway, Chief marketing officer at Yahoo! *In Connecting with Consumers, Allan J Kimmel, Oxford, 2010*

**I would like to thank Professor Marcelo Nepomuceno for making me discover the world of Academic Research and Professor Stéphanie Collet for her precious time.**

# Abstract

Social Networking Sites, like *Facebook*, are excellent platforms to leverage consumer-brand relationships. Brands can connect with people by creating a fan page and publishing content that captures their attention. Fans respond by liking, commenting and sharing it.

In 2014, 200.243 million liters of beer were sold. Given the global popularity of beer and given that its potential customers, generation Y, are heavy users of *Facebook*, it is crucial for practitioners to understand how to engage *Facebook* users.

This study investigates what type of post optimizes online engagement in beer brands Facebook fan page. Which beer brand has higher levels of engagement? Is it for its post's content? Is it for its architecture? Is it for the communication style? Or is it because they talk to a national audience instead of talking to the world?

To answer these questions, we measured engagement by counting the number of Likes, Comments and Shares that six global beer brands received in each post of their Facebook fan page, from 01.07.2014 to 31.12.2014. Based on these scores, we used SPSS' exploratory factor analysis to generate the variable Engagement. We, then, analyzed the respective 988 *Facebook* posts in terms of their *Content*, *Architecture* and *Communication* goals. Finally, an empirical analysis using linear regression was conducted on the posts. This model empirically contributes to the existing literature on social media marketing, but more importantly, it helps beer community managers in the hope to conquer the so called "generation.com".

# Resumo

As redes sociais, como o Facebook, são excelentes plataformas para alavancar a relação marca-consumidor. As marcas têm a oportunidade de interagir com os consumidores ao criar páginas de fãs. Estes podem gostar, comentar e partilhar os conteúdos publicados. Em 2014, 200,243 milhões de litros de cerveja foram vendidos. Dada a popularidade mundial da cerveja, e dado que os seus potenciais clientes, a Geração Y, são utilizadores frequentes do Facebook, é fundamental, perceber o que motiva os fãs a interagir com as páginas de marcas de cerveja.

Este estudo investiga que tipo de publicações otimiza o envolvimento dos utilizadores de Facebook com páginas de marcas de cerveja. Que marca consegue mais envolvimento? Será devido ao conteúdo das publicações? Ou será pela forma que estas tomam? Será que o estilo de comunicação influencia a popularidade das publicações? Ou deve-se ao facto de falarem para uma audiência nacional em vez de falarem para o mundo? Para responder a estas perguntas, o envolvimento dos fãs foi medido em função do número de gostos, comentários e partilhas que as publicações, de seis marcas de cerveja, receberam entre 2014/01/07 e 2014/12/31. Com base nestes dados, utilizamos a análise fatorial do programa SPSS, com o intuito de gerar a variável “engagement”. Ainda, analisámos as 988 publicações em termos de Conteúdo, Forma e Objetivos de comunicação graças à utilização de uma regressão linear.

Este modelo contribui empiricamente para a pesquisa em marketing digital e visa ajudar os “community managers” de marcas de cerveja a conquistar a chamada "generation.com".

# Table of Content

<b>I.</b>	<b>Introduction.....</b>	<b>9</b>
<b>II.</b>	<b>Theoretical background.....</b>	<b>10</b>
<b>A.</b>	<b>Beer Brands and Generation Y.....</b>	<b>10</b>
1.	Beer industry characteristics .....	10
2.	Beer brands target: Generation Y .....	11
3.	Beer brands in Facebook .....	11
<b>B.</b>	<b>Web 2.0, Social Media and Brand management.....</b>	<b>12</b>
1.	Web 2.0 and Social Media .....	12
2.	Branding in the Social Media Environment .....	13
<b>C.</b>	<b>Customer engagement and Facebook marketing.....</b>	<b>15</b>
1.	Customer engagement .....	15
2.	Customer Engagement in Facebook via Brand Fan Pages .....	16
<b>III.</b>	<b>Methodology .....</b>	<b>21</b>
<b>A.</b>	<b>Variables.....</b>	<b>21</b>
<b>B.</b>	<b>Conceptual Model.....</b>	<b>26</b>
<b>C.</b>	<b>Sample and Data collection.....</b>	<b>27</b>
<b>D.</b>	<b>Method of Analysis.....</b>	<b>28</b>
<b>IV.</b>	<b>Findings.....</b>	<b>29</b>
<b>A.</b>	<b>Overall analysis – all beer brands.....</b>	<b>29</b>
1.	Overview of Likes, Comment, Shares .....	29
2.	Overview of Independent variables .....	30
3.	Factorial Analysis and Regression .....	31
<b>B.</b>	<b>“Global’s” vs “Local’s” brands.....</b>	<b>32</b>
1.	Overview of Likes, Comments and Shares .....	32
2.	Overview of Independent variables .....	34

3.	Factorial analysis and Regression .....	36
a.	“Local’s” .....	36
b.	“Global’s” .....	37
<b>V.</b>	<b>Discussion .....</b>	<b>39</b>
<b>VI.</b>	<b>Limitations and Future Research .....</b>	<b>43</b>
<b>VII.</b>	<b>Conclusion .....</b>	<b>44</b>
<b>VIII.</b>	<b>Bibliography .....</b>	<b>45</b>
<b>IX.</b>	<b>Appendix .....</b>	<b>50</b>
<b>A.</b>	<b>Literature Review .....</b>	<b>50</b>
	Appendix A.1: Worldwide production of beer from 1998 to 2013 .....	50
	Appendix A.2: Beer market size worldwide .....	50
	Source: Euromonitor .....	51
	Appendix A.3: Classification of Social Media by social presence and self-disclosure .....	52
	(Kaplan & Haelein, 2010) .....	52
	Appendix A.4: Conceptual Model of Customer Engagement Behavior .....	53
	(van Doorn, et al., 2010) .....	53
	Appendix A.5: Forms of Social Brand Engagement by Kozinets (2014) .....	54
<b>A.</b>	<b>Method and Variables .....</b>	<b>55</b>
	Appendix B.1: Examples of Architecture of Facebook posts .....	55
	Appendix B.2: Examples of Communication goals of Facebook posts .....	56
	Appendix B.3: Examples of selling dimensions of Facebook posts .....	57
	Appendix B.4: Brand Identity Prism by Kapferer (1992) .....	59
	Appendix B.5: Examples of branding posts .....	60
	Appendix B.7 Budweiser’s brand identity .....	64
	Appendix B.8 Corona’s brand identity .....	64
<b>B.</b>	<b>Findings .....</b>	<b>65</b>
1.	Overall Analysis .....	65
	Appendix C.1.1 Frequency of use of different architecture of posts .....	65

Appendix C.1.2 Frequency of use of different communication goals of posts .....	65
Appendix C.1.3 Frequency of use of different selling dimensions of posts .....	66
Appendix C.1.4 Frequency of use of different branding dimensions of posts .....	66
Appendix C.1.5 Frequency of use of different socializing dimensions of posts .....	66
Appendix C.1.6 Factorial analysis .....	67
Appendix C.1.7 Regression analysis .....	68
2. "Global's" VS. "Locals" .....	69
"Global's" .....	69
Appendix C.2.1 Frequency of use of different architecture of posts – "Global's" .....	69
Appendix C.2.2 Frequency of use of different communication goals– "Global's" .....	69
Appendix C.2.3 Frequency of use of different selling dimensions– "Global's" .....	70
Appendix C.2.4 Frequency of use of different branding dimensions – "Global's" .....	70
Appendix C.2.5 Frequency of use of different socializing dimensions – "Global's" .....	71
Appendix C.2.6 Factorial Analysis– "Global's" .....	71
Appendix C.2.7 Regression Analysis– "Global's" .....	72
"Locals's" .....	74
Appendix C.2.8 Frequency of use of different architecture of posts – "Local's" .....	74
Appendix C.2.9 Frequency of use of different communication goals– "Local's" .....	74
Appendix C.2.10 Frequency of use of different selling dimensions– "Local's" .....	75
Appendix C.2.11 Frequency of use of different branding dimensions – "Local's" .....	75
Appendix C.2.12 Frequency of use of different socializing dimensions – "Global's" .....	76
Appendix C.2.13 Factorial Analysis– "Local's" .....	76
Appendix C.2.14 Regression Analysis– "Local's" .....	77



# I. Introduction

Social Networking Sites, like *Facebook*, are excellent platforms to leverage consumer-brand relationships (Hoffman & Novak, 1996; Kaplan & Haelein, 2010). Brands can connect with people by creating a fan page and publishing content that captures their attention. Fans respond by liking, commenting and sharing it. An engaging fan page has proven to positively impact brand awareness via word-of-mouth, brand equity and purchase intention (Erdogmus & Çiçek, 2012; Chu & Kim, 2011; Mariani & Mohammed, 2014).

In 2014, *Facebook* had 1.35 billion monthly users (investorfb, 2015), it means that if Facebook was a country it would be the biggest country of our world! It also means that Facebook has an impressive amount of consumers eager to connect, share, interact and co-create with other users. Plus, these users do not even need to be human beings (Brown, et al., 2007). Hence, there is an incredible opportunity for brands to connect with consumers, especially for brands that communicate through values of socialization, friendship and community or, for products that are socially/publicly consumed (Doern & Kates, 1998). It is the case of Beer because, in general, it is consumed out-of-home, in group and in a social situation (e.g. party; gathering with friends).

Given these particular characteristics, given the global popularity of beer and given that its potential customers, generation Y, are heavy users of *Facebook*, it is crucial for practitioners to understand what type of post optimizes Facebook users' engagement. However, within the social media marketing literature, no recognized work has particularly focused in this fast-growing and dynamic industry. For this reason, our study investigates what types of Facebook posts optimize consumers' engagement in beer brands' fan pages. We want to comprehend which beer brand has higher levels of engagement and why. Also, we want to discover if it is for the content, for the architecture or the communication type of the post. Finally, we want to test if talking to a local or a global audience influences fans' engagement.

To do so, we will start by summarizing relevant theoretical background. After, we will explain the methodology used to develop our study. Last but not least, we will expose the findings, followed by a discussion, and finally we will present the limitations of this analysis and recommendations for future research.

Our results unveil powerful insights for community's managers but also for all of those interested in this new era for the marketing practice.

## II. Theoretical background

Since the beginning of the new millennium, Literature concerning Internet based media, Social media marketing and in particular, Social Networking Sites has boomed. This happened in response of practitioners' need for clarification on the subject. At the moment, Research has provided brand managers with interesting frameworks and guidelines for effectively act in the Social Media sphere. However, in what concerns the challenges of managing a brand's Facebook fan page, Literature remains too generalist or incomplete. Indeed, some papers only tackle this issue in a global perspective, not considering the differences between industries, market or even brands ( (De Vries, et al., 2012). Others, even if it focuses in a specific industry, the research is limited to partial coverage of the aspects to be considered in customer engagement (Sabate, et al., 2014). In this sense, literature fails to provide extensive, complete and clear guidelines to create Facebook content that engages consumers according to the specificities of a given market, industry or audience.

Before starting our analysis, we reviewed the existing literature on topics that we considered relevant for the scope of this research. Hence, the theoretical background will be organized as follow: First, we will briefly characterize the beer industry, the particularities of beer brands and its target customers: generation Y. Then, we will assess the existing literature on Web 2.0, Social Media and Brand Management. Finally, we will define customer engagement and its implications for Facebook marketing.

### A. Beer Brands and Generation Y

#### 1. Beer industry characteristics

According to the statistics website, Statista, beer is the third drink most consumed worldwide, after water and tea (Statista, 2015). With the globalization and the access to new products, beer is sold in almost every country of the world. Moreover, it is a large growing market as 200.243 million liters of beer were sold in 2014 and this number is expected to increase in the upcoming years (c.f. Appendix A.1 and A.2) (Euromonitor, 2015).

Beer brands communicate through values of socialization, friendship and community building. In fact, research has shown that alcoholic drinking convey social meanings, facilitates socialization and the feeling of integration (Doern & Kates, 1998) (The Social Issue Research Centre, 1998). Moreover, because the social learning theory is applicable to alcohol drinking (Bandura, 1971), research has shown that alcoholic drinks' advertisings are particularly effective (Atkins, 1990). Additionally, beer is a publicly consumed product as it is, in general, consumed

in group and in a social occasion (e.g. party; gathering with friends) (Fennel, 1978). Last but not least, beer is an experiential product (Biswas, et al., 2010) so its product experience is widely influenced by the perceptions and information the consumer has before consuming it (Mc Clure, et al., 2004). Consequently, beer managers strategically need to leverage on the idea of brand community (Muñiz Jr & O'Guinn, 2001), to create the imagery around occasions for product use, to provide relevant information about its offerings and to edge in the brand experience.

As we are going to see later in this literature review, Social Networking Sites, are excellent platforms for brands to build brand communities, to develop social experiences around its products, but also, to promote occasions for product use and to vehicle branded information. From these insights, we clearly understand the need to dominate, Social Networking Sites, as a way to develop a brand experience that engages consumers at all levels.

## 2. Beer brands target: Generation Y

The great majority of beer brands aim to target young adults between 18 to 35 years old (Heineken, Budweiser, Stella Artois, Skol, Corona). People belonging to this group are often called the Generation Y (Clarke, 2012). This generation has particular characteristics such as being technological savvy, passionate about values and the founders of the social media era (Kaplan & Haelein, 2010). Therefore, Generation Y spends an important part of their time searching and interacting with other users in Social Networking Sites. For brand managers, it represents a powerful channel to interact with their new generation of customers.

## 3. Beer brands in Facebook

From what we previously mentioned, it has become clear that Facebook is an excellent platform as it allows to reinforce cultural values, consumption experience and consumption context. It is now important to mention that beer brands are already aware of the Facebook potential as they have started to invest heavily in managing Facebook fan pages. Indeed, beer Facebook fan pages are among the most famous fan pages in the world, with Heineken being the number 43 in the Top Facebook Pages and the number 1 among beer brands, followed by Skol (#80), Budweiser (#89), Corona (#234) and Stella Artois (#252) respectively (SocialBakers, 2015). Moreover, beer is one of the Top ten industries in terms of engagement rate in Facebook (c.f. appendix A.3) and one of the top ten industries in terms of follower's size number (c.f. appendix A.4).

## B. Web 2.0, Social Media and Brand management

### 1. Web 2.0 and Social Media

The first decade of the millennial was without a doubt marked by the emergence of Web 2.0 and Social Media. Nowadays, people do not surf the Web only to find information, but rather, do it also to connect, collaborate and interact with other users (Hanna, et al., 2011).

Kaplan & Haelein (2010) defined Web 2.0 as the evolution of the World Wide Web to a platform where content can be created and managed by all users, or, in other others words, a platform that allows for User Generated Content (i.e. creative content that is publicly available and was generated by end-users<sup>1</sup>). In the same research, Social Media was defined as a “(...) group of Internet-based applications build on the ideological and technological foundations of Web 2.0, and that allows the creation and exchange of User Generated Content. The paper distinguishes six different types of social media platforms according to their degree of Social Media presence/Media richness and their degree of Self-presentation/Self disclosure. Facebook belongs to the Social Networking Sites category that is described as having medium Social Media presence and high degree of Self-Disclosure (cf. appendix A.5).

In the same line of thought, Kirtis & Karahan (2011) defined Social media as the means by which internet users interact online with websites and other users. For them, users interact differently according to the scope of each SNS. Facebook, Twitter, LinkedIn, or Youtube have different purposes. If in Youtube, one is able to create a video channel, in LinkedIn, the same user is invited to create a professional network. Likewise, Twitter is mostly used for corporate communication but Facebook is better to engage with stakeholders.

Kietzmann, et al., (2011) deepened Kaplan’s work by underlining the implications of such considerations for companies. Indeed, when tackling Social Media, it is important to know that the degree of presence in a Social Networking Site might impact the influence of conversations (the more social presence a Social Media enables a user to have, the more likely are conversations to be influential and therefore to have a greater impact in the consumer’s decision process). Furthermore, it might impact the type of relationship between users and therefore, the type of speech a brand should have when talking to their consumers.

For the relevance of our study, we will focus in Social Networking Sites, henceforth SNS, in particular Facebook, as it is the SNS with more users: in 2014, it had 1.35 billion monthly users (investorfb, 2015).

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<sup>1</sup> According to the Organization for Economic Cooperation and Development, 2007.

## 2. Branding in the Social Media Environment

The advent of Web 2.0 and Social Media had a profound effect on the way brands connect and reach consumers.

First, it happened because marketing in computer mediated environments is substantially different from offline environments. In fact, in an offline environment, a company communicates via a one-way model and consumers are passive. Whereas, in an online environment, for instance in Social Networking sites, the conversation between users is interactive, hence, consumers now play an important role in the communication system (Hoffman & Novak, 1996).

Similarly, Kimmel (2010) suggests that if before marketers had full control of the image and message spread by a brand, today with the growing-use of Social Media, this power has dramatically shifted to consumers. In fact, with Social Media, companies are now sharing strategic decisions with their customers such as pricing, product development but also marketing. For this reason, Kimmel defends that branding is no longer about reaching consumers but it is about connecting and engaging them. One way to do so, it through the effective use of Social Media platforms.

