The effect of influencer marketing in dense content on brands on Instagram

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PREFACE

This thesis has been written all over the world. In Auckland, New Zealand and Gothenburg, Sweden and finally in Halmstad, Sweden. During the writing-process we have faced challenges which we have faced and overcome together.

We would like to thank the technology of today which has enabled us to write a thesis while being on the opposite end of the world to each other. Of course, we have had a lot of help from our supervisor Thomas Helgesson, the opponents and also the respondents. Without you this thesis would not have been able to be made.

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Due to digitalization, marketing has shifted from traditional media into being common on the internet today. Dense content marketing is argued to be the strategy which is the most suitable for today’s online-society. Dense content focus on providing the customers with a lot of quality content in the smallest amount of space, weather it is through text, sound or picture. By using dense content, marketing communication is optimised to fit today’s customers who spend a lot of time on mobile devices.

Instagram is a platform which provides an opportunity to both send out a company’s message by pictures through their own channel, but also through the usage of social media influencers and sponsored posts. Influencer marketing creates a shortcut to branding and dense content since some influencers has strong personal brands that transfers onto the brand. For companies, it is important to learn about dense content to be able to form a modern marketing strategy that differentiate them from their competitors.

The purpose of this thesis was to research the effect of influencer marketing in dense content on brands on Instagram. Primary data has been collected through 15 qualitative interviews that was compared with the frame of references to create an analysis. The analysis is used to answer the research questions, identify branding strategies and increase knowledge about dense content. A part of the purpose was to identify strategies of branding through dense content on Instagram that can be useful for companies when developing their online marketing strategy. The study have provided information which makes it possible to identify strategies and make recommendations to companies that are interested in including this new marketing phonomenon into their branding strategies.

Keywords: Dense Content, Online Branding, Influencer Marketing, Instagram
# 1.0 INTRODUCTION
- 1.1 BACKGROUND 5
- 1.2 PROBLEM 5
- 1.3 PURPOSE 6
- 1.4 DEFINITIONS 6

# 2.0 FRAME OF REFERENCE
- 2.1 BRANDING 7
- 2.1.1 ONLINE BRANDING 8
- 2.1.2 BRAND IDENTITY PRISM 8
- 2.2 CONTENT 10
- 2.2.1 DIGITAL CONTENT 10
- 2.2.2 CONTENT MARKETING 10
- 2.2.2.1 CONTENT SALECYCLE MODEL 11
- 2.2.3 DENSE CONTENT 13
- 2.2.4 DESIGNING A MESSAGE 13
- 2.2.4.1 MESSAGE CONTENT 13
- 2.2.4.2 MESSAGE STRUCTURE 13
- 2.2.4.3 MESSAGE FORMAT 14
- 2.2.4.4 COMMUNICATION EFFECTIVENESS 14
- 2.3 CELEBRITY ENDORSEMENT 15
- 2.4 INSTAGRAM 16
- 2.4.1 INFLUENCER MARKETING 16

# 3.0 METHOD
- 3.1 SCIENTIFIC METHODS 17
- 3.1.1 QUANTITATIVE AND QUALITATIVE METHOD 17
- 3.2 CHOICE OF METHOD 18
- 3.3 DATA COLLECTION 18
- 3.3.1 PRIMARY DATA 18
- 3.3.2 SECONDARY DATA 18
- 3.3.3 SELECTION OF DATA 19
- 3.3.3.1 SELECTION OF CAMPAIGNS 19
- 3.3.3.2 SELECTION OF RESPONDENTS 20
- 3.4 INTERVIEWS 20
- 3.5 ANALYSIS OF DATA 21
- 3.6 METHOD CRITICISM 22
- 3.7 SOURCE CRITICISM 23
- 3.8 CREDIBILITY 23
- 3.8.1 RELIABILITY AND VALIDITY 23
- 3.9 ETHICS 24
4.0 EMPIRICAL FRAMEWORK 24
  4.1 CATEGORIES 26
  4.2 CATEGORY 1 28
  4.3 CATEGORY 2 29
  4.4 CATEGORY 3 30
  4.5 CATEGORY 4 31
  4.6 INFLUENCERS 32
  4.7 WITHOUT PERSON IN THE CAMPAIGN PHOTO 32

5.0 ANALYSIS 33
  5.0.1 ANALYSIS-MODEL 33
  5.1 CATEGORIES 34
  5.2 ONLINE BRANDING 34
  5.3 DENSE CONTENT 35
  5.4 INFLUENCER MARKETING 36

6.0 DISCUSSION 38
  6.1 RECOMMENDATION TO COMPANIES 40
  6.2 CONTRIBUTION 41
  6.3 FURTHER RESEARCH 41

7.0 REFERENCES 43
1.0 INTRODUCTION

This chapter will present the background, a problem-discussion and the purpose of the thesis. Definitions are also included to simplify the reading experience.

1.1 BACKGROUND

Branding has been an established concept for a long time in the marketing world. Companies have used various methods to get their message across to the customers to establish their brand. Due to the global phenomenon of digitalization, the internet has become more user-friendly and turned into a daily habit for most people. While the internet is getting larger, the traditional branding-methods are turning into online branding-methods (Gilan & Hammarberg, 2016).

The internet has created an opportunity for companies to market themselves in an time- and cost-effective way (Tsimonis, Dimitriadis, 2014). One of the most common strategy is using social media by collaborating with influencers on social media-channels such as Instagram. By sharing pictures with a small amount of text, Instagram has created a new platform for companies to build their brands. Instagram was launched 2010 and invented by Mike Krieger and Kevin Systrom, the name is a merge of “instant” and “telegram” which also describes the function of how users quickly can upload a picture to their wall. Since 2010 Instagram has reached 700 million monthly users (Karlsson, 2017, 27 April), which is 30% of the total amount of smartphone users 2017 (Statista, 2008).

Another established marketing method is content marketing, which is used to create and distribute relevant and valuable content to attract, acquire and engage a company's target group (Content Marketing Institute, 2015). Due to digitalization, content marketing has shifted from traditional media into being common on the internet today. Dense content marketing the part of content marketing that is the strategy which is the most suitable for today’s online-society (Harvey & Hugo, n.d). Dense content focus on providing the customers with a lot of quality content in the smallest amount of space, weather it is through text, sound or picture. The strategy also advocate creating different content from what the customers have seen before (Harvey & Hugo, n.d). Mobile devices is the technology where most users collect their information. It means that most people only use a small screen, which limits the space for presentation of information. This creates an opportunity for the companies to develop dense content marketing, to not miss out on a business opportunity. By using dense content, marketing communication is optimised to fit today’s customers who spend a lot of time on mobile devices (Results professional marketing, n.d).

1.2 PROBLEM

As the world is changing - marketing needs to change as well. Branding has shifted from traditional marketing-channels such as television and radio, to online branding through social media-channels such as Instagram, Facebook and Twitter (Cawsey & Rowley, 2016). Companies today are using a various range of channels to build their brand online, but this thesis will focus only on Instagram.
Content marketing have its focus on providing information with longer texts to describe and sell products (Harvey & Hugo, n.d). By using a lot of words and search engine optimization, the content is easily found through search engines like google and bing. This is an effective way to get search-engine hits and end up on google’s front page.

Traditional content marketing can for example be information of 3,000 words, dense content marketing claims that it is possible to get the same message across by, in this example, only using 300 words (Oh, 2016, 29 November). Quality information does not have to be provided through a lot of content, and dense content is the method for it. The concept is one of the marketing trends of 2017 and is one of the newest strategies in marketing. Therefore, the subject has not been widely researched or written about.

By using dense content, companies can get their point across with minimal amount of content. The dense content can be presented in different formats such as picture, text or sound (Harvey & Hugo, n.d). The dense content is something that the customer prefer and adapt to, which is why it is the most effective way to get the message out while obtaining interest. Instagram is a platform which provides an opportunity to both send out a company’s message by pictures through their own channel, but also through the usage of social media influencers and sponsored posts (Instagram, 2017, 2 November). Influencer marketing creates a shortcut to branding and dense content since some influencers has strong brands that transfers onto the company brand. This creates an opportunity for the companies to get a lot of information across without having to state it. For example, consumers take for granted that products are vegan when established social-media-vegans are sponsored by them (Langmeyer, Walker, 1991). For companies, it is important to learn about dense content to be able to form a modern marketing strategy that will make them stand out from the crowd.

1.3 Purpose
The purpose of this thesis is to research the effect of influencer marketing in dense content on brands on Instagram. The result will identify strategies of branding through dense content on Instagram, which will be useful for companies when developing their online marketing strategy. The overall focus is to increase knowledge about dense content and the opportunity to incorporate it in branding on Instagram.

The research questions for this thesis are:

- Does influencer marketing create denser content for brands on Instagram?
- Under which circumstances does it happen and how are the company brands affected?

1.4 Definitions
Search Engine Optimization (SEO)
Search engine optimization refers to a method that will increase the traffic to a webpage (Technopedia, n.d). The method includes improving the quality of the content by inserting keywords and the web page architecture.
Social Media Influencer (Influencer)
An influencer is someone who influence others, if the influencers act on social media they simply are a social media influencer (Newberry, 2017, 19 April). This definition is an explanation of both social media influencer and influencer. Influencer will be the word used throughout this study.

2.0 FRAME OF REFERENCE

The main theories for this thesis are dense content, online branding, influencer marketing and celebrity endorsement, since they can be used for answering the research questions. The other theories are included to create an understanding around the subject and its origin.

2.1 BRANDING

The use of branding is not a new idea, it has been identified by business historians to be as old as over a 100 years (Hambleton, 1987). The period between 1800 and 1925 is known as the period where a lot of name-giving took place. By 1890, most countries had a trademark act to establish the legality of a protected asset (The Economist, 1988). Since then, branding has evolved into playing an essential part of companies marketing strategy.

Branding is a marketing strategy tool which is used to give meaning to products by shaping a brand in the consumer's mind. The objective of branding is to attract and retain loyal customers (Marion, 2015, October). This is possible through promoting value, image, prestige or lifestyle (Ginden, 1993) and by delivering a product that is always aligned with what the brand promises (Marion, 2015, October). It is a technique to create a competitive advantage by playing on the human nature. By attaching meaning and feelings to an inanimate object or random symbols, it is the irrationality of humans which enables branding (O'Malley, 1991). Some consumers experience a risk with buying a brand they know little about, which is reduced by branding (Montgomery and Wernerfelt, 1992). By clarifying what the particular brand is and is not, branding is designed to help the consumers to quickly identify and choose products from one company over the competitors (Marion, 2015, October).