Another way of explaining this shift is through the pin-ball metaphor (Henning-Thurau, et al., 2013). Indeed, Henning-Thurau, et al; 2013 addressed the phenomenon by saying that, until the '00's; marketers used their marketing instruments (the "balls") to reach consumers (the "pins") via mass media (the "bowling alley") as in a bowling game. With Social Media, it is no longer a bowling game but a pinball machine, where marketing instruments are various ("the balls") and are used to connect with customers, that are active participators in the game (the paper refers to them as "bumpers, kickers, slingshots").

In parallel, Peters, et al. (2013) explains that Social Media is different from other Medias as it is egalitarian per se. It means that a brand is a user of the network just as much as any other individual user. It also means that there is no hierarchy where the brand controls for its image and identity and that despite all branding efforts, social networks were built for humans to interact and connect with each other, therefore the brand has to play the game, engage in human behavior, listen to consumers and connect with them as egalitarian parts.

Labrecque, et al. (2013) deepens into consumer empowerment by suggesting that empowered consumers actively influence a brand's image via Social Media. In fact, they share branded content and experiences with their networks via tools given by Social Networking Sites (e.g. Facebook gives users the power to publish text, images, and videos, audio or share, comment and like content of/with friends). This new market dynamic might seem scary at first but if approached strategically might be advantageous for companies.

Gensler, et al., (2013) stated that a brand story is co-constructed by all stakeholders, meaning that consumers co-create the brand's image and identity via their own stories. Social Media leveraged this phenomenon as it gave consumer a central role in co-creation and a powerful voice. The research defends that brand managers can chose to be passive actors in this new dynamic by simply monitoring what is been said about their brand or rather, they can actively influence consumer generated stories. This can be done via Social Media user's engagement, more precisely by trying to connect and engage consumers with the brand in the virtual sphere.

In a nutshell, Social Media apogee has balanced the brand-consumer relation by giving more power to consumers. This shift presents several opportunities for brands. Indeed, Social Media popularity can be very advantageous for the brand's relationship with their customers, for the brand's image and ultimately for the brand's sales. (Gensler, et al. (2013) claims "(...) consumer generated stories will eventually impact "soft" and "hard" brand performance measures (e.g. brand associations and attitudes, brand value)". Additionally, Social Networking Sites are a powerful medium to influence consumers in their decision making process and ultimately increase sales. Indeed, it allows marketers to increase their scope of action and leverage not only in consumer's awareness of their brand/product but also in "(...) consumer's engagement, consideration, loyalty and advocacy (Hanna, et al., 2011). Apart from branding, Social Networking Sites has other advantages. For instance Kirtis & Karahan (2010) defend that Social Media marketing is an extremely cost effective tool when compared with traditional ones (e.g. television advertising). Furthermore, Rolland & Parmentier (2013) argue that Social Media gives the possibility of collecting both qualitative and quantitative consumer's data in a more effective, easier and faster way.

Our research focuses in the selling, branding and socializing opportunities of SNS, in particular Facebook: consumer's/user's engagement with different types of content in brand fans pages. Therefore, we will now make a brief review of the existing literature in Social Media Customer engagement and Facebook brand fans page's marketing strategies.

## C. Customer engagement and Facebook marketing.

### 1. Customer engagement

Hollebeek (2011) defined Customer engagement as “the level of a customer’s cognitive, emotional and behavioral investment in specific brand interactions”. The research showed that customers are highly engaged with brands when they give all their attention to it. The study defined this phenomenon as Customer Immersion (i.e. the customer’s cognitive effort in interacting with a given brand). Moreover, according to the paper, highly engaging brands are those that are able to passionate customers, to make them identify with the brand and feel proud about it. Passion is, therefore, defined as “the degree of a customer’s positive brand related-affect in particular brand interactions”. Lastly, the study suggested that highly engaging brands are also those that manage to activate their customer’s participation. These interactions can be materialized into loyal purchases but also time and effort spent talking about the brand in Social Networking Sites.

Additionally, van Doorn, et al. (2010) claims that a motivated customer is likely to engage in positive Word-Of-Mouth activity and in interaction with the brand and other customers. The paper examined the antecedents and consequences of Customer Engagement (c.f. appendix A.4). Some of the most important factors influencing engagement are intrinsic to the customer: brand commitment, customer satisfaction, and brand attachment and customer goals (e.g. getting involved in a brand community for its social and relational benefits). However, factors depending on the brand such as the brand’s performance, reputation, size and industry will also impact engagement. Lastly, environmental factors also influence engagement such as competition and political and legal environment (e.g. Facebook in China is not allowed so it is difficult for Chinese consumers to engage in electronic participation with brands through Facebook fan pages). In its turn, Customer Engagement will impact the brand but also the customer and the context itself. Regarding its impact on the brand, Customer Engagement will influence the reputation of the firm (e.g. through word-of-mouth), the products (e.g. co-creation of offerings) and untimely the financial health of a brand (e.g. more customers due to positive word-of-mouth; repeated purchases).

Furthermore, for Kozinets (2014) Customer Brand Engagement has two dimensions: one that happens in isolation (i.e. Customer brand engagement per se) and another where customer interacts simultaneously with the brand and other people. Thus, he defined Social Brand Engagement as “meaningful connection, creation and communication between one consumer and one or more other consumers using brands”; and defined four types of Social Brand Engagement worth to consider. In fact, the paper defends that brand-based-consumer-consumer connections vary according to the type and level of endorsement. Also, they vary according to the amount of effort consumers put in their endorsement: for instance “liking” a branded content does not need as much effort as creating

branded content (c.f. appendix A.5). This definition is relevant for our study as it takes into consideration the fact that in SNS users connect with both brands and other users.

## 2. Customer Engagement in Facebook via Brand Fan Pages

From the existing literature review, we are able to conclude that effectively engaged consumers can have a positive impact in the brand's equity and overall performance. Indeed, brand-user's interactions will create Consumer engagement that in turn will be responsible for the creation of Word-of-mouth, for strengthening the bond between the brand and its customer and ultimately for Purchase Intention. In a nutshell, an engaging fan page has proven to positively impact brand awareness via electronic word-of-mouth, brand equity and purchase intention (Erdogmus & Çiçek, 2012; Chu & Kim, 2011; Mariani & Mohammed, 2014). It is therefore important to clarify the definition of electronic Word-of-Mouth and to clarify the type of content that a brand is able to create in a Facebook fan page.

### Customer engagement and e-Word-of-Mouth

After the emergence of the Online Media, Henning-Thurau, et al. (2004) defines e-WOM as “any positive or negative statement made by potential, actual or former customer about a product or company, who is made available to a multitude of people and institutions via the Internet”. In Social Networking Sites, namely, Facebook, e-WOM about a brand is produced whenever a user likes, comment or share branded content. This viral social transmission is extremely powerful in the sense that not only it helps diffusing the brand, as it is capable of highly influence product adoption and sales. In fact, e-WOM helps diffusing the brand's name and has a strong impact in new fan's acquisition (Trusov, et al., 2009).

Furthermore, Muñoz Jr & Schau (2011) stated that Consumer Generated Content is extremely valuable because not only it has become as proficient as Brand Generated Content but also engaged consumers are willing to create branded content without any type of monetary compensation.

Additionally, according to Arndt (1967) as WOM is independent of the market, it is perceived as more credible by consumers in search for product information (potential buyers) when compared to advertising or other brand communication initiatives.

Lastly, as searching for information is one of the reasons for consumers to engage in Facebook brand group (Park, et al., 2009; Tom, et al., 2006) e-WOM in SNS has become an extreme powerful marketing tool. According to Chu & Kim (2011), one of the determinant of e-WOM in SNS are the level of tie strength (i.e. the closer the customer feels to source of information – the brand fan page, the more likely he is to transmit information and express his



opinion on the brand). This reveals the importance of having relevant, interesting content but also to develop the sense of brand community, which we will discuss later on.

## Facebook Fan Pages

Facebook is especially interesting SNS for firms that want to talk and bond with their consumers, as it is the SNS where users are more interested in branded content (Smith, et al., 2012). Indeed, Facebook allows brands to create fan pages and publish brand related content. Fans might like the page, if they believe the brands might publish interesting content.

According to Sabate, et al. (2014) consumer's engagement with a given post will vary according to the richness of a post, which in turn depends partially on the hard characteristics of publications (Characters, Links, Images, Videos). Moreover, richness of a post means that the degree of dynamicity a post has, for instance a Text would be the least rich type of post whereas Video would be the richest one. For the purpose of our study, we recalled this category of variables as Architecture of posts. Consequently, we tested the following hypothesis **H1.1 Posts with text impact engagement; H1.2 Posts with audio recordings impact engagement; H1.3 Posts with images impact engagement; H1.4 Posts with video recordings impact engagement.**

Research shows that different communication goals impact engagement. Indeed, Brown, et al., (2007) research states that in the online arena, SNS are seen as proxy for individuals with own characteristics, social value and personality traits. This means that, even though the online environment lacks face-to-face cues crucial for building relationships, within online communities, like Brand Fan Pages in Facebook, individuals are able to create bondings and form relationships. What is surprising is that individuals develop relationships with the Web site as if it was an individual. According to their research this bonding happens whenever the SNS is seen as a credible source of relevant information. Knowing this, we tested the following hypothesis **H2.1: Posts with relevant informative content will impact positively engagement.** Furthermore, according to Berger & L. Milkman (2012), customer's engagement with a post depends in whether the content is positive and evokes high arousal emotions or not. Their study proved that online publications with high arousal emotions (e.g. happiness or anger) are more likely to be shared than those that evoke low arousal emotions (e.g. sadness). In this sense, brands should privilege amusing posts instead of relaxing ones. Consequently, we hypothesized that **H2.2: Posts that evoke high activating emotions have a positive impact in engagement.** In addition, Research has showed that post that demands for some degree of immediate action and reciprocity will more likely induce consumer to engage (De Vries, et al., 2012). In fact, the paper demonstrated that the number of fan's comments in a brand's fan page is positively related to the number of call-to-action posts. In other words, high interactive brand post's such as post's that call-to-action (e.g. a post with a question) is significantly related with the number of comments. Likewise, Croft (2013) defended that reciprocity is

key for maintaining vivid relationships within social networks. For this reason, we propose: **H2.3: Call-to-action posts have a positive impact in engagement.**

Literature review shows that different selling and branding strategies might influence the customer's engagement. In fact, Social Networking Sites were made for humans to interact and not for commercial transactions (Fournier & Avery, 2011), we hypothesize that **H3.1: explicit selling Posts have a negative impact in levels of engagement.** Also, as people often go to a brand's Facebook page in search for product or promotions information, we hypothesize that **H3.2: A post selling the brand's product impact positively engagement and H3.3: A post selling the brand's promotions impact positively engagement.** By brand promotions, we refer to (...) all tools in the marketing mix whose major role is persuasive communications" (Kotler, et al., 2008). This includes all promotional efforts such as contests, discounts or e-commerce websites.

In what concerns messages with branding purposes, literature has showed that customers are more likely to engage with companies with strong brands and high levels of brand equity (van Doorn, et al., 2010; Keller, 1998). Also, strong brands benefit from greater levels of attention and consideration. In fact, literature suggests that leveraging on brand equity positively impacts behavioral loyalty, attitudinal attachment, the sense of brand community and active engagement (Keller, 1993). For Keller (1993), brand equity refers to the "differential effect that brand knowledge has on consumer response to marketing activity". From this definition, one can infer that brand knowledge is the responsible for brand equity. Additionally, according to Keller (1998), brand knowledge is (...) a function of awareness, which relates to consumers' ability to recognize or recall the brand, and image, which consists of consumers' perceptions and of associations for the brand." This means that ultimately knowledge on a brand's identity and image might influence the consumer's will to participate. Consequently, if brand's can communicate consistently on its identity, chances are it might impact engagement. According to Kapferer's identity prism (Kapferer, 1992), the identity of a brand has six facets: Physique identity, Personality, Relationship, Culture, Reflection and Self-Image (c.f. Appendix B.4). Therefore, we also hypothesized that **H4.1: Posts promoting physical identity of the brand will positively impact engagement, H4.2: Posts promoting the personality and relationships of the brand will positively impact engagement, H4.3: Posts promoting the culture of the brand will positively impact engagement, H4.4: Posts suggesting the fan's self-image/the brand's reflection will positively impact engagement.** Additionally, research shows that consumers in general react positively to brand alliances with charity causes (Lafferty & Glodsmith, 2005). Also, literature indicates that brand alliances with other brands (Lebar, et al., 2005) and brand endorsement of celebrities, if strategic, might positively influence a post's effectiveness (Atkin & Block, 1983). For these reasons, we hypothesize that **H4.5: Post bridging with other brands<sup>2</sup>, people and causes will positively impact engagement.**

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<sup>2</sup> In brands, we include all types of Consumer brands but also Service Brands such as events or sports related brands.

Last not but least, previous research revealed that bonding with customers might impact engagement. By bonding, we mean the creation of a strong attachment with customers through socialization. As it was previously mentioned, brand attachment is an antecedent and a consequence of customer engagement (van Doorn, et al., 2010). Moreover, brand attachment is responsible for engaging customers into positive WOM, loyalty and ultimately evangelization (Batra, et al., 2012).

Literature in positive WOM was already examined previously; however it is important to understand the benefits of customer loyalty and customer evangelization before proceeding with our study.

Evangelist customers are described by (McConnell & Huba, 2002) as volunteering sales force. Its love for the company is so deep that they will support the brand no matter what. Some characteristics of customer evangelists are: extremely loyal to the brand, strong believers in the brand's offerings that will passionately recommend to everyone the brand, that will provide free feedback to the company to guarantee improvement (Pichler & Hemetsberger, 2007).

Regarding brand loyalty, Kotler (2008) defined it as (...) the final dimension of consumer brand resonance symbolizing the consumer's ultimate relationship and level of identification with the brand". In a more detailed analysis, to foster its relationship with fan's, a brand might publish posts that explicitly bond with customers and that stimulate the creation of a brand community. According to Batra, et al. (2012), brand love is "higher order construct including multiple cognitions, emotions and behavior's which consumers organize into a mental prototype". This research explains that to foster brand love, one has to facilitate passion-driven behaviors (e.g. strong desire to use the brand), facilitate self-brand integration (i.e. the brand's ability to express the consumer's self-identity) and become a valuable source of expertise. Until now, these aspects for brand love creation have been tackled by other variables such as Selling Product, Fan-Self-Image and Informative Communication Goals respectively. However, the paper also suggests that to foster brand love, a brand has to develop a sense of long-term relationship and create positive emotional connections (e.g. loyalty programs, in other words, a brand has to create a bond with customers. Therefore, we hypothesize that **H5.1: Posts promoting strategies to explicitly bond with customers will impact positively engagement.**

Muñiz Jr & O'Guinn (2001) defined a brand community as a "(...) specialized, non-geographical bound community, based on a structured set of social relations among admirers of a brand". Moreover, they identified three key elements of a brand community: consciousness of kind (i.e. members are aware that they are part of a community with other people that share the same interest as them), rituals and traditions (i.e. social processes particular to the community that transmit the meaning of the community) and shared moral responsibility (i.e. a sense of duty in integrating and retaining members, in sharing brand stories and responsibility for the legacy of the community). Brand communities present great advantages for marketers for several reasons. Firstly, they give customers to have a

bigger and louder voice. Likewise, Raïes & Gavard-Perret (2011) claims that brand communities create a sense of commitment for the community and untimely for the brand, fostering brand loyalty. Additionally, brand communities give the brand the opportunity to ask for opinion and exchange ideas with customer's about its offerings. Moreover, research shows that brands that create communities where customers have the freedom to engage in co-creation, it is more likely that they will (Schau, et al., 2009). Lastly, brand communities are proven to enhance the experience of the customer and therefore help to differentiate the brand's offerings (McAlexander, et al., 2002). Therefore, we want to test that **H5.2 Post fostering the creation of a brand community has positive impact in engagement.**

## Scope of Facebook Fan Pages – think global act local

Some of the most famous Facebook beer brand fan pages talk to all users of Facebook. In other words, they are accessible despite the location of the *Facebook* user, their posts are written in English and they communicate to consumers all over the world, without segmenting posts according to nationality. It is the case of some of the fan pages mentioned previously (Corona, Budweiser, and Stella Artois).

Nonetheless, Research suggests that in today's globalized world, practitioners should “think global” but “act local”. This means, that multinational companies should define their strategy globally but when applying it (“act”), multinational companies should adapt it to each country's specific culture and characteristics (Robertson, 1995); (Matusitz, 2010). We believe that “acting” includes communicating or in other words, all the marketing and communication efforts to reach consumers. Some beer brands are already adopting this *glocalizing* strategy by having Facebook pages that talk only to a given nationality. To do so, some are only accessible if the user is in a specific location and (Heineken, Kronenbourg France), others might be accessible to all but content is written in the nation's language (Skol, Super Bock). Therefore, we will test if **H6: Brands that have Facebook fan pages specifically talking to one nation only will have higher levels of engagement than those that talk globally.**

# III. Methodology

## A. Variables

As we have mentioned in the Literature review, the popularity of a brand's post can be seen as a measure of online Customer Engagement or the brand's fans' engagement. Indeed, if a brand's Facebook fans are engaged with a given published content, they will respond brand's post by liking, commenting and sharing the post. Therefore, we measured Engagement by counting the number of Likes, Comments and Shares that the brands received in each post from 01.07.2014 to 31.12.2014. Given the literature research we previously review, we created 19 independent variables. All independent variables are dichotomous as we coded each post according to the presence/absence of certain characteristics.

Posts were coded in terms of its *Content*, *Communication goals* and *Architecture* (c.f. Figure 1).