Philip Kotler (2016) has created a 6-step branding conceptual model which can be used in a company’s branding strategy.

Model 1. 6-step branding conceptual model. (Kotler, 2016).
The first step in Kotler’s (2016) model is brand purpose. Brand purpose can also be named as functional purpose, and is the answer to the question: what job is the brand promising to accomplish for the buyer?

By using brand positioning and brand differentiation it is possible for companies to communicate the brands purpose. Positioning is when the brand is clearly positioned in the customers minds. Differentiation is created when the company is offering a product which is different from the competitors. It can be explained by comparing car brands: All cars can take the consumer from A to B, but by providing a car that take the consumer from A to B with maximum safety, the brand is differentiated through its special approach.

To shape a viable, attractive and sustainable brand, it has to have brand trust. Brand trust is built when the company deliver what it claims to its customers.

The final step is brand beneficence, which is identified as if it serve the consumer and the society well. Brand beneficence is to be considered as a factor which affect the brand long term. By looking at a brand from different perspectives, it needs to take responsibility in order to be successful. For example, as today’s society is realising how the food industry uses a lot of sugar and fat, customers is starting to retreat from using certain brands that are strongly associated with diseases caused from these types of food.

2.1.1 ONLINE BRANDING

While branding can be used through different media channels such as tv and radio, online branding uses only the internet. SEO, social media, online press releases and online marketplaces are some of the tools which companies use to build their brand online (Wilson, C. 2009). The importance of brand building often points to how it provides customer commitment in a marketplace which is as fast moving as it is today. In a world of information overload, online branding is becoming more important (Rowley, J. 2009).

2.1.2 BRAND IDENTITY PRISM

Jean-Noël Kapferer (1992;2004) is the creator of the Brand Identity Prism, in which he identifies six aspects of brand identity. This model is helpful when evaluating a brand’s potencies and weaknesses. Kapferer (1992;2004) has identified six aspects of brand identity in his prism. They can only come in effect when they are communicated to the consumer. These six aspects are: (1) physique, (2) personality, (3) culture, (4) relationship, (5) reflection and (6) self-image.

The six aspects are also divided into two dimensions: (a) the constructed source vs. the constructed receiver and (b) externalisation vs. internalisation.

a. The constructed source vs. the constructed receiver: if a brand is well-presented, it will be able to be seen as a person through its physique and personality, and also as the stereotypical user through reflection and self-image.

b. Externalisation vs. internalisation: Through physique, relationship and reflection, a brand has aspects that are social, and that define its external expression. But it also has aspects that are incorporated into the brand itself which are personality, culture and reflection.
Model 2: Brand Identity Prism. (Kapferer, 1992; 2004)

1. Physique
Physical appearance is important, since it is hard to draw attention to a product without material benefits, but this aspect goes further than that (Kapferer, 1992; Kapferer 2004; Srivastava, 2017, June 20). The set of the brand’s physical features that are set in people’s minds when they think of the brand name, is the brands physique. Key questions that are relevant to this aspect are: What does the brand look like? What is its function to the consumer? And how can it be recognized?

2. Personality
This aspect is defined as the brand’s character, which develops through the marketing communication (Kapferer, 1992; Kapferer 2004). By communicating with consumers in a certain way, a character is formed which becomes the brand personality. If the brand uses celebrity endorsement, the celebrity’s personality should match the brand personality (Srivastava, 2017, June 20). Celebrity endorsement can also give the brand its personality which will then be developed into a similar character (Kapferer, 1992; Kapferer 2004).

3. Culture
A brand’s culture is the system of values and basic principles on which a brand is basing its communication (Kapferer, 1992; Kapferer 2004). Many of the brands today has its culture and values from their country of origin, which can help differentiate the brand (Kapferer, 1992; Kapferer 2004; Srivastava, 2017, June 20).

4. Relationship
A brand can symbolise a certain relationship between people (Kapferer, 1992; Kapferer 2004), but the customers also create a relationship with brands. It is important to express which relationship the brand stands for. This is perhaps the most important for service brands, since a service by definition is a relationship.
5. Reflection
This aspect is the source of identification since it makes reference to the stereotypical user of the brand (Kapferer, 1992; Kapferer 2004). Kapferer states that there is no need for a brand to showcase their actual target group in their marketing, but rather present a group or a person that will appeal to the members of the target group.

6. Self image
A brand speaks to the customer's self image, and can be described as the mirror the target group holds up to itself (Kapferer, 1992; Kapferer 2004; Srivastava, 2017, June 20). The customers attitude towards certain brands develop a certain type of relationship with themselves. By identifying these relationships, brands have the opportunity to communicate in a way that is appealing to the customers.

2.2 CONTENT
Content is the result of knowledge, experience and context. If the three factors are combined, the content will be useful for the audience (Barregren, 2017, 25 July). Because of these factors, the content will be interpreted in different ways depending on who it integrates with. Content aims to constitute and deliver the message that the company wants to share with the audience (Katz, Blumler, Gurevitch, 1973). Content posting should satisfy the audience psychological and social needs and agree with the user's motivation.

There are some content elements that researchers has classified to enhance effectiveness of the content (Araujo, Neijens, Vliegenthart, 2015; Ashley, Tuten 2015; Gao, Feng, 2016; Saxena, Khanna, 2013; Taylor, Lewin, Strutton, 2011). Those elements can be divided into two groups, informativeness and entertainment. Informativeness indicates that the consumer will recognize the message and think it meets their expectation. Informativeness is important while sending exclusivity message and brand content. The other group, which is entertainment content, is used to stimulate positive emotions (Goodrich, Schiller, Galletta, 2015; Yuki, 2015). Humor and storytelling is often used to reach positive experience of the content.

2.2.1 DIGITAL CONTENT
Digital content is content presented on digital platforms (Quora, n.d). The digital platforms today are effective, user-friendly and reach a lot of people in a short period of time. Instagram, email, twitter, facebook, electronic ledgers and spreadsheets are some examples of digital platforms. Computers have created an opportunity to develop and share content, while storage technologies has made it possible to store information which could be used to create new content in the future (Utvich, 2005). Digital content can be adjusted to fit a company’s target group. When creating online content, it is important to think about the leads and the consumer and not put all the information in the same content. The content needs to be relevant and customized (Results professional marketing, n.d), which will make the content more precise and effective for both the company and the consumer (Utvich, 2005).

2.2.2 CONTENT MARKETING
Content marketing is a concept invented 2001, by Joe Pulizzi. The concept was started because he saw the difficulty in the wide range of terms used for the same thing. Because of
that, Joe founded Content Marketing Institute to educate people about the concept of content marketing. Their definition of content marketing is:

“Content marketing is a strategic marketing approach focused on creating and distributing valuable, relevant and consistent content to attract and retain a clearly-defined audience - and, ultimately, to drive profitable customer action”- Content Marketing Institute, (2017).

Content marketing is developing into a leading marketing technique in digital marketing, which uses the consumer's point of view to build relationships (Du Plessis, 2017). While the digitalization is expanding, marketers are increasingly adapting content marketing to replace traditional advertising and draw more and new attention to the brand (Du Plessis 2017; Zahay 2014). Instead of using pushing methods, content marketing is a pulling technique that is used to attract consumers to the brand content (Liu & Huang 2015). Content marketing has it’s core in delivering information to help the receiver simplify complex constructs by providing them with relevant and usable information which helps them understand issues (Gattis, 2014).

The usage of content marketing is widely spread, and a lot of companies applies it in their marketing strategies (Content marketing institute, 2017). The Content Marketing Institute makes an annual research, which showed that the majority of marketers use content marketing. Companies like Microsoft and PWC has adapted content marketing, and see the advantage of using it. Content marketing is not only for larger companies but can be used by all kinds of companies.

There are 9 key areas that content marketing specialists consider should be the basis while designing a content marketing strategy:

1. The quality is more important than the volume.
2. Focus on the topics that the target audience care about.
3. Use SEO and keywords to spread the content marketing.
4. Variety is important, create content marketing in different types of media (pictures, audio, events, videos).
5. Build a social platform where people can share and re-share your message.
6. Get the employees to create word-of-mouth and word-of-web about the content marketing.
7. Adjust the advertisement and the content marketing.
8. Use metrics to monitor the reactions online.
9. Engage and stay active with people who share and comment by encouraging these people to continue. Make sure to connect with them because it could be potential consumers or industry stakeholders (Meltwater, 2014).

Content marketing is used widely today and is seen as one of the future methods of digital marketing (Baltes, 2015). Therefore it is important to have high quality content marketing when creating digital marketing.

2.2.2.1 CONTENT SALECYCLE MODEL

The objective of this model is to show how content marketing creates value for companies. By implementing a content strategy into a marketing plan, the company is more likely to get attention, create leads, get confident consumers and increase sales. This model shows how
content marketing is “self generating” which means that the content will create value for the company long term.

Model 3. *How content marketing drives your salecycle.* (Diana Bagas, 2017)

1. **Attract - Content start conversations**
   By creating content that is shaped in the right way, it is likely to go viral and create buzz (Mohr, 2007). By getting attention, the content is widely spread and more likely to reach more of a company's potential buyers.

2. **Engage - Content creates leads**
   According to Demand Metric, content marketing cost 62% less than traditional marketing and creates 3x’s more leads (Decisive Minds, n.d). Leads is valuable for companies since it gives a hint of the consumers behaviour on the internet. By being both cost effective and lead creating, content marketing is a very effective strategy.

3. **Nurture - Content builds trust**
   By creating quality content, a company is more likely to get loyal customers. 60% of customers feel confident about a product or a company after reading custom content on its website (Builtvisible, 2016). This is beneficial since acquiring new customers costs 6-7 times more than retaining current customers.

4. **Sell - Content converts leads into customers**
   A study showed that 47% of buyers viewed 3-5 pieces of content before engaging with a sales rep (Demand Gen Report, 2016). This means companies that work effective with content marketing is more likely to make a successful affair.

5. **Repeat - Content retains value**
   Content marketing has shown to be a marketing strategy which generate profit long term (Hubspot, n.d). For example, the traffic generation increase by up to 30% for a company that has written 21-54 blog posts.
2.2.3 DENSE CONTENT

Dense content is a new trend in content marketing (Beverly, 2016, 7 December). Instead of writing long content describing and selling the product, dense content can deliver the same message in denser content. Dense content can be a short clip, an image or a couple of sentences. Dense content takes the most valuable information and condense it down so the consumer can comprehend the value in a short period of time.

When creating dense content that will maintain search engine ranking and followers, the content needs to be vibrant, concise and packed with useful information. Therefore it is a challenge to create dense content, but since it is one of the latest trends online, companies need to embrace it to be competitive (Results professional marketing, n.d). The major SEO authorities has concluded that 2017 is the year when dense content will spread and be adapted by a lot of companies (Entrepreneur, 1996).

2.2.4 DESIGNING A MESSAGE

To develop an effective message, the creator need to define the desired audience and form an attractive message (Kotler, Armstrong, Harris & Piercy, 2013). When creating a message the company needs to include the message content, the message structure and the message format.

2.2.4.1 MESSAGE CONTENT

Information can be put in different shapes depending on the objective of it. This have made marketers interested and started researching about it (Talke, K, O'Connor, G, 2011). When producing content, the company needs to figure out who their target group are and how they get their desired response. To do this marketers need to create an appeal. The appeal can be classified into three different categories; rational, emotional and moral. A rational appeal relate to the audience's self-interest and how the product can benefit their desire. An example is producing a message showing the value, quality or performance of the products (Kotler et al., 2013). Emotional appeal seek the customer's emotions, both negative and positive (Cutler, B.D, Jagavi, R.G, 1993). Advocates of emotional message claim that consumers often feel before they think and emotional message attract more attention than other messages. It also creates more belief in the sponsor or the brand. The third appeal is moral. The moral appeal are directed to what the audience sense are correct or immoral. This appeal is often used to urge the audience to take responsibility, for example for the environment (Kotler et al., 2013).

2.2.4.2 MESSAGE STRUCTURE

When designing the structure of a message the creator need to handle some structure issues (Kotler et al., 2013). They are; whether to draw a conclusion for the audience or let them do it, present the stronger argument in the beginning or the end and if they want to present a one-sided argument, only mentioning the product strengths, or a two-sided argument with both the products strengths and shortcomings (Jackmalcom, n.d).
2.2.4.3 MESSAGE FORMAT

The message format has an important role for delivering the message but also attract attention (Armstrong, 2010). Depending on in which media the message will be presented, there are different attributes that will need to be considered. If the message should be presented in printed ads the communicator has to make decisions about the headline, the use of illustrations and the use of colours. To draw attention to the ad the advertisers can use; contrasts, eye-catching pictures; message size and position; humour and movement. When presenting the message in other medias, different attributes needs to be considered. If the message should be presented on radio, the communicators has to choose the right words, sounds, and voice to make sure that the message matches the product (Kotler et al., 2013). Also the packaging for the product needs to be evaluated in terms of what attributes will deliver the right message for the company (Moré, 2010, 14 December).

2.2.4.4 COMMUNICATION EFFECTIVENESS

According to Therkelsen and Fiebich (2001) there are six stages for a message to progress into action. These stages are: a message must be received, a message must be attended to, a message must be understood, a message must be believed, a message must be remembered and a message must be acted on.

A message must be received - To receive the appropriate audience, the creator of the message need to use their knowledge of the audience attitudes, lifestyle, opinions and characteristic before preparing the message (Therkelsen, Fiebich, 2001). It is also important for the creator to use the right media to send the message (Therkelsen, Fiebich, 2001; Hongcharu, Eiamkanchanalai, 2009).

A message must be attended to - It is easy to send out the message but difficult to get attention from the desired audience (Therkelsen, Fiebich, 2001; Hongcharu, Eiamkanchanalai, 2009). Information overload has been created because of the simplicity of sending out messages. To cut through this the practitioner must use their knowledge to tailor salient, relevant and useful messages for the audience. Demography matter in the phase of attention, since the appeal is to attend a specific group with persuasive communication. The creator needs to identify the characteristics of the audience and what their preferences are in order to be appealing to the group (Hongcharu, Eiamkanchanalai, 2009). For the audience to pay attention it is important that the language and images is chosen carefully. The audience make instant decisions of whether the information fit them or not, so if the creator hasn't thought it through the information will be rejected. The audience attend to the message based on the first words, therefore it is important with the headlines and lead paragraphs. Unless the message is both appealing and user-friendly, it is hard to keep the audience engaged. Images provide more information and require less effort than creating a text (Salomon, 1979). This is why videos is preferred to use, it is easier to learn from videos and it does also draw more attention to it (Therkelsen, Fiebich, 2001).

A message must be understood - If the message is not understood it is pointless to market the company (Therkelsen, Fiebich, 2001). Therefore the message must be clear regarding the content, meaning and language. Education level influence the level of understanding. Many
companies fail because the audience finds the message too complex. Symbols and slogans facilitates understanding and add definition and meaning to it.

A message must be believed - What people believe in and how they get affected by a company is individual (Therkelsen, Fiebich, 2001). Some factors that affect the audience credibility in the company is; cultural values, recognition, previous experiences, and the influence of family and friends.

A message must be remembered - The goal for the creator is to form a message that is memorable (Therkelsen, Fiebich, 2001). The message has failed if it has not turned into action. The information can be stored and used months and years after the audience have paid attention to it. Symbols make it easier for the audience to remember and recall the message. Colours, shapes and forms is often used because of the recognition factor among the audience. The companies hope that when the audience see a specific colour they will remember the message of the company.

A message must be acted on - The purpose of all strategic communication is to motivate the audience into action, whether it is through knowledge, changed opinions, or most often a new behaviour (Therkelsen, Fiebich, 2001). If the message does not transform into desired action the process has failed. Awareness, interest, evaluation, trial and adoption are the five stages the audience progresses before acting on the message from the company. All the consumers do not go through all these stages, but action must occur for a message to succeed.

2.3 CELEBRITY ENDORSEMENT

When companies want to increase sale and extend market shares, it is common to use celebrity endorsement (Kotler, Armstrong, Saunders and Wong, 2001). It is a strategy where companies uses a well known person as a spokesperson for their brand. The main focus of celebrity endorsement is to expose the brand. Some of the most common type of celebrities that are used for this kind of marketing are movie stars, athletes and pop-stars (Belch & Belch, 2001). Choosing the best celebrity for promoting a brand is important since the celebrity will affect how consumers will perceive the brand (Milford, Nwulu, 2015). The objective of celebrity endorsement can for example be to create attention and awareness around the brand, refresh the brand image or add a new dimension to the brand image (Erdogan & Baker, 2004). But McCracken (1989) implies that the objective should be to transfer meaning from the celebrity to the product.

Studies has been made to explore the meaning transfer phenomenon. Langmeyer and Walker (1991) studied if qualities of the celebrity was transferred to the product through experimental design. They found that a bath towel endorsed by Madonna was perceived as rough, whereas the towel was seen as smooth and comfortable when endorsed by Christie Brinkley.

The concept of meaning in society and how it transfers through marketing processes and consumption was proposed by McCracken (1986). He proposed that fashion, marketing communications and arts are the forces that transfer meaning from culture and society, to products and brands. To show the connection between meaning and consumption through celebrity endorsement, McCracken created a three-stage meaning transfer process.
In the first stage, the celebrity’s meaning is developed from the roles, traits and accomplishments of them (McCracken, 1989). In the second stage, the celebrity transfer their meaning onto the products through the endorsement. In the last stage, meaning is transferred from the product to the consumer through purchase and consumption.

2.4 INSTAGRAM

Instagram is an application and social media platform that was acquired by Facebook 2012 (Techtarget, 1999). It is free to use and the application is used to share photos online. The user can edit and upload photos or short videos in the application, and also interact with other users by commenting and liking their content. Instagram is not only used by individuals, but also a well-used application for companies. The application reaches a lot of potential customers and it is free to start an account and publish content. According to Instagram 800 million people use the application per month (Statista, 2018). Instagram is a well-used advertising tool for companies because of the audience the companies can reach. There are different strategies of how to use Instagram, and this thesis will focus on the companies own feed, and collaborations with influencers. 53% of Instagram users follow their favorite brands which makes it important for the companies to present unique content (Huchins, 2017). Companies use Instagram to present campaigns and news on their account. They often have themes for their Instagram account, for example a standard filter on the photos or a unique way to write the message below the photos. The companies use these strategies so the audience will recognize their content (Johnson, 2017, 7 September). A way for companies to market themselves on Instagram is through collaborations with influencers.

2.4.1 INFLUENCER MARKETING

An influencer is someone who influence others, if the influencer act on social media they simply are a social media influencer (Newberry, 2017, 19 April). Celebrity endorsement is the original form of influencer marketing. The influencers is often a celebrity in one segment or industry but today regular people have become online “celebrities” because of their visibility on social media platforms such as Instagram. Usually companies contact influencers and present their product or service to them and offers salary in exchange for their product or brand to be shown in the influencers social media channels. This could be for example a
photo together with the influencer on the influencers Instagram or the company Instagram. Depending on which social channels the influencer works with, the content will be presented in different ways. For example, a collaboration with a youtube-influencer will mostly be presented through video while an Instagram-influencer most likely will post a photo. These circumstances is often negotiated about before conducting the collaboration. Some factors that affect which influencer the company select are: amount of followers, how active they are and if they represent the company's desired segment (Influencers marketinghub, n.d).

3.0 METHOD

This chapter describes the methods used to write this thesis by presenting scientific methods and how they have been applied to this thesis. The data collection is explained among with descriptions of why the specific methods were chosen.

3.1 SCIENTIFIC METHODS

There are two main methods for collecting data, the qualitative method and the quantitative method (Justesen and Mik-Meyer, 2011). The chosen method have to match the type of research that is done in order to analyse the data in the right way, and to later make an interesting conclusion. The qualitative method is often verbal interviews or focus groups, while the quantitative method often is surveys that provide data that can be measured. The two methods can be used both separately or combined depending on the purpose of the research (Alvesson & Sköldberg, 2008).

There are also two main approaches to data collection according to Jacobsen (2002), which are inductive and deductive. Using the inductive approach, the researcher starts in empiricism and ends up in theory. Which provides a result that is not affected by the authors preferences since the research is not based on any prior knowledge of the area. While using the deductive approach, the researcher goes from theory to empiricism. Which means the author examines if their expectation matches reality. There is a risk with the deductive approach which is that the author might seek a result that is aimed to support their personal preferences.

In this thesis, a deductive approach has been chosen since the research start in theories and end up in the empirical framework (Jacobsen, 2002). The empiricism is the main source of information that enables the research question to be answered since there are not a lot of information from valid sources about this subject. There are theories and models used to create a valid point of view to approach the questions with. The questions were designed to make it possible to connect the answers with exciting theories. The mix between established theories and our empiricism is what created the result of this thesis.