For *Architecture* analysis, we replicated the method used in previous research by indicating the presence/absence of **Text**, **Image**, **Video**, **Audio**, **GIF** or **Repost**.

In *Communication goals*, we distinguished between emotional, informational and call to action posts. **Emotional** posts evoke activating emotions. **Informational** posts reveal product related content, promoting the brand as source of credibility. Lastly, **Call-to-action** posts were those that "urge people to take clear action".

Finally, regarding the *Content* of each post, we discriminated the following categories: *Selling*, *Branding* and *Socializing* dimensions. Within *Selling*, the coder indicated if the post was **explicitly** selling the brand's offerings (0 for implicit selling, 1 for explicit selling) and if it was selling a **Product** or a **Promotion**. Within *Branding*, we examined whether the post aimed to develop the identity of the brand, using Kapferer's brand identity prism that we have previously mentioned (Kapferer, 1992). In particular, we indicated whether symbols of the **brand's physical identity** were used, whether the **brand personality** and its relationship with consumers were explored, whether the **brand's culture** was promoted, whether the post indicated how consumers are to see themselves when using the brand, labeled as **fan self-image**, and whether the brand was linking itself with other brands, people, or causes, labeled as **brand bridging**. Within *Socializing* we indicated whether the brand post was attempting to develop a sense of attachment with existing fans, labeled as **bonding** or whether it created a sense of **brand community**. Finally, some brands address a global audience whereas other talk to a national one, we believe this strategy might influence engagement, therefore we indicated whether the brand post was talking globally or nationally by creating a variable called **Nationality** were brands' that publish content targeting a given nation were coded as 1 whereas those

that did not were coded as 0. Table 1 summarizes the definition of each variable as well as the hypothesis associated to it.

Hypothesis	Variable	Definition of Variable
<b>H1.1 Posts with text impact engagement</b>	<b>Text</b>	Every post accompanied by a text. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0. Appendix B.1.1 illustrates a post that uses text
<b>H1.2 Posts with audio recordings impact engagement</b>	<b>Audio</b>	Every post accompanied by an audio recording. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0. Appendix B.1.3 illustrates a post that uses text
<b>H1.3 Posts with images impact engagement</b>	<b>Image</b>	Every post accompanied by an image. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0. Appendix B.1.1 illustrates a post that uses text
<b>H1.4 Posts with video recordings impact engagement</b>	<b>Video</b>	Every post accompanied by a video recording. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0. Appendix B.1.2 illustrates a post that uses text
<b>H2.2: Posts that evoke high activating emotions have a positive impact in engagement</b>	<b>Emotional</b>	Emotional posts are those evoking activating emotions. These include humor, joy, nostalgia but also anger and rage. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0. Appendix B.2.1 illustrates a post that uses text
<b>H2.1: Posts with relevant informative content will impact positively engagement.</b>	<b>Informative</b>	Informative posts reveal product related content, promoting the brand as source of credibility. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0. Appendix B.2.2 illustrates a post that uses text

<p><b>H2.3: Call-to-action post's have a positive impact in engagement.</b></p>	<p>Call-to-action</p>	<p>Call-to-action posts are those directly asking questions, or explicitly demand for action. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0. Appendix B.2.3 illustrates a post that uses text</p>
<p><b>H3.1: Explicit Selling Posts have a negative impact in levels of engagement.</b></p>	<p>Selling Explicit</p>	<p>Any post explicitly encouraging the fan's to buy the brand's products. This happens whenever the price is displayed (e.g. Kronenbourg), whenever the text or image explicitly incites to buy (e.g. Super Bock), whenever the post displays a link showing the price of a product/service, whenever a post displays a link to an e-commerce platform. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0. Appendix B.3.1 illustrates a post that uses text</p>
<p><b>H3.2: A post selling the brands product have a positively impact engagement</b></p>	<p>Selling Product</p>	<p>Any post displaying and explicitly promoting the product, its benefits, its taste, stating reasons to buy (escapism, friends) or occasions for use. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0. Appendix B.3.2 illustrates a post that uses text</p>
<p><b>H3.3: A post selling a brand's promotions positively impacts engagement</b></p>	<p>Selling Promotion</p>	<p>Any post promoting promotional events, or a link to promotions/discount coupons/advantageous offerings. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0. Appendix B.3.3 illustrates a post that uses text</p>
<p><b>H4.1: Posts promoting physical identity of the brand will positively impact engagement</b></p>	<p>Brand Physical Identity</p>	<p>Any post displaying the physical identity of the brand according to Kapferer's brand identity prism. This includes the colors, the lettering and the logotype. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0. Appendix B.4.1 illustrates a post that uses text</p>

<p><b>H4.2: Posts promoting the personality and relationships of the brand will positively impact engagement</b></p>	<p><b>Brand Personality</b></p>	<p>Any posts that characterize the brand in its human personality. This may include humoristic posts, as well as posts evoking the brand’s spirit (e.g. Corona would be adventurous, Budweiser sporty, Stella Artois classy, Skol summer lover, Super Bock relaxed and Kronenbourg patriotism. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0.</p> <p>Appendix B.4.2 illustrates a post that uses text</p>
<p><b>H4.3: Posts promoting the culture of the brand will positively impact engagement,</b></p>	<p><b>Brand Culture</b></p>	<p>Any posts promoting the brand’s culture. This includes the brand’s values and basic principles that base the brand’s behavior. It might be posts referring to the brand’s history but also its modus operandi, its corporate activities and even its origins/roots. For instance, Kronenbourg has a French culture as Super Bock stands for the Portuguese one, Corona for the Mexican, Budweiser for American, Skol for Brazilian and Stella Artois for Belgium. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0.</p> <p>Appendix B.4.3 illustrates a post that uses text</p>
<p><b>H4.4: Posts suggesting the fan’s self-image/the brand’s reflection will positively impact engagement</b></p>	<p><b>Fan Self-Image</b></p>	<p>Any posts making a reference to the stereotype user or giving hints on its characteristics. These are usually posts including representations of people, assumed to be the user’s stereotype. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0.</p> <p>Appendix B.4.4 illustrates a post that uses text</p>
<p><b>H4.5: Post bridging with other brands<sup>3</sup>, people and causes will positively impact engagement.</b></p>	<p><b>Brand Bridging</b></p>	<p>Any post bridging with other brands, people or charity causes. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0.</p> <p>Appendix B.4.5 illustrates a post that uses text</p>

<sup>3</sup> In brands, we include all types of Consumer brands but also Service Brands such as events or sports related brands.



<p><b>H5.1: Posts attempting to develop a sense of attachment with existing fans.</b></p>	<p><b>Bonding</b></p>	<p>Any post directly addressing the consumer; (usually in line with call-to-action posts) but also any post providing relevant insights from company, its products offerings (e.g. promotion exclusive for all Facebook fans), its culture but also posts that make the fans love, feel proud and privileged consuming the brand. (E.g. posts that encourage the brand’s cult). Words like “You” also indicate bonding. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0.</p> <p>Appendix B.5.1 illustrates a post that uses text</p>
<p><b>H5.2: Post fostering the creation of a brand community has positive impact in engagement.</b></p>	<p><b>Brand Community Building</b></p>	<p>Any post fostering the creation of a brand community, promoting the interactivity between users, encourage user’s to become part of the brand’s community and all post using words such as “we”, “all”, “group”, “together”, “union”. All posts with these characteristics were coded as 1. All posts without these characteristics were coded as 0.</p> <p>Appendix B.5.1 illustrates a post that uses text</p>
<p><b>H6: Brands that have Facebook fan pages specifically talking to one nation only will have higher levels of engagement than those that talk globally.</b></p>	<p><b>Nationality</b></p>	<p>Does the brand talk to a national audience? Yes=1; No=0. We separated brands targeting a global audience (coded as 0) from those targeting a national audience (coded as 1). Skol, Kronenbourg Fr and Super Bock were coded as 1 whereas Budweiser, Corona and Stella Artois were coded as 0.</p>

Table 1: Coding scheme and Summary of Hypothesis

## B. Conceptual Model

Figure 1 schematizes the conceptual framework considered, where the engagement factor composed by the number of likes, comments and shares represents the metric to evaluate the degree of popularity of the post. We believe that different content, different communication goals and different architecture will have different impacts in engagement.

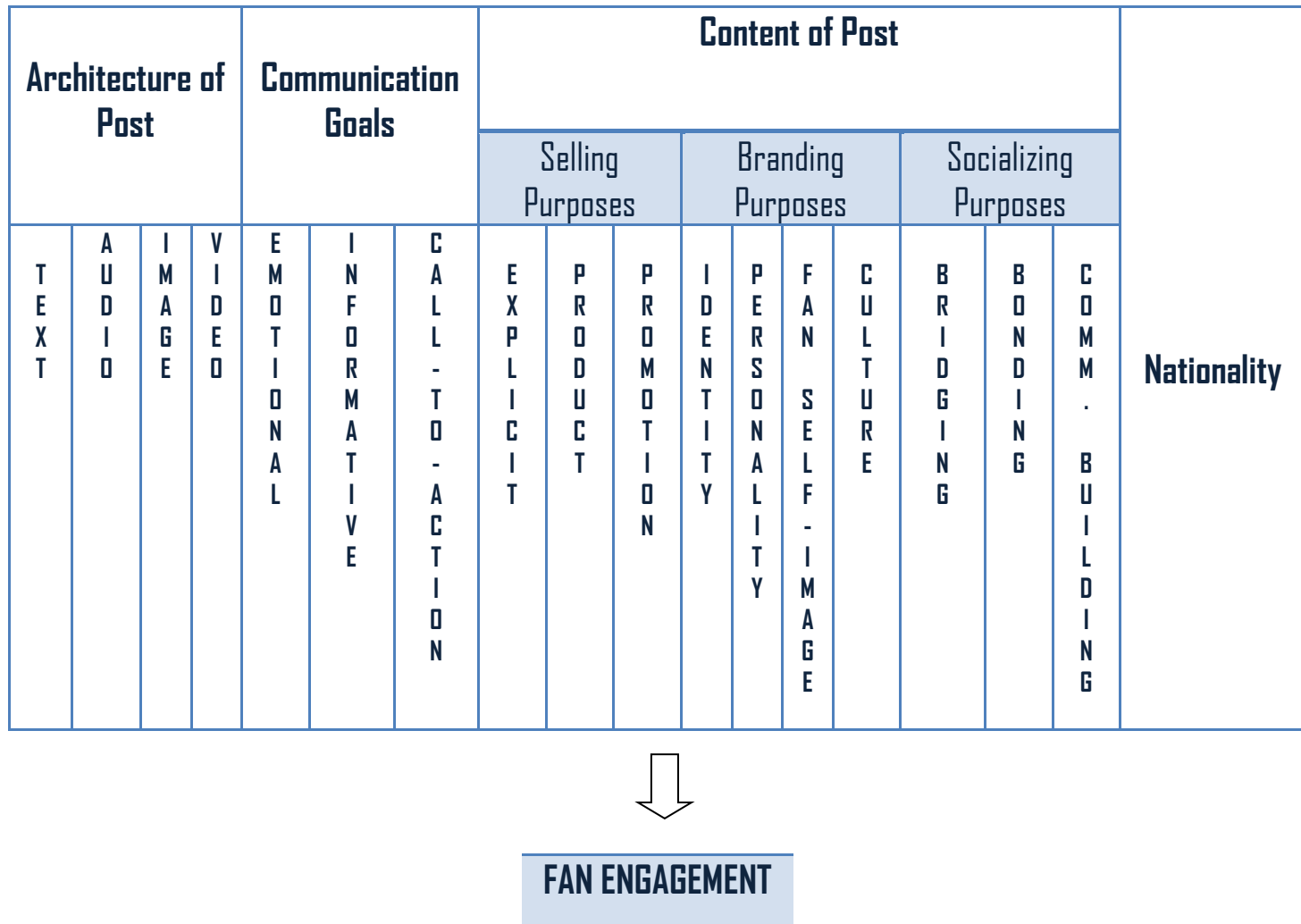


Figure 1 Conceptual Model

## C. Sample and Data collection

We coded 987 posts of six brands for the period of 184 days according to the 19 variables we created. The period of analysis was six months, from 01.07.2014 to 31.12.2014. We chose six brands: four of these brands had global fans pages (i.e. pages that talk to all consumers in general) and two brands had national fans pages (i.e. pages that talk only to consumers of a specific country). Global brands are Stella Artois, Corona Budweiser.

As we previously mentioned, these brands are the biggest global beer brands in Facebook (SocialBakers, 2015). Skol, Super Bock and Kronenbourg France are the biggest beer brands talking respectively to Brazil, Portugal and France.

Before going further in our analysis, we believe it is important to better understand each brand's identity and current Facebook activity. Appendix B.8 and B.9 illustrate two of the brand's identity prism (Thinkaboutbeer, 2011). Regarding, their Facebook page, Budweiser has started its Facebook activities in 2013 and has currently 11 million followers, Corona has started early in 2011 and has currently 7, 8 million followers, likewise, Stella Artois has 7, 4 million followers however has started its activities in 2009. Impressively, even though Skol talks to a national audience only (i.e. Brazil), it is the brand with most followers, 12 million and has started its Facebook page in 2009, Kronenbourg France is the brand that started its Facebook activities the latest (2012) and maybe for that reason it only accounts with 154 000 followers. Last but not least, Super Bock Facebook page started in 2009 and currently it has 600 000 followers.

## D. Method of Analysis

Our analysis was done in three steps: first, we collected the number of Comments, Shares and Likes each post received in the period of analysis and we coded each post according to the dummy variables. Then, we ran a factorial analysis with the number of Likes, Comments and Shares from each posts and we obtained one single factor, that we called fans' engagement. Following this, we ran a regression where the dependent variable was the factor fan engagement and the independent variables were the 19 variables we created given the literature review. As it was previously mentioned, we analyzed each post by stating whether the post had or not the characteristics defined by the variable definition (c.f. Table 1). If the post possessed the characteristics of a given variable, it would be recorded as 1 for the post in analysis. If not, it would be recorded as 0. See Appendix B.1 to B.6, for detailed examples explanation on coding scheme.

Furthermore, we studied the collected data in two dimensions. First, we started by studying the fan engagement of the overall beer brand industry. We ran the factorial analysis and the regression of all brands confounded. Following this, we split our sample in two: the "Global's" and the "Local's" according to the coding of our last variable (i.e. nationality); and we did the same analysis for each of the two groups. For the regressions, some of the posts were removed from the analyses because they were outliers according to Cook's distance (Bollen & Jackman, 1985).

## IV. Findings

### A. Overall analysis – all beer brands

#### 1. Overview of Likes, Comment, Shares

Overall, the 987 posts received a total of 1 305 822 likes, 23 697 comments and 95 209 shares. In this means an average of 7097 likes, 129 comments 517 shares per day. It also means an average of 1 323 likes, 24 comments and 96 shares per post. The maximum number of likes, comments and shares that a post obtained was 187 705, 4 465, 21 194 shares respectively. Lastly, the average number of post per day is 5 and consequently this means that on average brands publish one post per day. Results are summarized in Table 2 and 3.

	Likes	Comments	Shares
<b>TOTAL</b>	1 305 822	23 697	95 209
<b>Average engagement number per post</b>	1323	24	96
<b>Maximum</b>	187 705	4 465	21 194
<b>Minimum</b>	5	0	0
<b>Average percentage engagement per brand</b>	16.7%	16.7%	16.7%
<b>Average absolute engagement per brand</b>	217 637	3950	15868

Table 2: Overview of Likes, Comments and Shares

<b>Total # Days</b>	184
<b>Total # Posts</b>	987
<b>Total # Brands</b>	6
<b>Average posts per day</b>	5
<b>Average posts per day per brand</b>	1

Table 3: Overview of number of posts per day, per brand

## 2. Overview of Independent variables

In terms of architecture of posts, over the 987 studied posts, 957 included a text. In other words, text was used in 97% of the posts (c.f. Appendix C.1.1). In what concerns the use of video recording, it was used in 133 posts therefore in 13.5% of the times (c.f. Appendix C.1.1). This could be an area for improvement as literature suggests that the richer the post the better and video is considered the richer type of post architecture (Sabate, et al., 2014). In what concerns the use of images, it was used in 819 posts therefore in 83% of the times (c.f. appendix C.1.1). Contrary to the poor use of video, images are frequently used. This might be explained with the popular saying that “an image worth more than a thousand words”. Lastly, audio recordings were used in 2% of the 987 posts (c.f. appendix C.1.1) This reflects an extremely poor bet in audio files, reasons might be that even though audio is considered to be a dynamic way of capturing the user’s attention, it does not benefit from the visual advantages of images or videos.

Regarding communicational goals, 50% of posts had informative content as well as emotional content (45.7%). However, call-to-action posts were only used 14% of the times. This could also be an area for improvement as literature suggests that call-to-action posts are highly effective (Croft, 2013) (c.f. Appendix C.1.2).

In terms of selling dimensions in posts, only 36,5% of posts explicitly sold a product or a promotion, 31,1% of post directly promoted the brand’s offerings, however, 43% of the posts directly promoted the brand’s promotions (c.f. C.1.3).