3.1.1 QUANTITATIVE AND QUALITATIVE METHOD

When using the qualitative method, it is to gain understanding of underlying options, motivations and reasons (Justesen and Mik-meyer, 2011). A qualitative method provides insights of a problem and is often used to help form ideas or hypotheses for future
quantitative research. The overall focus is to give a better and deeper understanding of a problem. The sample size is often small when using a qualitative method. Both unstructured and semi-structured techniques can be used within this method, and the most common ones are focus groups, individual interviews or observations (Jacobsen, 2002). A qualitative method can often provide more detailed information than a quantitative method. Even though a qualitative method is time-consuming, it provides detailed data which often allow a deeper understanding for the research (Alvesson & Sköldberg, 2008).

3.2 CHOICE OF METHOD

Since Jacobsen (2012) enhances that the method should meet the purpose, a qualitative method has been used in this thesis. The purpose of this thesis is to research the effect of influencer marketing in dense content for brands on Instagram. A qualitative method is preferable in this thesis since the research questions can only be answered by a method that is more in depth than a quantitative method. The qualitative method made it possible to ask questions and discuss the answers with the repondants, which allowed for both of our research questions to be answered (Justesen and Mik-meyer, 2011). The choice of method was also based on the possibility to give a better explanation of the interview method. Since these interviews were more complex than a quantitative survey is was important to make sure that the respondents were present and concentrated during the interview (Jacobsen, 2002).

3.3 DATA COLLECTION

According to Jacobsen (2012), the data collection should be based on the purpose and the problem discussion of a thesis. When taking that into account, both methods of data collection were chosen for this thesis. This is because of how primary data was analysed and connected to secondary data in terms of theories. Primary data was collected through interviews, while secondary data was collected through scientific articles, literature and other trustworthy digital sources.

3.3.1 PRIMARY DATA

Primary data is the type of data that has been collected from a subject for the first time (Svensson, Starrin, Henriksson, Månsson, Renck & Dahlgren, 1996). There should have been no other primary data collection from the specific subject for it to be called primary data. By using primary data, it is possible to tailor the data that has been collected and make sure it is tailored in a way that suits the study and the research question. The primary data consists of information that contributes to the research. Primary data can be collected through various methods, and are different from every study. Since the researcher is the one who manages the collection of data, they are able to reflect on how the reliability could possibly affect the outcome of the study (Jacobsen, 2002).

3.3.2 SECONDARY DATA

Jacobsen (2002) explains secondary data as; data collected by another researcher. Secondary data is collected to answer a specific question, and has another purpose. Therefore it is important to check the reliability of the sources. Another thing that needs to be considered is that secondary data can be angled and manipulated to fit the researcher's purpose. Because of
this, Eneroth (2005) means that secondary data should be reviewed before referring to it in a research, which has been done in this thesis.

3.3.3 SELECTION OF DATA

The secondary data for this thesis is scientific articles, journals, scientific literature, relevant articles online and web pages. The scientific articles and journals are collected from the database of Halmstad University. The name of the platform is Summon, there are underlying databases on this platform called: DiVA, Emerald, ABI Inform that have been used to collect the secondary data for this thesis. These sources has provided qualitative secondary data. This data provides an overview for the thesis and the theories that will be tested. The scientific literature is collected from Halmstad University Library and Halmstad City Library. The focus has been on English scientific articles and websites since the thesis is written in English. The keywords that has been used in the search for literature are; Dense content, Branding, Content marketing, Social media and Celebrity endorsement. Several different sources were used to gather theories for this thesis. Dense content is a new and unexplored theory which has made it the most appropriate to do interviews and use web sites because of the lack of scientific articles made about the topic. The credibility of the website’s has been evaluated and analysed in great detail to see if the author’s were reliable before including their content in the research.

Primary data was collected through interviews for this thesis. There has been 15 interviews made within the age groups that are the second and third most frequent users of Instagram (Soi2016, 2016). The respondents are in the age between 21-28. Since the purpose of this thesis is to research the effect of influencer marketing in dense content on brands on Instagram, the target group needed to be users of the application.

3.3.3.1 SELECTION OF CAMPAIGNS

The selection of campaigns was originally made with a comfort selection from the writers own Instagram accounts. The genders of the influencers and what their target group were of less importance when making the choice. The intention with the interviews was not that the respondents was supposed to have knowledge about all the influencers, which is reflected in the layout. Since the priority of the interviews was to test if the density of the campaigns changed, it could have been completed with different influencers and not only the ones that were chosen for this study.

The criteria of the campaigns was that they had to be a collaboration between a company and an influencer, and consist of two pictures, one on the company's Instagram page and on the influencers Instagram page. There were nine different campaigns chosen for the interviews, where three of them did not have the influencer in the photo. The reason for this was to research the effect of having a person in the photo or not. The influencers were chosen on the base of variety in followers. All of the companies chosen for this thesis are active on Instagram and have done influencer marketing collaborations. Another criteria when choosing campaigns for this thesis where the amount of followers that the influencer had. The criteria was meant to test if the amount of followers and popularity in their target group led to different results. The chosen influencers were ranked based on number of followers and then divided into three groups. The three influencers with the most followers were put into group 1, the middle ones into group 2, and the three influencers with the least amount of followers
were put into group 3 (appendix 1). The purpose of these different groups where to see if the amount of followers affected the result of the interviews.

3.3.3.2 SELECTION OF RESPONDENTS

The respondents that would have been ideal for this study were people aged 12-15, since they are the most frequent users of Instagram (Soi2016, 2016). But the Swedish law restrains marketing towards people under the age of 18 and therefore makes it irrelevant to do research on that age group (Konsumentverket, 2016). Another group had to be chosen, and it seemed the most logical to pick the age groups that is the second and third most frequent users of Instagram (Soi2016, 2016). The age of the respondents is therefore between 21-28. The respondents were chosen through a comfort selection, since they are all people who are known to the writers. The reason behind this type of selection is because those people matched the target group of the study, and were therefore suitable to participate in the interviews. If they had not been the right target group, a different selection method had been chosen. The choice of respondents were also based on the division in gender and age. According to (Soi2016, 2016) the division in time per week between the genders is that the female gender spends 10% more time on Instagram each week. Therefore the divisions were 10% more female respondents which resulted in a division of 8 females and 7 males.

The selection of respondents was made with a strategy to have respondents from different target groups based on both geographic and demographic variety. The interview is semistructured and the respondents answered open and complex questions with supplementary questions to include all information (Justesen and Mik-Meyer, 2011). The total amount of respondents were based on Anna Hedins (1996) guide. Her recommendation for a qualitative study is 5-10 interviews, but for this thesis 15 interviews gave a wider perspective and a more valid result. To avoid the effect of positioning of the interview questions, the questions were inverted on half of the interviews (SCB, 1990).

3.4 INTERVIEWS

The guideline for the interview where semi-structured in order to get intuitive answers from the respondents (Justesen and Mik-meyer, 2011). The reason behind this choice of guideline were to present the pictures as realistic as possible to the respondents, to make the situation similar to how they would react if they saw the campaigns on their own Instagram.

The interviews began with a small presentation of the background of the thesis to get the respondents to understand why they were answering these questions (Gillham, 2005). The respondents were not given the questions in advance in order to get as objective and intuitive answers as possible. They were also given an explanation to the word “brand” to make it easier for them to answer the questions and understand the concept of the interview. During the interviews it was crucial as a researcher to listen actively and ask supplementary questions that were relevant for the study and its purpose (Kvale, 1997).

The respondents were presented with the campaign-pictures taken from the companies Instagram and asked questions regarding how well they know of the brand, and to give a description of the brand. The respondents were showed all the company photos from the campaigns in a row and answered the same questions on all pictures. After the campaign pictures from the companies Instagram, they were presented with the campaign pictures with
the influencer. They were asked questions regarding how well they know of the influencer, and this time asked to give a description of both the brand of the company and the influencer. There was a total amount of 45 questions asked during every interview, and all the answers were meant to be intuitive so therefore this amount of questions took 35-55 minutes to finish.

The pictures with the influencer were sorted into different categories depending on the amount of followers of the influencer, and whether the picture had the influencers face in it or not. These categories were made to see how these circumstances affected the respondents answers (appendix 1).

The objective with the interviews was to ask questions which enabled for the research questions to be answered. To be able to answer the research questions, one of the factors that were included was how well the respondents knew of the company and influencer which later developed into the four categories in the empiric framework. The questions of how well the respondent knew of the company/influencers were shaped to measure as little of the respondents personal opinions of the brands. This was because of how the purpose of the study was to test the density of the campaigns, and therefore had no interest in whether the respondent had positive or negative opinions of the companies and influencers. The analysis and result were made from the categories and not of the individual campaigns or the opinions of the respondents. The two factors that were of importance in this study were if the respondent knew of the company or influencer, and if change in the description of the company brand occured between showing the two pictures.

The interviews were made personally to avoid misunderstandings and to minimize faults (Ejvegård, 2009). The object of the interviews were nine different campaigns that has been made between a company and an influencer, and has taken place on Instagram. By recording the interviews it was possible to create a natural dialogue without having to focus on taking notes. The interviews were recorded on a cellphone in order to avoid as many technical disruptions as possible (Jacobsen, 2002).

3.5 ANALYSIS OF DATA

The primary data that was collected from the interviews were all transcribed from recordings to text (Anna Hedin, 2011). The process was time consuming but vital in order to analyse and code the answers from the respondents. Since the interviews were made in Swedish, the transcribeiting was made in Swedish and also coded in Swedish to prevent any loss of meaning. The keywords found through coding were then translated into English to be useful for the study.

When coding the text, a number of different coding methods were used in order to end up with the keywords presented in the empirical framework (SCB, 1990). The different codes were: Manifest codes, latent codes, systematic codes and inductive codes. Manifest coding was used to find the keywords that were said out loud by the respondents. For example the word trendy were used to describe one of the influencers brand and were therefore coded as a keyword. Latent coding was used to find the unspoken keywords. For example when a respondent described the company brand as for young people the keyword selected was youthful (Thelander, 2014). Inductive coding was applicable since the coding and collection of keywords was made after the transcription of the interviews was finished (Aspers, 2011).
The answers have been encoded into keywords. These keywords were made to make it possible to analyze the answers (Anna Hedin, 2011). Each keyword has been put into one of two categories which is dependent of when the keyword can be directly traced to the influencers brand or not. For example if the respondent describe the influencer as “vegan” and then describe the company brand as vegan, the keyword has been categorised as directly traceable. But if the respondent describes the company as vegan after the second photo, but does not describe the influencer as vegan. The keyword cannot be directly traced to the influencer brand and is therefore categorized as not directly traceable.

The keywords are presented with percentage in the empirical framework. The keywords in not directly traceable all have individually calculated percentage of how many times that word was a part of “change” in each category. The keywords in directly traceable only have a total amount of percentage since those keywords are affected by the influencers brand to such an extent that they can not be discussed individually. Those keywords would have been different if other influencers would have been chosen, which is why they are not focused on individually. Further explanation to these concepts are presented in the empirical framework.

3.6 METHOD CRITICISM

The interviews has been made face-to-face, since it was desirable to go in depth with the questions and not only receive a yes or no answer (Jacobsen, 2002). The respondents were picked to represent the correct age group which created a limitation in the choice of people. The number of interviews made it possible to conduct all interviews face-to-face. However had the number of interviews been higher, some interviews would have had to been made through facetime or skype which would not have provided the same quality of research as face-to-face (Frey and Oishi, 1995).

“The Hawthorne Effect” is when a respondent unintentionally change their behaviour since they know they are being observed (Jacobsen, 2002). To avoid “The Hawthorne Effect” none of the respondents knew what companies they were going to be presented with and could therefore not prepare or change their answers. All answers were the respondents spontaneous answers which was the goal of the interviews. The campaigns were presented as the respondents would see it on their own instagram.

Since 18 pictures were shown during every interview, the questions needed to be short and precise in order to get good quality on every answer. The formulation of the questions have been made to fit the purpose and research questions. If there had been more questions, the study would have had more depth but comes with the risk of lower quality answers since the interviews would have been longer (SCB, 1990).

If the coding had been conducted in another way, the result of the study could have turned out different. The four categories could have been categorised in another way to create more categories than four. For example there could have been a category consisting of when the respondent knew of the company well or very well, which would have created categories out of different levels of knowledge. Because of the limited time to do this study, this has not been possible to conduct. The categorisation would have taken a lot of time and would also have to been made with great carefulness to make the different levels permanent throughout the categorisation.
3.7 SOURCE CRITICISM

There are four criterias that are important to take into consideration when evaluating a source (Thuren, 2013). These are the four criterias that has been used to select the sources for this thesis:

1. Authenticity: Is the author an expert in the area of research, and are the sources they are using correct.
2. Time connection: How long has it been since the research was written, and how relevant are the sources to the actual time of when the research was written.
3. Independence: Does the research consist of both primary and secondary data, which makes it more likely to be credible as the author has witnessed a situation and compared it to secondary data.
4. Tendency of freedom: Is there a hidden purpose with the test. It is highly important to evaluate if there is a hidden purpose in the text.

To be able to write this thesis, a lot of secondary sources has been used. It is crucial to analyze and be critical to these before they are used, which has been done (Eneroth, 2005). Some of the secondary sources has been used in order to show how in time and fresh this subject is. These sources has been blogs and other medias that often get seen as less reliable sources, but in the research they have filled the purpose of showing how in time the subject is (Fleming, 2017, 17 June). These sources are all written in the recent years, which is hard to find in scientific articles, and were found to be valuable and add information to our research. The selection of sources has been made carefully in how the secondary sources were picked by making sure they were relevant to the subject and added interesting information or a different point of view (Eneroth, 2005).

3.8 CREDIBILITY

The information collected with the purpose of being used for research must have a high reliability and validity (Alvesson & Sköldberg, 2008). For the conclusion of the research to be valid, the information must be trustworthy and correct. If the dissertation have high validity and reliability, the research also has a good credibility (Saunders, Lewis, & Thornhill, 2009).

3.8.1 RELIABILITY AND VALIDITY

Reliability and validity are closely related to each other, and are used to ensure good quality on this thesis (Svensson & Starrin, 1996). High validity ensures high reliability, but high reliability does not guarantee high validity.

Reliability is a term which measures the consistency of a measurement, and whether the results are repeatable or not. The reliability indicates if the study has stability over time, and if the result would change if the study were conducted in the future. Since this study is based upon a qualitative method which consist of 15 interviews about campaigns on Instagram, the long term reliability is hard to ensure. The long term reliability might be a problem since social media and technology are changing in a quick pace in today’s society (Gilan & Hammarberg, 2016). The subject of this thesis might not be possible to conduct in the future if Instagram is no longer one of the largest social media and might therefore not be known to the public. The short term reliability is high because of how equal most of the interviews...
were, even though people from different backgrounds were interviewed (Bell & Bryman, 2015).

Validity is often divided into internal and external validity (Jacobsen, 2002). Internal validity is about whether the study measures the actual purpose, and external refers to how relevant the results of the thesis is for companies to use. In this thesis, the result will provide information of if and how companies can use Instagram to make their content denser. This information is of high relevance for many companies since most companies work with social media today, including Instagram (Johnson, 2017, 7 September). The results will be of great value for those companies who wish to work effectively with their presence on Instagram. The study measured the actual purpose, and is therefore considered to have a high internal validity. Because of the high relevance for companies who work on Instagram, the study does also have a high external validity.

If the respondent would misinterpret the questions of a scientific research, it could affect the validity (Bell & Bryman, 2010). However, this risk has been minimised through the choice of doing qualitative interviews face-to-face. By collecting the primary data through interviews, it allowed for the interviewers to make sure the respondents understood the questions. Even if the respondents misinterpreted it was often noticeable in the answer, and the interviewers would ask supplementary questions to make sure they made the question clearer.

3.9 ETHICS

According to Jacobsen (2002), there are certain rules that need to be followed when making interviews. This is because of how the questions will enter the individuals private sphere. “The Swedish Research Council” presents four main requirements for research within the humanities- and social sciences. These are: the information requirement, the consent requirement, the confidentiality and use requirement. When conducting a scientific research the importance of ethics are highly significant, especially when creating a qualitative study (Lanz, 1993). Due to the limited number of respondents in a qualitative research, the respondents need to open up to have a dialogue in order for them to have good quality, and therefore the interviews often get personal. In order to make the respondent feel comfortable, it was important to respect their integrity and personal sphere. Before participating in the interview the respondents were given a verbal information about the research and its purpose. The respondents were also given the information about their anonymity and information regarding where the research would be published. The respondents had the possibility to determine if the interview was recorded or not.

4.0 EMPIRICAL FRAMEWORK

This chapter presents the results from the qualitative research which was 15 interviews. The respondents of the interviews consisted of 8 (55%) women and 7 (45%) men to make the result as reliable as possible. The ages of the respondents were between 21-28 since this is the age group that is the most active on Instagram and was possible to interview (Soi2016, 2016). The answers has been categorised into 4 different categories that are presented in this chapter.
The respondents were presented with a total of 9 different campaigns from Instagram which consisted of one photo from a company and one photo from an influencer. The interviews consisted of a total of 18 photos (appendix 1), where 9 consisted of photos from the companies Instagram accounts, and the other 9 were from the influencers own Instagram accounts. The photos were printscreened from Instagram to make the campaigns appear as they would on Instagram with both the picture and the text. All of the company-photos were presented before the interview moved on to all of the influencer-photos.

The questions that were asked about the companies campaign photos were:

1. How well do you know of this company on a scale of 1-10?  
   10 = I know of this company well  
   1 = I have never heard of this company

2. How would you describe this company brand based on previous experience and this photo?

The questions that were asked about the influencers campaign photos were:

3. How well do you know of this influencer on a scale of 1-10?  
   10 = I know of this influencer well  
   1 = I have never heard of this influencer

4. How would you describe this company brand based on previous experience and this photo?

5. How would you describe this influencers personal brand?

The answers were categorised into four different groups depending on how well the respondent said they knew of the company and the influencer:

Table 1.

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Category 1</td>
<td>Know of both company and influencer</td>
</tr>
<tr>
<td>Category 2</td>
<td>Know of the company but not the influencer</td>
</tr>
<tr>
<td>Category 3</td>
<td>Know of the influencer but not the company</td>
</tr>
<tr>
<td>Category 4</td>
<td>Know nothing of either company or influencer</td>
</tr>
</tbody>
</table>
This categorisation was made from the answers of the questions “How well do you know of this company on a scale of 1-10?” and “How well do you know of this influencer on a scale of 1-10”? When the respondent answered 2 or above on the scale on both questions, they were categorised into category number 1. When the respondent answered 1 on the scale on both questions, they were categorised into category number 4. When the respondent answered 1 on the scale on one of the questions, and 2 or above on the scale on the other question, they were categorised into category 2 or 3 depending on whether they knew of the company or the influencer. This categorisation was made to make the answers relevant since the answers are only relevant and possible to analyse when they are not presented individually.

Table 2.

<table>
<thead>
<tr>
<th>Category</th>
<th>Q1</th>
<th>Q2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Category 1</td>
<td>Know of both company and influencer</td>
<td>2 or above</td>
</tr>
<tr>
<td>Category 2</td>
<td>Know of the company but not the influencer</td>
<td>2 or above</td>
</tr>
<tr>
<td>Category 3</td>
<td>Know of the influencer but not the company</td>
<td>2 or above</td>
</tr>
<tr>
<td>Category 4</td>
<td>Know nothing of either company or influencer</td>
<td>1</td>
</tr>
</tbody>
</table>

4.1 CATEGORIES

![Diagram](https://example.com/diagram.png)

Model 5. Model of the empirical framework.

As previously mentioned, the campaigns in the empirical framework were categorised into four categories. The study had 15 respondents who answered questions about 9 campaigns, which created a number of 135 campaigns that has been categorised. Based on the answers from the respondents, the following amount of campaigns suited each category:
Table 3.

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount of campaigns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Category 1</td>
<td>96</td>
</tr>
<tr>
<td>Category 2</td>
<td>12</td>
</tr>
<tr>
<td>Category 3</td>
<td>11</td>
</tr>
<tr>
<td>Category 4</td>
<td>16</td>
</tr>
<tr>
<td>Total</td>
<td>135</td>
</tr>
</tbody>
</table>

In each of these categories, “change” and “no change” has been identified accordingly to the description down below. Each campaign in each category has been categorised along with when change has or has not occurred. The amount of change and no change in each category is presented with the percentage they represent in each category. The percentage is calculated by dividing the amount of changes with the total amount of campaigns in the category. For example in category 1: 66/96=68,8%. In the subheadings down below (4.2, 4.3, 4.4, 4.5) all these numbers and percentages are presented by category.