In terms of branding dimensions in posts, 78.6% of posts displayed the brand’s physical identity, 36% of post helped characterizing the brand’s personality, 9,5% promoted the brand’s culture, 11% stereotyped the typical follower/customer/fan of the brand and over 37,6% posts bridged with other peoples, charity causes or brands (c.f. Appendix C.1.4)

Within socializing dimensions, only 23.2% of posts explicitly tried to bond with fans and 6.8% tried to build a sense of brand community (c.f. Appendix C.1.5). It seems that beer brands might not be taking advantage of the benefits of bonding with fans (Batra, et al., 2012) and fostering the idea of brand community (Muñiz Jr & O’Guinn, 2001; Raïes & Gavard-Perret, 2011; Schau, et al., 2009; McAlexander, et al., 2002).

### 3. Factorial Analysis and Regression

We ran a factorial analysis with the variables Likes, Comments and Shares for Super Bock's data. We obtained a one factor solution that explained 94.5% of the total variance and represented 95.6% of the variable Likes, 98.3% of the variable Comments and 97.6% of the variable Shares (KMO=0,75 and Bartlett's significance test <.001). Detailed results can be seen in Appendix C.1.6.

Then, we ran a regression to investigate the association between fan engagement and *Content, Architecture* and *Communication goal*. We eliminated 5 posts according to the Cook's distance ( $4 / (987) = 0, 00405$ ). Our model is able to explain 13.1% of the variance of the variable engagement as its  $r^2$  is equal to 0.131. Still, five variables had significant coefficients that are worth to consider. Indeed, we found that for beer brands, fans' engagement is higher when the brand's talk to a local audience ( $\beta=0.405^4$ ,  $p<0,001$ ), when the brand is explicitly selling its offerings ( $\beta=-0.097^5$ ,  $p=0.001$ ), namely when a product is being sold ( $\beta=0.136^6$ ,  $p<0,001$ ), and finally when the brand portrays its personality ( $\beta=0,068^7$ ,  $p=0,004$ ). Table 4 summarizes our findings and detailed results can be seen in Appendix C.1.7.

Hypothesis number	Variables	Beer brand's posting strategy	Beer brand's fan's engagement	Hypothesis validation
H1.1	Text	97%	No impact	No
H 1.2	Images	83%	No impact	No
H 1.3	Video	13.5%	No impact	No
H 1.4	Audio	2%	No impact	No
H 2.1	Emotional	45.7%	No impact	No
H 2.2	Informative	50.2%	No impact	No
H 2.3	Call-to-action	14%	No impact	No
H 3.1	Explicit Selling	36.5%	+	No
H 3.2	Product	31.1%	+	Yes
H 3.3	Promotion	43%	+	Yes
H 4.1	Physical Identity	78.6%	No impact	No

<sup>4</sup> Standardized beta

<sup>5</sup> Standardized beta

<sup>6</sup> Standardized beta

<sup>7</sup> Standardized beta

H 4.2	Personality	36.4%	+	Yes
H 4.3	Culture	9,5%	No impact	No
H 4.4	Fan Self Image	11.3%	No impact	No
H 4.5	Bridging	37.6%	No impact	No
H 5.1	Bonding	23.2%	No impact	No
H 5.2	Brand Community	6.8%	No impact	No
H 6	National Audience	NA	+	Yes

Table 4: Findings for beer brand’s fans engagement

Despite our findings, we still wanted to go deeper into fans engagement analysis. Therefore, we decided to split our data into two groups: Global’s and Local’s according to the audience they are targeting. As it was previously explained, Global’s (Budweiser, Corona and Stella Artois) are brands that post in English and seem to address their posts to the entire Facebook user’s network (1.35 billion of users), whereas, Local’s (Skol, Kronenbourg France and Super Bock) are written in National languages (Portuguese from Brazil, French and Portuguese from Portugal, respectively) and address their posts to a national audience. For each of the groups, we made a descriptive analysis to reinforce the validity of our last hypothesis. Additionally, we ran the factorial analysis and the regression using the same variables as in the overall analysis, to understand what type of variations exists within each group.

## B. “Global’s” vs “Local’s” brands

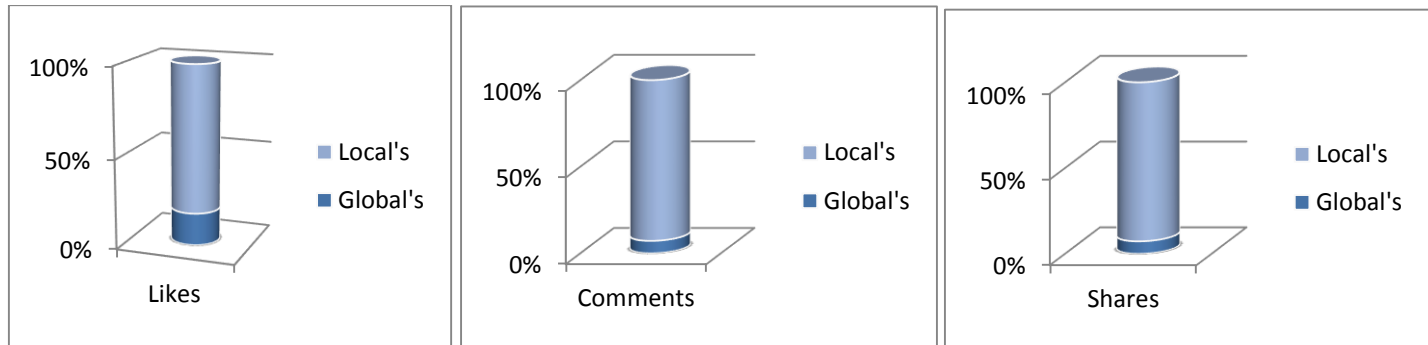
### 1. Overview of Likes, Comments and Shares

During the period of analysis, the “Global’s” had a total of 180 106 likes, 1 714 comments and 6 917 shares, whereas, “Local’s” had 1 069 039 likes, 21 983 comments and 88 292 shares. In terms of percentage of the overall number of likes, comments and shares, the “Local’s” clear have a considerable majority (c.f. table 23; graphic 1, 2 and 3). In what concerns the frequency of posting, the group posted a total of 548 in a total period of 184 days, which can be translated into a post per day (c.f. table 21). Additionally, the “Global’s” post more frequently than “Local’s” which reinforce our idea that talking locally is more effective than talking to a global audience. Indeed, the “Global’s” group posted a total of 548 in a total period of 184 days, which can be translated into a post per day whereas the “Local’s” on average publish a post every 40 hours (c.f. table 6)



	Likes		Comments		Shares	
	“Global’s”	“Local’s”	“Global’s”	“Local’s”	“Global’s”	“Local’s”
<b>Total</b>	236 783	1 069 039	1 714	21 983	6 917	88 292
<b>% of Overall Total</b>	18,1%	81.9%	7,2%	92.8%	7,3%	92.7%
<b>Mean</b>	432	5 256	3	107	13	422
<b>Maximum</b>	20436	10 301	73	309	1 216	1 276
<b>Minimum</b>	5	16	0	0	0	0

**Table 5:** Overview of Likes, Comments and Shares – “Global’s vs Local’s”



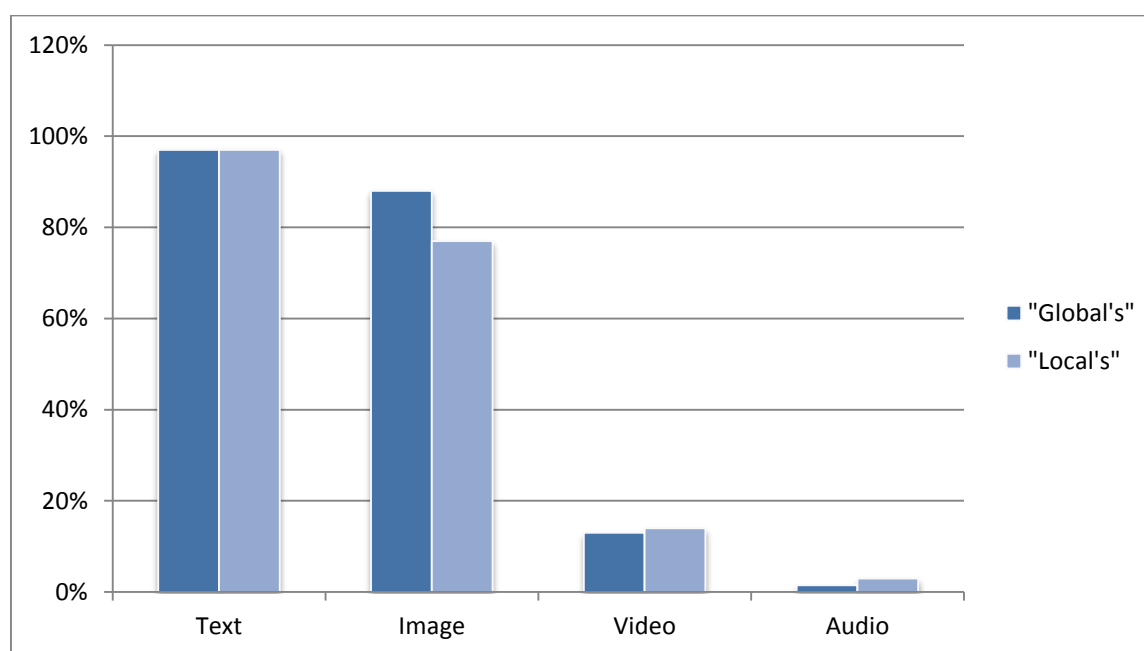
**Graphic 1, 2, 3:** Share of total Likes, Comments and Shares – “Global’s vs Local’s”

	“Global’s”	“Local’s”
<b>Total # Days</b>	184	184
<b>Total # Posts</b>	548	439
<b>Average interval between posts</b>	24 hours	40 hours

**Table 6:** Frequency of posting – “Global’s” vs. “Local’s”

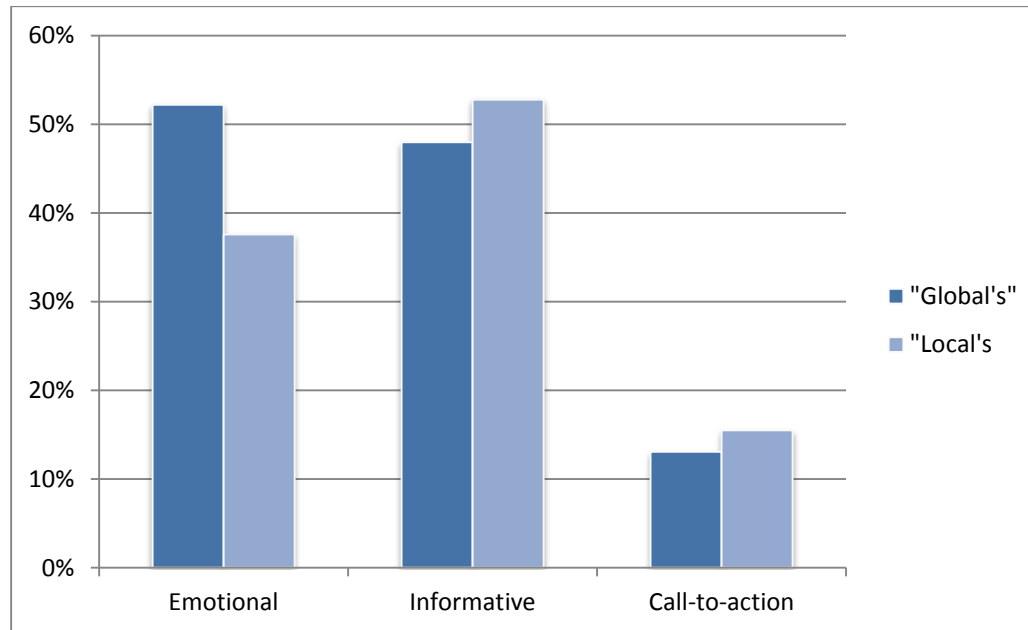
## 2. Overview of Independent variables

In terms of architecture of posts, both “Global’s” and “Local’s” use text in 97% of its posts. The same applies to images with the “Global’s” group using 88% of the times and the “Local’s” in 77%. Likewise, the percentage of use of videos is 13% for the international group and 14% for the national one and last, but not least, in both groups audio is rarely use, still the national group uses audio twice as much as the international one (3% vs. 1.5% respectively). Perhaps variety might be one of the keys to create engaging content (c.f. graphic 4 and appendix C.3.2).



Graphic 4: Frequency of use of different architecture of posts – “Global’s vs Local’s”

In terms of communication goals of posts, “Global’s” use more emotional posts than “Local’s” (52% vs. 38% respectively) but less informative posts (48% vs. 53%). Regarding call-to-action posts, both fail to use it frequently with “Local’s” using slightly more than “Global’s” (16% vs. 13% respectively) (c.f. graphic 5 and appendix C.3.3).

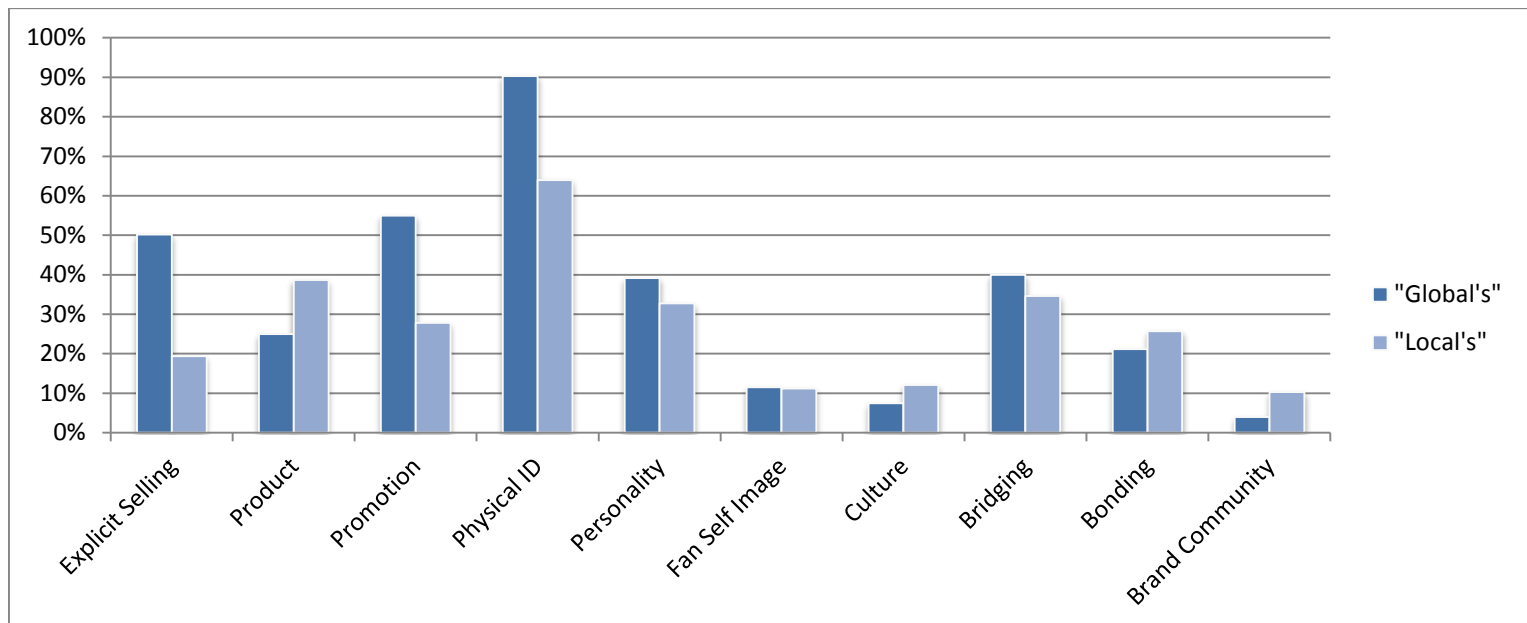


**Graphic 5:** Frequency of use of different communicational goals of posts – “Global’s vs Local’s”

Within the selling category, “Global’s” clearly use explicit selling much more than “Local’s”, with a percentage of 50% versus 19% (c.f. appendix C.3.4).

Within the branding dimension, physical identity of the brand was used by international in a great majority of 90.3% of posts contrary to “Local’s” that used it in 64% of publications. Personality was used with the same frequency for both groups (39.2% for “Global’s” and 33% for “Local’s”), the same applies to fan self-image (11, 5% and 11.2% respectively). For posts portraying the brand’s culture, both groups used it very infrequently with a percentage of 7.5 for the international group and a percentage of 12 for the national one. To finish, both “Global’s” and “Local’s” bridged frequently with other brands, people and causes as bridging posts account for 40% of the international group publications and 35% of the national one (c.f. appendix C.3.5).

Lastly, within the socializing dimension, both groups did not explicitly tried to create a brand community very frequently, still for “Local’s” it accounted for 10.3% of their publication whereas for “Global’s” (c.f. appendix C.3.6). Graphic 6 summarizes the frequency of use different content publications for both groups.



Graphic 6: Frequency of use of different content in posts – “Global’s vs Local’s”

### 3. Factorial analysis and Regression

#### a. “Local’s”

We ran a factorial analysis with the variables Likes, Comments and Shares for the “Local’s” group. We obtained a one factor solution that explained 95% of the total variance and represented 96.3% of the variable Likes, 98.4% of the variable Comments and 97.9% of the variable Shares (KMO=0,76 and Bartlett’s significance test <.001). Detailed results can be seen in Appendix C.1.6.

Following this, we ran a regression to investigate the association between fan engagement and *Content*, *Architecture* and *Communication goal*. We eliminated 3 posts according to the Cook’s distance ( $4 / (439) = 0,009$ ). Although the model is only able to explain 6.7% of the variance of the variable engagement, five variables had significant coefficients that are worth to consider. Indeed, we found that for “Local’s” beer brands, fans’ engagement is higher when the brand’s posts is explicitly selling ( $\beta=0.137^8$ ,  $p<0,001$ ) a product ( $\beta=0.194^9$ ,  $p<0.001$ ), when the brand is bridging with other brands, people or charity causes ( $\beta=0.103^{10}$ ,  $p=0,046$ ), and finally when the brand

<sup>8</sup> Standardized beta

<sup>9</sup> Standardized beta

<sup>10</sup> Standardized beta

portrays its personality ( $\beta=0.147^{11}$ ,  $p<0,002$ ). Surprisingly, using an image has a negative impact in “Local’s” beer brands fan engagement. Table 7 summarizes the findings and detailed results can be seen in Appendix C.1.7.

Variables		“Local’s” posting pattern	“Local’s” fan engagement	Hypothesis validation
H1.1	Text	97%	No impact	No
H 1.2	Images	76.8%	-	No
H 1.3	Video	14%	No impact	No
H 1.4	Audio	3%	No impact	No
H 2.1	Emotional	37.6%	No impact	No
H 2.2	Informative	52.8%	No impact	No
H 2.3	Call-to-action	15.5%	No impact	No
H 3.1	Explicit Selling	19.4%	+	No
H 3.2	Product	38.7%	+	Yes
H 3.3	Promotion	27.8%	No impact	Yes
H 4.1	Physical Identity	64%	No impact	No
H 4.2	Personality	32.8%	+	Yes
H 4.3	Culture	12.1%	No impact	No
H 4.4	Fan Self Image	11.2%	No impact	No
H 4.5	Bridging	34.6%	+	No
H 5.1	Bonding	25.7%	No impact	No
H 5.2	Brand Community	10.3%	No impact	No
H 6	Nationality	NA	NA	Yes

Table 7: Findings for “Local’s” beer brand’s fans engagement

## b. “Global’s”

Likewise, we ran a factorial analysis with the variables Likes, Comments and Shares using the “Globals” data. However, for this group the factor solution we found was less explanatory, being able to explain 69% only of the total

<sup>11</sup> Standardized beta

variance. Additionally, it represented 77% of the variable Likes, 90% of the variable Comments and 82% of the variable Shares (KMO=0,64 and Bartlett's significance test <.001). Detailed results can be seen in Appendix C.1.6.

Again, we then run a regression to investigate the association between fan engagement and *Content*, *Architecture* and *Communication goal*. We eliminated 5 posts according to the Cook's distance ( $4 / (548) = 0,0073$ ). Although the model is only able to explain 2.2% of the variance of the variable engagement, two variables had significant coefficients that are worth to consider. Indeed, we found that for beer brands, fans' engagement is higher when a product being sold ( $\beta=0.168^{12}$ ,  $p=0,001$ ) or a promotion ( $\beta=0.122^{13}$ ,  $p=0,014$ ) are being sold. Table 8 summarizes the findings and detailed results can be seen in Appendix C.1.8.

Variables		"Global's" posting pattern	"Global's" fan engagement	Hypothesis validation
H1.1	Text	97%	No impact	No
H 1.2	Images	88%	No impact	No
H 1.3	Video	13%	No impact	No
H 1.4	Audio	1.5%	No impact	No
H 2.1	Emotional	52.2%	No impact	No
H 2.2	Informative	48%	No impact	No
H 2.3	Call-to-action	13.1%	No impact	No
H 3.1	Explicit Selling	50.2%	No impact	No
H 3.2	Product	25%	+	Yes
H 3.3	Promotion	55.1%	+	Yes
H 4.1	Physical Identity	90.3%	No impact	No
H 4.2	Personality	39.2%	No impact	Yes
H 4.3	Culture	7.5%	No impact	No
H 4.4	Fan Self Image	11.5%	No impact	No
H 4.5	Bridging	40%	No impact	No
H 5.1	Bonding	21.2%	No impact	No
H 5.2	Brand Community	4%	No impact	No
H 6	Nationality	NA	NA	Yes

Table 8: Findings for "Global's" beer brand's fans engagement

<sup>12</sup> Standardized beta

<sup>13</sup> Standardized beta

## V. Discussion

In this study, we have analyzed the factors that influence the popularity of a brand's post in its Facebook fan page.

Our study was conducted in two dimensions:

First, we conducted an overall analysis with the six brands included. We started by describing the beer brands Facebook posting pattern. Then, we ran a regression analysis to understand; overall, what factors influenced the brand's engagement. Results suggest that in a global overview, our hypothesis 3.1 3.2, 3.3, 4.2 and 6 are confirmed.

In summary, the beer brands' posting pattern can be described as talkative and dynamic with a recurrent use of images. Although none of the different architecture of post was significant, we believe that further research is needed to better understand this results as our results are contradictory to previous research (Sabate, et al., 2014).

Communicational goal of the posts is mostly informative or emotional. Again, none of the three types of communication goals of posts was proven to impact engagement according to our results. Hence, we believe that brand's should bet in more call-to-actions post, as they are said to be highly effective according to literature we mentioned previously.

In what concerns the content of posts, more precisely branding posts, brands usually display frequently the brand's physical identity and personality. Our findings suggest that posts promoting the brand's personality lead to higher levels of engagement, therefore beer brands should continue investing in personality related posts. We believe that fans tend to engage with posts that promote the brand's personality because as we previously mentioned, the brand's personality can be defined as the human characteristic that the brand has (Aaker, 1997). Additionally, Social Networking Sites are made for people to connect with people, and not brands (Fournier & Avery, 2011), the more a brand is able to recognize the better it will be able to adapt by creating a profile. Results were inconclusive about the impact of displaying the physical identity of the brand. This might be explained by the fact the brand's logotype, lettering or colors appeared on almost every post. In this sense, we believe that brands can continue displaying its physical identity cues without hurting the fans engagement but this will not make them more attracted to the brand's page. More adventurous community managers could try to post with little physical identity cues perhaps to make the brand's post more human, authentic and informal.

Additionally, beer brands have the tendency to publish posts that explicitly promote their products and promotions; results show that these three selling strategies impact positively engagement. Fans were more interested in posts explicitly related to products and promotions, possibly because beer is a low-involvement product that requires little cognitive effort (Schulze, et al., 2014). In other words, consumers do not want to invest a lot of cognitive effort in low-involvement products. Therefore, when they engage in a low-involvement product Facebook fan page, they might be less interested in more complicated posts and more interested in straightforward ones (i.e. those that provide them with clear information about a product or those that provide them with good promotional deals ...). Further research in this particular topic would be interesting.

Moreover, beer brands also have the tendency to bridge with other brands, causes or people; however, in an overall perspective, results did not show significant impact in fan's engagement.

Last but not least, our most important finding is that talking to a national audience leads to higher levels of engagement. Our last hypothesis is confirmed: the motto «think global act local» also applies to engagement. In other words, maybe because Skol, Kronenbourg France and Super Bock use their Facebook page to target a single local audience, their messages were more efficient. Table 8 summarizes the findings for the Overall model analysis.

After this global analysis of our data, we grouped the brands according to whether the brand talks to a national audience (coded as 1) or not (coded as 0). We made a detailed description of each of the two groups Facebook activity. Following this, we ran an exploratory factorial analysis and regression analysis.

Results reinforce our last hypothesis as the “Local’s” group accounts for the great majority of likes, comments and shares. However, it is important to note that despite “Local’s” having higher levels of engagement, “Global’s” tend to use explicit selling in publications more frequently than Local’s (50.2% vs. 19.4%) as well as promotions, but not in terms of product related publications. Skol is definitely the most successful Facebook brand page and a role model for other beer brand pages. It knows exactly what engages its audience and its messages are 100% oriented to the Brazilian population.

Additionally, it is interesting to note that when analyzing the beer brand's fan engagement per group, the variables that impact fan engagement are different between groups and are different from the overall model. In fact, surprisingly, images impact negatively our “Local’s” model. In fact, previous research has shown that images are a great tool to leverage engagement (Sabate, et al., 2014) plus the p-value for this variable was high (0.045) and in the



overall analysis, image was not significant. Thus, deeper research is also needed to better understand the impact of images in the “Local’s” brand’s fan engagement.

Moreover, despite bridging posts do not impact our overall model; they do impact positively “Local’s” beer brands. Indeed, we believe that the reason why is that as “Local’s” target a national audience, the chances, that the brand bridging strategy makes sense to the majority of the audience, are high. Indeed, we believe that brands talking to a national audience benefit from the fact that their targets have the same habits and share the same culture and living environment. For instance, when Super Bock publishes a post bridging with one of the biggest Portuguese football clubs, *Futebol Clube do Porto*, the target audience is able to easily recognize the club and consequently fan’s can have greater reactions to the post. For “Global” brands, it is more difficult to find meaningful bridging strategies as the audience’s interests, characteristics and culture vary.

Regarding posts explicitly selling the brand’s offering, it is surprising to note that these do not impact the “Global’s” model even if they impact both the “Local’s” and the Overall model. Reasons might be again that as “Global’s” are not targeting a specific audience, none of the fans feel concerned about the selling. Yet, for promotion selling posts the opposite happens. It is interesting to note that even though explicit selling is more used by “Global’s” than “Locals”, it only impacts the last group. Our suggestion is that “Local’s” should leverage on explicit selling posts to optimize their engagement. In the case for “Globals”, in a future research it would be extremely interesting to understand why explicitly selling posts are not successful within global fan pages. Additionally, it is important to note that only selling variables of the “Overall model” are able to explain the “Globals” model (i.e. promotion and product). Again, reasons might be that beer is a low-involvement product plus fan’s do not feel culturally attached or to beer brand’s fan pages that talk to a global audience, therefore the tendency to be interesting in selling posts only, become even more clear within “Global’s” brands.

Last but not least, personality related posts impact the “Local’s” model but does not impact the “Global’s” one. Reasons might be that personality is strongly related to the culture of the brand and that brands talking to a national audience are able to incorporate the national audience’s culture, personality and habits in its own personality. Table 9 summarizes findings for the “Global’s” vs “Locals” comparison.

To conclude, results suggest that when splitting the group according to their target audience, the variables explaining the fan’s engagement vary. If for the overall model, hypothesis 3.1 3.2, 3.3, 4.2 and 6 are confirmed, the same does not happen when splitting the data according to the audience targeted. It is interesting to see that our model is able better explain the “Local’s” group as more variables enter in its regression.

To better understand these variations, further research is needed. However, with this study it becomes clear that brands should privilege talking to a national audience, promote its personality but also publish content that explicitly sell its products and promotions as beer is a low-involvement product.

Variables		“Global’s” posting pattern	“Global’s” fan engagement.	Locals’ posting pattern	“Local’s” fan engagement.	Beer brands posting pattern	Beer brands fan engagement.
H1.1	Text	96.9%	No impact	97%	No impact	97%	No impact
H 1.2	Images	88%	No impact	76.8%	-	83%	No impact
H 1.3	Video	13%	No impact	14%	No impact	13.5%	No impact
H 1.4	Audio	1.5%	No impact	3%	No impact	2%	No impact
H 2.1	Emotional	52.5%	No impact	37.6%	No impact	45.7%	No impact
H 2.2	Informative	25%	No impact	52.8%	No impact	50.2%	No impact
H 2.3	Call-to- action	13.1%	No impact	15.5%	No impact	14%	No impact
H 3.1	Explicit Selling	50.2%	No impact	19.4%	+	36.5%	+
H 3.2	Product	25%	+	38.7%	+	31.1%	+
H 3.3	Promotion	55.1%	+	27.8%	No impact	43%	+
H 4.1	Physical Identity	90.3%	No impact	64%	No impact	78.6%	No impact
H 4.2	Personality	39.2%	No impact	32.8%	+	36.4%	+
H 4.3	Culture	7.5%	No impact	12.1%	No impact	9,5%	No impact
H 4.4	Fan Self Image	11.5%	No impact	11.2%	No impact	11.3%	No impact
H 4.5	Bridging	40%	No impact	34.6%	+	37.6%	No impact
H 5.1	Bonding	21.2%	No impact	25.7%	No impact	23.2%	No impact
H 5.2	Brand Community	4%	No impact	10.3%	No impact	6.8%	No impact
H 6	Nationality	NA	NA	NA	NA	NA	+

Table 9: Comparison of findings “Global’s” vs “Local’s” vs “Overall analysis”

## VI. Limitations and Future Research

Some limitations of the study are to be considered. According to Hassan Zadeh & Sharda (2014), the number of followers positively influences the popularity of a post. Thus, the regression might be inequality influenced by posts benefiting from greater engagement because they are exposed to more followers and, not because of specific content characteristics.

Moreover, according to Sabate, et al. (2014), the timing of the post influences the popularity of a post. Further research, should include both the number of followers and the timing of each post.

Additionally, we believe that talking to a local audience is beneficial for beer brand's engagement, however, we have defined local and global brands according to two criteria only: language of posts and access to them according to our location. Further research could try to contact the brand managers to confirm this assumption and cross-check with a questionnaire to consumers.

At last, we had one coder only; as coding depends on his subjective evaluation of each post we have no measurement of coder reliability. For future research, we propose to run a questionnaire to validate the coding scheme and to have more coders to increase the discussion and the reliability of the study.

During our study, some interesting questions for future research came to our mind. We will briefly summarize them: (1) Despite having higher levels of engagement, "Local's" had longer intervals between posts than "Global's". Therefore, future research could focus in understanding the optimal interval between posts for beer brands. (2) Although "Global's" are the ones investing more in explicit selling posts, these posts only had a significant impact in the Overall model and in the "Locals" one. Why? (3) Architecture of posts did not impact our Overall model and the use of image even had a negative impact in the "Local's" regression. Are there any reasons behind these results? (4) Although literature review suggests that informative, emotional and call-to-action communication style impacts positively engagement, our results were not significant for these three variables. We suggested for brands to bet in call-to-action posts. Future research could work in cooperation with one of the studied brands to test call-to-action posts effectiveness. This could be done by controlling the type of posts published for a given period of time and then compare it with the homologous period from the previous year.

Given the aforementioned considerations, it would be interesting in the future to include more external variables in the analysis. Nonetheless, our best advice to future researchers is to work in cooperation with both consumers and community managers, not only to validate the coding scheme but also to get a better grasp on posting strategy of each brand.

## VII. Conclusion

The aim of this study was to understand what type of Facebook post optimized customer's engagement in beer brand fan pages. The results of the study are believed to put significant contribution to practitioners and academicians as Social Media marketing literature remains too generalist and Facebook is one of the best platforms to bond with customers and to leverage in a brand's image. Thus, specialized research was needed not only to help brands to understand their specific needs when it comes to Social Media marketing but also to reinforce findings from previous research in the subject.

Results obtained point for some insights to leverage the engagement of beer brands fans. Despite previous research referring the benefits of the use of images, our study did not indicate a major impact of this type of posts individually. Nevertheless, our suggestion is that community manager's leverage on variety as it gives dynamicity and life to the page. Additionally, community managers should also create content that gives an authentic illustration of the brand's personality. But also, practitioner's must keep in mind that beer is a low-involvement product and therefore when engaging with beer brands fan pages, users are searching for relevant and explicit information about its products and are looking for promotional offerings. Thus, it is important to keep the posts simple, direct, clear and related to the brand's products.

The last conclusion from this study, and perhaps the most remarkable one, is that pages talking to a local audience have higher levels of absolute engagement (more likes, comments and shares) than those that target the entire Facebook community. This insight is extremely relevant for both community and brand managers, as it proves that even in the online sphere (said to be global, without national borders) culture and common habits matter. Community managers should talk to a national audience, adapting its contents to what that specific audience finds entertaining, relevant and ultimately engaging

To conclude, we sincerely expect that both our model and its results give meaningful insights for academics and practitioners curious on the Social Media phenomenon. For academicians, we hope to provide ideas and tackle questions that give birth to more, better and deeper research. For practitioners, more precisely brand and community managers, we hope that this study provides a better grasp of beer brand's social media marketing activities and helps marketers in the hope of conquering its fans' engagement.