In the campaigns where change occurred, the keywords that were identified were categorised as either not directly traceable or directly traceable. The keywords in not directly traceable all have individually calculated percentage of how many times that word was a part of the change. Example in category 1, the keyword new target group was coded 22 times, and therefore 22 was divided by the total amount of change in category 1 which was 66 (22/66=33,3%). The keywords in directly traceable only have a total amount of percentage since those keywords are affected by the influencers brand. For example in category 1, the total amount of directly traceable keywords was 34, and the total amount of change was 66, therefore 34 was divided by 66 (34/66=51,1%). The reason why the percentages does not add up to 100% is because there can be multiple keywords in every change.

The answers in each category has been coded and tracked to identify where a change in description of the company has occurred. The change of description was identified when the respondent changed their description of the company between when the company-photo was presented and when the influencer-photo was presented.

The coding showed keywords which were identified as either not directly traceable or directly traceable. The keywords that are not directly traceable are the words that has been identified as a change in the description of the company between the company- and influencer-photo. The keywords titled as directly traceable are the words that has been added to the description of the brand, and can be traced to the influencers personal brand.

Example of when a change has been identified and coded as not directly traceable to the influencer brand:

First description of the company brand:
“Eyewear-company that’s been on the market for a long time, always existed. This photo is for an older target group, 35-40 years and upwards. Classic place to buy glasses. They do not have the coolest products.”

Second description of the company brand:
“More modern and trendy than a classic company. Feels more modern than before.”

Description of the influencer brand:
“She has appeared from nowhere and has become homey through lets dance. She’s all over the place, but popular and homey. I like her without knowing what she stands for.”

In this example, it is clear that the second photo brought on a new view of the company, which is modern and trendy. But, the change in description cannot be directly traced to the influencer since the respondent did not describe the influencer as modern or trendy.

Example of when a change has been identified and coded as directly traceable to the influencer brand:

First description of the company brand:
“Feminine, modern, friendly to the environment, equality, criticised because of unwanted pregnancies.”

Second description of the company brand:
“Positive, they’ve been exposed to some criticism. Mental illness. Vegan and friendly to the environment.”

Description of the influencer brand:
“It’s okay to be who you are. Veganism. Life is supposed to be fun but it can also be tough.”

There has been a change in description of the company, and the keywords that can be coded and directly traced to the influencer brand are veganism and mental illness.

4.2 CATEGORY 1

This category is a compilation of all the campaigns where the respondents knew of both the company and the influencer. There was a total of 96 campaigns in this category which is 96/135 of the campaigns.

When compilation and coding was complete, 68.8% of the campaigns showed a change in description of the company brand, and 31.3% showed no change.

<table>
<thead>
<tr>
<th>CATEGORY 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Change</td>
<td>66</td>
</tr>
<tr>
<td>No change</td>
<td>30</td>
</tr>
</tbody>
</table>
The coding showed that the following keywords were identified as either not directly traceable or directly traceable.

Table 5.

<table>
<thead>
<tr>
<th>Not directly traceable</th>
<th>Directly traceable</th>
</tr>
</thead>
<tbody>
<tr>
<td>New target group: 22 (33,3%)</td>
<td>Trendy: 9</td>
</tr>
<tr>
<td>Exclusivity 14 (21,2%)</td>
<td>New target group: 4</td>
</tr>
<tr>
<td>Positive: 6 (9,1%)</td>
<td>Sporty: 5</td>
</tr>
<tr>
<td>Trendy: 4 (6,1%)</td>
<td>Character: 4</td>
</tr>
<tr>
<td>New market: 3 (4,5%)</td>
<td>Trustworthy: 3</td>
</tr>
<tr>
<td>Renewed 3 (4,5%)</td>
<td>Youthful: 3</td>
</tr>
<tr>
<td>Interesting: 2 (3%)</td>
<td>Genuine:3</td>
</tr>
<tr>
<td>High quality: 2 (3%)</td>
<td>Less trustworthy: 2</td>
</tr>
<tr>
<td>Negative: 2 (3%)</td>
<td>Exclusivity: 2</td>
</tr>
<tr>
<td>Design:1 (1,5%)</td>
<td>Design: 2</td>
</tr>
<tr>
<td>Fun:1 (1,5%)</td>
<td>Appealing: 2</td>
</tr>
<tr>
<td>Innovation:1 (1,5%)</td>
<td>Un-modern: 1</td>
</tr>
<tr>
<td>Short term: 1 (1,5%)</td>
<td>Veganism: 1</td>
</tr>
<tr>
<td>Health awareness: 1 (1,5%)</td>
<td>Mental illness: 1</td>
</tr>
<tr>
<td>Clearer supply: 1 (1,5%)</td>
<td>Travel: 1</td>
</tr>
<tr>
<td>Functional: 1 (1,5%)</td>
<td>Familiarly: 1</td>
</tr>
<tr>
<td>Feminine: 1 (1,5%)</td>
<td></td>
</tr>
<tr>
<td>Likeable: 1 (1,5%)</td>
<td><strong>Tot: 34 (51,1%)</strong></td>
</tr>
<tr>
<td>Youthful: 1 (1,5%)</td>
<td></td>
</tr>
<tr>
<td>Casual: 1 (1,5%)</td>
<td></td>
</tr>
<tr>
<td>Trustworthy: 1 (1,5%)</td>
<td></td>
</tr>
</tbody>
</table>

4.3 CATEGORY 2

This category is a compilation of all the campaigns where the respondents knew of the company, but not the influencer. There was a total of 12 campaigns in this category which is 12/135 of the campaigns.
When compilation and coding was complete, 41.7% of the campaigns showed a change in description of the company brand, and 58.3% showed no change.

<table>
<thead>
<tr>
<th>CATEGORY 2</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Change</td>
<td>5</td>
</tr>
<tr>
<td>No change</td>
<td>7</td>
</tr>
</tbody>
</table>

Diagram 2.

The coding showed that the following keywords were identified as either not directly traceable or directly traceable.

Table 7.

<table>
<thead>
<tr>
<th>Not directly traceable</th>
<th>Directly traceable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exclusivity: 4 (80%)</td>
<td>Exclusivity: 1</td>
</tr>
<tr>
<td>International: 1</td>
<td></td>
</tr>
<tr>
<td>Mainstream: 1</td>
<td></td>
</tr>
<tr>
<td><strong>Tot: 3 (60%)</strong></td>
<td></td>
</tr>
</tbody>
</table>

4.4 CATEGORY 3

This category is a compilation of all the campaigns where the respondents knew of the influencer but not the company. There was a total of 11 campaigns in this category which is 11/135 of the campaigns.

When compilation and coding was complete, 90.9% of the campaigns showed a change in description of the company brand and 9.1% showed no change.

<table>
<thead>
<tr>
<th>CATEGORY 3</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Change</td>
<td>10</td>
</tr>
<tr>
<td>No change</td>
<td>1</td>
</tr>
</tbody>
</table>
The coding showed that the following keywords were identified as either not directly traceable or directly traceable.

Table 9.

<table>
<thead>
<tr>
<th>Not directly traceable</th>
<th>Directly traceable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearer supply: 3 (30%)</td>
<td>Exclusivity: 3</td>
</tr>
<tr>
<td>Better quality: 2 (20%)</td>
<td>Trendy: 2</td>
</tr>
<tr>
<td>New target group: 1 (10%)</td>
<td>Sporty 3</td>
</tr>
<tr>
<td>Inspiring: 1 (10%)</td>
<td>Vegan: 1</td>
</tr>
<tr>
<td>Exclusivity: 1 (10%)</td>
<td>Environmental labeled: 1</td>
</tr>
<tr>
<td>Fashionable: 1 (10%)</td>
<td><strong>Tot: 8 (80%)</strong></td>
</tr>
</tbody>
</table>

4.5 CATEGORY 4

This category is a compilation of all the campaigns where the respondents know nothing of either the company or influencer. There was a total of 16 campaigns in this category which is 16/135 of the campaigns.

When compilation and coding was complete, 81,3% of the campaigns showed a change in description of the company brand and 18,8% showed no change.

Table 10.

<table>
<thead>
<tr>
<th>CATEGORY 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change</td>
</tr>
<tr>
<td>No change</td>
</tr>
</tbody>
</table>
The coding showed that the following keywords were identified as either not directly traceable or directly traceable.

Table 11.

<table>
<thead>
<tr>
<th>Not directly traceable</th>
<th>Directly traceable</th>
</tr>
</thead>
<tbody>
<tr>
<td>New target group: 3 (23%)</td>
<td>Character: 5</td>
</tr>
<tr>
<td>Exclusivity: 3 (23%)</td>
<td>Fashionable: 2</td>
</tr>
<tr>
<td>Character: 1 (7,7%)</td>
<td>New target group: 1</td>
</tr>
<tr>
<td>Clearer supply: 1 (7,7%)</td>
<td>Trendy: 1</td>
</tr>
<tr>
<td></td>
<td><strong>Tot: 9 (69,23%)</strong></td>
</tr>
</tbody>
</table>

4.6 INFLUENCERS

Down below is a table with the average of how well the respondents knew of the influencers. The average was calculated by adding all the answers and dividing the sum by the number of respondents. The column named “group” is a rank of how many followers the influencer have on Instagram where group 1 has the most followers, 2 is in the middle and 3 has the least number of followers.

Table 12.

<table>
<thead>
<tr>
<th></th>
<th>Average</th>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bianca</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Pernilla</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Laila</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>Jon</td>
<td>6,1</td>
<td>1</td>
</tr>
<tr>
<td>Therese</td>
<td>6,1</td>
<td>1</td>
</tr>
<tr>
<td>Margaux</td>
<td>5,4</td>
<td>3</td>
</tr>
<tr>
<td>Janni</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Petra</td>
<td>3,3</td>
<td>3</td>
</tr>
<tr>
<td>Anty</td>
<td>1,6</td>
<td>2</td>
</tr>
</tbody>
</table>

4.7 WITHOUT PERSON IN THE CAMPAIGN PHOTO

The table below presents the average of how well the respondents knew of the influencers. These campaigns were without the influencers face in the photo. The table present the influencers, their average of how well the respondents knew of them, and which group they are in. The groups were selected by the numbers of followers on their Instagram account.

Table 13.

<table>
<thead>
<tr>
<th></th>
<th>Average</th>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Therese</td>
<td>6,1</td>
<td>1</td>
</tr>
<tr>
<td>Pernilla</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Laila</td>
<td>7</td>
<td>3</td>
</tr>
</tbody>
</table>
Down below is a table where a comparison has been made between two campaign photos, where one contained the influencers face, and one did not. To make the comparison as relevant as possible, it was made between two influencers who the respondents had the same average knowledge of. One of the campaigns were removed at this stage since there were no influencer who had the same knowledge average and therefore could not be compared. The table shows how many changes that occurred between the company-photo and the influencer-photo.