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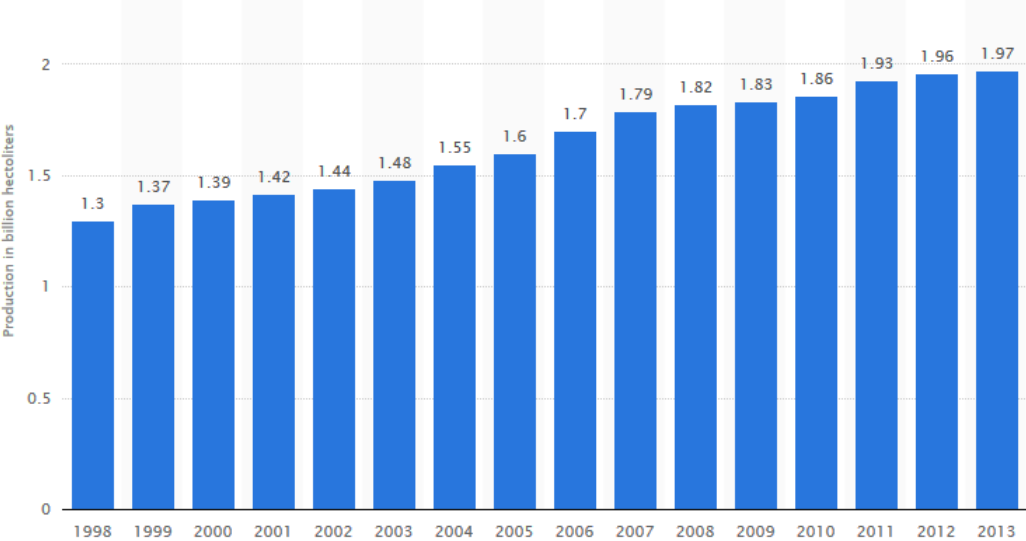


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# IX. Appendix

## A. Literature Review

Appendix A.1: Worldwide production of beer from 1998 to 2013



Source: Statista

Appendix A.2: Beer market size worldwide

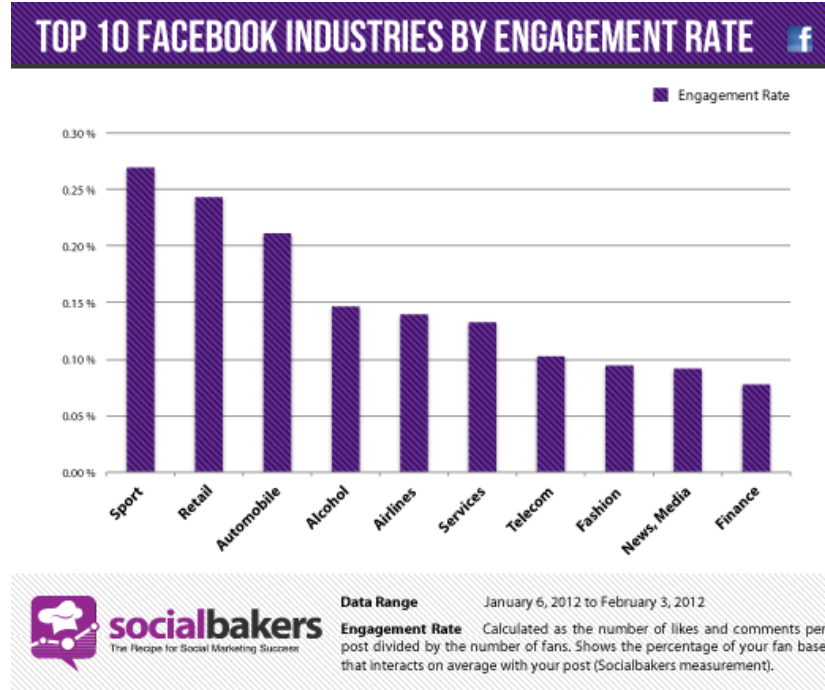
**Market Sizes | Historic/Forecast | Total Volume | mn litres**

Key:  Related Analysis  View Chart

Change View	World
<b>Beer</b>	
<input type="checkbox"/> <input checked="" type="checkbox"/>	2013 196,388.0
<input type="checkbox"/> <input checked="" type="checkbox"/>	2014 200,241.0
<input type="checkbox"/> <input checked="" type="checkbox"/>	2015 204,183.7
<input type="checkbox"/> <input checked="" type="checkbox"/>	2016 208,608.7
<input type="checkbox"/> <input checked="" type="checkbox"/>	2017 212,934.0
<input type="checkbox"/> <input checked="" type="checkbox"/>	2018 217,379.4

Source: Euromonitor

### Appendix A.3: Top industries on Facebook



### Appendix A.4: Top industries on Facebook by Average Number of Fans

**10 Biggest Industries on Facebook by Average Number of Fans**

#	Industry	Average Facebook Page Size by Number of Fans
1	Sport	1 689 316
2	Fashion	1 405 276
3	Retail Food	1 241 707
4	FMCG	1 092 116
5	Entertainment	1 052 668
6	Media	813 593
7	Electronics	713 062
8	Auto	622 016
9	Retail	582 721
10	Beauty	547 005

**socialbakers** The Recipe for Social Marketing Success

**Data Range:** January 20, 2012 - February 18, 2012  
www.socialbakers.com

## Appendix A.3: Classification of Social Media by social presence and self-disclosure

(Kaplan & Haelein, 2010)

Self Presentation/ Self-Disclosure	Social Media Presence/Media Richness		
	Low	Medium	High
High	Blogs	Social Networking Sites (e.g Facebook)	Virtual Social Worlds (e.g Second Life)
Low	Collaborative Projects (eg Wikipedia)	Content Communities (e.g Youtube)	Virtual game wolds (e.g World of Warcrafts)

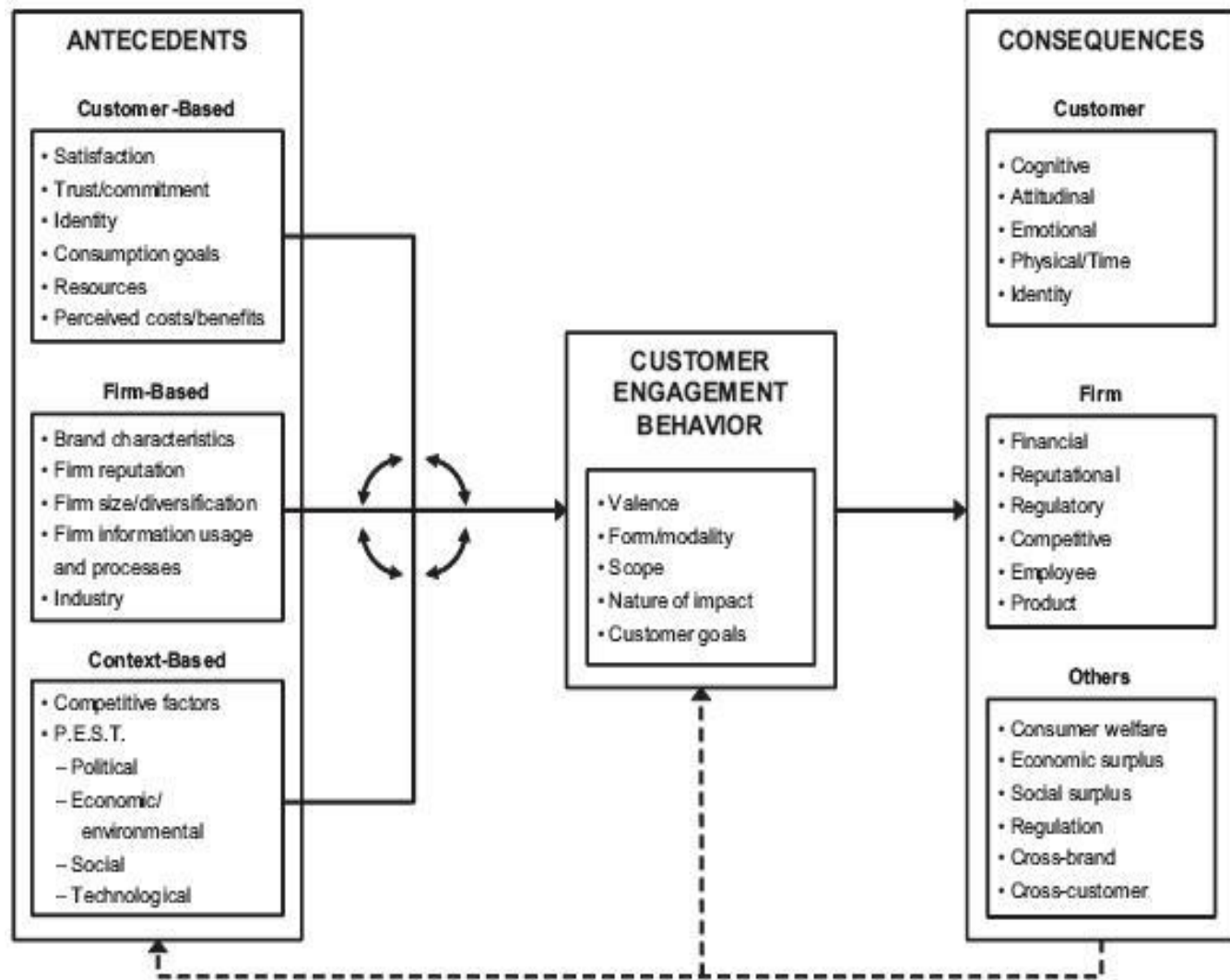
“**Social presence** is the degree to which a Social Media allows two users to connect, depending on the intimacy and immediacy of the medium. **Media richness** refers to the level of information the Social Media is able to transmit in a certain amount of time.”

“**Self-presentation** is the degree to which a Social Media allows users to create a virtual image that represents their own identity. **Self-disclosure** is the degree to which a Social Media enables users to reveal personal information about them. This is related to Self-presentation in the sense that these revelation usually reinforce Self-presentation. “

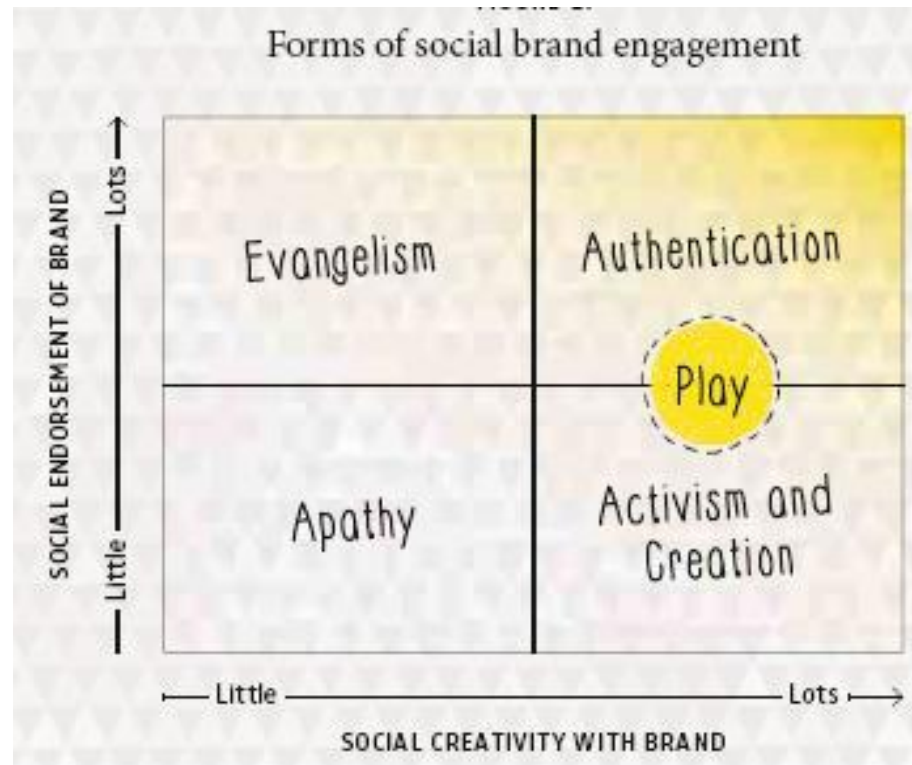
1. **Collaborative projects** allow users to co-create online content. Kaplan and Haelein (2010) refers to them as “(...) the most democratic manifestation of User Generated Content”. As these projects results from a collective effort of individual users, they are usually seen as a trustworthy source of information. However, it does not mean per se that what is being said is true. The challenge for companies is to remain attentive of what is being said and try to influence users that are likely to participate in this type of projects.
2. **Blogs** “(...) represent the oldest form of Social Media. These can be seen as personal websites, where content and form vary widely.”
3. **Content communities** refer to the sharing of media content between users. Youtube is the most famous example of a content community. In this platform, people create an account and are able to post videos of their interest.
4. **Social Networking Sites** “(...) are applications that enable users to connect by creating personal information profiles, inviting friends and colleagues to have access to those profile and sending emails and instant messages between each other’s. Several companies are using Social Networking Sites to support the creation of Brand Communities, marketing research or even as a distribution channel.

## Appendix A.4: Conceptual Model of Customer Engagement Behavior

(van Doorn, et al., 2010)



## Appendix A.5: Forms of Social Brand Engagement by Kozinets (2014)



“Social brand engagement principles are based upon two notions: The brand-based-consumer-consumer-connection can vary by the type and level of endorsement of the brand. (...) The connections among consumers can also vary by the amount of creative work consumers are doing, from merely ticking a “like” box to creating detailed videos or organizing campaigns. These two dimensions give rise to some important types of social brand engagement for us to consider.”

1. **Apathy:** “If consumers are not endorsing the brand and are not creating communications or connections around it, then no one cares.”
2. **Evangelism:** “If consumers are willing to endorse the brand, but show little interest in or ability to create new material, they are engaging in evangelism”
3. **Activism and Creation:** “(...) the various social and creative activities in which consumers engage that do not necessarily endorse the brand.
4. **Authentication:** “The optimal and desire state for marketers is to move the other states towards believable, authentic and motivational endorsement that is marked by creative expression and use of the brand. Here people play positively and socially with the brand. They view it as valued and valuable cultural resource.”

## A. Method and Variables

### Appendix B.1: Examples of Architecture of Facebook posts

 **Super Bock**  
7 de Dezembro de 2014 · ✨

Qual é Super, qual é ela?



Image B.1.1 Text and Image

 **Super Bock** partilhou o vídeo de António Raminhos.  
18 de Novembro de 2014 · ✨

Nem nos intervalos o Raminhos desiste de tornar o Markl num Super Adepto!



Image B.1.2 Video

 **Budweiser**  
19 de Setembro de 2014 · ✨

The summer's biggest hit "Jungle." Unplugged. For the first time.  
#MADEforMusic <http://youtu.be/rvyhLwiuM-g>



Gosto · Comentar · Partilhar

 **Stella Artois**  
11 de Abril de 2014 · ✨

You've heard the Cold War Kids song with the Chalice Symphony 'A Million Eyes.' Now you can compose your own track using the #ChaliceSymphony sounds by downloading the sound files here:  
<http://www.symphonydownload.com/>

Chalice Symphony

SYMPHONYDOWNLOAD.COM

Images B.1.3 Audio

## Appendix B.2: Examples of Communication goals of Facebook posts



Images B.2.1 Emotional



Image B.2.2 Informational



**Kronenbourg France**  
6 de Dezembro de 2014 · ✨

Elle se distingue par sa robe brillante aux reflets jaune d'or ! Et vous, qu'est-ce qui vous fait choisir Kronenbourg ?



**Stella Artois**  
16 de Dezembro de 2014 · ✨

Stella Artois was originally brewed as a holiday gift. What gifts will you bring for holiday party hosts this year? #GiveBeautifully



### Images B.2.3 Call-to-Action

## Appendix B.3: Examples of selling dimensions of Facebook posts

**Kronenbourg France**  
19 de Dezembro de 2014 · Editado · ✨

A chaque Noël sa tradition bien gardée... Découvrez-en plus sur Kronenbourg Bière de Noël sur le site # Beertime



**Beertime**

Des actualités, des connaissances et des idées d'association de recettes autour de la bière grâce au programme Beertime.

[WWW.BEERTIME.FR](http://WWW.BEERTIME.FR)

**Stella Artois**  
12 de Dezembro de 2014 · ✨

Have you seen our limited-edition 750 mL bottle this season? Give one alongside a Chalice this year to honor the rich history of Stella Artois.



### Images B.3.1 Explicit Selling

**Kronenbourg France**  
21 de Dezembro de 2014 · ✨

Des saveurs fraîches et fruitées en toute saison !



**Super Bock** com Capinheiro Capinheiros  
9 de Dezembro de 2014 · ✨

Poderá o Natal ser ainda mais especial? A resposta está numa escolha de Mestre repleta de magia e emoção: prova já a nova Selecção 1927 Christmas Brew!



### Images B.3.2 Selling Product

**Kronenbourg France**  
2 de Dezembro de 2014 · ✨

Avis de frais sur la cannette 50cl Kronenbourg ! Rendez-vous sur le site pour plus d'infos : <http://bit.ly/Zg7PWA>



**Skol**  
23 de Dezembro de 2014 · ✨

O Boogarins não brinca em serviço mesmo e tá só nos corres pro seu primeiro lançamento em #SkolMusic. Colamos no estúdio pra te dar a letra do que tá vindo aí: <http://skol.sk/rb2>



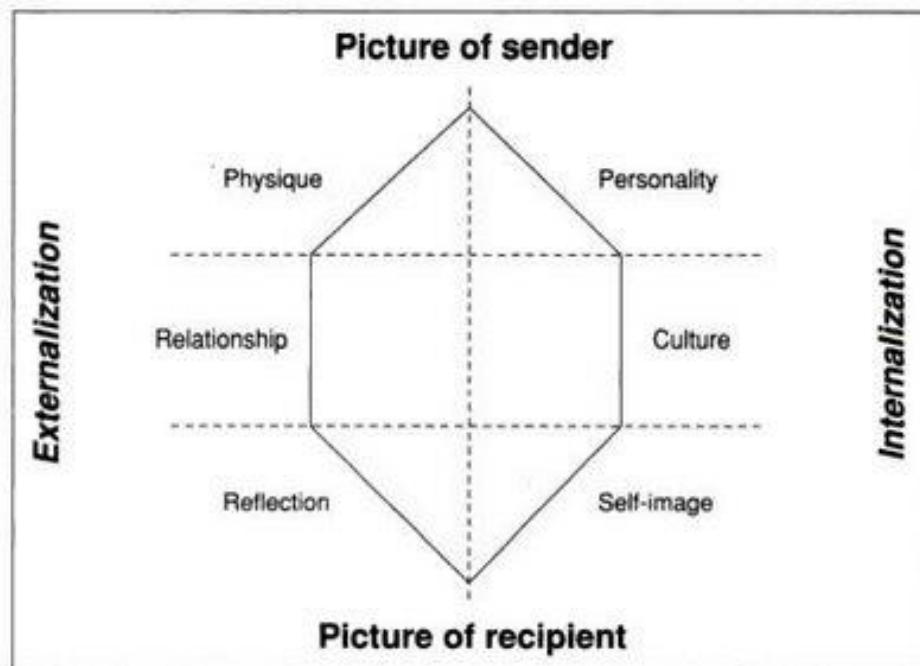
Invadimos a gravação do novo disco do Boogarins - Skol Music

Banda de Skol Music se prepara para lançar o sucessor do elogiado 'As Plantas que Curam'

SKOL.COM.BR | DE SKOL

### Image B.3.4. Selling Promotion

## Appendix B.4: Brand Identity Prism by Kapferer (1992)



Source: Kapferer, 1992, p 38

The brand's **physical identity** referring to how the brand looks like (e.g. packaging of products), the **brand personality** refers to the character of the brand and its communicational style that was inspired in Aaker's work (Aaker, 1997), the **brand's culture** refers to the brand's values and artifacts (e.g. its Corporate Social Responsibility Plan), the **brand relationship** dimension refers to the mode of conduct of the brand (e.g. Customer relationship Management strategy) and represents an externalization of the brand's personality, the **brand reflection** refers to the target reflected in the brand's communication and last but not least, the **self-image** dimension comes as a complement of the brand reflection as it refers to the target's self-image as a consumer of the brand.

## Appendix B.5: Examples of branding posts

**Super Bock**  
16 de Novembro de 2014 · ✨

E fez-se luz.



**Kronenbourg France**  
25 de Dezembro de 2014 · ✨

Une robe brillante et jaune d'or se cache derrière sa bouteille verte



### Image B.5.1 Physical Identity

**Kronenbourg France**  
9 de Dezembro de 2014 · ✨

Entrez dans l'univers coloré de K by Kronenbourg



**Budweiser**  
14 de Dezembro de 2014 · ✨

Cheers to starting the night right. #CheersTo2014



### Image B.5.2 Personality

**Super Bock** com Conceição Silva e Manuel Falcão da Fonseca  
23 de Julho de 2014 · ✨

Meias palavras.



**Corona** com Julio Cesar Pérez  
24 de Dezembro de 2014 · ✨

Santa's treats.



### Image B.5.3 Culture

**Kronenbourg France**  
25 de Novembro de 2014 · ✨

Déguster une Kronenbourg comme un expert, c'est tout un programme ! A découvrir ici : <http://bit.ly/1ugVTLV>



**Stella Artois**  
14 de Dezembro de 2014 · ✨

Jeff's wife found a special way to remind him of their love without looking further than their own backyard. Watch the full story on our #GiveBeautifully playlist: <http://bit.ly/12EmCuX>



### Image B.5.4 Fan-Self-Image



**Super Bock**

23 de Dezembro de 2014 · ✨

À nova Selecção 1927 Christmas Brew, juntámos chocolates Arcadia: o teu presente de Natal para aquela pessoa especial!



Image B.5.5 Bridging with other brands



**Super Bock**

20 de Agosto de 2014 · ✨

Nós já fizemos o #icebucketchallenge e vamos apoiar a Associação Portuguesa de Esclerose Lateral Amiotrófica. Agora é a vez da Cerveja Sagres, da Sumol...e de todos os fãs da Super Bock!

Têm 24 horas!



Image B.5.6 Bridging with charity causes



**Super Bock**

3 de Dezembro de 2014 · ✨

Treinador Histórico é o JJ treinar até 2050.




### Super Adeptos | P13 - Treinador Histórico

Em 2050, Jorge Jesus continua a ser o treinador do Benfica. Agora, de iTactics em punho, JJ segue com as suas manias, mas em vez de brasileiros, argentino...


YOUTU.BE

Image B.5.7 Bridging with people – celebrities

## Appendix B.6: Examples of socializing posts

 **Skol**  
30 de Dezembro de 2014 · 🌟

Tá quase! 🎉/



550.187 visualizações  
Gosto · Comentar · Partilhar

👍 15.831 pessoas gostam disto. O mais relevante ▾


 **Super Bock**  
24 de Dezembro de 2014 · 🌟

Há momentos extraordinários que queremos premiar! Parabéns a todos os que participaram! #54321superbock



A Vida é Super

## Image B.6.1 Bonding

 **Super Bock** adicionou 112 fotos novas ao álbum Mega Festa do Caloiro — com Sara Ponte e 3 outras pessoas em Mega Festa do Caloiro.  
10 de Outubro de 2014 · 🌟

Receber assim os caloiros é Super! E se ainda não és membro do Super Clube, inscreve-te já aqui: <http://bit.ly/super-clube>



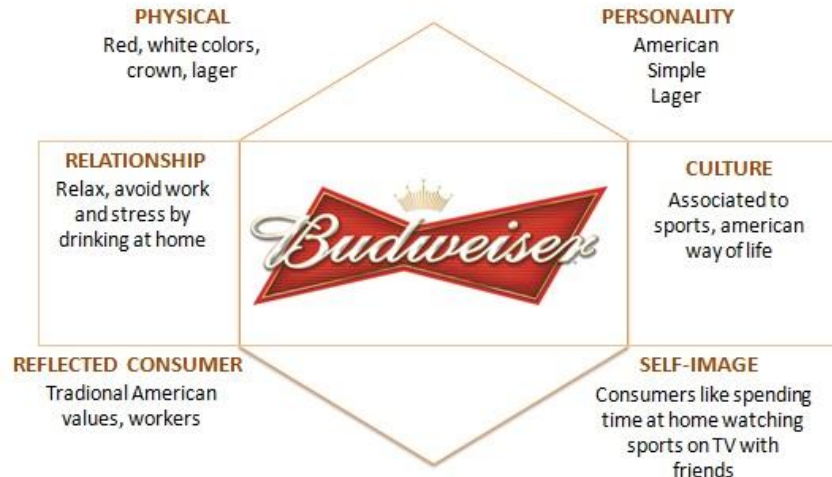
 **Super Bock**  
10 de Dezembro de 2014 · 🌟

Apresentamos com orgulho os direitos oficiais da cerveja! Acrescentavas mais algum?



## Image B.6.2 Building Brand Communities

## Appendix B.7 Budweiser's brand identity



Source: [thinkingaboutbeer.wordpress.com](http://thinkingaboutbeer.wordpress.com)

## Appendix B.8 Corona's brand identity



Source: [thinkingaboutbeer.wordpress.com](http://thinkingaboutbeer.wordpress.com)



## B. Findings

### 1. Overall Analysis

#### Appendix C.1.1 Frequency of use of different architecture of posts

##### Text

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	30	3,0	3,0	3,0
1	957	97,0	97,0	100,0
Total	987	100,0	100,0	

##### Video

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	854	86,5	86,5	86,5
1	133	13,5	13,5	100,0
Total	987	100,0	100,0	

##### Audio

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	966	97,9	97,9	97,9
1	21	2,1	2,1	100,0
Total	987	100,0	100,0	

##### Image

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	168	17,0	17,0	17,0
1	819	83,0	83,0	100,0
Total	987	100,0	100,0	

#### Appendix C.1.2 Frequency of use of different communication goals of posts

##### Emotional

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	536	54,3	54,3	54,3
1	451	45,7	45,7	100,0
Total	987	100,0	100,0	

##### Informational

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	492	49,8	49,8	49,8
1	495	50,2	50,2	100,0
Total	987	100,0	100,0	

##### CallToAction

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	848	85,9	85,9	85,9
1	139	14,1	14,1	100,0
Total	987	100,0	100,0	

### Appendix C.1.3 Frequency of use of different selling dimensions of posts

<b>SExplicit</b>					<b>SProduct</b>				
	Frequency	Percent	Valid Percent	Cumulative Percent		Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	627	63,5	63,5	63,5	Valid 0	680	68,9	68,9	68,9
1	360	36,5	36,5	100,0	1	307	31,1	31,1	100,0
Total	987	100,0	100,0		Total	987	100,0	100,0	

<b>SPromotion</b>				
	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	563	57,0	57,0	57,0
1	424	43,0	43,0	100,0
Total	987	100,0	100,0	

### Appendix C.1.4 Frequency of use of different branding dimensions of posts

<b>BPhysicalID</b>					<b>Bpersonality</b>				
	Frequency	Percent	Valid Percent	Cumulative Percent		Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	211	21,4	21,4	21,4	Valid 0	628	63,6	63,6	63,6
1	776	78,6	78,6	100,0	1	359	36,4	36,4	100,0
Total	987	100,0	100,0		Total	987	100,0	100,0	

<b>BCulture</b>					<b>BFanSelfImage</b>				
	Frequency	Percent	Valid Percent	Cumulative Percent		Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	893	90,5	90,5	90,5	Valid 0	875	88,7	88,7	88,7
1	94	9,5	9,5	100,0	1	112	11,3	11,3	100,0
Total	987	100,0	100,0		Total	987	100,0	100,0	

<b>Bbridging</b>				
	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	616	62,4	62,4	62,4
1	371	37,6	37,6	100,0
Total	987	100,0	100,0	

### Appendix C.1.5 Frequency of use of different socializing dimensions of posts

<b>BLBonding</b>					<b>BLCommunitBuilding</b>				
	Frequency	Percent	Valid Percent	Cumulative Percent		Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	758	76,8	76,8	76,8	Valid 0	920	93,2	93,2	93,2
1	229	23,2	23,2	100,0	1	67	6,8	6,8	100,0
Total	987	100,0	100,0		Total	987	100,0	100,0	

## Appendix C.1.6 Factorial analysis

### Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2,834	94,456	94,456	2,834	94,456	94,456
2	,128	4,262	98,717			
3	,038	1,283	100,000			

Extraction Method: Principal Component Analysis.

### Correlation Matrix<sup>a</sup>

		Likes	Comments	Shares
Correlation	Likes	1,000	,904	,886
	Comments	,904	1,000	,960
	Shares	,886	,960	1,000
Sig. (1-tailed)	Likes		,000	,000
	Comments	,000		,000
	Shares	,000	,000	

a. Determinant = ,014

### Communalities

	Initial	Extraction
Likes	1,000	,914
Comments	1,000	,966
Shares	1,000	,954

Extraction Method: Principal Component Analysis.

### Component Matrix<sup>a</sup>

	Component
	1
Likes	,956
Comments	,983
Shares	,976

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

### KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,751
Bartlett's Test of Sphericity	Approx. Chi-Square	4205,249
	df	3
	Sig.	,000

## Appendix C.1.7 Regression analysis

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,339 <sup>a</sup>	,115	,114	,22817228
2	,347 <sup>b</sup>	,121	,119	,22755012
3	,355 <sup>c</sup>	,126	,123	,22701237
4	,361 <sup>d</sup>	,131	,127	,22651218

a. Predictors: (Constant), Nationality

b. Predictors: (Constant), Nationality, SExplicit

c. Predictors: (Constant), Nationality, SExplicit, SProduct

d. Predictors: (Constant), Nationality, SExplicit, SProduct, Bpersonality

**ANOVA<sup>a</sup>**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	6,645	1	6,645	127,642	,000 <sup>b</sup>
	Residual	51,125	982	,052		
	Total	57,771	983			
2	Regression	6,976	2	3,488	67,359	,000 <sup>c</sup>
	Residual	50,795	981	,052		
	Total	57,771	983			
3	Regression	7,267	3	2,422	47,003	,000 <sup>d</sup>
	Residual	50,504	980	,052		
	Total	57,771	983			
4	Regression	7,541	4	1,885	36,742	,000 <sup>e</sup>
	Residual	50,230	979	,051		
	Total	57,771	983			

a. Dependent Variable: FanEngagement

b. Predictors: (Constant), Nationality

c. Predictors: (Constant), Nationality, SExplicit

d. Predictors: (Constant), Nationality, SExplicit, SProduct

e. Predictors: (Constant), Nationality, SExplicit, SProduct, Bpersonality

**Variables Entered/Removed<sup>a</sup>**

Model	Variables Entered	Variables Removed	Method
1	Nationality		Stepwise (Criteria: Probability-of-F-to-enter <= ,050, Probability-of-F-to-remove >= ,100).
2	SExplicit		Stepwise (Criteria: Probability-of-F-to-enter <= ,050, Probability-of-F-to-remove >= ,100).
3	SProduct		Stepwise (Criteria: Probability-of-F-to-enter <= ,050, Probability-of-F-to-remove >= ,100).
4	Bpersonality		Stepwise (Criteria: Probability-of-F-to-enter <= ,050, Probability-of-F-to-remove >= ,100).

a. Dependent Variable: FanEngagement

**Coefficients<sup>a</sup>**

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-,118	,010		-12,165	,000
	Nationality	,165	,015	,339	11,298	,000
2	(Constant)	-,139	,013		-11,021	,000
	Nationality	,178	,015	,365	11,539	,000
	SExplicit	,040	,016	,080	2,525	,012
3	(Constant)	-,150	,013		-11,193	,000
	Nationality	,174	,015	,357	11,235	,000
	SExplicit	,043	,016	,085	2,699	,007
	SProduct	,038	,016	,072	2,378	,018
4	(Constant)	-,168	,015		-10,845	,000
	Nationality	,178	,016	,365	11,444	,000
	SExplicit	,050	,016	,099	3,085	,002
	SProduct	,041	,016	,077	2,559	,011
	Bpersonality	,035	,015	,070	2,309	,021

a. Dependent Variable: FanEngagement

## 2. "Global's" VS. "Locals"

### "Global's"

#### Appendix C.2.1 Frequency of use of different architecture of posts – "Global's"

**Text<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	17	3,1	3,1	3,1
1,0	531	96,9	96,9	100,0
Total	548	100,0	100,0	

**Video<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	477	87,0	87,0	87,0
1	71	13,0	13,0	100,0
Total	548	100,0	100,0	

**Image<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	66	12,0	12,0	12,0
1,0	482	88,0	88,0	100,0
Total	548	100,0	100,0	

**Audio<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	540	98,5	98,5	98,5
1,0	8	1,5	1,5	100,0
Total	548	100,0	100,0	

#### Appendix C.2.2 Frequency of use of different communication goals – "Global's"

**Informational<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	285	52,0	52,0	52,0
1,0	263	48,0	48,0	100,0
Total	548	100,0	100,0	

**Emotional<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	262	47,8	47,8	47,8
1,0	286	52,2	52,2	100,0
Total	548	100,0	100,0	

**CallToAction<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	477	87,0	87,0	87,0
1,0	71	13,0	13,0	100,0
Total	548	100,0	100,0	

### Appendix C.2.3 Frequency of use of different selling dimensions– “Global’s”

**SProduct**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	411	75,0	75,0	75,0
1,0	137	25,0	25,0	100,0
Total	548	100,0	100,0	

**SPromotion**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	246	44,9	44,9	44,9
1,0	302	55,1	55,1	100,0
Total	548	100,0	100,0	

**SExplicit**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	627	63,5	63,5	63,5
1	360	36,5	36,5	100,0
Total	987	100,0	100,0	

### Appendix C.2.4 Frequency of use of different branding dimensions – “Global’s”

**BPhysicalID<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	53	9,7	9,7	9,7
1,0	495	90,3	90,3	100,0
Total	548	100,0	100,0	

**Bpersonality<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	333	60,8	60,8	60,8
1,0	215	39,2	39,2	100,0
Total	548	100,0	100,0	

**BFanSelfImage<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	485	88,5	88,5	88,5
1,0	63	11,5	11,5	100,0
Total	548	100,0	100,0	

**BCulture<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	507	92,5	92,5	92,5
1,0	41	7,5	7,5	100,0
Total	548	100,0	100,0	

**Bbridging<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .0	329	60,0	60,0	60,0
1,0	219	40,0	40,0	100,0
Total	548	100,0	100,0	

## Appendix C.2.5 Frequency of use of different socializing dimensions – “Global’s”

**ScBonding**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	432	78,8	78,8	78,8
1,0	116	21,2	21,2	100,0
Total	548	100,0	100,0	

**ScCommunityBuilding**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	526	96,0	96,0	96,0
1,0	22	4,0	4,0	100,0
Total	548	100,0	100,0	

## Appendix C.2.6 Factorial Analysis– “Global’s”

**Correlation Matrix**

		Likes	Comments	Shares
Correlation	Likes	1,000	,556	,387
	Comments	,556	1,000	,630
	Shares	,387	,630	1,000
Sig. (1-tailed)	Likes		,000	,000
	Comments	,000		,000
	Shares	,000	,000	

**KMO and Bartlett's Test**

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,637
Bartlett's Test of Sphericity	Approx. Chi-Square	475,282
	df	3
	Sig.	,000

**Communalities**

	Initial	Extraction
Likes	1,000	,592
Comments	1,000	,797
Shares	1,000	,665

Extraction Method: Principal Component Analysis.

**Component Matrix<sup>a</sup>**

	Component
	1
Likes	,769
Comments	,893
Shares	,816

Extraction Method:  
Principal Component Analysis.

a. 1 components extracted.

**Total Variance Explained**

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2,054	68,481	68,481	2,054	68,481	68,481
2	,619	20,621	89,102			
3	,327	10,898	100,000			

Extraction Method: Principal Component Analysis.