Table 14.

<table>
<thead>
<tr>
<th></th>
<th>Average</th>
<th>Change</th>
<th>No change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Therese</td>
<td>6,1</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Jon</td>
<td>6,1</td>
<td>15</td>
<td>0</td>
</tr>
<tr>
<td>Pernilla</td>
<td>8</td>
<td>11</td>
<td>4</td>
</tr>
<tr>
<td>Bianca</td>
<td>8</td>
<td>12</td>
<td>3</td>
</tr>
</tbody>
</table>

5.0 ANALYSIS

In this chapter, the empirical framework is compared with the theoretical framework to find similarities and differences. The analysis begin with an explanatory analysis-model, which the chapter is based upon.

5.0.1 ANALYSIS-MODEL

Model 6. Analysis-model.
5.1 CATEGORIES

The four categories are:

Table 1.

<table>
<thead>
<tr>
<th>Category 1</th>
<th>Know of both company and influencer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Category 2</td>
<td>Know of the company but not the influencer</td>
</tr>
<tr>
<td>Category 3</td>
<td>Know of the influencer but not the company</td>
</tr>
<tr>
<td>Category 4</td>
<td>Know nothing of either company or influencer</td>
</tr>
</tbody>
</table>

In three of four categories the study showed that there were a change in the description from the company photo to the influencer photo. There were similar change in category 1, 3 and 4, and there were no change in category 2, which is why the study can show differences and similarities between the categories. All categories have both similarities and differences between them and compared to the theories. 96/135 of the campaigns were categorised into category 1, which confirms that the choice of respondents is correct in relation to which campaigns were presented in the interviews. This is because this category consists of when the respondents knew of both the company and the influencer. Since these campaigns were collected from Instagram accounts with similar target groups to the respondents, this was a suspected outcome.

5.2 ONLINE BRANDING

Online branding is the part of branding that happens online, including on social media (Cawsey & Rowley, 2016). The study is based on Instagram which makes online branding the main approach to all the branding aspects of this analysis. The core of branding lies in how humans are able to attach meaning and feelings to an inanimate object or random symbols (O'Malley, 1991), which is proven by the results of the study that is presented in this chapter. The keywords presented in the empirical framework is an indication of how the respondents have attached meaning and feelings to the different brands they have described. When attaching meaning to a brand, the study showed that influencer marketing enables this to happen through dense content. Montgomery and Wernerfelt (1992) argues that some consumers experience a risk with buying a brand they know little about, which is reduced by branding. The outcome of the study implies that the usage of influencer marketing in dense content both could reduce and increase this risk. 18% of the change that was directly traceable in category 1 consisted of the keywords trustworthy and genuine. This indicates that influencer marketing in dense content could be used to reduce the risk. An influencer could also increase the risk as seen in how less trustworthy is a directly traceable keyword used to describe a brand. This indicates how the choice of influencer should be made carefully.

Brand identity is a part of every company brand, and is therefore compared with the empirical framework to find connections between the study and the theory of brand identity. The comparison was made by connecting keywords with the different dimensions to discover
which parts of the brand identity they affect. The brand identity prism is constructed by Kapferer and is created to be helpful in the process of evaluating a brands potencies and weaknesses (Kapferer, 1992; Kapferer 2004). Through the empirical framework, the study showed that all parts of the prism can be affected by the usage of influencer marketing and dense content in a branding strategy on Instagram. Kapferer has identified 6 different aspects, which are physique, personality, culture, relationship, reflection and self image. The physique of a brand can be what the consumers think the brand look like and what function it provides to the consumer (Kapferer, 1992; Kapferer 2004). The influencers affected this aspect by transferring keywords as functional. Personality is the aspect where the influencer can add a lot of keywords since it is their own personality which is reflected onto the brand (Kapferer, 1992; Kapferer 2004). Keywords that has been transferred from the influencer to the company brand is for example character and fashionable. Environmentally labeled is a keyword that can be identified as a part of a brands culture, which is seen in it’s values and principles. Relationship is the aspect where the consumer either create a relationship to the brand or connect the brand with a certain relationship (Kapferer, 1992; Kapferer 2004). When the keywords genuine and trustworthy has been used, they can be reflecting of how the relationship is between the respondent and the company brand. When reflection is mentioned in this prism, it refers to what the brands target group wants to get transferred from the brand onto themselves (Kapferer, 1992; Kapferer 2004). For example, respondents has used keywords as appealing when describing the brand. This suggest that they find that the brand is reflective of what they desire to be seen as. Self image is the last aspect in Kapferer's brand identity prism. This aspect refers to communication in a way that is appealing to the customers through their self image (Kapferer, 1992; Kapferer 2004). The transferring keyword the influencers brought this aspect were keywords such as trendy. Some of the keywords can be fitted into multiple aspect of the prism. As previously mentioned, Kapferer's prism is created to discover weaknesses and strengths in a company’s brand (Kapferer, 1992; Kapferer 2004). The study have identified keywords that fitted into every aspect of the prism. These identifications suggest that the usage of influencer marketing in dense content can be used to change any of the aspects in Kapferer's brand identity prism.

Online branding is an essential part of branding because of the information overload that is emerging (Rowley, J. 2009). The information overload creates a marketplace where the information need to be simple and relevant (Interaction Design Foundation, n.d). The study indicated that branding through influencer marketing in dense content is a suitable branding-method in a marketplace of information overload. This is because of how it was more common for change to happen in three of the four categories, and it was more common than not for the influencers personal brand to transfer onto the company brand in all of the categories.

5.3 DENSE CONTENT

The foundation of this thesis and the reason why the interviews focus on Instagram, is the theory of dense content. The theory of dense content is to create as dense marketing as possible, for example only one photo and a small text as posts are presented on Instagram (Harvey & Hugo, n.d). The only content that has been presented to the respondents during the interviews were dense content. The keywords presented in the empirical framework is a reflection of the impressions that the respondents got by the campaigns and how much information the dense content provided. Every category generated keywords, even when the respondent had no prior knowledge of either the company or the influencer. The respondents
provided keywords throughout all of the categories, which shows that dense content can provide a lot of information to the consumers. Change has the highest rate in category 3 where the respondents had no prior knowledge of the company, but knew of the influencer. In these cases where change occurred, the keywords that were directly traceable stood for 80%. This provides information of to what extent the influencer affected the company brand by only figuring in the same photo as their name or logo.

Because of how much knowledge, experience and context a consumer has, Barregren (2017, 25 July) argues that the content will be interpreted in different ways depending on who it integrates with. The result of the study confirmed this to some extent by how the respondents, who were from different backgrounds and all had different levels of knowledge, experience and context of the companies and influencers, interpreted the content in different ways which later gave output in how they described the brands. Although the descriptions were different from each respondent, the answers made it possible to make general assumptions. This is the effect of how the different levels of knowledge, experience and context among the respondents gave different descriptions, but not to the extent where no general assumptions were able to be made. The factors that Barregren (2017) talks about, proved to be less important in this format since general assumptions were able to be made.

The content message can be categorised into three categories: rational, emotional and moral. The study provided proof of that some of the messages in the study also can be categorised into these three categories. Through the keywords, a match can be made to show the parability between dense content and the content message categories. Keywords like functional and high quality indicates that the content message was rational. While keywords like positive and fun indicates that the content message was emotional since it appealed to the emotions of the respondents. To show that the content message of the dense content was moral, keywords like veganism and environmental label is argued to fit into that category. This comparison point at the fact that dense content can reach all these categories and be used together with the strategies of content message.

5.4 INFLUENCER MARKETING

Celebrity endorsement is one of the main theories in this study, and is therefore included in this analysis. Influencer marketing is an extended version of celebrity endorsement and is mainly focused on social media (Mediakix Team, 2017). The similarities between the two is that both theories has its foundation in a collaboration between a company and some sort of famous person. Influencer marketing is oriented towards social media, and will therefore be analysed since Instagram played a vital part in this study.

Celebrity endorsement often has the objective to create attention and awareness around a brand, refresh the brand image, or add a new dimension to the brand image (Erdogan & Baker, 2004). Exclusivity and new target group were two of the most common keywords throughout all the categories. In category 4, exclusivity was a part of the change in description in 23% of the cases where change occurred. This is a confirmation of how the celebrity can change the brand image in aspect of its exclusivity. These keywords are a result of a change in the brand image. The study showed an effect on the brand image by how the most common changes was in how the respondents described the target group and the exclusivity of the brand.
Erdoğan & Baker (2004) argue that the objective of celebrity endorsement should be related to the brand and the brand image, while McCracken (1989) means that the objective for celebrity endorsement should be to transfer meaning from the celebrity to the product. The study showed that one does not need to rule out the other since campaigns in the study contained both these objectives in the same campaign. For example, in one campaign the company brand image was described as more casual, at the same time as the influencers international brand made the company brand more international. If the company’s objective were to change the brand image (casual) and to transfer meaning from the influencer to the product (international) both these objectives were reached through this campaign. This indicates that it is possible to reach both objectives through the same campaign which enable for these kind of collaborations to have more than one objective and agenda.

When choosing a celebrity for promoting a brand, it is important to choose wisely since the celebrity will affect how the consumers will perceive the brand (Milford, Nwulu, 2015). The study confirmed this through the large amount of changes that occurred in the description of the brands. In three out of four categories, the description of the brand changed between the company photo and the influencer photo. In category 1, the description changed in 68.8% of the campaigns, in category 3 it changed in 90.9% of the campaigns, and 81.3% in category 4. These changes provide information of how the influencer have affected the brand and created denser content. The only category where no change was more common than change, was category 2 where the respondent had prior knowledge of the company brand, but not of the influencer. These numbers point at the fact that an unknown influencer cannot change the respondents description of the brand if they already have a perception of the company brand. Opposite to this, when a respondent has no prior knowledge of either the company brand or the influencer brand, the change in description is more common than no change. The influencers personal brand has the biggest chance to affect the company brand if the respondent only know of the influencer but not of the company.