## Appendix C.2.7 Regression Analysis- "Global's"

**Variables Entered/Removed<sup>a</sup>**

Model	Variables Entered	Variables Removed	Method
1	SProduct		Stepwise (Criteria: Probability-of- F-to-enter <= , 050, Probability-of- F-to-remove >= ,100).
2	SPromotion		Stepwise (Criteria: Probability-of- F-to-enter <= , 050, Probability-of- F-to-remove >= ,100).

a. Dependent Variable: FanEngagement

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,106 <sup>a</sup>	,011	,009	,67682807
2	,149 <sup>b</sup>	,022	,018	,67369174

a. Predictors: (Constant), SProduct

b. Predictors: (Constant), SProduct, SPromotion

**ANOVA<sup>a</sup>**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	2,795	1	2,795	6,101	,014 <sup>b</sup>
	Residual	247,830	541	,458		
	Total	250,625	542			
2	Regression	5,540	2	2,770	6,103	,002 <sup>c</sup>
	Residual	245,085	540	,454		
	Total	250,625	542			

a. Dependent Variable: FanEngagement

b. Predictors: (Constant), SProduct

c. Predictors: (Constant), SProduct, SPromotion

**Coefficients<sup>a</sup>**

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-,112	,034		-3,321	,001
	SProduct	,165	,067	,106	2,470	,014
2	(Constant)	-,228	,058		-3,936	,000
	SProduct	,263	,078	,168	3,392	,001
	SPromotion	,166	,068	,122	2,459	,014

a. Dependent Variable: FanEngagement



**Excluded Variables<sup>a</sup>**

Model		Beta In	t	Sig.	Partial Correlation	Collinearity Statistics
						Tolerance
1	Text	,054 <sup>b</sup>	1,254	,210	,054	,997
	Video	-,086 <sup>b</sup>	-1,972	,049	-,085	,966
	Image	,083 <sup>b</sup>	1,907	,057	,082	,969
	Audio	-,025 <sup>b</sup>	-,579	,563	-,025	,999
	Emotional	,022 <sup>b</sup>	,491	,623	,021	,917
	Informational	,037 <sup>b</sup>	,807	,420	,035	,880
	CallToAction	,027 <sup>b</sup>	,630	,529	,027	,998
	SExplicit	-,004 <sup>b</sup>	-,102	,919	-,004	,995
	SPromotion	,122 <sup>b</sup>	2,459	,014	,105	,737
	BPhysicalID	,026 <sup>b</sup>	,599	,550	,026	,986
	Bpersonality	-,070 <sup>b</sup>	-1,628	,104	-,070	,999
	BFanSelfImage	-,064 <sup>b</sup>	-1,508	,132	-,065	,999
	BCulture	-,060 <sup>b</sup>	-1,397	,163	-,060	,999
	Bbridging	-,031 <sup>b</sup>	-,655	,513	-,028	,840
	ScBonding	,066 <sup>b</sup>	1,554	,121	,067	1,000
	ScCommunityBuilding	-,020 <sup>b</sup>	-,468	,640	-,020	1,000
	2	Text	,056 <sup>c</sup>	1,325	,186	,057
Video		-,075 <sup>c</sup>	-1,730	,084	-,074	,955
Image		,070 <sup>c</sup>	1,611	,108	,069	,953
Audio		-,021 <sup>c</sup>	-,495	,621	-,021	,997
Emotional		,050 <sup>c</sup>	1,097	,273	,047	,868
Informational		,009 <sup>c</sup>	,189	,850	,008	,822
CallToAction		,017 <sup>c</sup>	,391	,696	,017	,988
SExplicit		-,073 <sup>c</sup>	-1,501	,134	-,065	,756
BPhysicalID		,018 <sup>c</sup>	,410	,682	,018	,980
Bpersonality		-,042 <sup>c</sup>	-,950	,343	-,041	,912
BFanSelfImage		-,064 <sup>c</sup>	-1,504	,133	-,065	,999
BCulture		-,047 <sup>c</sup>	-1,093	,275	-,047	,982
Bbridging		-,043 <sup>c</sup>	-,913	,361	-,039	,831
ScBonding		,084 <sup>c</sup>	1,958	,051	,084	,977
ScCommunityBuilding		-,005 <sup>c</sup>	-,128	,898	-,006	,980

## “Locals’s”

### Appendix C.2.8 Frequency of use of different architecture of posts – “Local’s”

Audio					Image				
	Frequency	Percent	Valid Percent	Cumulative Percent		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	,0	426	97,0	97,0	Valid	,0	102	23,2	23,2
	1,0	13	3,0	3,0		1,0	337	76,8	76,8
Total		439	100,0	100,0	Total		439	100,0	100,0

Text					Video				
	Frequency	Percent	Valid Percent	Cumulative Percent		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	,0	13	3,0	3,0	Valid	0	377	85,9	85,9
	1,0	426	97,0	97,0		1	62	14,1	100,0
Total		439	100,0	100,0	Total		439	100,0	100,0

### Appendix C.2.9 Frequency of use of different communication goals– “Local’s”

CallToAction <sup>a</sup>					Emotional <sup>a</sup>				
	Frequency	Percent	Valid Percent	Cumulative Percent		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	,0	371	84,5	84,5	Valid	,0	274	62,4	62,4
	1,0	68	15,5	100,0		1,0	165	37,6	100,0
Total		439	100,0	100,0	Total		439	100,0	100,0

Informational <sup>a</sup>				
	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	,0	207	47,2	47,2
	1,0	232	52,8	100,0
Total		439	100,0	100,0

## Appendix C.2.10 Frequency of use of different selling dimensions– “Local’s”

**SExplicit<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid ,0	354	80,6	80,6	80,6
1,0	85	19,4	19,4	100,0
Total	439	100,0	100,0	

**SPromotion<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid ,0	317	72,2	72,2	72,2
1,0	122	27,8	27,8	100,0
Total	439	100,0	100,0	

**SProduct<sup>a</sup>**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid ,0	269	61,3	61,3	61,3
1,0	170	38,7	38,7	100,0
Total	439	100,0	100,0	

## Appendix C.2.11 Frequency of use of different branding dimensions – “Local’s”

**BPhysicalID**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid ,0	158	36,0	36,0	36,0
1,0	281	64,0	64,0	100,0
Total	439	100,0	100,0	

**Bpersonality**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid ,0	295	67,2	67,2	67,2
1,0	144	32,8	32,8	100,0
Total	439	100,0	100,0	

**BCulture**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid ,0	386	87,9	87,9	87,9
1,0	53	12,1	12,1	100,0
Total	439	100,0	100,0	

**BFanSelfimage**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid ,0	390	88,8	88,8	88,8
1,0	49	11,2	11,2	100,0
Total	439	100,0	100,0	

**Bbridging**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid ,0	287	65,4	65,4	65,4
1,0	152	34,6	34,6	100,0
Total	439	100,0	100,0	

## Appendix C.2.12 Frequency of use of different socializing dimensions – “Global’s”

**ScBonding**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	,0	432	78,8	78,8
	1,0	116	21,2	100,0
Total	548	100,0	100,0	

**ScCommunityBuilding**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	,0	526	96,0	96,0
	1,0	22	4,0	100,0
Total	548	100,0	100,0	

## Appendix C.2.13 Factorial Analysis– “Local’s”

### Correlation Matrix

		Likes	Comments	Shares
Correlation	Likes	1,000	,917	,901
	Comments	,917	1,000	,961
	Shares	,901	,961	1,000
Sig. (1-tailed)	Likes		,000	,000
	Comments	,000		,000
	Shares	,000	,000	

### Component Matrix<sup>a</sup>

	Component
	1
Likes	,963
Comments	,984
Shares	,979

Extraction Method:  
Principal Component  
Analysis.

a. 1 components  
extracted.

### KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,759
Bartlett's Test of Sphericity	Approx. Chi-Square	1935,811
	df	3
	Sig.	,000

### Communalities

	Initial	Extraction
Likes	1,000	,927
Comments	1,000	,968
Shares	1,000	,958

Extraction Method: Principal  
Component Analysis.

### Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2,853	95,100	95,100	2,853	95,100	95,100
2	,109	3,633	98,733			
3	,038	1,267	100,000			

Extraction Method: Principal Component Analysis.

## Appendix C.2.14 Regression Analysis- "Local's"

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,134 <sup>a</sup>	,018	,016	,21477262
2	,175 <sup>b</sup>	,031	,026	,21363607
3	,219 <sup>c</sup>	,048	,041	,21196169
4	,242 <sup>d</sup>	,059	,050	,21101959
5	,260 <sup>e</sup>	,067	,057	,21028532

- a. Predictors: (Constant), SExplicit
- b. Predictors: (Constant), SExplicit, SProduct
- c. Predictors: (Constant), SExplicit, SProduct, Bpersonality
- d. Predictors: (Constant), SExplicit, SProduct, Bpersonality, Image
- e. Predictors: (Constant), SExplicit, SProduct, Bpersonality, Image, Bbridging

**ANOVA<sup>a</sup>**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	,369	1	,369	7,989	,005 <sup>b</sup>
	Residual	20,019	434	,046		
	Total	20,388	435			
2	Regression	,625	2	,313	6,852	,001 <sup>c</sup>
	Residual	19,762	433	,046		
	Total	20,388	435			
3	Regression	,979	3	,326	7,263	,000 <sup>d</sup>
	Residual	19,409	432	,045		
	Total	20,388	435			
4	Regression	1,196	4	,299	6,713	,000 <sup>e</sup>
	Residual	19,192	431	,045		
	Total	20,388	435			
5	Regression	1,373	5	,275	6,211	,000 <sup>f</sup>
	Residual	19,015	430	,044		
	Total	20,388	435			

- a. Dependent Variable: FanEngagement
- b. Predictors: (Constant), SExplicit
- c. Predictors: (Constant), SExplicit, SProduct
- d. Predictors: (Constant), SExplicit, SProduct, Bpersonality
- e. Predictors: (Constant), SExplicit, SProduct, Bpersonality, Image
- f. Predictors: (Constant), SExplicit, SProduct, Bpersonality, Image, Bbridging

**Coefficients<sup>a</sup>**

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-,082	,011		-7,202	,000
	SExplicit	,074	,026	,134	2,827	,005
2	(Constant)	-,103	,014		-7,228	,000
	SExplicit	,078	,026	,143	3,009	,003
	SProduct	,050	,021	,113	2,373	,018
3	(Constant)	-,128	,017		-7,629	,000
	SExplicit	,085	,026	,154	3,263	,001
	SProduct	,061	,021	,138	2,877	,004
	Bpersonality	,062	,022	,134	2,805	,005
4	(Constant)	-,090	,024		-3,689	,000
	SExplicit	,081	,026	,147	3,123	,002
	SProduct	,069	,022	,156	3,221	,001
	Bpersonality	,064	,022	,139	2,916	,004
5	(Constant)	-,054	,025	-,105	-2,206	,028
	SExplicit	,075	,026	,137	2,909	,004
	SProduct	,086	,023	,194	3,743	,000
	Bpersonality	,068	,022	,147	3,079	,002
	Image	-,049	,025	-,096	-2,013	,045
	Bbridging	,047	,023	,103	2,004	,046

- a. Dependent Variable: FanEngagement

Excluded Variables<sup>a</sup>

Model		Beta In	t	Sig.	Partial Correlation	Collinearity Statistics
						Tolerance
1	Text	,077 <sup>b</sup>	1,627	,105	,078	1,000
	Video	,042 <sup>b</sup>	,888	,375	,043	1,000
	Image	-,078 <sup>b</sup>	-1,629	,104	-,078	,993
	Audio	-,038 <sup>b</sup>	-,796	,426	-,038	,997
	Emotional	,025 <sup>b</sup>	,529	,597	,025	,992
	Informational	-,008 <sup>b</sup>	-,176	,861	-,008	,972
	CallToAction	,012 <sup>b</sup>	,247	,805	,012	,987
	SProduct	,113 <sup>b</sup>	2,373	,018	,113	,995
	SPromotion	-,119 <sup>b</sup>	-2,221	,027	-,106	,782
	BPhysicalID	-,033 <sup>b</sup>	-,684	,494	-,033	1,000
	Bpersonality	,108 <sup>b</sup>	2,285	,023	,109	,995
	BFanSelfImage	,011 <sup>b</sup>	,224	,823	,011	,990
	BCulture	-,052 <sup>b</sup>	-1,070	,285	-,051	,973
	Bbridging	,043 <sup>b</sup>	,887	,376	,043	,982
	ScBonding	,065 <sup>b</sup>	1,365	,173	,065	,999
	ScCommunityBuilding	-,071 <sup>b</sup>	-1,490	,137	-,071	,997
2	Text	,071 <sup>c</sup>	1,503	,134	,072	,997
	Video	,053 <sup>c</sup>	1,113	,266	,053	,992
	Image	-,099 <sup>c</sup>	-2,056	,040	-,098	,967
	Audio	-,029 <sup>c</sup>	-,615	,539	-,030	,991
	Emotional	-,002 <sup>c</sup>	-,035	,972	-,002	,936
	Informational	,013 <sup>c</sup>	,274	,784	,013	,938
	CallToAction	,020 <sup>c</sup>	,426	,670	,021	,982
	SPromotion	-,081 <sup>c</sup>	-1,384	,167	-,066	,654
	BPhysicalID	-,048 <sup>c</sup>	-1,002	,317	-,048	,983
	Bpersonality	,134 <sup>c</sup>	2,805	,005	,134	,960
	BFanSelfImage	,020 <sup>c</sup>	,414	,679	,020	,984
	BCulture	-,058 <sup>c</sup>	-1,213	,226	-,058	,970
	Bbridging	,099 <sup>c</sup>	1,933	,054	,093	,842
	ScBonding	,055 <sup>c</sup>	1,159	,247	,056	,990
	ScCommunityBuilding	-,068 <sup>c</sup>	-1,444	,150	-,069	,997
	3	Text	,068 <sup>d</sup>	1,457	,146	,070
Video		,046 <sup>d</sup>	,984	,326	,047	,989
Image		-,105 <sup>d</sup>	-2,206	,028	-,106	,965
Audio		-,019 <sup>d</sup>	-,399	,690	-,019	,985
Emotional		-,017 <sup>d</sup>	-,345	,730	-,017	,925
Informational		,042 <sup>d</sup>	,841	,401	,040	,902
CallToAction		,002 <sup>d</sup>	,046	,963	,002	,963
SPromotion		-,075 <sup>d</sup>	-1,290	,198	-,062	,653
BPhysicalID		-,069 <sup>d</sup>	-1,443	,150	-,069	,962
BFanSelfImage		-,011 <sup>d</sup>	-,230	,818	-,011	,932
BCulture		-,055 <sup>d</sup>	-1,154	,249	-,055	,969
Bbridging		,112 <sup>d</sup>	2,197	,029	,105	,836
ScBonding		,035 <sup>d</sup>	,729	,466	,035	,965
ScCommunityBuilding		-,070 <sup>d</sup>	-1,485	,138	-,071	,997

4	Text	,064 <sup>e</sup>	1,376	,170	,066	,995
	Video	-,057 <sup>e</sup>	-,851	,395	-,041	,481
	Audio	-,035 <sup>e</sup>	-,730	,466	-,035	,964
	Emotional	-,030 <sup>e</sup>	-,607	,544	-,029	,912
	Informational	,045 <sup>e</sup>	,909	,364	,044	,901
	CallToAction	,007 <sup>e</sup>	,157	,875	,008	,961
	SPromotion	-,083 <sup>e</sup>	-1,427	,154	-,069	,651
	BPhysicalID	-,054 <sup>e</sup>	-1,125	,261	-,054	,939
	BFanSelfImage	-,016 <sup>e</sup>	-,320	,749	-,015	,931
	BCulture	-,050 <sup>e</sup>	-1,055	,292	-,051	,967
	Bbridging	,103 <sup>e</sup>	2,004	,046	,096	,829
	ScBonding	,033 <sup>e</sup>	,694	,488	,033	,965
	ScCommunityBuilding	-,055 <sup>e</sup>	-1,173	,242	-,056	,974
	5	Text	,059 <sup>f</sup>	1,253	,211	,060
Video		-,064 <sup>f</sup>	-,949	,343	-,046	,480
Audio		-,040 <sup>f</sup>	-,834	,404	-,040	,962
Emotional		-,002 <sup>f</sup>	-,039	,969	-,002	,838
Informational		,010 <sup>f</sup>	,198	,843	,010	,782
CallToAction		,018 <sup>f</sup>	,375	,708	,018	,950
SPromotion		-,111 <sup>f</sup>	-1,887	,060	-,091	,624
BPhysicalID		-,037 <sup>f</sup>	-,762	,447	-,037	,906
BFanSelfImage		,005 <sup>f</sup>	,098	,922	,005	,890
BCulture		-,042 <sup>f</sup>	-,890	,374	-,043	,960
ScBonding		,053 <sup>f</sup>	1,095	,274	,053	,930
ScCommunityBuilding		-,039 <sup>f</sup>	-,811	,418	-,039	,939

a. Dependent Variable: FanEngagement

b. Predictors in the Model: (Constant), SExplicit

c. Predictors in the Model: (Constant), SExplicit, SPProduct

d. Predictors in the Model: (Constant), SExplicit, SPProduct, Bpersonality

e. Predictors in the Model: (Constant), SExplicit, SPProduct, Bpersonality, Image

f. Predictors in the Model: (Constant), SExplicit, SPProduct, Bpersonality, Image, Bbridging