Previous studies has been made to explore how celebrities transfer their meaning onto a company brand. The meaning movement and the endorsement process is a model by McCracken (1989) which shows this process and how it has three stages. In stage 1, the influencer brand is created from the values and rules of society. Stage 2 is where the influencers brand transfers onto the company’s brand, and stage 3 is where this gets transferred to the consumer through consumption. The study identified keywords to be directly traceable when all of the stages was successful. The respondents transferred the meaning of the influencer onto the company brand to some rate in all of the categories. For example, when an influencer who has been an athlete was described as sporty, and later shown together with a company brand, the company brand got described as sporty. In category 1, the keywords that were directly traceable accounted for 51.5% of the changes. In category 2 the rate was 60%, in category 3 it was 80% and in category 4 it stood for 69.2%. These numbers describes when a respondent has taken a word from the description of the influencer brand and transferred it into the description of the company brand. The other changes which was not directly traceable is induced by the influencer, but cannot be fully explained by the effect of using influencer marketing. The study therefore indicates that the model by McCracken (1989) is suitable in most cases but far from all. The model by McCracken (1989) focus on when and how this theory work, and not widely about when and how it does not. The realisation of how the model is not always applicable is valuable since that will affect how companies choose their celebrities or influencers.
The study also showed that stage 3 in the model can either be fulfilled or not. If the respondent did not change the description of the company brand, the meaning of the influencer has not been transferred onto the company brand and does not get transferred to the consumer. This was the most common in the category where the respondent had prior knowledge of the company but not the influencer, category 2. The change rate was 41.7% in this category which is the lowest change rate out of the four categories.

When choosing the influencers for this study, they were chosen according to how many followers they have on Instagram. This factor turned out to be a less important factor since the amount of followers did not correspond with how well the respondents knew of the influencer. The study also researched how the answers of the respondents changed in relation to when there was a person in the photo or not. The study compared two influencers with the same knowledge average, where one had a person in the photo and one did not (table 13). The change rate was lower in the campaign where there were no person in the photo and the average knowledge of the influencer was 6.1. Opposite to this, when the average knowledge of the influencer was 8, the change rate was the same in both campaigns even if there was a person in it or not.

6.0 DISCUSSION

The purpose of this study was to research the effect of influencer marketing in dense content on brands on Instagram. Primary data has been collected through 15 qualitative interviews which were compared with the frame of references to create an analysis. The analysis is used to answer the research questions, identify branding strategies and increase knowledge about dense content in this chapter.

One of the reasons why companies should create dense content is the current information overload that exist in todays society (Interaction Design Foundation, n.d). The result of this study provided information of what should be considered when creating dense content with influencer marketing on Instagram. The study has made it possible to answer both the research questions and fulfill the purpose. The research questions are:

Does influencer marketing create denser content for brands on Instagram?

Milford and Nwulu (2015) point at the fact that an influencer will affect how the consumers will perceive the brand. But the result of this study showed that what Milford and Nwulu argues is not always correct since denser content only was created in three out of four categories since this is where the description of the brand changed. The same goes for McCracken's “Meaning movement and the endorsement process” since it is also only applicable in three out of four categories. When comparing the result of the study with these two sources, they are applicable in most cases but not all. The result of this study indicates that there are situations in influencer marketing that is more complex than what Milford and Nwulu and McCracken point to. A reason for this could be the rapid change that has occured in recent years in the field of influencer marketing, making it a popular method for companies
to use on social media (Jackson, 2017, 9 January). Another affecting factor could be how this study is analysing the theories through the light of dense content, which is a new marketing method that did not exist when these theories were developed.

As seen in the analysis-model, influencer marketing created denser content in three out of the four categories in this study. The method was therefore successful in category 1, 3 and 4 since the content became denser and the brand was described differently. The category where it was not successful was in category 2 where the respondent had prior knowledge of the company but not the influencer. The study showed that when using influencer marketing on Instagram with the objective of providing the consumer with denser content, it is only successful in those cases where the influencer is as known or more known to the consumer as the company.

**Under which circumstances does it happen and how are the company brands affected?**

As pointed out earlier, the categories provided information of how there are circumstances that should be taken into account when creating dense content through influencer marketing. These circumstances consist of how the companies and influencers are differently known to the respondents, according to the study.

The result of the study showed that there are circumstances that affect when denser content can be created. Those cases where denser content was created was when the respondent knew of both the company and the influencer, when they knew of the influencer but not the company, and when they had no prior knowledge of either the company or the influencer. The influencer had the most effect on the brand when the respondent had no knowledge of the company but the influencer, which is shown by that category having the highest change rate with 90.9%. Since the **directly traceable** keywords also had the highest rate in this category with 80%, it is an indication of how the respondents apply the influencers brand onto the company brand when they only have knowledge of the influencer and not the company. Based on these numbers, the study indicated that companies that are unknown to the consumer get the most effect out of creating denser content through influencer marketing. It could for example be a start-up or a company that is entering a new market. For these companies, creating denser content through influencer marketing is the most effective when choosing an influencer that is known to the desired target group. But since the influencer brand will transfer onto the company brand according to the study, it is important for these companies to do research and choose an influencer that is aligned with the company brand and values.

Established companies on the other hand, have to be more prudent when creating denser content since the consumer already have a perception of the company brand. The study showed that the content did not get any denser when a company that the respondents knew of collaborated with an influencer that they did not know of. In order for established brands to create denser content, they must collaborate with an influencer that is known to the consumers. Another fact that need to be considered is that the study showed that the influencer has to have a different personal brand than the company brand in order to create denser content. The reason behind this result is that the respondents did not describe the company brand any different when collaborating with an influencer with a similar brand.
In the categories where change occurred, the most common keywords were *exclusivity* and *new target group*. These keywords represent the change and what the change was according to the respondents. Since the most common change in the respondents descriptions was regarding the target group and the exclusivity of the brand, these are the brand aspects that are the most easily changed through influencer marketing in dense content. These were also the most commonly found keywords that are **not directly traceable**. This shows how the exclusivity of a company brand can be affected both positive and negative by the usage of influencer marketing in dense content, but the change is more often affected by the overall impression of the campaign rather than by the exclusivity of the influencer itself. This is seen through how *exclusivity* is more common in the **not directly traceable** keywords than in the **directly traceable** keywords. The keyword *New target group* was also mostly found in **not directly traceable** which indicates that the overall impression of a campaign can affect the consumers view of the target group of the brand. Creating branding strategies through dense content and influencer marketing is effective for companies when they want to change their target group or the exclusivity of the brand.

It has been mentioned more than once in this study how it is of great importance to choose influencers wisely when wanting to create dense content. Beyond what has already been mentioned, the amount of followers an influencers has need to be evaluated in more ways than one. The influencers that were chosen for this study were chosen depending on how many followers they had (appendix 1), but the result showed that there were no correspondence between how many followers the influencer had and how well the respondents knew of them. Even though an objective could be to get a lot of exposure through doing collaborations with influencers with a lot of followers, it does not necessarily create denser content which has been the purpose to investigate through this study.

A part of the study (Table 13) tested if denser content was created even though there were no person in the photo. In the campaign where there were no person in the photo and the influencer had knowledge rate 6,1, the change rate was low compared to the campaigns where the influencer had the same knowledge rate but had their face in the photo. Compared with the influencers that had knowledge rate 8, it did not matter if the influencer was in the photo or not, denser content was created. The reason for this could be how the respondents had high knowledge of the influencer and therefore recognised their name and had a previous perception of their brand. Opposite to this, when the knowledge rate was 6,1, the respondent could not get any perception of the influencer brand by only seeing its name, and did not describe the company brand any different when seeing the second photo. Therefore if the influencer is not well known to the consumer, it is more important for there to be a person in the photo in order to create denser content.

6.1 RECOMMENDATION TO COMPANIES

A part of the purpose was to identify strategies of branding through dense content on Instagram that can be useful for companies when developing their online marketing strategy. The study have provided information which makes it possible to identify strategies and make recommendations to companies.

- Identify what knowledge the company and the influencers have in the desired target group before deciding which influencer to collaborate with.
It is easiest for an unknown company to create dense content on Instagram with an influencer, since the personal brand of the influencers will have a large impact on the company brand.

If the company has high knowledge and want to create denser content, the influencer needs to be as well known or more known than the company to create dense content.

The most common keywords were exclusivity and new target group. These indicates that if a company has the objective of changing the exclusivity or target group of the brand, dense content should be a part of their marketing strategy.

If an influencer has many followers, it does not guarantee that the target group of the company has high knowledge of the influencer.

When collaborating with an influencer that is less known, the importance of the influencers presence in the photo is higher than if the influencer in more known to the desired target group.

6.2 CONTRIBUTION

Dense content is a new theory which has not been widely researched (Beverly, 2016, 7 December). This study can therefore be used as a stepping stone into this new area for future researchers. The study fills a part of the research gap that existed in the combination of dense content, influencer marketing and branding on Instagram.

This study has provided information of the importance of dense content as a new marketing method for companies on the market. The results of the study show how the combination of dense content and influencer marketing can be combined and create value for companies. The study should therefore be seen as a motivation for companies to apply dense content to their marketing strategies.

By identifying under which circumstances dense content and influencer marketing is successful, the study contributes with practical information for companies. This information can be used by companies when developing their marketing strategies to simplify the processes of creating denser content and influencer marketing. The practical information consist of for example how companies should evaluate other factors than number of followers when choosing an influencer to promote their brand.

6.3 FURTHER RESEARCH

Since the subject of dense content is new, it has not been widely researched. The opportunities for further research are many, including testing how effective the method is in different environments like traditional media. By comparing dense content with traditional content marketing, researchers could test the content and how much information it can carry. For example a comparison between dense content and more traditional content can be interesting to examine on the basis of how much information the content can provide compared to each other.
Further research on the angle of this thesis could be interesting to examine. For example testing if the respondents change the description of the company brand even more if they are presented with a video-ad with an influencer in it.

The factor of how well the respondent knew of the company or influencer could easily have been changed into for example how attractive or trustworthy the respondent find the influencer. These factors are not as objective as knowledge, but could give interesting results about influencer marketing. The density could have been measured in the same way as in this study, but viewed from another point than knowledge.

As previously mentioned, dense content is not widely researched. Therefore it could be appropriate to research the subject through more interviews and even surveys. Quantitative method is applicable to this subject, and could be interesting to examine together with a comparison of for example a focus group or in-depth interviews with companies. To compare the marketing objective of the companies with the consumers opinion would be further research that contribute to the subject of dense marketing.
7.0 REFERENCES


Appendix 1. Campaign photos

Top 3
850k  Therese Lindgren - without face in the picture
1,3 m  Janni Deler
955k  Jon Olsson

Middle 3
358k  Antonia Anty Johnson
697k  Bianca Ingrosso
350k  Pernilla Wahlgren - without face in the picture

Lowest 3
137k  Petra Tungården
154k  Margaux Dietz
329k  Laila Bagge- without face in the picture

Top 3, with a span on 850.000- 1.300 000 followers
Middle 3, with a span from 350,000 - 697,000 followers.
Lowest 3, with a span from 137,000-329,000 followers
Evelina Johansson

Frida Svensson